Partnering for Landscape Democracy

Exploring games in community building processes

An International Workshop in Braike neighbourhood in Nürtingen, 2022

Anna Szilágyi-Nagy – Tayana Passos Rosa – Arati Amitraj Uttur – Ellen Fetzer – Andrea Conti – Karsten Michael Drohsel

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Local implementation partners of the Braike International Workshop:

Our Partners in the Braike Community

Unsere Braike Initiative. [Webpage](#)

Evangelische Versöhnungskirchengemeinde **/ Lutheran Church** [Webpage](#)

Hochschule für Wirtschaft und Umwelt Nürtingen-Geislingen am Standort Braike **/ University Nürtingen-Geislingen Braike Campus**

Johannes-Wagner-Schule **/ Johannes-Wagner-School.** [Webpage](#)

committed citizens from Braike

schools, kindergartens and social organisations from Braike district

Braike School [Webpage](#)

school association ‚Die Braikianer'. [Webpage](#)

Obst- und Gartenbauverein im Tiefenbachtal **/ Fruit and horticulture association in Tiefenbachtal**

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Stadt Nürtingen – Amt für Bildung, Soziales und Familie und Integrationsbüro **/ City of Nürtingen - Office for Education, Social Affairs and Family and Integration Office**

Figure 1 Playmobil Protest for the preservation of green spaces. Photo by Annika Pahl.

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Figure 2 Braike Campus, University Nürtingen-Geislingen. Photo by Karsten Michael Drohsel.

Introduction

This report has been developed within the framework of the **LED2EAP ERASMUS+ Strategic Partnership Project**. It presents the preparation, implementation, and evaluation of an International Workshop organised as a 10-day workshop in the medium-sized town of Nürtingen, Germany, in June 2022.

The aim of this documentation is to share our experiences with a wider audience of higher education teachers, participatory researchers and local sustainability activists. This way, we contribute to the main goal of the LED2LEAP ERASMUS+ Strategic Partnership Project, which is to bring a new way of thinking and acting into relevant university curricula. We want to prepare the future generation of landscape architects, planners, architects and designers for their role as democratic leaders for sustainability. There is an urgent need for transformative competence at all levels of society since the challenges for our communities are growing across Europe.

This workshop documented here focussed on the use of games and playful methods in participatory processes at neighbourhood level. All activities unfolded within Braike neighbourhood in Nürtingen where the Faculty for Environment, Design and Therapy of Nürtingen-Geislingen University is also physically located.

We hope you will enjoy reading it and get inspired by the approach we have taken here. Currently, we are taking the idea further through the development of the Open Landscape Academy.

If you want to contact us, feel free to email us at info@led-project.org or visit our website under www.led-project.org.

1. Our background

1.1. European educational development trends

LED2LEAP stands for **Landscape Education for Democracy: Towards Learning, Empowerment, Agency, and Partnership**. Our programme is an endeavour to integrate democratic principles into the education of students and young professionals from landscape-related disciplines. Our goal is to spread this transformative approach to many levels of society, resulting in more resilient, sustainable and equitable communities and landscapes. LED2LEAP aims to bring a new way of thinking and acting into relevant university curricula in order to prepare the future generation of landscape architects, planners, architects and designers for their role as democratic leaders for sustainability. There is an urgent need for transformative competence at all levels of society, especially since the sustainability challenges communities are facing are growing across Europe and worldwide. Powerful driving forces such as globalisation, climate change, digitalisation, decarbonisation, demographic ageing, migration, individualization, biodiversity loss, and unequal resource distribution are not resolvable within the framework of election periods and sector-specific policies.

1.2. Relevance of Landscape Democracy

Our landscapes belong to everyone. We should all have equal access to it and a voice in how it is used, valued and maintained. However, spatial planning education rarely includes considerations of democratic processes, participatory planning, community design and landscape stewardship. Furthermore, it does not fully prepare young practitioners to become leaders in promoting democratic landscape change and work effectively in partnership with communities. For this, it is essential to promote an education that prepares them by raising their awareness of social and economic disparities, and empowering them to take a more active role in shaping democratic change and confront pressing issues of landscape democracy, right to the landscape and participation.

1.3. The role of Living Labs in our project

The LED2LEAP Living Labs' main function is to develop the discussion within academia and the landscape and planning professions around the need for landscape democracy-building policies and processes related to landscape change. Linking expert and local knowledge is not only helpful to inform better decisions but also ensure policies, which are both, grounded in state of the art knowledge and communities' realities, rather than abstraction. The partnership between academia and civil society is also integral to the Participatory Action Research (PAR) nature of the project. This framework allows knowledge to be co-created rather than simply transferred from 'experts' to communities in a top-down fashion.

The Living Labs are part of a community learning model that brings the groups of actors in a community together, to form and inform their landscape. In Living Labs, students and partners from the community explore, apply and test the methods and tools taught in the online seminar portion of our programme. Each partner university has created

its Living Lab and a timeline for lab meetings. The Living Labs involve active community engagement in the lab and in the landscape, co-design sessions in which university students work with and for the community and develop partnerships. In the Living Labs, knowledge is developed and ambitions are defined at key points in the design process, to increase the functionality and sustainability of the design. The labs provide opportunities for collecting community feedback for gaining insightful critique from stakeholders. This way, we can better understand the effectiveness of the design prototypes and proposals.

1.4. The Conceptual Framework of Landscape Democracy Processes

1.4.1. Landscape

As Bruns (2019) summarizes it, for landscape practice, the most relevant landscape policy document in Europe is the **European Landscape Convention** (ELC). It provides an important contribution to the implementation of the Council of Europe's objectives to promote democracy, human rights, and the rule of law. For the LED2LEAP project the ELC serves as a link between theory and practice; it defines landscape as "an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors" (Council of Europe, 2000). When it comes to landscape-based practices, the key is to tap into perceptions that are framed by culture, thus making the landscape a cultural phenomenon.

Perception concerns (a) sensual responses to people's surroundings and (b) the way that people attach meaning and value to these surroundings. Both are culturally specific; both are intricately linked to education and democracy. Education is defined, in the ELC, as one of the main pillars of landscape protection, management, designing and planning (Council of Europe 2014).

1.4.2. Landscape, Design Education and Democracy

Landscape, landscape education and democracy are relevant not only when considered in isolation but, particularly in their practical application, also by drawing strength from the many links that exist between the three, say Fetzer and Ruggeri (2019). Through the practice of participation, designers and planners may be able to act as agents of democratic, and bottom-up consensus and decision-making about landscape.

There are three kinds of relationships between knowledge-building and designing. The first category is knowledge-building on design that includes learning about design outputs and outcomes (e.g. the long-term effects that a design intervention has in a particular area). The second category is knowledge-building for designing that includes learning how to support design processes (e.g. providing evidence supporting design decisions). The third category is knowledge-building through designing that includes all activities where designing is purposefully used as a learning and research method. In all three categories, landscape serves as a kind of lens that puts the focus on democracy, ecology and on the social context from where landscapes are perceived.

Emphasising the concept of democracy in processes of landscape transformation, designers take the roles of listeners, of coordinators who bring different people and subjects together, of actors and professionals who serve communities and society at large.

Designing processes are thus inclusive from the start; everybody has access and may get involved at all times. At the intersection of Landscape and Democracy, people are at the centre. For example, local communities are to be considered not only as principal protagonists of landscape analysis but also as the principal agents of transforming and managing landscapes.

The design process should be shaped in relation to its specific community. It starts with the collection of narratives and memories regarding the specific site. It continues with the fundamental attunement among these data and perceptions in order to choose a common action of convergence and intervention.

It is then time to reflect on the meaning of these processes in relation to dwelling and territorial belonging. Reshaping the landscape begins with the overlapping of tales and memories at the start of the process. This early attunement already implies a community reshaping that the following common work intensifies.

Working together changing the aspect of the landscape can be read also as a foundation liturgy, origin for a "thickening" of dwelling, invading the kingdom of feelings and spirituality and not only the one of physical perceptions. A particular attention to places perceived as centres is then required, looking for places which are bound to feelings of familiarity, of one's 'home' either present life or in memories. Particular attention will then be given to symbols, since landscape can be symbolized, but also can be a symbol in itself, or even can include different symbols, as it is particularly evident for cities.

1.4.3. Landscape, Community and Participation

Participatory Action Research (PAR) suggests a new epistemology in research about the interface of people and place, which is grounded in the understanding that residents should be integral partners in research that can promote democratic change, explains Salman (2019). This gives researchers and academics a new role to play, from neutral experts to engaged partners and collaborators in tangible and deliberate actions aimed at ensuring the right to landscape, i.e. the notion that open space, in the context of the sustainable city of today, should be understood as a common good, accessible, and supportive of the need and ambition of all people in society.

PAR also suggests that landscape transformation is a systemic, wicked act that requires us to constantly monitor our progress and learning. The approach emphasises 'reflection in action', which requires all of those involved ways to assess their progress toward a goal, and a continuous dialogue. This unique new role designers and planners are asked to perform requires a shift in education toward a constructivist approach where learning is defined as a communal effort, a 'community of learners' where the transfer or knowledge and refinement of professional skills result out of the university students' direct engagement with reality.

This is important not only for the communities, but also for teachers, students and professional planners. By entering the public arena, university students, teachers, and their partners further refine their collaborative, democratic competences, and redefine their role as professionals and as citizens. As Paulo Freire wrote in his book Pedagogy of the Oppressed that "education either functions as an instrument [to] bring about conformity, or it becomes the practice of freedom, the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world" Through partnerships between academics and civil society for

democratic change, it is possible to envision transformative processes of change that build on the ambitions and values of experts and communities alike (Schneidewind et al. 2016).

1.5. The role of International Workshops in the LED2LEAP project

LED2LEAP follows the methodical paradigm of a pedagogical and participatory action research cycle, so the learning activities are implemented during the process, and thus, evaluation and revision of the activities are closely interrelated. The project employs a 'Community Learning Model' that focuses on identifying relevant methods for working with local communities.

International Workshops aim to test the methodology with the international participants of the program in partnership with local communities. The international university students acquire deeper insight in the process, methods and tools suitable for engaging community members. They reflect on the methodology and formulate recommendations for transfer possibilities. The participants present the ideas and strategies for transformation to get feedback from the community. The whole process ends with a celebration with the community to leave a longer standing memory of the event and to reinforce the partnership.

International Workshops provide an opportunity for international students to engage in the life of a local Living Lab through a 10-day planning programme. During their time together, university students get to know the local communities, work together to practise and learn about democratic landscape architecture. In this publication, we focus on the International Workshop organised in the Living Lab in Braike neighbourhood in Nürtingen in Germany. This neighbourhood is an example of a university partnering and engaging with its direct living environment. Our focus was on the use of playful methods in community building. In the remaining parts of this report, you will gain an insight into the Living Lab initiative launched with Braike District, and thereby get to know the processes, playful methods and tools suitable for the joint planning and implementation of the identity-strengthening neighbourhood festival.

1.6. The project consortium

LED2LEAP is a partnership between four European landscape architecture faculties, two local NGOs and the **LE:NOTRE Institute** which coordinates the project. Partners are **Nürtingen-Geislingen University** (Nürtingen, Germany), the **Hungarian University of Agriculture & Life Sciences, Budapest** (Hungary), **kultúrAktív Egyesület** NGO (Pécs, Hungary), the **University of Bologna** (Italy), **ETABETA** NGO (Bologna, Italy) and the **Swedish University of Agricultural Sciences** (Uppsala, Sweden).

2. The Nürtingen Living Lab

2.1. Our local umbrella: Hölderlin Lab

Hölderlin Lab is an open local innovation platform. Its name giver is the famous German poet Friedrich Hölderlin, who spent his youth in Nürtingen. This connects the lab with our city in a symbolic way. We want to be inspired by the many dimensions of his poetic work, think together about as many facets of a different future as possible and thus create something new. The lab works in, with and for Nürtingen. Here, students and teachers from Nürtingen-Geislingen University come together with representatives from the public administration, business, the many local initiatives and active citizens.

What connects us is the joint work for a more liveable and sustainable city. We do this by means of a long term and multilateral partnership. In the cycle of the semesters, co-created ideas are constantly developed further and, if possible, accompanied until they are implemented.

For the students and teachers of the university, Hölderlin Lab is a living learning space, a Living Lab. Here, young people learn to design living environments in a participatory and interdisciplinary way. The teachers at HfWU are responsible for bringing local actors and students together in a process that is meaningful for all.

This way, Nürtingen as a community can better benefit from the methodological expertise of its local university, the research activities of the students and the many ideas that keep emerging from the process.

In our lab, we constantly create new ideas, networks and cooperation. Concrete results are for example market analyses, future stories, spatial concepts, business models, business plans, interventions and events. The lab has no fixed location. It can take place anywhere in and around Nürtingen, wherever its current topics and actors are. For the LED2LEAP project, we focussed our activities on the sustainable development of landscapes at neighbourhood scale. Two local districts were involved: Klein-Tischardt and Braike.

The Hölderlin Lab is guided by the United Nations' 17 Global Goals for Sustainable Development. In particular, goal number 17 with sub-goal 17 is guiding for us: *To support and promote the formation of effective public, public-private and civil society partnerships building on the experiences and fundraising strategies of existing partnerships.*

Webpage: Hölderlin Lab

2.2. Living Lab Lifecycles and Collaborations

A Living Lab follows the cycle of the university year. In the semester courses, we continuously develop the topic of the current year with the students and, if possible, accompany it until its implementation. In the winter semester, collaborations are usually prepared, followed by implementation in the spring semester. During the three years of founding the Living Lab, we initiated two partnerships.

We established our first partnership with the district of Klein-Tischardt and mapped the landscape and community development opportunities there. Between 2019-2020, the landscape architecture students worked for one semester in the Klein-Tischardt district. This effort ran through June & July of 2020, using creative approaches to engage citizens in the study of their landscape. Students presented their plans and designs to the community with a pop-up gallery on **Gerberplatz** for two weeks. The work was posted outside along with colour coded stickers, allowing viewers to vote both 'for' or 'against' the works they saw. The installation of the Pop Up Gallery and some of the student work can be seen below. In addition, all of the **'Wie_Auch_Wir'** student planning and design work is available for viewing on the **storymap** webpage and its **instagram** channel.

The Living Lab's second partnership focused on the community and identity development efforts of the residents of Braike district, located right around the university. The highlight of the collaboration was Braike Festival, which was closely linked to the International Workshop organised for international students. In the following, we present Braike collaboration in more detail.

Webpages: actions related to the Gerberplatz, its instagram campaign and the storymap of the **'Wie auch Wir'** project.

Figure 3 Screenshot from the storymap webpage.

2.3. Collaboration with Braike Community

2.3.1 How Braike has evolved as a district

Figure 4 Location of Braike neighbourhood in Nürtingen

Graphic by Ellen Fetzer

Nürtingen is a small town of 45 000 inhabitants and one of the 169 communes that together form the urban agglomeration of Greater Stuttgart. Within this densely populated urban area, Nürtingen is located at the southwestern edge of the region on the river Neckar. Braike district can be found in the south of the town in the direction to Neuffen.

The origins of Braike district date back almost exactly 100 years. The Heller brothers' factory built the first apartments at the foot of the Ersberg hill, thus establishing Braike as the first working class quarter in Nürtingen. The name goes back to the old field name 'In der Braike', on which the first houses were built. From the 1920s until today, the neighbourhood has become a new home for many people from very different places in Europe and the world. Displacement politics after the Second World War followed by escape from the former GDR are important historical driving forces boosting the growth of the district. Official labour migration from Italy and Turkey appeared in the 1960s, followed later by the dynamic and complex escape and migration processes of today. Since the 1980s, after the university had expanded its campus buildings at the edge of the district, more and more students have also been among the new residents in the neighbourhood.

Figure 5 Impressions from Braike district. Photos by Karsten Michael Drohsel.

2.3.2. Communities in the Braike neighbourhood

Figure 6 Community Map of Braike. Illustration by Ellen Fetzer.

Braike has about 4,000 residents and is representative of major social development trends in Germany. In terms of age structure, the largest group in the neighbourhood is between 51 and 65 years old (about 20%). Another 12% are between 66- 80 years old and 300 people are over 80 years old. In total, about 18% of the residents have a migrant background. This group is very likely to be even larger, since many of them already have German citizenship. Demographic change is shifting the age structure: fewer and fewer young people live together with an ever-increasing number of older people in the neighbourhood. This is both a local and a general German trend.

These groups have different needs and usually few points of contact. As mentioned before, Braike has always been a place of arrival. People bring highly different biographies and cultures to the shared neighbourhood, but currently have few opportunities to come into contact through common activities and meeting places. There is a lack of integrative communication channels and structures that go beyond the classic institutional contact points such as kindergarten, church and school and build bridges between generations and cultures.

At present, the **Lutheran Church** is probably the most visible community hub in Braike neighbourhood. In addition to church life, the parish rooms also host concerts and community events, such as the Thursday lunch, where anyone

is welcome. The green area next to the church is also home to Lutheran children's summer camps, which have been extremely popular for 30 years now, where Braike and non-Braike children can spend whole weeks together. The excursions and treasure hunting games organised in the area are very popular activities of the summer camp. We also find the cemetery in the forest area nearby, which is considered a sacred place.

There are two schools in the area. One is **Johannes-Wagner-School.** It is located in the immediate vicinity of the university. The school is also a special education and counselling centre that provides services for hearing-impaired children and youth. In addition to counselling, they also deal with education, "Hearing and Language" in kindergarten, 5-year primary education, secondary education, learning in multi-year classes, boarding school and support groups for elementary school students. The other school, opposite the church, is the **Braike School**, a primary school. The school conveys four values to its students: responsibility, strength, the joy of learning, and appreciation. The playground in its yard is a favourite meeting place for families living in the area. The school has a gym that gives opportunities for organising events. The association **Braikianer** has evolved out of the community of the school's parents. It organises extracurricular events to strengthen the connection to the school and to promote a harmonious everyday school life. The aim of the association is to support Braike School and give parents the opportunity to help shape the organisation.

Braike has three **kindergartens**: one at the 'Kindergarten Schmidstraße' with a playground around, another at the 'Achalmstraße', the third at the 'Breiter Weg'. In addition to religious and child-related communities, there is also a home for the elderly here, **Marienstift Alten- und Pflegeheim**.

Unfortunately, there is no sports association in the district. The district square has a commercial building with a small supermarket specialised in Russian groceries. In addition, there are two bakeries, one of them is located quite centrally and also has a café area. All larger grocery stores are located further at the edge of the district and they are not easily accessible by foot.

Obst- und Gartenbauverein Nürtingen e.V. is located in the neighbouring Tiefenbach Valley. Because of the extensive orchards, Braike is interested in the maintenance and development of this special natural and cultural heritage. The association organises training events about the different types of fruits, berries and vegetables and informs about cultivation, care, fertilisation and plant protection of fruit trees, and orchard management and juice production in theory and practice.

The **University Nürtingen-Geislingen** expanded its campus to Braike at the beginning of the 1980's. Today the building hosts primarily staff and students from the Faculty of Environment, Design and Therapy. The campus also has a dormitory that serves all faculties. The dormitory is the preferred option for international and exchange students, together they form a small international community at the edge of Braike district. The university shares the canteen with the adjacent **Johannes-Wagner-School**.

At the beginning of the 2000s, **Braike Aktiv** appeared as a district initiative bringing together residents with an interest in neighbourhood development. Within the framework of this initiative, the live advent calendar and the Christmas Tree, as well as a self-organised summer festival, were realised. Unfortunately, the group stopped working after a short while. Only in 2020, in the middle of the COVID pandemic, the community began to move again and a new

district group called **Unsere Braike** was launched. And finally, this became the initiative that we supported with our Living Lab.

While there are apparently no active groups in Braike, neighbourhood relations and street communities are active organisers of social life. A good local example is the so-called **green heart**. This initiative protected its green spaces from construction. The plan was to densify in the district and to squeeze a new kindergarten in between the blockhouses. The residents requested that the green area be kept as a meeting place for the community. It was and still is an important meeting place for the locals. People can use the gardening beds, play basketball, celebrate birthdays, or simply meet under the trees. Small gatherings organised by blocks of houses or street communities, such as summer barbecues or winter mulled wine drinking, are also typical.

2.3.3. Timeline of Braike Living Lab Process

[Wecken Sie das Interesse Ihrer Leser mit einem passenden Zitat aus dem Dokument, oder verwenden Sie diesen Platz, um eine Kernaussage zu betonen. Um das Textfeld an einer beliebigen Stelle auf der Seite zu platzieren, ziehen Sie es einfach.]
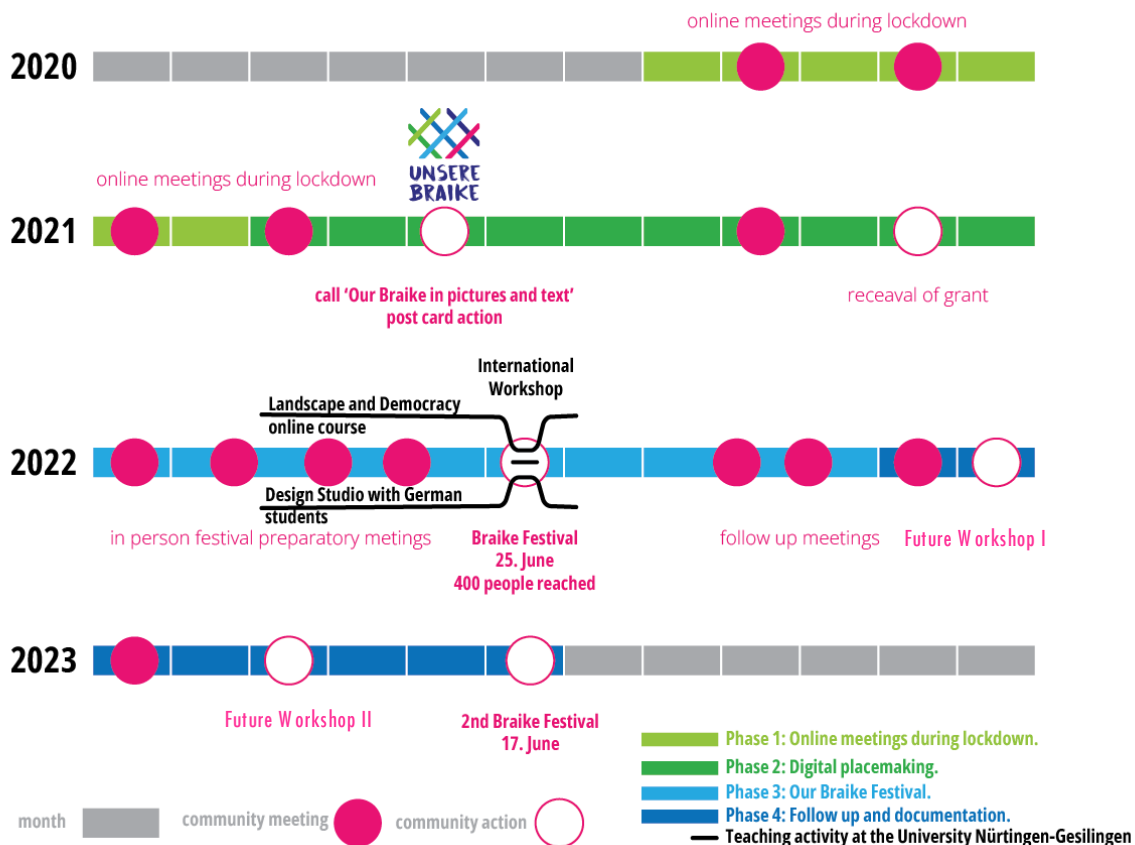
Figure 7 Timeline of Braike Living Lab. Illustration by Anna Szilágyi-Nagy.

The community gathering in Braike was initiated by the **Lutheran church** in cooperation with the **social department of the city of Nürtingen**. In that constellation, an application for a small grant was submitted in order to support the

process. The grant came from a budget offered by the state of Baden-Württemberg. It supports so-called **Nachbarschaftsgespräche** (Neighbourhood Conversations). This funding programme is intended to support the sustainable development of urban districts in terms of cultural, social, inclusive and intergenerational coexistence. For the conversations, people are invited to places to which they have a connection by means of active outreach. The programme belongs to a wider support structure for community participation in Baden-Württemberg. [Webpage](#).

Phase 1: Online meetings during lockdown. Once the grant was approved, the process of reaching out to the community started and the university was then invited to participate, together with many other local representatives from various social groups and institutions. An external professional process coordinator was appointed with the money from the project grant to support this important phase. Dr. Ellen Fetzer, who is also the LED2LEAP contact person, took this opportunity to link both the university and the LED2LEAP project to the neighbourhood initiative. The entire process started in second half of 2020 during the pandemic lockdown, so it was only possible to meet online. Despite this difficult situation, the group managed to achieve a lot. Together, they co-designed a logo for the initiative, a local graphic designer worked on various communication materials and a website was set up. In this process, it became clear that the main goals of the initiative are to work towards the improvement of the social cohesion in Braike neighbourhood. From the perspective of the LED2LEAP project, this question has been adopted and further specified. And an interesting sub question emerged for our Living Lab and it started to guide the further process: ***How might the local landscape contribute to the social cohesion in Braike neighborhood?***

Phase 2: Digital placemaking. As a result of the online meetings, a digital placemaking initiative **Our Braike in pictures and text** was launched in May 2021. In the call, the residents of the area were asked to share a picture or a short story about what makes Braike special to them. This was done as a compromise because it was clear that the pandemic conditions would not allow for a larger community gathering in 2021. The postcard initiative, which was also supported by local post boxes, allowed for engagement without physical contact. In order to be as inclusive as possible, the postcards were also translated to English, French, Turkish and Arabic. Both the kindergartens and the primary school included the postcard topic in their education programme. The call also included that the submitted works would be exhibited in the context of a larger Braike exhibition. In addition, during the mapping of Braike's favourite places, stories and experiences, many potential festival locations and festival partners were reached. The young and adult members of the group distributed the postcards, rang bells, and put up posters to involve the locals in the initiative. The idea of the community exhibition was further enhanced by a visit to the communal archive, which gave access to many historical images and maps. Furthermore, the local newspaper screened its archive and shared articles about the neighbourhood covering almost the entire 100 years of its history.

Figure 8 The results of the digital placemaking initiative 'Our Braike in pictures and text'. *Source: Christina Fink.*

Figure 9 Unsere Braike meeting in September. Photos by Ellen Fetzer.

Phase 3: Our Braike Festival. In the meantime, the group resubmitted its community development application, the outcome of which was the organisation of a festival. The group received the support, so preparations for the **Unsere Braike Festival** (in English Our Braike Festival) could begin. At the beginning of 2022, personal festival preparatory meetings began. In parallel with these, we started the preparation of the International Workshop, which, knowing that the festival will fall at the end of June, we timed it so that the guest students could get involved in the preparation and implementation of the festival. The International Workshop contributed greatly to the success of the festival, which was attended by almost 400 people. On the day after the festival, the community closed the event with a worship service, and we closed the International Workshop with an evaluation. After this workshop, the Living Lab coordinators started documenting the programme and continued testing and distributing the games that had been created in this period. Ideas such as Braike greenhouse were further developed. Encouraged by the positive experiences, the community is already planning the 2023 festival, which will further deepen the local social cohesion and provide a framework for more interaction with the university.

Phase 4: Follow up and documentation. In this phase, the community members met several times to evaluate the results of the festival and decided to hold the Braike Festival again next year, on June 17, 2023, with a new organisation team. In parallel, the university staff started documenting the process and preparing a German-language publication that summarizes the main results of the initiative and sets a vision for the development of the district.

Figure 10 First small exhibition from the results of the digital placemaking initiative. Photos by Ellen Fetzer.

2.4. Preparation of the International Workshop

At the beginning of 2022, we started working on the preparation of the International Workshop, which we launched in three strands:

1. Living Lab coordinators attended the **Unsere Braike** preparatory events for the festival and kept in touch with the group.
2. We started a design studio for the German students of the master programme **Landscape, City, Transformation** with the aim of developing playful and landscape-based ways to reach the community at the festival.
3. We informed the future participants of the workshop about the main theories and methods linked to landscape, democracy and community-led design through the online course **Landscape Education for Democracy** offered together with the LED2LEAP partners.

2.4.1. Collaboration with the 'Unsere Braike' community initiative

The purpose of the meetings of the **Unsere Braike** group was to prepare the neighbourhood festival. They were attended by a group of residents and those who took an active role in the organisation. The gatherings were hosted by the church. They were led by the commissioned facilitator and took place on weekday evenings.

In total, the festival organisers met six times to fully develop all ideas for the locations, topics, and activities of the festival. It soon became clear that the participants were envisioning a decentralised event, which the festival activities would then connect. The process started with a collection and prioritisation of desired activities. After the definition of the locations, the finalisation of the programs followed by matching activities and places. We used the aerial view of the neighbourhood to match possible activities and places. This was an important step in our approach to activate local landscape potentials for better community cohesion. The participants then quickly divided the organisational tasks among themselves. The main day of the event was June 25, with events at several locations, and the closing day was June 26 with a festive mass.

Our participation in the workshops ensured that we also participated in the specification of the date, purpose, locations, and programme of the festival. We were also informed which topics and challenges were of most interest to the group. In this way, we easily found the points of connection between the theme of the festival and the design subject, as well as the theme of the festival and the International Workshop. This is how the idea emerged that the students would develop and apply playful methods that strengthen the connection between the local community and the landscape. We then made this the main theme of a master course module called 'Design Laboratory'. This course involved eight landscape architecture students over the entire summer term from March to July 2022. Within that frame, there was sufficient time to develop playful approaches from scratch. Within this process, the International Workshop was very helpful. With the support of the international students, the ideas developed by the German team could be tested, finalised and implemented at the festival.

Figure 11 Meeting at the local church for preparing the festival. Photo by Ellen Fetzer.

Figure 12 Transforming the community landscape into a festival. Photo by Ellen Fetzer.

2.4.2. The semester course 'Design Laboratory' as a curricular framework

In order to be able to use the entire semester duration for the development of ideas, the LED2LEAP activities were connected to a module of the master programme **Landscape, City, Transformation**. The course combined on-site and online learning activities with the goal to develop artistic and playful participation methods. The methods were planned to become part of the festival programme in order to strengthen the relationship between the festival participants and their place of residence.

The students could join the LED2LEAP online course, which we supplemented with lectures on art and game-based participation processes during the additional tutored sessions. The task was clear: create a project that, in response to Braike's local challenges, activates the residents to get to know each other and their living environment. After exploring the community landscape together, the students split into three teams. Each team further specified a particular spatial context in which they would start a playful participation project. We then shared the ideas with each other and refined them several times based on the feedback. We also determined what kind of change we would like to achieve with our ideas in relation to ourselves, the people of Braike and the landscape.

Figure 13 Meeting the students of the 'Design Laboratory' in the Lutheran Church. Photo by Ellen Fetzer.

When the project goals were finalised, the students further developed their ideas and the prototyping of them until the arrival of the LED2LEAP workshop participants. The plan was that the students would be able to use the capacity of the international students to test their ideas, which they could then finalise before the festival. The three participation project ideas were as follows.

- **Tiny Protest Office.** A playful way to raise awareness of the importance of green spaces in Braike neighbourhood;
- **Terrace Construction and Mobile Volleyball Court.** Community building between the university and the residents of the district by creating a community space and playing together;
- **The Braikour Game.** A route with spots for sports and contemplation for people to use and see the district in a new way.

2.4.3. Preparatory LED2LEAP online course

All students attending the International Workshop also participated in the online course **Landscape and Democracy** offered by the LED2LEAP partners. The course prepared the students for the community project with the help of theoretical lectures discussing the relationship between democracy and the landscape. The learning model includes five modules:

- (A) Democratic Landscape Transformation
- (B) Democratic Landscape Analysis
- (C) Collaborative Visioning and Goal Setting
- (D) Collaborative Design, Transformation and Testing
- (E) Collaborative Evaluation and Future Agenda

With the help of this preparatory course, the participants learn about the theoretical and methodical foundation of participatory design. And in the International Workshop, they could apply and reflect the theories and methods. However, we also allowed highly motivated students to attend, even if they were not able to fully engage in the online course. Therefore, the workshop group had a varied level of knowledge about the subject.
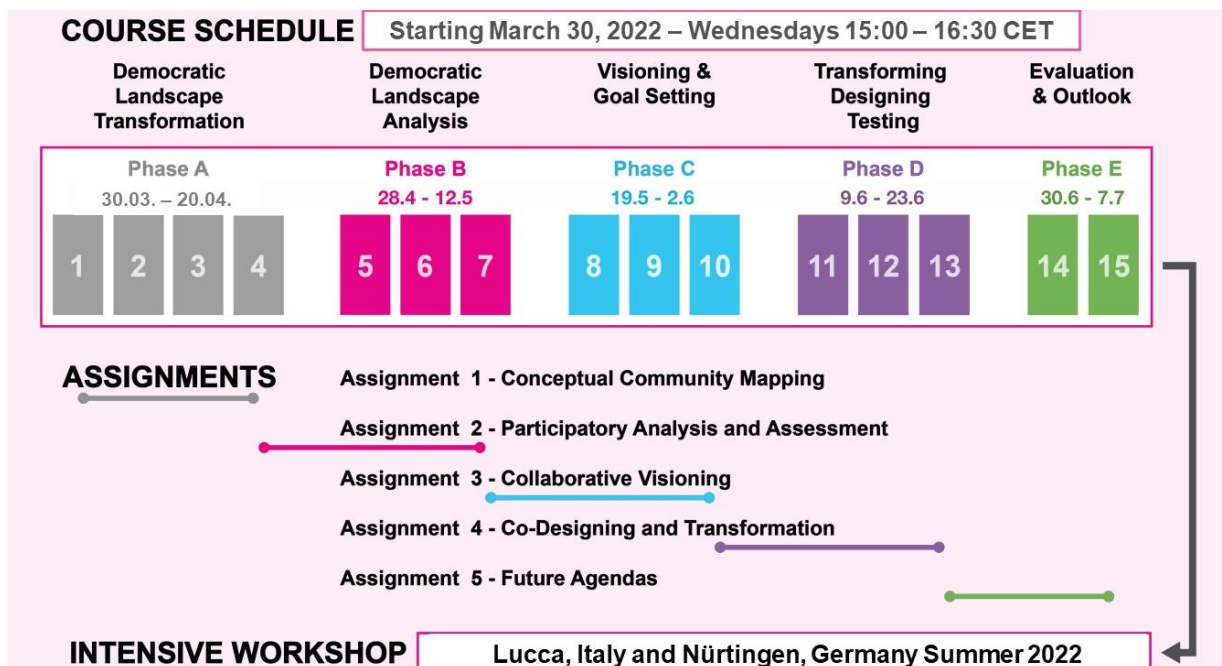
Figure 14 The schedule of the Landscape and Democracy seminar in 2022. Graphic by Ellen Fetzer and Nicolas Reibel.

3. International Workshop

3.1. Our participants

Figure 15 The participants of the International Workshop. Photo by Ellen Fetzer.

Participants of the International Workshop were

- **Living Lab Coordinators and teachers:** Dr.-Ing. Ellen Fetzer (Nürtingen-Geislingen University), Anna Szilágyi-Nagy (kultúrAktív), Karsten Drohsel (Nürtingen-Geislingen University)
- **LED2LEAP Visiting Staff and Tutors:** Tayana Passos Rosa (MATE, Hungary), Arati Amitraj Uttur (LE:NOTRE Institute), Andrea Conti (Swedish University of Agricultural Sciences)
- **German students participating in the preparatory on-site course:** Lea Baumer, Joshua Fehr, Kathrin Sehl, Annika Pahl, Anna Lina Haug, Maximilian Götz, Michael Schuster, Johannes Odenwaeller
- **Visiting Students from the LED2LEAP partnership:** Selin Cengiz, Mana Hejazi, Aniseh Saber, Thi and My Tuyen Bui (University of Bologna), Rama Mohmed and Kirsten Waaler (SLU)

During the International Workshop we closely collaborated with the following local groups:

- **Johannes-Wagner-School** Nürtingen
- **Unsere Braike Initiative**
- **Versöhnungskirche** (local Lutheran Church)
- **Refugee Home Max-Eyth-Straße**

3.2. Play as a learning objective in the Braike context

Both the students on site and the students who were guests in Braike as part of the LED2LEAP programme do not perceive Braike as a district, but rather as a transit space to and from the university. Due to this fact, the first task of the students was to develop a feeling for the neighbourhood and to get an in-depth picture of the district and the people living there. In a further step, they were then asked to look for new methods to create more knowledge about their landscape together with the inhabitants. This creation of local knowledge is in itself community-building and includes knowledge about ideas and possibilities. This brings us back to the research questions of the Living Lab:

- *How can the landscape potential of Braike contribute to community building?*
- *What is the relationship between ideas and people?*

In this context, playful or artistic methods prove to be just as useful as games, some of which could be adapted from other contexts, or, like the playful activation **Braikour**, which was explicitly developed by students for the active experience of the neighbourhood and the potentials of its places.

Within the LED2LEAP activities the advantages of playful approaches and games are used as well. Here, the following aspects are of particular interest:

- Play enables people to interact in a place-specific and theme-based way. Doors or rooms open, spatial and/or social barriers disappear (at least temporarily). A game also invites people to adopt and/or follow a playful, cooperative or result-oriented attitude. In this context, the rules of a game structure the process and they can stabilise an ongoing process.
- In the best case, players are enabled to leave their social boundaries behind. Thus, they can perceive and think from the perspective of others, open themselves to explorative research of their environment, get inspired or reach a cognitive metalevel, which leads to an increase in place- and time-concrete experience. This process can initiate a deep competence development.
- Games help to understand complex spatial, social or thematic aspects and their embedding in systems. Through this understanding, the desire, the will and the capacity to actively shape one's own life and living conditions can grow. Regular play further promotes social competence and enables participants to change from passive players to co-creators of the urban environment.

In the following, we will describe in more detail which activities were able to unfold during the semester with the students in Nürtingen as well as during a 10-day International Workshop with international students. We will document how these activities created some impact on the urban neighbourhood.

3.3. Workshop Programme and Process

In the International Workshop, we place great emphasis on the joint definition of the work schedule. The organising team provided a flexible framework for joint work, in which only the beginning (Day 1 - arrival Day 2 - get to know each other), the excursion day to Stuttgart (Day 5), and the end (Day 8 - Festival Day, and Day 9 - Closing day) were planned in advance. The schedule of the other days was set together with the students during the daily opening meetings in

the mornings. First, we evaluated the previous day, then discussed who was doing what that day. In this way students could split up flexibly into smaller groups and could freely choose which activity they would support.

We spent the week preparing for Braike Festival: we tested and finalised the playful community development methods developed by the German students, developed our own game and built a greenhouse and a terrace on the university grounds. At the end of the week we launched the games at Braike Festival, and the day after the festival, we concluded the intensive week with an evaluation.

This table gives a brief summary of how the process had eventually evolved:

Category	Day	Date	Topic of the day
predefined	1	June 18	**Arrival Day** • 16.00 Celebrating the Open Society Day in the Colourful Beetroot community garden
predefined	2	June 19	**Get to know day** • Get to know each other • Get to know Braike • Get to know how to engage
self-organised	3	June 20	**Get to know the IP program** • LED2LEAP bingo • Get to know the German students • Setting up agenda • Start of the construction project

self-organised	4	June 21	**Starting projects**
			• Greenhouse
			    ○ 10.30 meet the kids
			    ○ 12-13 buy things
			• Tiny Protest Office
			    ○ 14.00 bakery prep
			    ○ 15.00 tiny protest
			• Terrace Construction
			    ○ 10.00-14.00 construct

predefined	5	June 22	**Excursion day** • 11:00 - 12:30 guided tour in the Le Corbusier house and Weißenhofsiedlung (1927) • 14:30 - 16:00 visit of Neckarinsel with der Apero Agency • 17:15 – 18:15 guided tour Neckarspinnerei with Adapter e.V.
self-organised	6	June 23	**Working on projects, and Faculty Party**
self-organised	7	June 24	**Finalising projects and festival preparation**
predefined	8	June 25	**Braike Festival**
predefined	9	June 26	**Closing day** • 10.00 Mess • 11.00 reflection • 15.00 farewell

Table 1 Program of Braike International Workshop. Table by Anna Szilágyi-Nagy.

3.4. Which projects were implemented?

The participants worked on a series of projects that were prepared during the semester course of the master students to which some were added by the international students who took part in the programme. An overview is shown below.

Projects prepared during the semester course:	Projects proposed by the international students of the International Workshop
Tiny Protest Office	**Greenhouse Construction envisioned with school children**
draw attention to the future of the green spaces in Braike. See chapter 4.1. Tiny Protest Office.	in order to support the collaboration between the **Johannes-Wagner-School** and the university. See chapter 4.4. Greenhouse Construction envisioned with school children.
Terrace Construction and Moving Volleyball Court	**Stop All the Clocks game**
creating a new community space in the university ground, generating interaction between the HfWU students and the people from Braike. See chapter .	in order to learn about game-based engagement methods and leave a mark in Braike. See chapter .
The Braikour game for families	**Outdoor Exhibition**
a parkour in Braike. Green route: relaxation, red route: exercise. See chapter 4.3. The Braikour Game for families.	creating an exhibition material that showcases the stories of Braike, exhibition could pop up on different locations of the Festival. See chapter .

Table 2 Project of Braike International Workshop. Table by Anna Szilágyi-Nagy.

3.5. The workshop in daily reports

Day 1 - June 18. Arriving to Nürtingen and celebrating the Open Society Day

On the day of arrival, we met in the afternoon of the first cycle of the **Hölderlin Lab** in the community garden on the Neckar called **Wörth-Garten**. The goal of the meeting was to get to know each other. Since the 18th of June also happened to be the German-wide **Day of the Open Society**, we joined the local urban gardening community. In this year, the overall motto of the day was: ***Create space!***. We therefore started a conversation about why we should ***Make room for each other!***. The conversation was conducted using the game of the open society initiative. We could roll two dice, each with different expressions. This became the topic of the conversation. While one of us threw the pot, the next person had to answer, then he got the pot and could throw it to the next person. The spontaneous combinations sparked interesting discussions, for example on questions such as: ***What does freedom mean to you? Which place stands for diversity? Why do we need solidarity?***

Figure 16 Getting to know each other in the local urban gardening project 'Wörth Garten'. Photo by Ellen Fetzer.

Figure 17 Action toolbox. Photo by Anna Szilágyi-Nagy.

Day 2 - June 19. Getting to know Braike and the first engagement exercise

The morning was dedicated to getting to know about everyone's expectations. There was also time for exploring the neighbourhood to get to know Braike as a place. In the afternoon, the team experienced how to engage people from Nürtingen.

Figure 18 Discovering Braike neighbourhood. Photo by Tayana Passos Rosa.

We spend some time sharing our expectations with each other: many would like to explore how participation works in Germany, in practice, learning new methods, get to know different people from different countries, taking new stories and inspiration home to nurture it and lead to new inspirations. The first thing we learned is that we need to keep not only our mind but also our body fresh. We started to stretch and introduce new movements into the circle. We started with our hands and continued our neck and shoulders, losing the muscles in our legs until we got all the tension out from them. We introduced the discovery road. We asked everyone to collect five photos during the walk that could work as directions and five things that could work as tasks in a game. In addition, we collected the hottest and the coolest spots for the day, as it was an extremely hot day.

Figure 19 Engaging people of Nürtingen on the Stadtbalkon. Photo by Ellen Fetzer.

After the lunch break we gathered on the Stadtbalkon. This is a nice open space directly on the river where many people gather, especially in the evening. We printed the photos from the discovery on A5 paper and hung it on the circus wagon at the Stadtbalkon. Our plan was to invite people to like or dislike our photos taken in the morning. We explained to them that we are going to develop a game from the photos and use it during Braike Festival. As the day was extremely hot, we faced many challenges: people would not appear on the usually very crowded Stadtbalkon. We used the time to reflect about the experiences gathered in the walk and map out the hottest and shadiest spots of the neighbourhood. At 7 pm we suddenly experienced a change. People started to cross the area as they were walking home from the public swimming pool or from the riverside. As the temperature decreased we could finally start talking to people.

Learnings of the first engagement exercise

Make sure that the participants feel comfortable. If people are exhausted (e.g. hot, thirsty, uncomfortable), they don't stop to talk. If we want to engage people, we need to create conditions for them to feel comfortable.

Take the rejection with a smile! Addressing strangers is difficult. Getting a 'no' feels really bad and it's hard to respond to rejection with a smile. It is worth preparing for this situation and taking note of it.

The space for participation is as important as a friendly smile. For us, the place of interaction was the side of the circus wagon, where we put the posters. However, instead of following the path of the promenade in parallel, as a kind of fence, the car was positioned perpendicular to it, creating a narrow bay where people had to walk if they wanted to participate in the voting. In order for them to enter this narrow space, we first had to create a confidential atmosphere and quickly dissolve the unpleasant feeling of being "trapped". Therefore, we recommend that the space created for participation in the public space be open, so that the participants can easily walk in and out and not feel that they have fallen into a trap.

Choose a simple and playful form of involvement. Once they entered the circus wagon space, it was easy. Sticking dots on the photos is very easy, so everyone had time to do it. In the end, so many people came to vote that each host had several voters.

Speak in multiple languages. Since the students of the intensive program came from different countries, there was no language that we did not speak! With the help of Turkish, Arabic, English, German and Hungarian, we were also able to talk to members of the community who usually do not have the opportunity to form an opinion. It made the day a beautiful and inclusive experience!

Become a part of everyday life. It was interesting to observe that the more time we spent outside in front of the circus wagon, the more we became a part of the place. They no longer looked at us as strangers, as they did at the beginning, but they greeted us as acquaintances, and thus they stopped to talk to us more easily.

Win one, get more. If one person stopped by us, it attracted the attention of other passers-by, and little by little more people became interested in what we were doing, until a larger and larger crowd began to form.

Have a catchy opening sentence. We tried several sentences to start the conversation: "Are you from Nürtingen?" or "Do you know Braike?" or "Do you have two minutes to play?". The third question proved to be the most effective because people became curious about the game and they also liked knowing that they only had to spend two minutes on it.

Table 3 Learnings of the first engagement experience of the students. Table by Anna Szilágyi-Nagy.

Day 3 - June 20. Setting the framework

Figure 20 Setting up the framework. Photo by Ellen Fetzer.

The morning was dedicated to bringing the German and international students together, while the afternoon was about setting up the goals we want to achieve during the week.

We adapted the bingo game borrowed from the Miskolc workshop. By transforming the social bingo into a get-to-know-each-other game, our purpose was to connect the German students to the international guests. Questions related to German culture, landscape and democracy, personal matters and funny questions helped to break the ice and get into the mood of collaboration. We recommend this game for those who work together with mixed communities, even with language borders: taking simple questions and translating it to several languages can be a solution here.

We continued with the official round of introductions and the German students shared the projects they had prepared during the semester for Braike Festival. We decided to test these ideas during the International Workshop, and in addition, we came up with three new ideas to be achieved by Braike Festival. We started to work on these goals with the first agreed-on schedule.

The construction of the terrace has begun. And we were immediately surprised! The location of the terrace could not be realised in the place of the originally planned parking lots. We had to negotiate with the dean in another round,

who, after changing the location, gave permission for construction. The materials had arrived, and we had designated the construction area.

Some of the bingo questions:

Find someone who tells you what LEAP means! (LEAP is the initials of our key values in the project Learning, Empowerment, Agency and Partnership)

Find someone who knows 3 types of German cakes!

Ask someone: What is democracy for you?

Ask someone: Describe 3 differences between Germany and your country of origin!

Ask someone: What is your favourite childhood memory?

Ask someone: What makes you smile?

Ask someone: Who are your role models?

Find someone to share a secret family recipe with you!

Table 4 Bingo Game questions of Braike International Workshop. Designed by Anna Szilágyi-Nagy.

Figure 21 Starting the Terrace Construction *project. Photo by Karsten Michael Drohsel.*

Day 4 - June 21. Starting projects

Greenhouse Construction. In connection with the greenhouse, we called a meeting with the students of the **Johannes-Wagner-School**. The group visited the university, looked at the possible location with us and together we decided what the dream greenhouse would look like. Based on the plans, we started collecting building materials.

Figure 22. Meeting the Johannes-Wagner-School. Photo: Ellen Fetzer.

Tiny Protest Office. The protest group tested the initial version of the so-called ´protest office´. We bought refreshments and fruit juice for the guests and then went out to the venue. We fenced off the green area and then set up the office. The first setup was difficult, we had to figure out what goes where, how the stand will be spectacular and attractive to everyone. Then we waited for the players and experienced the first man-catching tricks.

Figure 23 Tiny Protest Office. Photo: Anna Szilágyi-Nagy.

Terrace Construction. The day was spent picking up the sheets, levelling the base layer, drilling and fixing the edges, and starting the laying work. There was great interest from students and teachers, and even the mayor visited us!

Figure 24 Terrace Construction. Photo: Karsten Michael Drohsel.

Stop All the Clocks. In the afternoon the **Stop All the Clocks** team gathered at the local coffee place to learn about the mechanics and development of place-based games. The team selected the 'tasks' or 'directions' images that received the most votes on the Stadtbalkon and then thought about the game's narrative. Then the first card instructions were formulated, which were related to the local motifs of nesting, time, the appreciation of life and relationships.

Figure 25 Stop All the Clocks Game. Photo: Karsten Michael Drohsel.

Day 5 - June 22. Excursion day

Figure 26 Visiting the Neckar Spinning Mill. Photo by Ellen Fetzer.

The goal of the excursion day was to get the international workshop participants a bit more familiar with Stuttgart as a city region and the overall idea of **IBA'27 StuttgartRegion**. The International Building Exhibition IBA'27 is a 10-years process finishing in the year 2027, the final exhibition year, which coincides with the centenary of the Bauhaus exhibition on the Weissenhof Estate. It was therefore important to do a guided tour in the **Weissenhof Museum** located in a villa built by the famous modernist architect Le Corbusier almost 100 years ago. The group learnt a lot about the ideas of the Bauhaus and the Werkbund back then and the big efforts taken by all design disciplines to respond to the rapid urbanisation trends of that time.

IBA'27 has set its thematic focus on the concept of the productive city region. What makes IBA'27 special is that it deals with a highly industrialized region. A region that has already reached a high degree of urbanization. The current challenge for economy, policy, planning and design alike is to anticipate the future of production. On that basis, we need to imagine how future forms of production might transform the given urban fabric. The built reality of Stuttgart Region is a polycentric urban landscape. The modernist idea of separating urban functions has been dominant over decades and goes together with an overall priority to car-oriented transport infrastructure.

We therefore continued our journey to two sites that are part of the IBA network. Necharinsel is an initiative that activates an infrastructure landscape on a central water gate in Stuttgart as a potential open space that might bring people back to the river. We meet activists from the NGO **Apero-Agency** who are currently organising the temporary

re-programming of this spot within the framework of IBA'27. This was inspiring for our workshop participants as they got to know people who are active in democratic landscape transformation.

Our last visit before we returned home was in Wendlingen, a neighbouring town of Nürtingen a few kilometres downstream. We visited the historical **Neckarspinnerei/Neckar Cotton Mill**, which is a heritage-protected industrial complex. The textile industry has been a major pillar of the local economy until the 1970's. Neckarspinnerei is a typical example of a conversion site of this kind. The Otto family of textile producers still owns the property and supports the current experimental exploration of possible use scenarios. The combination of working and living was already taken into account when the buildings were constructed in 1861. The valuable building stock has a high density and at the same time almost village-like structures. This offers diverse possibilities for a new and open mix of uses. The site is to be further densified and upgraded through the expansion of existing buildings as well as through modern conversions. On site, we met members of the NGO **Adapter e.V.** who are currently in charge of coordinating actors and exploring new perspectives for the territory. Adapter e.V. also showcases a prototype of a modular home for temporary living in the former factory halls.

Day 6 - June 23. Working on projects

After contacting the local refugee home and inviting them to Braike Festival, we spent the day implementing the projects, and getting ready for the Faculty Party organised by the students and professors of the University at Braike Campus.

- The **Braikour** team printed the props for the game and, together with the international team, set up the stations and seals and tested the game.
- The **Tiny Protest Office** did not remain idle either. This time, the team set out in the morning to observe the morning movement in the district, and the team stayed out until 4:30 p.m. to collect the remaining figures for the day of the festival. The station became really popular in the afternoon and many returning children visited the stand to make more figures with us.
- And the **Greenhouse Construction** team began digging the foundations of the greenhouse and assembling the main supporting structures from the remaining wood materials that were offered at the neighbouring EDEKA construction site. The school children visited us in the afternoon and we could build together a small detail. The construction continued during the festival, which was well complemented by the plant exchange stand set up for the party in front of the greenhouse. Many people admired the construction while heading towards the new terrace of **Artur**.
- The **Terrace Construction** team completed the terrace on time and made it attractive for partygoers with sunbeds and chairs. In addition, the team attached the first rows of the volleyball net to the wall next to the dome, which those who came to the party could weave further. This is how the **Moving Volleyball Court** became a community action. At the Faculty Party, the International Workshop participants got to know the students and teachers, who inaugurated the dome made by the students, in which the art therapy students presented various performances.
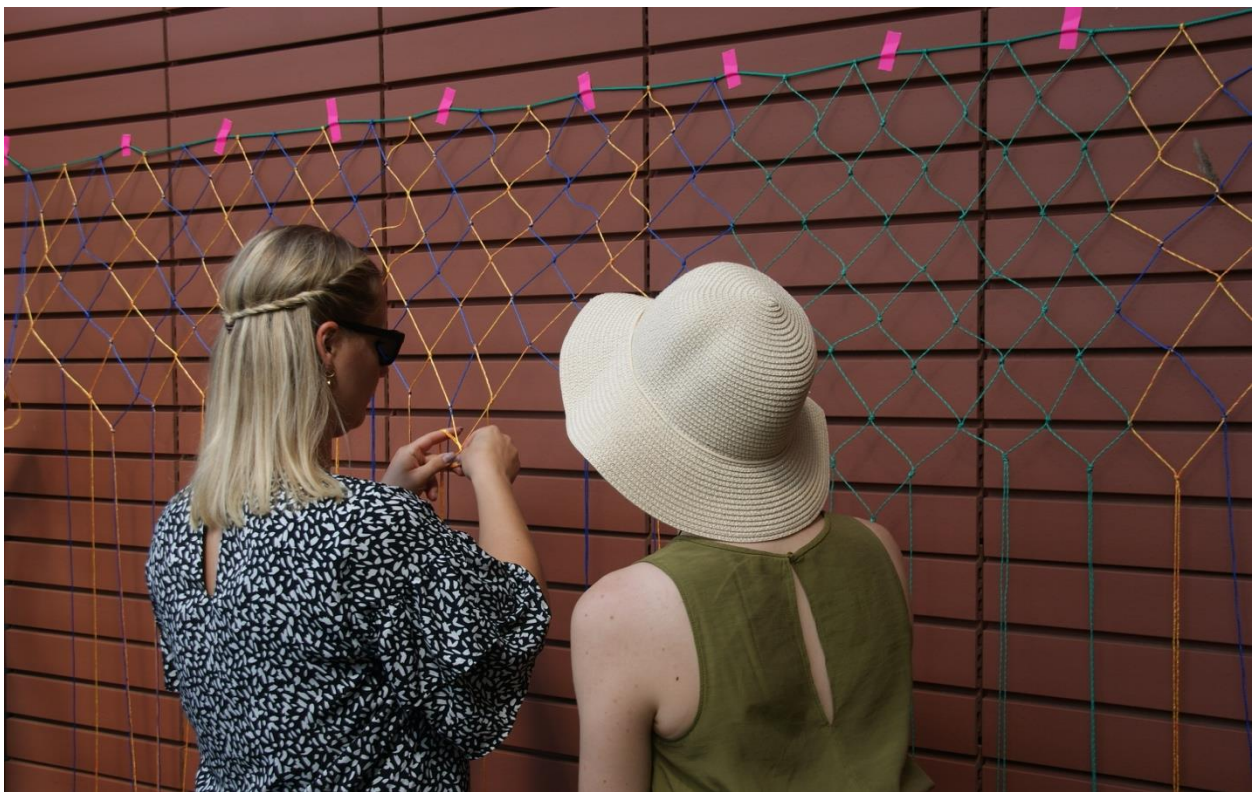
Figure 27 Moments of the Campus Festival. Photos by Ellen Fetzer.

Day 7 - June 24. Finalising projects and festival preparation

While the **Terrace Construction** team was cleaning up the construction site, the others started the morning by scheduling the festival program. We looked at which activity we want to implement and where.

- We allocated people to helps with the installation of the **Outdoor Exhibition**.
- We decided on the helpers of the **international picnic**.
- We appointed those who check the stamp stations of the **Braikour** game, and we decided that at the end of the route, the finishers receive waffles as a gift, and that the waffle station should be at the Rotenbergplatz instead of the **Artur** which falls too far out of the festival area.
- We agreed to continue the **Tiny Protest Office** in front of the **Café Mayer**, and combined it with the **Stop All the Clocks** game with the **Tiny Protest Office**, saying that if there are people interested, then we will tell them about the game.
- Finally, we postponed the planned community planting action with the **Greenhouse** team, because the greenhouse was too far out of the festival's stations.

After lunch, we were busy building the greenhouse until the rain stopped. At that time, we entered the university building, where, in addition to coffee and drinks, we finished the packaging to **Stop All the Clocks** and refined some technical details indoors in the greenhouse.

We closed the day early so that everyone could arrive at the festival fresh the next day.

Figure 28 Flyer of Braike Festival. Design: Dietmar Faiss

Day 8 - June 25. Festival day

We worked in small groups at the festival. Already in the morning we started preparing the programs: setting up the tiny protest stand, building the exhibition, checking the route of the **Braikour** and setting up the waffle stand, so that everything would go well by the time the festival-goers arrive.

Figure 29 Setting up the community exhibition. Photo by Ellen Fetzer.

The first guests arrived at the festive opening in the small neighbourhood park called Bermuda-Dreieck, and they were then able to move freely between the various festival locations. Some had a barbecue and took part in the city rally in front of the Kindergarten Schmidtstraße. Some joined the celebration at the Rotenbergplatz: they played volleyball with us, took the waffles as a reward for completing the **Braikour**, and danced to the folk music. Others were able to meet the representatives of the **Tiny Protest Office** in the field and check out the **Exhibition**. Some participated in the international picnic and had cocktails in the Bermuda-Dreieck. And others joined in petting ponies, drawing, and creative activities around the school and the church (Braike Schule). These locations were connected and complemented by our own games like the recreation and activity route of the **Braikour**, the **Moving Volleyball Court** of the volleyball team, and a detail of the historical **Exhibition** of Braike appeared at the locations.

We closed the festival with a joint dance at Rotenbergplatz, then dismantled the exhibition and the stations of the **Braikour**.

Figure 30 Petting zoo at the Lutheran Church and international picnic at the Bermuda. Photos by Markus Frank.

Figure 31 Gathering at the Braike School and dance at the Rotenbergplatz. Photos by Markus Frank.

Day 9 - June 26. Closing day

We closed the International Workshop by attending the ecumenical service, where the local priest thanked us for the cooperation shown at the festival and for the good community experience. After the service, we evaluated our process and shared our fondest memories of the festival. After lunch, we met again with some residents of the refugee home in the urban garden where we had started. We picked up the words of the LEAP mission (Learning, Empowerment, Agency, Partnership) and created sculptures to reflect on our learnings during the Braike International Workshop.

Figure 32 Mass. Photo by Markus Frank.

4. Outcomes of the International Workshop

In this chapter, we present the outcomes of Braike International Workshop. We start with the three playful and game-based methods that the German students developed in the semester course, tested in the International Workshop, and presented at Braike Festival:

- **Tiny Protest Office** – a playful method to draw attention to the future of the green spaces. See chapter
.

- **Terrace Construction and the Moving Volleyball Court** – connecting communities through co-constructed community space and playful actions. See chapter
.

- **The Braikour Game** – strengthening the connection between people and their living environment by creating neighbourhood-specific parkour. See chapter 4.3. The Braikour Game for families.

We finish with the three additional projects planned and implemented during Braike International Workshop:

- **Greenhouse Construction** – the establishment of cooperation between the university and the **Johannes-Wagner-School** by creating a space for joint activities. See chapter
.

- **Stop All the Clocks** – learning about a location and community by designing location-specific games. See chapter   .

- **Outdoor Exhibition** – developing the community's identity with an outdoor exhibition. See chapter
.

putting online course theory into practice
testing the 3 games developed by German students
developing 3 new projects:
— Greenhouse Construction
— Stop All the Clocks
— Outdoor Exhibition
implementing all projects at Braike Festival 25 June

5 theory moduls
5 assigments
Landscape and Democracy
online course

International
Workshop

final presentation

English Booklet

German Booklet

student's reports

2022

Design Studio with
German students
in person meetings
developing 3 game concepts:
— Tiny Protest Office
— Mobile Volleyball Court
— Braikour

month   **community meeting**   **Braike Festival**

○ **snergy of the three teaching activities**
● **milestones**
— **International Workshop**
⌐ **Teaching activities (online course and design studio)**

Figure 33 Summary of the six playful projects developed during the teaching activities. Graphic by Anna Szilágyi-Nagy.

4.1. Tiny Protest Office

Figure 34 Tiny Protest Office. Photo by Anna Szilágyi-Nagy.

Team members

Kathrin Sehl & Annika Pahl.

Introduction of the project

Tiny Protest Office is a playful way to mobilise residents to raise their voice and express local needs. In this artistic mobilising method, residents choose and create Playmobil figures who protest on their behalf for the future of the town's open spaces. The method encourages citizens to think about the future of the green areas that are still intact, but threatened with disappearance due to the ever-increasing demand for housing, and to leave messages that draw attention to the importance of untouched urban green areas.

Timeline of the project

The **Tiny Protest Office** method was created by Kathrin Sehl and Anika Pahl as part of the design laboratory module offered during the entire semester. The method developed by the students was tested with international students participating in the LED2LEAP International Workshop between June 20 and June 25, 2022. The Playmobil demonstration created during the testing was presented for the first time at Braike Festival, which was later also

exhibited in the **Sprechcafé** in downtown Nürtingen after the festival. The demonstration is also planned to be used in other participation contexts in Nürtingen.

4.2.1. Do It Yourself: Tiny Protest Office

Objectives of the project

- raise awareness of the importance of urban green areas and non-dedicated free spaces;
- activate different age groups to formulate their needs as well as for the sake of green areas;
- start a debate about the future of green areas directly on the spot;
- provide a creative and simple discussion framework in which people easily could join in.

How to do it?

Step 1: Preparing the Tiny Protest Office

Figure 35 Setting up the Tiny Protest Office. Photo by Anna Szilágyi-Nagy.

1. **Set an objective.** Think about what topic you want to draw attention to, who may be affected by the topic, what do you want to achieve with the protest? Based on these, finalise the method.

2. **Get the materials.** coloured toy figures (e.g. Playmobil), cardboard for the signs, coloured felt-tip pens for the inscriptions, thin loop sticks and adhesive tape to attach the signs, double-sided adhesive tape to stabilise the puppets, a large wooden board to stick the protester figures on. You can order the dolls online or borrow them from your neighbours.

3. **Select the location.** Find a suitable location for your **Tiny Protest Office**. It is worth choosing a place that is suitable for the purpose of the demonstration, but full of life, so that the message of the demonstration reaches as many people as possible.

4. **Set up the Tiny Protest Office.** Set up the office in the selected location. A table, chairs and perhaps a parasol will come in handy. Write **Tiny Protest Office** on the side of the table. Wear attention-grabbing clothing and possibly a piece of attention-grabbing e.g. symbolise a construction site with signalling tape. Place the Playmobil figures on the table, as well as the pre-cut cardboard and the loop sticks.

Step 2: Operating the Tiny Protest Office

Figure 36 Placing Playmobil figures into the green space. Photo by Anna Szilágyi-Nagy.

1. **Get people involved.** Encourage people to participate. Ask the people around the office in a friendly manner if they would like to join the protest. Explain to them the purpose of the small protest. Talk to people, try to find out as much as possible about them and the relationship between urban green spaces.

2. **Make signs.** When people agree to participate in the demonstration, ask them to choose a figure and make a protest sign for it. There can be writing or drawing on the board, or a short poem. Then attach the protest signs to the noose stick using adhesive tape and place them in the hands of the Playmobil figure.

3. **Find a place for the Playmobil figure.** ask the demonstrators to find a place for their figure somewhere in the green space. Create small groups or compositions that illustrate the message of the figure. Take photos of the compositions. At the end of the day, collect the figures and stick them on a large wooden board using double-sided glue.

Step 3: The Tiny Protest

Figure 37 Making the Tiny Protest big. Exhibition of the Playmobil figures in the Sprechcafé. Photo by Ellen Fetzer.

1. **The demonstration of the Playmobil figures.** Carry around the crowd of Playmobil protesters glued to the wooden board through the streets, display it in a front garden, outhouse, or public place so that as many people as possible can admire the work of art.

2. **Advocacy.** If you think so, take the Playmobil protesting crowd to the town hall and present it to the local council, the chief architect or anyone you want. Tell them about the protest and your experiences. Let the **Tiny Protest** be loud and big!

4.2.2. The impact of the project

Impact on the Braike community and landscape

"Each protester formulated a unique and independent message for the future of green spaces. However, the ideas, views and wishes about the needs of the living environment and the importance, purpose and possibilities of the green spaces in Braike show many similarities. It has been said many times that it is sad that public green areas are shrinking due to parking lots and the expansion of private houses, that it would be good to preserve them, that it would be good to have a bench that makes you stay, a place where children and nature (e.g. plants and insects such as bees) both feel good. During the preparation of the signs, we heard many stories about the green spaces we were located (e.g. that there is an initiative that wants to build tiny houses on the green space we have fenced off, or that the children spend their free time here). The experiences of the **Tiny Protest Office** showed that the green space we fenced off and the green spaces in Braike in general are important to the residents. They are important for biodiversity, because they are quality resting places that provide opportunities for encounters that promote community cohesion. The demonstration made these common desires visible."

Impact on the team

"In the **Landscape Democracy Seminar**, we learned that people have a right to the landscape and therefore also to the green spaces in their living environment. We wanted to show and give back this right to the **Braikians** (=inhabitants of Braike-District) by participating in our campaign. The playful approach of the **Tiny Protest Office** made it easier for many people to act politically (even so for the policemen who joined this type of protest, because in Germany for officials it is forbidden to take part in protests and demonstrations). Through the playful approach, we were able to integrate and give a voice to all people, whether young or old, and from any background. The characters helped starting a casual conversation that quickly turned into many deeper conversations. In these conversations we got to know the needs of the **Braikians** and their wishes for the space.

It has become clear to us that people have many exciting ideas for designing their environment. Therefore, we want to try to include these people and their ideas in future planning tasks. Where possible, we would preferably do this again with a playful approach. To our great delight, our **Tiny Protest Office** turned out that this approach meets with high participation rates and can be very successful."

Figure 38 Messages of the Tiny Protest. Photo by Ellen Fetzer.

4.2. Terrace Construction and the Moving Volleyball Court

Figure 39 Playing the moving Volleyball Court. Photo by Ellen Fetzer.

Team members

Anna Lina Haug, Maximilian Götz, Michael Schuster, Johannes Odenwaeller.

Introduction of the project

The purpose of the **Terrace Construction** and the **Moving Volleyball Court** method is to create a connection between HfWU students and people living, working, and studying in Braike. On the one hand, collaborative **Terrace construction** leads to the creation of a place where different members of the community can meet, and on the other hand, the **Terrace Construction** process itself provides an opportunity for different communities to meet when made in a participatory manner. The **Moving Volleyball Court** method was developed in order to promote the same message and the relationship between the HfWU students and the members of Braike community at Braike Festival. The essence of the method is to set up the volleyball net on mobile legs in some public areas. The net fills the space with a new function and excitement and invites passers-by to play. Thus, the game gives people who do not even know each other the opportunity to play with each other. Playing together helps us connect with each other and associates the encounter with a positive experience. By moving the net, we can always involve new people, and we can also symbolically connect different places by taking players from one location to another.

Timeline of the project

The idea for **Terrace Construction** and the **Moving Volleyball Court** came from master students participating in the design laboratory semester course. The **Terrace Construction** was designed during the seminar and then built by the students during the LED2LEAP International Workshop between June 20 and June 25, 2022. The **Moving Volleyball Court** method was also developed at the seminar, which was prepared together with the international students and the participants of the faculty festival. The playful involvement method debuted at Braike Festival on June 25, 2022. The student-run **Artur coffee shop** intends to continue operating as a community space and plans to pass on the tradition of **Moving Volleyball Court** to the next **Artur** generations.

4.2.1. Do It Yourself: Community Space

Objectives of the project

Get inspired from our objectives and translate it to your own context:

- create a meeting space for HfWU students and guests (school students, parents of school students, local residents, etc.) by building terraces connected to the **Artur** (student café);
- raise awareness towards Braike Campus as part of the district;
- involve the students of the neighbouring elementary school in a joint project;
- draw the attention of local residents to HfWU students and vice versa.
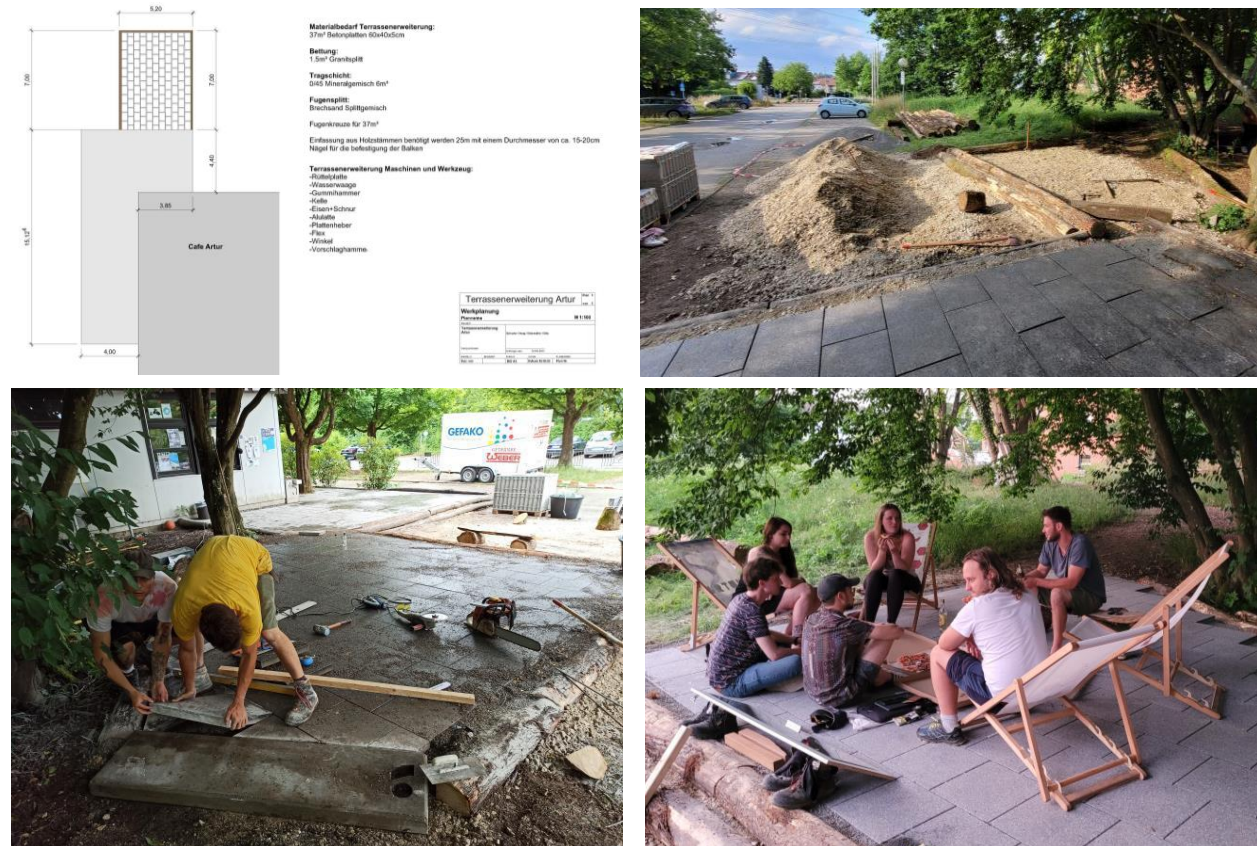

Figure 40 From design to implementation of the terrace. Pictures from the final report of the Terrace Construction Team.

1. **Ask for permission.** Whatever you build, ask for permission! If you already know what and where you want to build, contact the owners of the land at least six months in advance and inquire about the permitting process and whether they are happy with the idea. You may have good ideas, but if the authorities stop you on the day of construction because you don't have a permit, then all your efforts have been in vain. Also consider that if you need to transport materials to the site, you may need to apply for a permit to enter the street and a permit to occupy public space to store the materials. Try to get a written permit so that you have something to show on the day of construction

2. **Seek for funding.** The terrace group managed to acquire significant sponsoring of the materials needed by contacting local firms. Once you have a concrete idea and a clear understanding of the material needs, it is much easier to contact potential sponsors for support.

3. **Plan the details.** Do you have all consents and approvals? Then it's time to plan the details! Prepare a section plan, material and cost calculation, think about where and when you can get the materials, how they will be delivered to the site. This is an important part of the construction preparation, as this way you can stay within the financial limits and ensure that everything goes smoothly on the day of the construction.

4. **Schedule the construction.** Find an appointment for construction. It is best if the ceremonial handover can take place at a community event. Is there such a community event at the construction site? If there isn't one, think about organising a little handover ceremony yourself. Schedule the construction days before the community event.

5. **Gather the community.** Then think about who will be the core members of the construction team? Who are the ones you would involve in some specific tasks? Is there a way to involve schoolchildren? Is there an interest from another association or group that would be interested in joint construction? Contact them and arrange for them to visit the site.

6. **Construct it together.** It's time to build! Distribute tasks so that everyone always knows what their task is. Take small steps and enjoy working together. It is not a problem if the construction takes 3-4 days, because this way your project becomes more visible. While you are outside, talk to passers-by and involve them in the work. Accept pre-arranged groups. Joint construction forges a community, and good conversations can be had during construction. Do not leave out the cooling drinks from the program. After all, a good mood helps work go better!

7. **Take possession.** Present the finished work at a celebration organised by you or the community. There will be food and drink, a small speech in which you thank the supporters for their help.

4.2.2. Play it: Moving Volleyball Court

Objectives of playing the game

Get inspired from our objectives and translate it to your own context:

- establish connection between the locations of the Braike festival and the location of the university by playing along the route connecting them;

- use the game to connect with as many people as possible and to build a relationship between HfWU students and members of the local community;
- involve groups that are difficult to reach, for example residents from the refugee home which is part of the neighbourhood;
- promote the student-run **Artur** café in Braike district.

Figure 41 Making and playing the Moving Volleyball Court. Pictures from the final report of the Terrace Construction Team.

How to play?

Goals of the game: keep the ball in the air as long as possible while the volleyball court moves!

Players of the game: individuals or groups of people in public spaces

How to play:

1. **Make the moving net together.** Find a community event where the net can be made. Prepare the first few rows of the net and fasten it to a vertical wall surface. Leave an instruction next to the net to help passers-by to continue working. If a volunteer or two are near the net, they can help those interested in tying and invite them directly into the activity. When the net is ready, make legs for it. A broomstick attached to two logs will do. Make sure the weight is stable enough at the bottom so that the net can stand on its own. You can further decorate the mesh as you wish.

2. **Play anywhere with anyone.** The net is ready! All that's left is to move it! Take the net for a walk with the help of two volunteers. Find a suitable place for the improvised volleyball court: street clearings, parks, the bus stop, places you don't use for games on weekdays. But why not march down the street and find a spot for a mini-volleyball court, or why not keep trying to shoot the ball while walking. Collect players. If the involvement is difficult, the volunteers play a few rounds. Demonstration helps with engagement.

4.2.3. The impact of the project

Impact on the Braike community and landscape

"The networking of different actors within Braike landscape began with the first brainstorming regarding the terrace extension and the initially planned volleyball field. Right from the start, intensive coordination among various students, employees of the university and potential sponsors was necessary—which, as it later turned out, should have been even more intensive.

During the **Terrace Construction**, there was strong community building among the student helpers and the students of the **Johannes-Wagner-School**. The students were visibly enthusiastic and supported the construction site with full commitment, a future trainee in gardening and landscaping was even found. The next few days already showed how much the students identified with their work and the new place to stay when they proudly told their friends that they were involved in the construction. But the **Artur** also became well known among the waiting parents and bus drivers, where one or the other coffee was drunk while the construction process was discussed. The construction site was a meeting place and now literally offers more space at **Artur** for further networking among Braike residents.

The same applies to the **Moving Volleyball Court.** Just tying the net required a lot of communication, since not everyone knew directly how and where to tie the right knots. Exchanging ideas, explaining different techniques to each other and also tying one or the other knot wrongly led to a lot of laughter and fun knotting. When the net was used at Braike Festival, before we even had the net properly set up, a resident came with self-made feet for our posts and discussed how to improve the net even further. Five minutes later the net was stretched with stones and cords and the helper, some of his children and friends of the children were already playing. Passers-by and some people who were at the "drawer" got into conversation with us and asked about the various projects - such interactions also offered good opportunities to refer to the new **Artur** terrace. The group from the accommodation for asylum seekers was very enthusiastic about the volleyball net and really encouraged a lot of people to play along, which found a fitting conclusion with some dance choreographies at the Bermuda Triangle. It was a special opportunity for us to be able to play on Rotenbergplatz, which was closed to car traffic during the festival. So it was exciting to play volleyball where cars drive by on weekdays."

Impact on the team

„During the project, we had the opportunity to talk and learn a lot about the district. At Braike Festival, we spontaneously initiated a **soda stand**, thanks to which we were able to connect with a lot of people and made **Artur** and his new terrace a little better known. The goal was also to show that **Artur** exists not only for students, but for all residents of the neighbourhood.

The construction lasted 4 days (arrival of the materials, setting up the construction site, excavating and levelling the foundation, placing gravel bed and concrete slabs etc.) and took place during the period of the International Workshop. This meant that the **Terrace Team** could take advantage of the presence of the international students. In addition, the **Terrace Team** offered the opportunity for the neighbouring **Johannes-Wagner-School** to join the construction process. During the construction of the **Terrace**, many people stopped and joined in our conversation, so we could learn a lot about the students of the **Johannes-Wagner-School**, but also about the needs of parents and teachers, who in turn got impressions of the student side of the university landscape. Regarding the **Moving Volleyball Court**, we thought that we could donate it to **Artur** where it could be borrowed. It would be worthwhile to monitor how often this option is used. We were also thinking of hosting some Braike Volleyball Cups in the future that non-HfWU students could enter.

And probably our most important experience, what we experienced throughout the seminar and especially during the intensive week, was how important it is to involve people in planning. After all, who could say the most about the needs, problems, and possibilities of a neighbourhood than the residents themselves? We want to permanently consolidate this knowledge in our design approach. The needs of the users of the open spaces must be taken into account in the planning, because this is the only way the plan for the open space can serve everyone fairly."

Figure 42 Soda stand at the Braike Festival. Picture from the final report of the Terrace Construction Team.

4.3. The Braikour Game for families
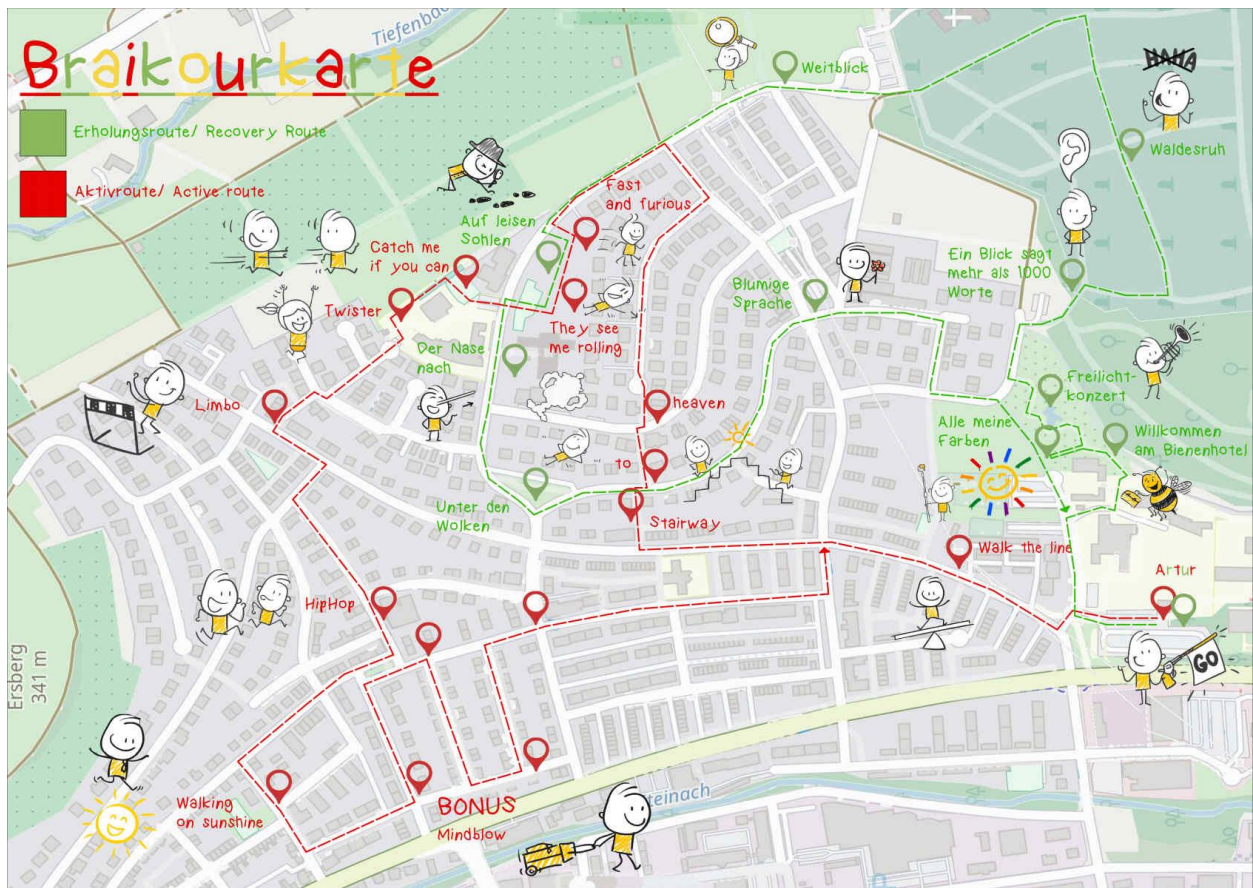
Figure 43 The map of the Braikour Game. Design by Lea Baumer, Joshua Fehr.

Team members

Lea Baumer, Joshua Fehr.

Introduction of the project

Braikour is an obstacle course (parkour) that can be played in Braike district. You can choose between two game options: the green route invites you to observe and meditate during your walk, while the red route speeds up your heart with different exercises! The real specialty of the game is that the playful tasks of the stations on the two routes were inspired by the built environment of the district. This is how the staircase turns into a race track, the live chess court into a twister field, and the barrier blocking car traffic into a limbo game. You can play the obstacle course alone or in small groups. Download the route map and the playful tasks of the stations in pdf to your phone, or print them out and take them with you on the road! Try for yourself what it's like when the neighborhood turns into a playground!

Timeline of the project

The **Braikour** game was created by Lea Baumer and Joshua Fehr during the design laboratory course. The students tested the game with international students participating in the LED2LEAP International Workshop between 20-25 June, 2022. The final routes and tasks debuted at Braike Festival. After the festival, we tried out the game with two

groups of children at the **Lutheran Summer Camp**. We hope that young and old members of the community will play the game many more times.

4.3.1. Play it: Braikour

Objectives of playing the game

Braikour is a playful obstacle course, during which players use their everyday living environment in a new, often unusual way, giving them a new perspective.

- encourage learning about the living environment through play;
- form an attachment to the place of residence as a result of the positive experiences of play;
- encourage a healthy lifestyle in the residence;
- give the members of the neighbourhood the opportunity to get to know each other through play.

Figure 44 From a live chess course to a twister course. Photo by Anna Szilágyi-Nagy.

How to play?

Goal of the game: complete the challenges of the Meditation Route (green route) or the Activity Route (red route)!
Players of the game: individuals or groups of people living or spending time in Braike
Download the bilingual (English and German) game: Use it as pdf or print it out. Website.

How to play:

1. **Choose a route.** Would you observe and meditate while walking? Then choose the green route! Would you rather get your heart rate up or do you want an outdoor workout? Then choose the red route!

2. **Find where you are.** Take out the map of the obstacle course. Wherever you are in the city, there is sure to be a green or red station near you. Find the first place!

3. **Complete the tasks of the station.** Read the player task for the station! Babies and toy names indicate which task belongs to which station. Complete the challenge! When you're done, stamp or check off the task and head to the next station!

4. **Complete as many tasks as you can or feel like.** Don't forget, the goal of the game is to have a good experience! If you don't like a task or it's too complicated, change it to something you like!

Figure 45 Unconventional use of public spaces through the Meditation (green) and Active (red) route.

4.3.2. Do It Yourself: site-specific neighbourhood parkour

Objectives of the project

- discover the possibilities in your area;
- connect with the landscape of your area;
- learn about site-specific game design which activates communities in using their place of residence;
- group games bring people together and can be important in community networking;
- games help to understand complex spatial, social or thematic aspects and their embedding in spatial systems so using participatory games in the practice of the profession of landscape architecture as well as in urban planning and development should be mandatory.

Figure 46 Find the Limbo station. Complete the task. Stamp your passport! Photos by Ellen Fetzer.

How to do it?

Step 1: Parkour design

1. **Walk around and take notes.** Walk around the neighbourhood with your team. Observe how people use their living space. What do they do and when? Are there unusual activities? Get inspired by the habits of different age groups! See which are the busiest places? What are the quieter places? Note them on the map.
2. **Find locations for the parkour stops.** While walking, mark the places on the map that may be suitable for meditation (green route) or sports (red route). Instead of looking for places already designed for these purposes (e.g. outdoor gym, playground, etc.), try to see the possibilities for games, meditation or sports in the built or natural environment. Here's a list of what you can look for:

Meditation Route (Green Route)	Active Route (Red Route)
Look for places where you can observe, rest or retreat. Here are some examples: • Place with a beautiful view • a particularly beautiful place, e.g. field with flowers • a particularly quiet place • a place where the sounds of nature are alive • a place where there are many kinds of animals • a place to lie down • a place where you can draw or write • a place with lots of flowers and plants • a place with many colours	Look for places that encourage different types of movement. Here are some examples: • A surface to jump on • A rhythm and pattern you can follow e.g. on the pavement, on the wall • something to climb on • something on which you can balance on it/with it • a place where you can sprint • a place Where you can roll • something to hang from • s place where you can play Twister • something you can hide under it • something you can skip

3. **Plan a route from the parkour stops.** See where the stations marked in the previous step are located on your map. A good route will be the one you cover in 35-45 minutes at a comfortable pace. Approximately 5 minutes' walk should pass between two stations (in our case it was about two blocks away). A tour of seven stations must be planned so that the players can return to the starting point. Also put two or three stations inside the loop-shaped route so that the stations are evenly distributed in the city area, so players can easily connect from anywhere, wherever they are. Eight to ten stations are enough, because if your players visit every station, then - counting five minutes per station and the five-minute distances in between - it's already a journey of one and a half hours!
4. **Write playful tasks for the locations.** You can write several tasks for one station. When you are ready, review the text of all the stations! Imagine playing them all one after the other. What is the overall picture? If your tasks are too similar, players can easily get bored. Be diverse! And feel free to alternate easier and more difficult tasks!
5. **Try the route and refine it if necessary.** Take a test walk on your own. Try the tasks! How uncomfortable or comfortable is the task in that location? Does it make you feel good? Is the game better for kids or adults? Can the task be done alone or only in a group? Does it suit the terrain? Does it fall into the meditation or sports route category? If necessary, change the route or the tasks, increase or decrease the number of stations or their distance. Then ask your friends and acquaintances to try it. What was their feedback? Refine the original design if necessary.
6. **Make the graphics for the game! Design the parkour.** Think about how you want to use the game! If you are playing with small children, it is a good idea to display the boards with the task on site. If you play with older people, it may be enough to post a QR code that the participants can read with their phone. We created

a single map that represented both routes. Adapting to the needs of younger children in its visual world, we chose icons depicting small children as symbols of the stations, which we supplemented with playful names. The kids really liked it. If you are designing for children and families, we recommend this style to you as well. Next to the map, we prepared a printable task description in A5 size for each station, on which the station's symbol, name and a three-line description appeared. The description of the task can even be printed and laminated, so these can also be displayed as boards at the station locations.

Step 2: Announcing the game, installing and dismantling parkour

1. **Advertise the game.** Think about where you could play? Here, Braike Festival provided a framework for the game, where we knew that many children and families would be present. After the festival, we offered Braikour to children of mixed ages at the Lutheran summer camp. Contact the organisers of similar events and discuss how it would be worthwhile to use parkour. Build the special wishes of the organisers into your concept to make the game enjoyable for the event participants. If you think so, then name a start/end point where the participants in the game can receive their reward! A delicious waffle or something small will surely motivate them to visit as many stations as possible!

2. **Install the parkour.** Whatever you decide you might install some part of the game. Here is our recommendation. Hop on a bike to save time when setting up stations. Bring the supplies you need for parkour: chalk spray, spray stencil, stamp, pen and station boards, adhesive tape and ropes. Then cycle to the stations.
   a. Print out the stations (whether you choose a QR code or a printed board), laminate them to make them weatherproof. Then stick them on a loop stick or a vertical surface so that it is clearly visible. Consider the height of the participants. Place a stamp on the stations so that the players can stamp into their map the symbol of the station. Supplement the seal with a pen that the players can use to take notes.
   b. Between two stations, paint signs on the route to help players find the stations. With the help of a template and chalk-spray, you can blow up the name of the parkour on the road or sidewalk, or at strategic points where you need to change direction. You can buy red and green chalk if you only want to paint the directions for a short time.
   c. Buy string and adhesive tape for the installation. The tape can be bright red or green depending on the route. Players will definitely find a station marked with this.

3. **Tips for self-guided or guided play.** We tried the game in two ways.
   a. On the day of the festival, we tried the self-propelled version. Then we simply distributed the maps to the participants. No registration was required, any family or playful individual could take a map, and if they presented the map full of stamps at the end station, they received a waffle as a gift in return.
   b. In the summer camp, we tried the guided version. What worked there was that the children set off in groups of 10-15 with two group leaders. The group leaders were free to combine the stations of the red and green routes. If they completed six stations, they received a gift package from the camp manager. There were group leaders who took on the challenges of the stations brilliantly. If they felt that the challenge was difficult for the children, they made the tasks easier, or if they found the task fun in a different way, they modified the game to make it more fun for the children. There were also group leaders who needed help in tailoring the tasks of the station to the children. That's why it was good that there were at least two!

4. **Clean up after playing.** When the game action is over, walk around the route and pick up the game supplies. If necessary, replace the stale accessories.

4.3.3. The impact of the project

Impact on the Braike community and landscape

"The **Braikour** game presented at Braike Festival brought people together. The players who came to the parkour stations could get to know each other and talk to each other unnoticed while completing the tasks. In addition, we tried to design the game in such a way that residents with various needs and living situations would be happy to participate in it. Both children and adults, sporty and thoughtful people, those who speak German well, and those who do not yet speak the local language can play. The fact that so many types of people can play the game also makes it possible for players of different cultural, age or social positions to even play together, and thus create a connection between different groups. If we play the game several times, we can gain new experiences and friendships, and we can even add and shape the game with our own ideas.

The two routes we created guide players to rarely seen places in Braike. Thus, by following the instructions of the game, they can also get to places where they would not otherwise go, either because they do not feel part of the community associated with the place or because they do not even know the places yet. Therefore, it is recommended to add types of locations to the route, so the game can provide access to different spatial experiences (natural and built environment, etc.).

It was exciting to come up with tasks that helped to fill traditionally used spaces with a new function or activity. Such was the case, for example, when we coloured the live chessboard and created an enlarged twister course, which teenagers and adults alike enjoyed. In such a case, the players can even repeat the games elsewhere, in spatial situations similar to the stations. In this way, the game can create a new kind of perspective in the players, looking for opportunities and games.

It would even be worthwhile to create new routes, so that parkour would also have an impact on the life of the local community and landscape in the future. For example, in the future, parkour could lead along the less frequented shops, thus raising the public awareness of shops that have been depopulated due to the COVID-19 epidemic."

Impact on the team

"By trying to divert the locals from their everyday paths and showing them alternative use of the space, we can create a much more holistic picture of the place and its inhabitants, individuals and groups that use the space in the long term. Parkour also helps to create a connection to our living environment, which is deteriorating due to the pandemic and the strengthening of the digital world. Movement is particularly popular among children, so it is worth incorporating this into the participation process, as movement in space helps to form an overall picture of the place, and spontaneous, personal experiences can be created that can be linked to a place for a longer time than textual or literal information. We consider the **Braikour** game planned for Braike Festival a success, which is also confirmed by the fact that several people indicated that they would like to use the game in the future. We would be happy if the people of Braike would further develop and supplement the routes we have created."

4.4. Greenhouse Construction envisioned with school children

Figure 47 Participatory design and construction of the Greenhouse. Photos by Arati Amitraj Uttur.

Team members

Mana Hejazi, Aniseh Saber, Rama Mohmed, Kirsten Waaler, Arati Amitraj Uttur, Niels de Couvreur, Andrea Conti.

Introduction of the project

The **HfWU Campus** in Braike and the adjacent **Johannes-Wagner-School** campus are neighbours. Despite this, there had never been any cooperation between the two educational institutions until Braike Festival. Arati Amitraj Uttur, a landscape architecture student at HfWU, studied and lived on campus for years, observed this gap, and decided to initiate a dialogue between the two institutions with his master's thesis in 2021. The goal of the collaboration was to introduce a food and vegetable gardening education through which children develop a sustainable way of thinking. The promotion of authentic and interdisciplinary learning in schools was also emphasised. During the thesis, Arati helped the school reactivate gardening and establish a vegetable garden on the school campus in a participatory manner with the active involvement of the university students. With the successful launch of this first garden, it was time for the next step, which coincided and went very well with Braike Festival. The basic theme of Braike Festival, "crossing the fence", fits perfectly with the planned activity: a greenhouse on the university campus, which had to be designed and implemented in the same participatory and collaborative way as in the case of the previous school vegetable garden. In this way, the two institutions can cooperate in two areas in food production and education.

Timeline of the project

The first collaborative greenhouse construction was possible in 2021 during the #homegrown graduation project, which revived the unused vegetable garden of the **Johannes-Wagner-School**. From then on, the school and the university regularly cooperated in gardening activities. During the collaboration, the idea of building the university greenhouse was born, as this will support the introduction of permaculture and year-round gardening. The development of neighbourhood relations with the second greenhouse was finally possible during Braike International Workshop, where international students could also participate in joint planning sessions and the construction of the

base and main supporting structure of the greenhouse. By postponing the community planting action planned for Braike Festival, the first raised bed planting and painting actions took place before the summer break. After the summer break, new community workshops took place under the leadership of Arati. The participants were the university coordinators and the students and teachers of the school. As a result of the workshop, a one-year plan was created, in which the greenhouse will be built and put into use.
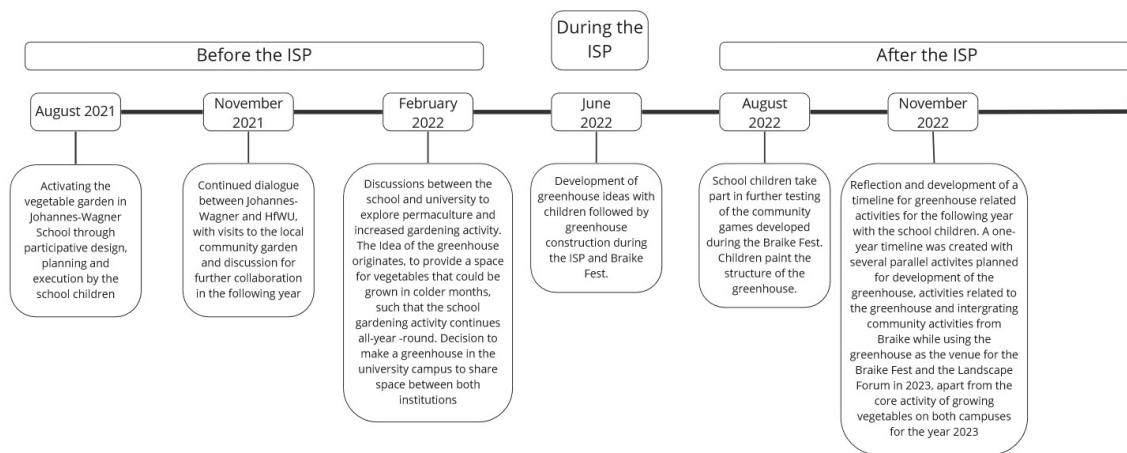

Figure 48 Timeline of the Greenhouse before, during and after the International Workshop. Graphic by Arati Amitraj Uttur.

4.4.1. Do It Yourself: Greenhouse construction with school children

Objectives of the project

- create a permanent place for interdisciplinary, interactive, authentic learning;
- learn to grow food as a life skill as part of the basic pedagogy, and an opportunity to learn about the role of food production in sustenance and sustainability;
- develop "sustainable thinking";
- create a space, topics and activities to strengthen the relationship between the school, the university and the surrounding community;
- connect the educational institutions with joint construction and gardening;
- create a space where different individuals and communities can meet.

How to do it?

1. **Find a place for the greenhouse.** Assess the available space, ensure that the site has adequate light, good quality air and soil (if the plants are planned to be grown in the ground). It is important that the place is accessible safely and, if possible, for the disabled.

2. **Design the greenhouse together with the children.** Design a creative, interactive, yet expert-driven process for your ideation, resulting in designs that are sustainable and actionable. This way, you can immediately create plans that you can adapt during construction. Since the design itself is a learning experience, all the real factors of building a greenhouse should be discussed, such as costs, work processes and responsibilities, working hours, resources, and so on.

3. **Crowdsource building materials.** If possible, ask around the neighbours who live around the greenhouse to see who can offer some building materials for the construction. It can also work to go through and sort out materials left over from a construction site or a house-cleanance. Think about whether there is a sponsor in the area who would like to support the construction with material, machinery or labour. The crowdsourcing process can even precede the design process, so that their recycling can be taken into account during the design. Ideally, you should start sourcing new materials after looking for recyclables.

4. **Organise a construction day.** The design phase is followed by a detailed analysis, which can be followed by construction. Organise the implementation day or days based on the weather, the season, the school timetable, the availability of other stakeholders and other relevant factors! Think about what you will do with the children that day? Are you building, nailing or painting? Get the right materials on the site and organise the work. Will the children work in pairs or in small groups? Is everyone doing the same process, or will multiple workflows be running at the same time? Before starting construction, introduce the topic of the day and introduce rules: what is allowed and what is not? Such a rule could be, for example, that children can only take tools with an adult's permission and must always put them back in the same place. Such a rule could be that we only take tools with an adult's permission and always put them back in the same place.

5. **Organise follow-up activities for further design and installation activities.** Continue the implementation based on the long-term schedule prepared together. Follow up regularly on what has already been achieved, and organise the next implementation occasions accordingly.

6. **Have a common key.** This is a simple way for everyone to have access to the greenhouse or the tool room, so you don't need two of everything, but you can buy, use and replace the garden tools together. Place the key in a lockable box that you drill into the side of the greenhouse. The people responsible for the program should have access to the code.

7. **Plan the use of the greenhouse together a year in advance.** Seasonal planting activities carried out jointly with community, school or university members, as well as regular weekly or daily maintenance of plants depending on the season and plants, must be planned in a detailed calendar. Joint activities must be regulated and managed, so the person responsible for the implementation of the schedule should be designated. In addition to planting, the greenhouse can also serve as a venue for other parallel community events (e.g. Easter celebration, or cooking together at the autumn harvest festival, etc.). These could be university programs, school programs, or joint university-school programs. These should also be included in the calendar so that overlapping events fit together smoothly.
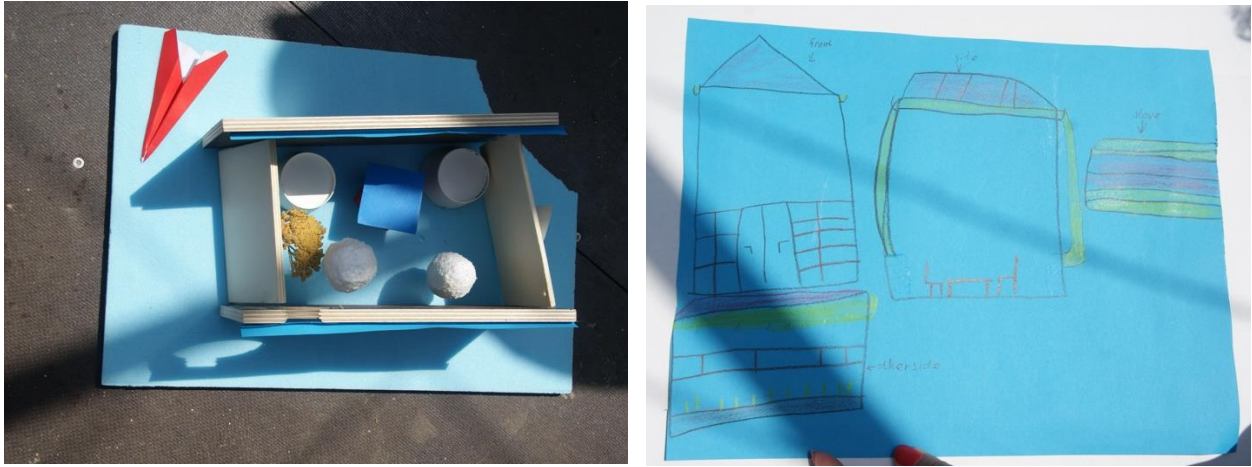
Figure 49 Designs of the students. Photos by Ellen Fetzer.

Figure 50 Using the crowdsourced wood materials to create the main structures of the greenhouse. Photo by Anna Szilágyi-Nagy.

4.4.2. The impact of the project

Impact on the Braike community and landscape

"The construction work went on during Braike Festival and the greenhouse was noticed by Braike neighbourhood as some of the games played during the festival had their starting or ending points at **Café Artur**, adjacent to the greenhouse. At the end of the International Workshop, during a reflection with the neighbourhood, some people expressed interest in the greenhouse and asked if they could be involved in planting activities with the school and the university. This was of course a positive effect and although, due to its scale, the greenhouse was not initially foreseen as something that could include the neighbourhood, it was still noticed and already accepted by interested residents. It was decided after this feedback, to hang the logo of Braike Festival on the greenhouse to indicate their interest and planned involvement.

The school children seem to be the happiest with the development of both, the vegetable garden in their campus as well as the greenhouse in the university campus. The student group for sustainability at the university also set up two vegetable raised beds after the construction of the greenhouse and had a good yield of vegetables and salad through the summer.

Braike community thinks of setting up a larger community garden in a parcel of land proposed for this use and this development goes in the same direction as proposed and foreseen in the master thesis **#homegrown**. This would mean a growing network of foodscapes of different scales that have a dialogue with one another and can see different levels of community interaction that blend into one another at various times of the year."

Impact on the team

"The most significant event that occurred during the construction of the greenhouse was a literal attempt by one of the school children to cross the barbed-wire fence that separates the two campuses at present. The group of children noticed during their hour at play in the school yard, that the International Workshop team was busy constructing the greenhouse. Their curiosity brought them closer to the fence and one of the children suddenly recognised a member of the International Workshop team from an interaction in the previous days and wanted to spontaneously run to them and greet them. Not knowing how else she could defy the boundaries that stopped her from doing so, she made a desperate attempt to climb over the fence to get to us. Our International Workshop team member, Rama, had to run over to stop her and they held a 20-minute excited dialogue till the child was convinced to leave and go back to class. The incident strengthened and proved that the location of the greenhouse was definitely well decided as it had the impact it wanted to create even before it was ready. The need for us to break our own boundaries and reach out to the other side was also painted beautifully in the form of interaction that took place in this moment.

The execution of the greenhouse was no ordinary task, despite its petite size. The team put in several hours of hard physical labour to bring up the greenhouse to its state before the last day of Braike Festival. The kind of support and team collaboration that the work saw was commendable, as it was through all the activities of the International Workshop, as team members evaluated at regular intervals of the day, where help was needed and directed their efforts into respective activities like a single organism, rather than divided working groups that focused only on

delegated activities. The end result of the little greenhouse structure was the start of the new foodscape as it was planned to be and sees regular additions, changes and improvisations as envisioned at the start."

Figure 51 Finished design of the greenhouse. Photo by Ellen Fetzer.

Figure 52 the construction of raised beds. Photo by Ellen Fetzer.

Figure 53 Cards of the Stop All the Clocks game. Design by Tayana Passos Rosa.

Team members

Aniseh Saber, Kirsten Waaler, Mana Hejazi, Tayana Passos Rosa.

Introduction of the project

The International Workshop focused on playful and game-based participation. In order for the students to become familiar with this exciting field, they themselves participated in the development process of a place- and time-specific game. Through the game development process, the international students got to know Braike, the people who live there, as well as the German context of participation. As a result of the development, the game **Stop All the Clocks** was born, which preserves the memory of Braike during the International Workshop. After the International Workshop, the game helps locals explore Braike district.

Stop All the Clocks is a city walk game that uses playful tasks to help you solve the mystery of why the clock of the local **Lutheran Church** has stopped. The game consists of 20 cards, each with a photo taken in Braike at the front page and a short task at the back page. Following the instructions and building on the players' imagination, the players can roam around Braike district of Nürtingen and learn about the secret.

Timeline of the project

Since the international students were not necessarily familiar with participation and its playful forms, our goal at the beginning of the program was not only to introduce them to the landscape and community of Braike, but also to learn the basic principles of playful involvement. The idea immediately arose that the best solution for this would be for the students themselves to participate in the development of a site-specific game. So we started the game development process by getting to know the district, where the students were given the mission to take pictures for the tasks of the game and talk to the locals while walking. In terms of community involvement, they gained experience by exhibiting the pictures later at a popular meeting place in Nürtingen and asking the locals to participate in the selection of the best pictures. In this way, we made the acquisition of basic knowledge a game. The mid-week game development workshop further deepened students' knowledge of how site-specific games are made and how they can apply game development to community design. And the completed game is an example of how the community can be activated with a location-specific game to learn about their place of residence with a completed game.

The game development itself took place during the International Workshop, as a result of which the students learned about Braike and the playful method of community engagement and created the first prototype of the game. After the workshop week, we tested and finalised the first prototype of the game, without the students, but with the community. Hereby the idea of reshaping the narration of the game came into discussion. In consequence, a variant of the first game has been developed, titled ***Can time stand still?***'.

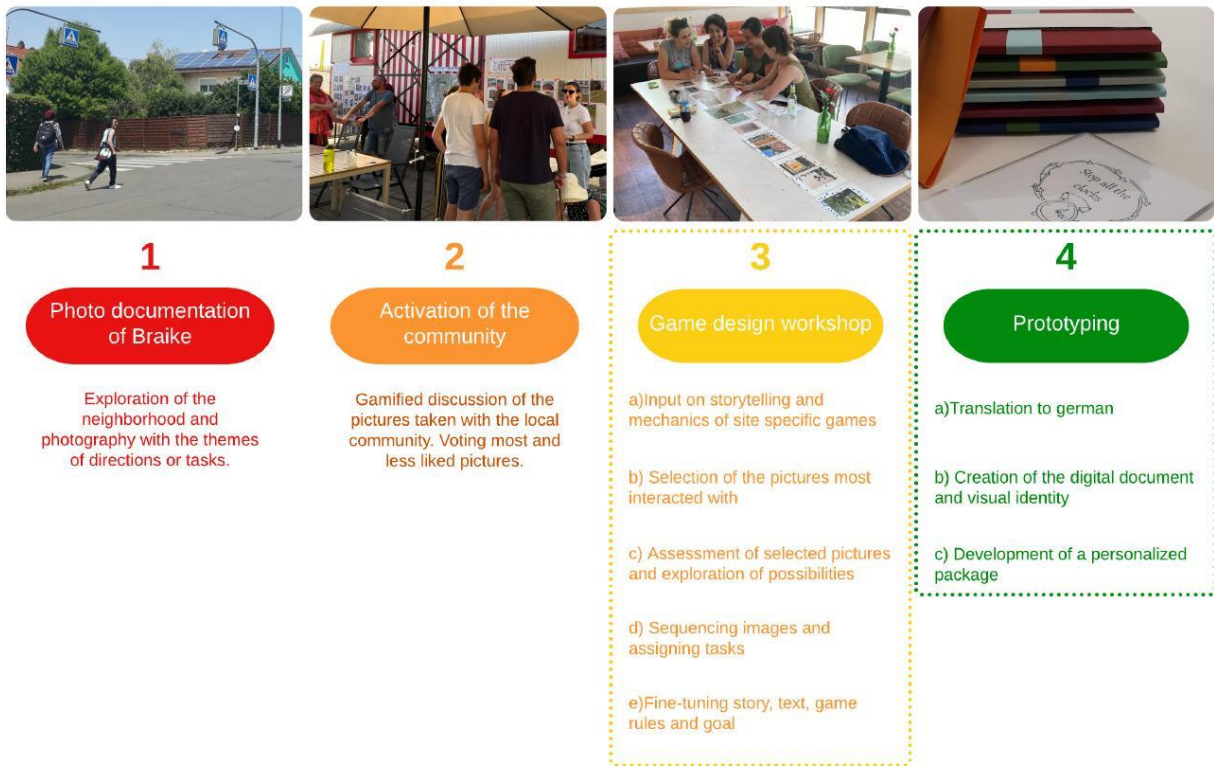| 1	2	3	4
Photo documentation of Braike	**Activation of the community**	**Game design workshop**	**Prototyping**
Exploration of the neighborhood and photography with the themes of directions or tasks.	Gamified discussion of the pictures taken with the local community. Voting most and less liked pictures.	a) Input on storytelling and mechanics of site specific games b) Selection of the pictures most interacted with c) Assessment of selected pictures and exploration of possibilities d) Sequencing images and assigning tasks e) Fine-tuning story, text, game rules and goal	a) Translation to german b) Creation of the digital document and visual identity c) Development of a personalized package

Figure 54 Timeline of the game development process of Stop All the Clocks*. Graphic by Tayana Passos Rosa.*

4.5.1. Play it: Stop All the Clocks

Objectives of playing the game

Stop All the Clocks is a city walk game developed by the international landscape architecture students during Braike International Workshop as a tool for immersion in Braike district, Nürtingen, Germany, exploring a special opportunity to mature the relationship between play and participation.

- The game offers diverse ways to experience the environment to the player. Each step is connected to the surroundings and to the player's observation and interpretation skills.
- The gameplay is very variable. Each play will result in a different walkthrough, as the transformations in the environment are reflected in the journey, but also, they way how each player deals with the information given will create a different route.
- The performer will be required to observe the daily environment from different perspectives, look with an artistic and inspired eye at mundane things, and interact with people and objects through activities that seem disconnected but are not, with the ultimate goal to discover the secret of the clock.
- The player acts in the public spaces of the district and so also in the real life of inhabitants. So the player is also a person of interest to the others this is directly leading into an atmosphere of communication. The game creates and opens situations and helps people to get in contact very easily.

How to play?

Goal of the game: Get to know the secret of the clock! The game was structured in such a way that players are motivated to complete the task with the reward of a different experience in the next card and having as an ultimate reward discovering where the game will take the player to and what is the secret behind it.

Players of the game> Anyone interested in exploring Braike district, which creates an opportunity to be used in the introduction of the neighbourhood by new university students, to be used in local schools, and to be made available for tourism programs. Best played alone or in smaller groups. The game has no specific number of players or age, although some of the tasks require some physical activity, and the gameplay consists of a self-guided tour that can include difficult tracks.

Download the German or English version of the game: Use it as pdf or print it out. Download here.

How to play: Be your own tourist guide! See the neighbourhood from a different perspective. Engage with objects and people for a final goal.

1. Take a card and follow the instructions.
2. When done, draw the next card until you find out the secret of the clock!

4.5.2. Do It Yourself: time and site-sensitive game with university students

Objectives of the project

- get to know a neighbourhood, gain local knowledge, and connect with the landscape and the community of your study area

- learn about site-specific game design which mobilises and involves people in learning about and reinterpreting their place of residence and in the dialogue about the development of the place.
- games help to understand complex spatial, social or thematic aspects and their embedding in spatial systems so using participatory games in the practice of the profession of landscape architecture as well as in urban planning and development should be mandatory.
- Games in which one encounters obstacles help to raise social and communicative skills. Games like this bring people together and create sustainable connections in the neighbourhood.

How to do it?

1. **Walk and take photos of your neighbourhood.** Form exploration teams of 3-5 people. Each team should have a map and a device suitable for photography (phone, camera). In 2 hours, the teams go around the area and take pictures in two categories. Category Directions: photos should be taken here that in some way encourage a change of direction, e.g. arrows, lines, markings, etc. Category Tasks: pictures should be made here that can encourage you to do some task. For example, the pattern of a bicycle path can give you an idea to try to overtake all passers-by for 50 metres.

2. **Make a pop up exhibition of the pictures and select the best ones with the locals.** Make an impromptu exhibition of your pictures in a relatively busy place. Tell the passers-by that you are making a board game, the images of which you have displayed. Ask the passers-by to look at the exhibition and use coloured sticker dots to vote which picture should be included in the upcoming board game. As they put stickers on their likes and dislikes, ask them to explain why. Talk about the living environment. If it's difficult for you to talk to passers-by, here are some tips that have worked for us: paint attention-grabbing signs with chalk on the sidewalk that lead people to the exhibition. Let the exhibition be open, so that people dare to visit and not feel cornered. One of the best ways to get people's attention was to invite them to a quick game, ask where they were from, and try to find a group member who spoke the same language as the person.

3. **Design the game.** Meet in a comfortable place with the game development team. Spread the photos that most people voted for at the exhibition out on the table. Put the photos with a more visually appealing message in a separate pile. Recall the most memorable conversations and moments of the exhibition. The stories heard at the exhibition and the impressions gained there, as well as the memories of the walk during the photo shoot, will help you to formulate the story of the game. Now, brainstorm about the story of the game! What do you see in the photos? What stories did the passers-by tell? What stories have you come across on your own journey of discovery? Collect your ideas in post-its. Check out the ideas, discuss or vote for the best story. Once you have the narrative, select the photos that match the story of the game. Arrange them in the order that suits the story. Roughly 10 photos will be enough for a good gaming experience. Then every member of the game development team chooses a photo and writes a rule (direction cards) or task (task cards) on it. Read the tasks out loud to each other and improve the text based on the feedback. Then watch the whole thing together! Does the message of the game come across, is the story line clear? Based on these questions, finalise the first prototype of the game.

4. **Test your game.** Test the finished prototype with your friends, family, or an interested group. Tell them that you are currently developing the game and would like to collect feedback on their experiences and improve

the game based on their suggestions. Based on the feedback, create a new prototype that you test again. How is the game now? If it is still not perfect, then based on the feedback, the third, fourth and so on prototypes can come. Feel free to change not only the rules of the game, but also the design during this period to find out what the players enjoy the most.

5. **Graphic design and wrapping.** After the finalisation of the game comes the final graphic design, translation and production. Create a unique package for the card set, which can be taken away as a gift package by all participants in the card game.

Figure 55 First prototype of the Stop All the Clocks game. Photo by Karsten Michael Drohsel.

4.5.3. The impact of the project

Impact on the Braike community and landscape

Stop All the Clocks is a great way for visitors and residents to connect (better) with the landscape and people of Braike district. The game takes you for a walk in Braike. While walking, you have to solve various challenges and reflective tasks. Tasks take you to different places, thereby revealing the diversity of the district—from industrial areas to green spaces—and making you think about its values. Visitors to Braike can therefore get to know the landscape of Braike and interact with its inhabitants. At the same time, the locals get the opportunity to change their point of view and their relationship to where they live, and to look at their everyday environment with new eyes and use it in new and unusual ways compared to everyday practice. This way of playing allows players to explore and understand their surroundings, and supports learning about the landscape with its immersive and interactive nature.

Through the game, local people can discover and become proud of the beauties of our district. In addition, the game helps to build a relationship between new residents, old residents and the place of residence. When players play in teams, the game allows them to learn and practice skills together, such as communicating with strangers or coping

with unexpected situations. As Braike's community becomes more diverse, this game can help promote cultural awareness and understanding among neighbourhood members. Therefore, this tool can play an important role in helping people better understand the social and physical dimensions of the world around them. And last but not least, the city walk encourages movement, thereby supporting a healthy lifestyle.

It can be seen that the game can affect the community in countless ways, so the application of this method in the field of landscape architecture and participation is strongly recommended.

Impact on the team

Two steps in the game development process helped a lot in getting to know the local people and the landscape. On the one hand, having a task to fulfil during the photo safari made it easy to explore the neighbourhood since the activity felt like a game. We followed the aerial picture provided and understood the place with both views, the one from the picture, and the human perspective. The neighbourhood was very quiet, with strong contrast between the industrial plots and the natural areas and natural elements in the surroundings. On the other hand, at the Stadtbalkon, where we organised the photo exhibition, we came into contact with many local residents, which helped us to better understand the landscape of Nürtingen, the citizens of Braike and Nürtingen, their values, what they like and what they don't like. With the help of the exhibition, we understood that we are dealing with a very multicultural community, which is strongly connected to its place of residence, respects the historical and natural values of the place, and is aware of the (negative) effects of local urban development.

When designing the game, we had to consider the context of the game and included photos from our own site exploration walk and stories from the people involved. The inspiration for the narrative of the game came from the memorial service that took place in the location where we decided to sit together with the developer team to design the game. This inspired our reflections, and while looking at the selected pictures, especially the clock picture, the poem by W.H. Auden was brought up, and it served as inspiration for the game. Knowing the church clock tower was not operational for a while due to a protected bird species nesting within it reinforced the connection. And from there, each card of the game was developed to associate with, nesting, time, life appreciation, and interactions. Although the poem has melancholic values, the nesting motive counterbalances it, because it reminds us that life is cyclical, and where there is loss, there is also birth. The creation process, although fun and relaxed, raised an unexpectedly profound discussion and reflection of the cyclic character of all things, of the appreciation of little achievements and the mundane aspects of daily life that should be valued, and how fun facts and ordinary events can support deep narratives.

4.6. Outdoor Exhibition

Figure 56 Installing the Outdoor Exhibition during Braike Festival. Photo by Ellen Fetzer.

Team members

Ellen Fetzer, Karsten Drohsel and all participants of Braike International Workshop

Introduction of the project

The Outdoor Exhibition is a great way to mobilise the community in the search for local values and their community formulation. We involved the people of Braike in the preparations for Braike Festival by jointly designing the material for the outdoor exhibition, and we exhibited the stories and pictures collected by the community at Braike Festival, which thus attracted more visitors to the festival However, the locals did more than prepare for the festival: they participated in the development of the district's identity. In the outdoor exhibition method, we will show you how to involve local people in collecting materials so that they can show the places they love and share their favourite memories or stories about their place. Complementing the exhibition with archival materials, the local history exhibition is ready, which could be celebrated in the context of a community festival. Be proud of your place of residence!

Timeline of the project

The idea for an outdoor exhibition has emerged already during the first community meetings. The digital placemaking activity during spring and summer 2021 was the starting point for collecting visual material and stories from the

residents about their landscape. During the International Workshop, we finalised the concept of the exhibition, which we exhibited with the international students on the day of the festival. We plan to exhibit the exhibition material at other local festivals as well as to summarise its history in a publication for locals.

4.6.1. Do It Yourself: Outdoor Exhibition

Objectives of the project
- determine the values of the landscape with the involvement of the community;
- promote community identity and bonding;
- make the community proud of the place they live in and so get in contact with each other to share stories;
- develop the community through a common action;
- collectively build more place-specific knowledge.

How to do it?
- **Collect it together.** Involve the local community in compiling the exhibition material. Announce the image and story collection campaign! The invitation should be short and definitely include the deadline and what you want to use the collected images and stories for. It can be motivating for the community if you promise to exhibit the submitted materials at a community event. Think about which channel you should advertise the sale on! What works best in the community? Maybe it's worth printing a flyer and dropping it in the mailbox? Maybe you need to ring the bell and address people in person? Maybe online interfaces work better? You can start a social media page and share the announcement there. In addition, you could identify the key people: the local priest, the doctor, the leaders of the local associations. Ask them to share the news with those they meet! You can even organise a storytelling afternoon to collect stories and pictures. We hope you manage to collect a lot of exciting material!
- **Complete it with local history materials.** Complement the images and stories collected digitally or analogically with local history materials: postcards, newspaper clippings, archival photos, maps and aerial photographs. Call the local history museum, the tradition preservation group, contact the archive or the map library.
- **Compose it.** Have the pictures arrived and have you acquired the archival materials as well? Then print them out and spread them out on a table. What do the pictures tell? What do you see in them? What are they about? How do you supplement the material submitted by the locals that you learned from publications, books, and other written sources? Sort the materials into thematic groups or put them in chronological order. Try telling a story. Once you have the story, put the materials in the order of what you want to say. Ask your friends to watch it. Will they discover the same story? Finalise the material based on their feedback.
- **Prepare it for the exhibition.** To be able to display the pictures, you have to do a lot more. Do you already know where the exhibition will be? Will it be indoor or completely outdoor? How do you fix and light the exhibition material? The easiest way is to print and laminate the pictures in A3 size, then hang them on a colourful clothes dryer. Choose a striking colour for hanging, a pink clothes dryer and adhesive tape will

entice interested parties from afar. If you would like to leave the exhibition outside permanently, you can even print posters on A1 large advertising surface made of fabric.

- **Invite the community to the exhibition.** Announce the date of the exhibition on the channels used at the time of invitation. If the owners of the pictures and stories have left contact information, notify them personally. They will surely appreciate the gesture!

- **Install it and celebrate.** You have prepared the material for the exhibition, you know where and how to hang the material. On the day of the exhibition, install the exhibition in the public space with your volunteer team! Leave post-it notes on the back of the exhibition material and attach pens to the string so that visitors can add their own stories to the exhibition. Open the exhibition with a speech; thank the many contributors for the pictures and stories. Wait for the visitors at the site, talk to them, give a guided tour or let the visitors guide themselves. There is nothing better than to contemplate a little while going to a festival, to immerse yourself in the wonderful stories.

Figure 57 First exhibition of the materials collected by the community. Photo Ellen Fetzer.

4.6.2. The impact of the project

Impact on the Braike community and landscape

The exhibition was an important element of Braike process because it built bridges between the activities of the first year with the digital placemaking and the second year with the festival. It was also a good way to recognize the individual contributions made by the locals. During the pandemic, the digital collection of local pictures and stories

was the only way to interact with the community, due to the pandemic conditions. The exhibition had soon appeared online, however, only a limited number of people were actively engaging with these digital contents. Materialising the pictures and displaying them right in the heart of the neighbourhood were very important steps towards a collective knowledge building. We saw many people stopping there, reading, contemplating and starting conversations with each other about the stories and associations the pictures evoked for them. The exhibition was a very nice opportunity especially for elderly people to experience something new during the festival, while the younger generation was more keen on dynamic activities. This way, this element made the entire festival more inclusive and attractive for an audience with interest in local history and identity.

Impact on the team

For the LED2LEAP project team it was very rewarding to experience how the outdoor exhibition materials transformed the everyday landscape. The morning when we put up the different thematic sets of the exhibition material created a special relationship to Braike landscape. We walked along the areas that were designated to host festival activities: the park next to the Kindergarden, Rotenbergplatz, the meadow with the Tiny Protest, the park at the crossroad called "Bermuda-Dreieck", the church and the primary school. Our task was to see these places from a different perspective: how could these areas become exhibition sites? Which buildings and elements could support exposing our materials? How would the visitors interact and how might we facilitate ideal visibility and interaction with the exhibition? We finally found ideal places everywhere, which was a very formative experience for us. We gained more trust in this method and the confidence to repeat it in any other environment. We remained with the task to think further: could there be permanent spots in the neighbourhood for displaying visual material of the past, present and future of the place? And how might we gather even more, especially historical material? During the pandemic it has been very difficult, even impossible, to adequately reach out to the elderly. There is still a long way to go here and many kitchen talks are needed, so we can dive even deeper into the history and the stories of the place. This way, the exhibition might always evolve and become a 'new tradition' to be cultivated as a regular part of the festival. Ideally, people would be experiencing the exhibition every year. Ideally, there would be repeating elements and always something new to discover.

Figure 58 The Outdoor Exhibition at the Braike Festival. Photo by Markus Frank.

5. What have we learned?

To understand the impact of Braike International Workshop, we used two evaluation methods. The first method, the qualitative assessment method of the body sculpture exercise, was used to find out what the participants–both students and teachers–learned about the key values of the project: **Learning, Empowerment, Agency** and **Partnership**. This exercise helped us to express and understand the meaning of these key values through body language. The second method was the questionnaire, which we used to find out what personal values, experiences, and expectations the participants came to the program with, and how they developed and changed during their time at Braike. Thus participants filled out two questionnaires containing qualitative questions, one at the beginning of the International Workshop and one at the end. In the following, we present the results of these two evaluation processes. First, we introduce how the students deceived the International Workshop. Then, we continue with the results of the body sculpture exercise, and present how the participants interpreted the project's key values: **Learning, Empowerment, Agency** and **Partnership**. Finally, we finish with the presentation of the main results of the pre- and post-questionnaire.

5.1. Creative, practical, happy and intensive learning

After the International Workshop, we asked participants, tutors and international students as well, to "name three adjectives to describe the IP (in order of importance)".

Looking at the words chosen by the participants, it can be concluded that most of them chose the words creative creative (creative, inspirational, interesting), which may indicate that the students were able to learn several creative and inspiring methods of playful participation, which really gave new aspects to community involvement and to the creative environment in which we encouraged students to come up with own and original ideas.

The second most frequently mentioned concepts were related to the intensive nature of the program (vivid, intense, active) and practical approach (practical, doing). Indeed, since the purpose of the program was to test and finalise the games and playful activities planned for Braike Festival, it was important to have our ideas ready before the festival began. The preparation of the games and activities required serious organisation, lots of interaction, ideas and effective cooperation. However, with all this, we managed to create an 'absorbing', 'playful' and 'joyful', 'motivating' and 'energetic' learning experience for our participants.
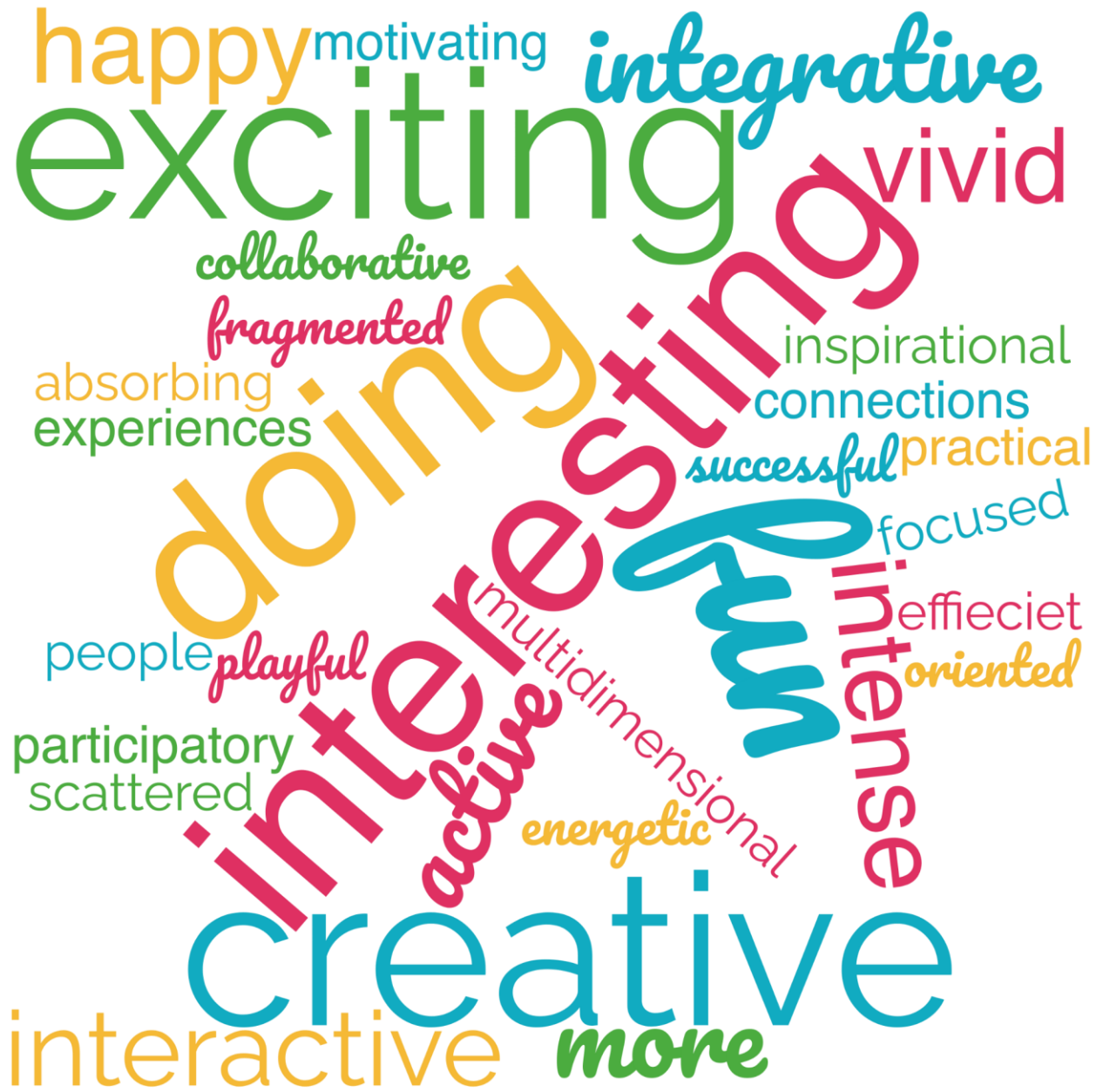
Figure 59 *Answers to the post-survey question "Please name three adjectives to describe the IP (in order of importance)".*
Illustration: Anna Szilágyi-Nagy.

5.2. Results of the body sculpture exercise

In our LED2LEAP project, 'LEAP' is a collection of words that summarises the core values of the project: **Learning, Empowerment, Agency** and **Partnership**. We conveyed these key values with our project to the students and local communities working with us. Depending on the landscape-related challenges of the local communities, these values could be interpreted differently. At the end of Braike International Workshop, we evaluated how these values appeared in the online course and during the International Workshop using the so-called body sculpture exercise.

The body sculpture exercise was first used during the Hungarian International Workshop in 2021 to describe the four key values of the project (Reith & Szilágyi-Nagy 2021). The exercise is simple. We form four teams. The four core values are written on a piece of paper, and the teams randomly draw from a hat which core value they will shape as a sculpture. Each group keeps the phrase a secret, and they are given 5 minutes to prepare a body sculpture that presents the given phrase without words, using their posture and body language. Then the teams present their sculptures to each other. While one group presents, the others guess which expression it might be. Spectators describe what they see out loud while guessing. During the observations and the conversation accompanying the sculptures, the viewers jointly interpret the work of the sculptors.

In the following, we show how the program participants interpreted the four key values of the project with the help of photos and descriptions of the sculptures.

5.2.1. Learning

Team members: Anna Szilágyi-Nagy, Kirsten Waaler and Mohammed. Guest: Arati Amitraj Uttur
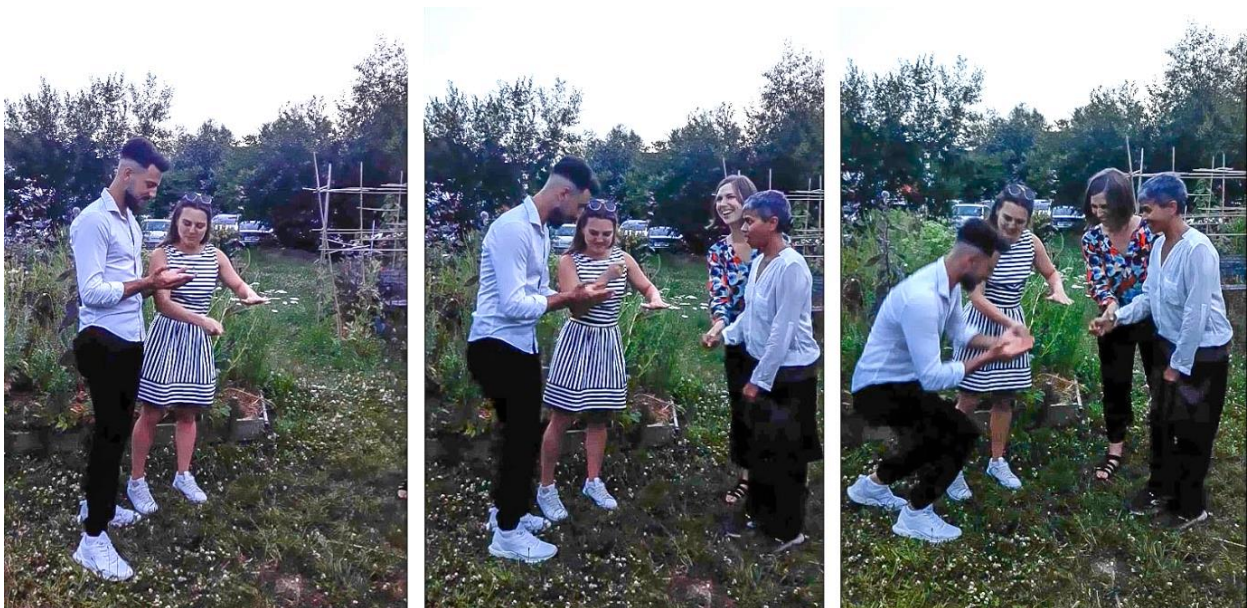
Text: Anna Szilágyi-Nagy

Figure 60 Learning sculpture from Braike International Workshop. Photo by Tayana Passos Rosa.

The Learning Group emphasised with their sculpture that "The sculpture described different kinds of learning moments. Through the example of learning to use a hammer, we showed how diverse the meaning of learning can be. While one tries to learn from the book what it means to hammer (**individual learning**), the other tries to implement and put it into practice (*learning by doing*). Here comes the moving part of the body sculpture: the moving person quickly studies the person learning hammering from a book, and the person who learns through using the hammer (**peer learning**), and turns towards the audience, selects someone from the observers and makes that person use the hammer by holding putting his hand on his hand and making him use the tool (**teaching**)."

Individual learning was present in the preparatory online course of the International Workshop. During the online course we learned about the theory and methods of participatory planning from various videos, books and sources. Later, during the International Workshop, we were able to try out with a very special community what participation means in practice. We developed participation tools for the local community, and by testing them we learned a lot about what works in the given community and what doesn't. This was the **learning by doing** part. In the meantime, the third learning moment of **peer learning** was also very important to us, since we participants, to varying degrees, were experienced in participatory planning and had our own idea of what kind of participatory strategies could work in Nürtingen. The final learning moment, when we *teach* others the methods and pass on our experience, is just now coming.

5.2.2. Empowerment

Team members: Arati Amitraj Uttur, Mana Hejazi, and Mohammed.

Text: Arati Amitraj Uttur and Anna Szilágyi-Nagy

Figure 61 Empowerment sculpture from Braike International Workshop. Photo by Tayana Passos Rosa.

The body sculpture in motion shows that when you empower people, the inner power of people adds up, and thus they can support the common goals you set with common power. The sculpture depicts two roles in the empowerment process. The first role is that of the initiator, who empowers the other actors in the scene. The empowering person is also a symbol of everything that can act as a tool of empowerment in participatory planning. The second role is that of empowered people, who symbolise people who use their new energy after empowerment to initiate change. In a broader sense, the characters of the sculpture also symbolise the inhabitants of the landscape, who can empower others, or who are empowered by others, and thus can take a role in initiating change.

During Braike International Workshop we experience the empowerment of the self-organised group. Thanks to **self-organisation**, we could always choose tasks that built on our own inner energy and power. In the tasks we took on, we assumed **responsibility** for the success of each process or sub-process, and the fact that we could work in a group, **supporting each other**, gave us much more energy to work than if we had done the tasks alone. If we were at a loss, we discussed a good solution with each other, if someone had an idea, the entire group supported and helped implement it. If we were tired, there was always someone in the team who filled the company with new energy. But the empowerment did not only work between the participants of Braike International Workshop, but also between Braike community and the participants of the International Workshop. With our presence, we gave the local community a driving force for the realisation of Braike Festival, and for the German students to perfect their playful ideas. In addition, as an external actor, we felt that thanks to the acceptance of the openness of the locals and the joint project, we ourselves are able to make a difference in the life of the community. It was fantastic to experience this kind of independence and creativity.

5.2.3. Agency

Team members: Aniseh Saber, Firas, and Rama Mohamed.

Text: Tayana Passos Rosa

Figure 62 Agency sculpture from Braike International Workshop. Photo by Tayana Passos Rosa.

In their sculpture, the agency group told a story about **paving a pathway for people**. The moving sculpture begins with the path gate open, but once the agent arrives to walk through it, the gate closes, the agent then exercises their **power** to open the gate, walks through it, and chooses to close it behind them again. Knowing their power to act, made it possible for the agent to open the gate and access the pathway, however, choosing to close the gate behind them implies the importance of **accountability**. The sculpture represents agency as the power to pave the path for people but also to close it if necessary. Implying that the meaning of agency goes beyond social justice, where citizens can have their **rights** manifested with **equality**, but also that the power that comes with such rights symbolises

responsibility and accountability over actions. The agent in the sculpture represents all those with a high degree of power, such as the designers, who can promote transformation.

Developing the "agency" of International Workshop participants begins with the online seminar, even before they engage with the International Workshop communities. During the online seminar, the landscape architect's power to change, i.e. his/her agency, and his/her ability to act will be revealed and strengthened. Once they understand what it means to be an agent of change, landscape architects can consciously act for democratic change. In Braike International Workshop, landscape architects put their agency into practice to activate and integrate Braike's communities. Also very important, participants were able to choose the tasks they wanted to be involved in as part of their agency, choosing their participation and where they wanted to make an impact.

5.2.4. Partnership

Team members: Ellen Fetzer, Mohammed and Tayana Passos Rosa.

Text: Ellen Fetzer and Tayana Passos Rosa

Figure 63 Partnership sculpture from Braike International Workshop. Photo by Tayana Passos Rosa.

The partnership in the sculpture comes in the symbol of the three characters acting on the same task. Acting in a **complimentary** manner, they **share the responsibility**, the **energy** it takes to accomplish the task, the **intelligence** necessary, the **tools** required, and the results from such a task. This is represented in the sculpture by the simple task of writing or drawing. While the first holds the book, the second, who is incapable of seeing, handles the pen, and the third one can see and guides the hand of the second one. To be able to fulfil the task, the characters need to share their tools, need to be motivated by the **same drivers**, and aim for the **same results**. By sharing the task, everyone was involved in the process, represented in and by it, while by dividing the task, it became more easily achievable considering the complementary strengths of each individual.

Partnership is at the heart of the International Workshops, as the aim was for landscape architecture students and the local community to work together to deliver the festival and activate Braike neighbourhood, then enjoy the celebration together. A partnership was established between the international landscape architecture students and the German students, who together perfected the game of the German students. A partnership was also established with the Johannes-Wagner-School, as the school's students and teachers built a greenhouse together with international landscape architecture students, which marks the beginning of a long-term collaboration between the HfWU and the school's institutions. We are also talking about partnership when the foreign students contacted the refugees and included them in the festival's international picnic. The landscape architecture students also helped to involve and activate members of the local community in the implementation of the festival. The festival could be realised in partnership thanks to the shared spaces, resources and goals, and all the implementers really enjoyed the festival together.

5.4. Results of the pre- and post-survey

In addition to the body sculpture exercise, another method used to evaluate the International Workshop was a questionnaire. The international landscape architecture students and their tutors filled out a questionnaire at the beginning (pre-questionnaire) and at the end of the program (post-questionnaire).

In the pre-questionnaire, we were interested in the participant's personal values, experiences, and expectations, and asked questions about their motivation, learning goals, and intentions to influence the landscape and the community. See the questions in Annex 1 Pre-survey questions.

In the post-questionnaire, we asked about three main topics. First we asked whether the participants' preliminary expectations regarding the program were met (learning goals, and intentions to influence the landscape and the community). Second, we asked to evaluate the program, the tutors, the community and the learnings of the International Workshop. Third, we asked whether and what participants learned about the learning goals of the LED2LEAP project (sustainable development goals, partnership skills, understanding of landscape democracy, etc.). See the questions in Annex 2 Post-survey questions.

The completion of the questionnaires was followed by a discussion where the participants could share their answers to the questionnaire questions.

The evaluation of the questionnaires was then carried out taking into account what was said orally. In this publication, we present the answers that describe what the participants learned during Braike International Workshop and what impact they had on each other and the community.

5.2.1. The 'Power of community bonding' and the 'Passion to realise and make dreams come true'

We were curious to compare what participants expected to learn *What do you expect to learn from this Intensive Programme?*, what lessons they learned during the program *What are the two main lessons learned in the intensive Program?* and what they were bringing home from the International Workshop *What are you bringing home with you from the IP?*.

We found that most participants wanted to learn about participation and games that could be applied to participatory design. At the end of the International Workshop, participants reported back that they did indeed learn about "integrate[ing] the society to our workshop program", "[...]connect[ing] to [a] community in [a] neighborhood.", and that "We [landscape architects] have to take more responsibility to bring different groups together.". The program was "[a]n inspirational experience on how the neighborhood, university and refugees can all integrate, or having this process started." participants experienced the "[p]ower of will and community bonding" and what it feels like to be part of a participatory process where we "[b]reak[...] boundaries of [ourselves] and [...are] able to integrate others while respecting their perspectives.". In addition, participants developed their professional 'network of contacts', and "Connections and knowledge about implementing a project in which we could say that the connection between residents and architects."

Participants not only experienced participation, but also learned about the playful "[t]ools and methods for participation and inciting actions", and the "importance of games and communication heart to heart". participants realised that games and story based ideas can make it easy to involve people ("How easy it can be to engage people in an activity game"), and although "[c]reating a game can be seen as just a play but deep inside it may have a great tool for an enjoyable message for society.". Games are not only a great means of engaging residents, but also shape the designer's perception of space and way of thinking about the space, especially during the game design process: "An attractive kind of looking at any simple element around me and trying to make something out of nothing by means of creativity which can be in terms of game, structure, photo etc.".

Another goal of the participants was to gain experiences in group work. It turned out that by the end of the program they experienced how it is to "Be [an] important part of group working", and they learned a lot about self-organisation ("Believing in what you are doing!", "Never overplan activities. The effects of what you do are not immediately visible."), and the power of working together ("We can do it if we do it together."). participants were introduced to group brainstorming and "[t]he fleeing power of prototyping. Being able to do something several times" before the final implementation. And through this group-work they learned about "[d]ifferent ways of thinking according to problems and other possible ways to solve them." and learned from each other's "[k]nowledge and experience during different practices.". Finally, they learned to flexibly change their plans and implement ideas in the ever-changing circumstances ("Adaptation to the present situation, we can not plan everything and no plan is perfect.") and fuel their own "Passion to realise and make dreams come true."

In addition, we learned from the post-survey question "What are you bringing home with you from the IP?" that participants also fulfilled those goals related to connecting with fellow participants and gaining good experiences. These 'wonderful memories' and 'valuable encounters' led to 'new knowledge', 'new perception of things', and new 'thoughts', and 'ideas.", and led to an increased feeling of "A will to do something and hope.", "The spirit/motivation of the believers. ", "A seed for the next steps." and a "a strong will to engage more with my own community" "Plus the feeling that you can get things started if you commit."

5.2.2. The recipe for making together: fresh eye, trust, a smile, an open heart

Participants contributed to the International Workshop with "sharing/making/working together" (see answers to the post-survey question "What did you contribute to during the intensive program?"). Participants brought a 'fresh eye' into the community that helped them to find potentials for improvement ("I hope I contributed some fresh eyes for observing, evaluating the parts that need to be improved and creating possible interventions for these parts.").

Figure 64 Answers to the post-survey question "What did you contribute to during the intensive program?". Illustration: Anna Szilágyi-Nagy.

After identifying opportunities, they also participated in "collaboration by brainstorming ideas" and "looking for opportunities everywhere". They supported the implementation of games (**Stop All the Clocks**, **Braikour**, **Tiny Protest Office**, **Mobile Volleyball Court**), and intervention ideas (terrace and greenhouse construction) by "making things, building constructions", "get things done", "looking for construction materials" and 'building the greenhouse'. And they participated in the evaluation of the process through "conversations about the experience and outcome".

Thus, we can conclude that participants were active from problem definition, through identification of solutions, testing and implementing ideas, i.e. they did "Everything (helping and ideas).".
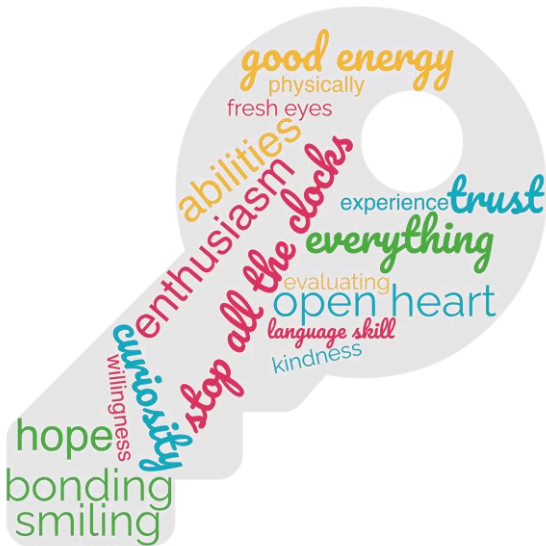

Figure 65 Answers to the post-survey question "What did you contribute to during the intensive program?". Illustration: Anna Szilágyi-Nagy.

However, it would not have been so easy to accomplish things without the appropriate attitude of the participants. In addition, to their 'physical and mental abilities', participants contributed with their 'enthusiasm' (I contributed with enthusiasm and as much as I could within my abilities - mentally and physically.), 'willingness', 'trust' ("My trust in you and others"), and with their "good energy, focus in the work, a smiling face, kindness and especially [language skill]", and "an open heart, curiosity and my very special way of interacting in networks". This was key to the success of Braike International Workshop.

5.2.3. Our impact on the community and landscape of Braike

We also compared the answers to the pre-survey question "What do you think you will leave for this community?" and to the post-survey question "What did you leave to this community after the International Workshop?". From the answers, we understood that the International Workshop had three main effects on the community and landscape of Braike: on the one hand, we strengthened community relations, on the other hand, we refreshed the locals' relationship with their place of residence, and on the third hand, we built two new community spaces for the locals, which they can use for future collaborations.

Strengthened community ties. According to the participants, one of the most important things they left behind were the new bonds and connection between the community members of Braike. For example the preparation of the international picnic for Braike Festival allowed the participants to establish "Connections between refugees and two people from the international students", while the greenhouse project "Motivat[ed the] Johannes-Wagner-School and [the] HfWU to work together as a community". In addition, they felt that their international background also left a mark on the community ("I left a good impression of a [...nationality] person.") and that they could leave "[h]opefully some ideas on how to be open to different cultures and backgrounds". They felt that through their "contribution with games and activities" they were able to "[o]pen up opportunities for community bonding" and "[i]ntegrate different groups".

A new way of looking at the place of residence. They felt that the playful experiences enriched the lives of the locals and left "smiles on the faces". They felt that they could share "a story which has transformed into a play" and that the activities between them and the locals led to "[m]any good experiences and encounters". People were 'enthusiastic' to play with the International Workshop participants ("We encountered enthusiasm from people.") and they all had "[a] happy and peaceful experience". Playful activities and games helped to arouse the interest of the locals in their own place of residence and to encourage them to "a new discovery of their environment": "I believe we make them curious about their town with [T]iny [P]rotest [Office], and Braikour [Game]. While they are seeing their town from a different angle at the same time, hopefully, we gave them a consciousness about what is going on with their town", wrote one of the participants. In addition, participants also expressed their hope that their presence and "fresh eyes" during the joint activities such as testing and playing games during Braike Festival, lead the community members to new perspectives and insights: "I hope I left some ideas seeds and new perspectives and questions", "[h]opefully some valuable encounters, thoughts, ideas".

Two new community places. Participants were proud to help build the terrace ("A place for sitting inside the university.") and the greenhouse ("Being proud of the greenhouse.") and believed that these community spaces would evoke the experiences of the International Workshop and they will inspire the locals to further cooperation and the implementation of joint programs between the various Braike groups at these locations: "The greenhouse as a starting point for a community garden project - open for all".

5.2.4. We are prepared for the next landscape challenge

Figure 66 Answers to the post-survey question "How has the intensive programme prepared you to lead new actions and processes against landscape democracy challenges in communities?". Illustration: Anna Szilágyi-Nagy.

To the question "How has the intensive programme prepared you to lead new actions and processes against landscape democracy challenges in communities?" participants replied that:

- they understood their role in supporting collaborative work, creating moments of sharing and brainstorming;
- they learned new ways to help them deal with challenges, connect with the community and build dialogue, engage people in "different ways";
- they learned to take the initiative and "just start doing it", to dare to "ask for help" from each other, how to achieve "group-work efficiency";
- they learned to listen to the "stories" of the community, to appreciate the aspects and "new perspectives" of the community, "the value of the participants" of participation processes and that it is worth listening to "voice of all";
- they experienced the "power of public space" and the value of "trusting people and processes" when "initiating change";
- and got inspired to do similar activities in their own communities.

We believe that with these experiences and knowledge, our participants are ready to face the challenges of landscape democracy in new contexts together with local communities.

6. Next steps and outlook

We hope that the games and methods tested during the International Workshop and at the festival will return to the lives of the residents of Braike many more times.

1. The **Tiny Protest Office** model proved that it is possible to appeal to both young people and adults with this creative and playful form of protest, where messages and wishes about the future of open spaces are conveyed by personalised Playmobil figures. We hope that many more Nürtingen and international communities will be able to benefit from the method. And we hope that the free green spaces of Braike will have a better fate as a result of the awareness campaign.

2. We hope that the **Terrace** will provide an opportunity for many more conversations and meetings between HfWU students and local residents. We hope that many more people will borrow the net of the **Moving Volleyball Court**. We hope that others will be able to adapt the method of building a community terrace and **Moving Volleyball Court** into their community planning process. We hope that **Artur's Soda Stand** will appear at many more Braike Festivals.

3. We wish **Braikour** the same success. Shortly after the end of the International Workshop, we had the opportunity to try the game again at the summer camp of the **Lutheran Church**. The children's groups were free to choose among the stations and gathered a lot of shared experiences while visiting the stations of meditation and active routes. We hope that the game will reach many more children and parents during the summer camps and the next Braike Festivals. In addition, it would be exciting to try the game among university students as well: for team building of university students starting at HfWU, with students of the International **Master of Landscape Architecture** (IMLA) newly arriving in Germany, connecting several age groups and nationalities, e.g. between the students of the **Johannes-Wagner-School** and IMLA.

4. The **Greenhouse Construction** was only the first symbolic step of the cooperation between the HfWU and the **Johannes-Wagner-School**. The foundations of the greenhouse have been completed based on the children's plans, but its painting, roof, and irrigation system are still to be done. All of these provide the opportunity for further joint construction workshops. Not to mention the possibilities for shared use, as well as the joint events that the greenhouse provides. Already in the weeks after Braike International Workshop, the greenhouse was completed with some raised beds made by the university students. We hope that the cooperation between the university and the school will continue, and that during the work around the greenhouse, the relationship between the neighbours will become closer and new cooperation ideas will be born.

5. **Stop All the Clocks** game development process took place during the Intensive Workhop, but that time there was no opportunity to test the game. Thus here next steps include testing and fine tuning the game. A few weeks after the development of the game, we tried the game with the students of the **Johannes-Wagner-School**, from which we felt that the game is more for adults. We then looked for the opportunity to try out the game with university students as well. From these tests, it became clear that a game master's introduction

is needed to lay the foundation for the game, and that due to the seasonality of the game, it is necessary to pay attention to its tasks. We hope that we will be able to use the game many more times among playful adults, and that we will be able to integrate the game into university team building programs. The process of site-specific game development itself is worth passing on to university instructors interested in the method, and it would be worthwhile to offer and adapt the game in the program of the upcoming Landscape Forum 2023.

6. A lot of valuable information about the district has been gathered in the materials of the **Outdoor Exhibition**. On the one hand, we can follow the development of the district on historical maps, and we can find different stories from newspaper articles and old photos. The Outdoor Exhibition unites these archive maps, articles and photos are complemented by stories, postcards and photos submitted by residents. It would be worthwhile using the material to prepare a local history publication that includes all this information and mixes objective information with subjective information, i.e. stories, values and perception of the people about Braike landscape. We hope that it will be possible to explore people's perception related to the landscape, e.g. through another series of interviews and workshops, and to present them in a publication about Braike district.

Overall, it will be important to keep Braike Festival as an annual event during which all social groups in the district can implement a shared goal together. Plans are already on the way to keep this going. The university continues playing a role in this. Just now the decision has been made to expand Braike campus buildings for the art and drama therapy programmes. The university will grow not only in number of staff and students working, living and studying in Braike neighbourhood. We hope that the positive contribution of the university to its direct environment will grow and intensify.

Figure 67 The Greenhouse and the Braike Campus waiting for action. Photo by Ellen Fetzer.

Acknowledgements

Other International Workshops of LED2LEAP

LED2LEAP International Workshop Miskolc, Hungary 2021

PARTNERING FOR LANDSCAPE DEMOCRACY: An Intensive Study Program in Miskolc to renew the school environment of the Dr. Ámbédkar School, 2021
August 24th - September 4th, 2021
Download report.

LED2LEAP International Workshop Nürtingen, Germany 2022

PARTNERING FOR LANDSCAPE DEMOCRACY: Exploring games in community building processes. An International Workshop in Braike neighbourhood in Nürtingen, 2022
June 18th - June 27th, 2022
Download report.

LED2LEAP International Workshop Lucca, Italy 2022

PARTNERING FOR LANDSCAPE DEMOCRACY: Strategic Partnership for the reuse and social valorization of dismissed cultural heritage of religious communities, 2022
July 25 - August 3, 2022
Download report.

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Annexes

Annex 1 Pre-survey questions

QUESTIONS ABOUT PERSONAL VALUES, EXPERIENCE, EXPECTATIONS,

1. Why is it important for you to attend this Intensive Program?
2. What do you expect to learn from this Intensive Program?
3. How do you think you could contribute to the Intensive Program with?
4. What would you value the most during this Intensive Program?
5. What will you seek to find out during the Intensive Program?
6. What do you imagine you will leave to this community at the end of the Intensive Program?
7. What do you imagine to bring home with you at the end of the Intensive Program?

Annex 2 Post-survey questions

QUESTIONS ABOUT PERSONAL VALUES, EXPERIENCE, EXPECTATIONS,

1. What are the two main lessons learned in the Intensive Program?
2. What did you contribute to during the Intensive Program?
3. What did you value the most during this Intensive Program?
4. What did you seek to find out during the IP?
5. What did you leave to this community after the IP?
6. What are you bringing home with you from the IP?

EVALUATION OF THE LEARNING OF THE INTERNATIONAL WORKSHOP

1. Please name three adjectives to describe the IP (in order of importance)
2. Please name three adjectives to describe the neighbourhood community
3. Please name three adjectives to describe the LED2LEAP tutor team
4. How has the intensive programme prepared you to lead new actions and processes against landscape democracy challenges in communities?

EVALUATION OF LED2LEAP LEARNING GOALS

1. What agency has the work performed in the intensive had to address global systemic, beyond goal 11 of the UN SDGS?
2. How do you feel like the ideas and work generated during the intensive will/is helping the community take charge of their own future?
3. What collaboration and partnership-related skills or abilities has the intensive helped nurture?

4. How has your understanding of landscape democracy evolved as a result of your engagement with intensive activities?
5. What aspect of the participatory activities of the intensive holds the most potential in terms of advancing the landscape "as perceived by people".