

# CO-CREATING WELCOME

- design interventions on entrances for thriving commons.



MARIA BJÖRNBERG

Chalmers School of Architecture  
Department: Architecture and Civil Engineering

Examiner: Marco Adelfio  
Supervisors: Emilio Da Cruz Brandao & Shea Hagy



**CHALMERS**

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Maria Björnberg

[bjornberg.m@gmail.com](mailto:bjornberg.m@gmail.com)

[@welcome\\_cocreation](https://www.instagram.com/welcome_cocreation) (instagram)

On front page: Image 1.

*Scenario a Thriving Commons - Welcome guides*

Chalmers School of Architecture  
Architecture and Civil Engineering

Examiner: Marco Adelfio

Supervisors: Emilio Da Cruz Brandao & Shea Hagy

Critical Spatial Perspectives

Architecture and Planning Beyond Sustainability (MPDSD)

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Huge gratitude for everyone and everything that has made this co-creational welcoming journey possible.

# PROLOGUE

## **Why have I been doing a thesis with these methods, topics and specific case?**

The journey of my life has brought me to do the thesis on the topic of co-creational community work, in an international environment, focused on the process and experience. Since I have been living in both the UK, Spain and Sweden, and been working with participatory processes, different age groups, nature community places and organisation & communication before, I choose this theme.

With studies located at Chalmers' facilities at Hammarkullen I chose to stay in Eriksbo to become a part of the neighbourhood. Getting to know the area I discovered Eco Agroforestry Center during my walks along Lärje river. It took some weeks before I at last entered into the heart area, maybe because of the insufficient information signs at the entrance from the trail, yet, when I started to get to know the community and the site better my curiosity ignited. I felt this was a place with potential, to which I probably both could contribute and learn from a lot.



Image2. Me at Eco Agroforestry Center 2021

# ABOUT THE AUTHOR

Name - Maria Birgitta Amalia Björnberg  
 Born - Nacka, Sweden, 1989  
 Raised - Fisksätra, Sweden, 1989-2008

STOCKHOLM, SWEDEN, 2008-2009  
 - Art & Handicraft, 1 year, Nyckelviksskolan

BARCELONA, SPAIN - 2009-2010  
 - Spanish Studies 60hp, Mälardalen University

SANTANDER, SPAIN - 2010-2011

- European Voluntary Service work,  
 with blind people (ONCE) & youths (Ser Joven)

GOTHENBURG, SWEDEN - 2011-2014

- Bachelor in Architecture, CHALMERS

ÖREBRO, SWEDEN - 2014-2016,

- Administrator Citizen participation, Örebro Municipality

BRIGHTON, THE UK - 2016-2019

- English Studies 60 hp, Gothenburg University  
 - Yoga teacher & Gong practitioner, Receptionist Wellbeing studio About Balance

SANT CUGAT DEL VALLES, SPAIN, 2019-2020

- ERASMUS+ SPAIN, Escuela Técnica Superior de Arquitectura del Valles (ETSAV)

GOTHENBURG, SWEDEN - 2020-2021

- Master in Architecture & Planning beyond Sustainability, CHALMERS



Images 3&4. Moments from my work at Örebro Municipality 2014-2016



Images 5&6. Examples from my Architecture studies in Spain 2020

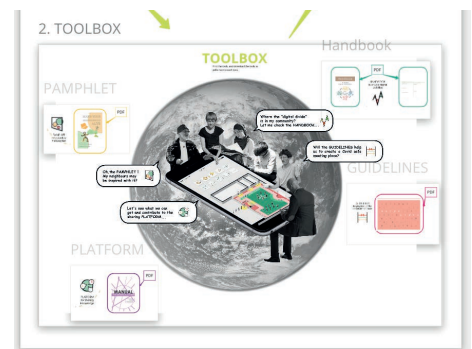


Fig.1 Toolbox created during the course Design&Planning for Social inclusion, 2020



Fig.2 Examples of projects from the Bachelor in Architecture. 2011-2014

# CONTENT

<i>Acknowledgement</i>	
<i>Prologue</i>	
<i>About the author</i>	
<i>Content</i>	
<i>Reading instructions</i>	
<i>Abstract</i>	
WELCOME! (introduction).....	9
Questions & Glossary	
Aim & Delimitations	
Overview	
THE UNFOLDING JOURNEY (defining my role as co-designer through design approaches and the concept of agency).....	14
Design approaches	
Agency	
THE FOUNDATIONAL FRAMEWORK (a few theories & reference examples).....	18
Commons	
Enable commons	
Place making approach	
Example of commons	
THE COMMONS OF EXPLORATION (case: resource, community & commoning).....	28
Eco Agroforestry Center	
The resources	
The community	
Stakeholder diagram	
The Willow entrance	
THE JOURNEY OF A WELCOMING PLACE & PROCESS (key principles, design factor, tools & interventions, process & methods).....	38
The artefacts of intervention	
A welcoming place	
A welcoming process	
Design factors and tools	
Design interventions	
Process 2021	
Methods	
FUTURE COMMONS SCENARIOS (scenarios & potential impacts) .....	60
The future	
The scenarios	
The forgotten place	
The thriving commons	
CLOSING THE LOOP (conclusions & reflections).....	68
REFERENCES (literature, figures & images).....	70
Literature & other sources	
Figures & images	
APPENDIX.....	74
(extra)	

# READING INSTRUCTIONS

Aim: To feel welcomed.

Aim: To get an overview.

Aim: To know about my research approach as co-designer.

Aim: To receive a foundation about commons & place making.

Aim: To connect with the commons Eco Agroforestry Center.

Aim: To dive into the design interventions.

Aim: To look into potential scenarios.

Aim: To reflect upon all above.

Aim: To offer resources to deepen further.

# ABSTRACT

This master thesis explores how an embedded co-designer can contribute to create welcoming processes and places through shaping design interventions on entrances to commons. The methods both originate from an ethnographic design approach as well as an action-research based approach.

The framework proceeds both from theory and examples within the notions of commons, exploring its resources, community and commoning, yet also with approaches and tools from the notion of place making.

The main case of exploration is the peri-urban land-based commons Eco Agroforestry Center, located in north-east of Gothenburg, Sweden, with a deepened focus on one of its entrances to the outdoor site. Based on that entrance, the specific needs of the commons, as well as the framework, key principles are developed both to create a welcoming place, but also a welcoming process.

During the co-creational process four design factors and tools are developed - movement (threshold theory), way (willow weaving), form (portal & arches) and function (diverse seatings) - that are applied to a number of design interventions. Through the methods of discussions, mapping, site explorations, photo-sketching, photo-collages, prototyping, testing, expert-input, models, building and communication the design interventions are being shaped.

The culmination of the realised design interventions is a co-creating exhibition including the intervention artefacts at the site. However, future interventions are proposed, and two scenarios are collaged to show potential outcomes: the thriving commons and the forgotten place.

Key words:

Commons, Place making, Design, Interventions, Co-creation



# WELCOME

introduction

## **Welcome into the notions & questions of the thesis**

The thesis dives into notions as co-creation, commons and place making. The research questions endeavour to already in themselves delimit and start to present the thesis content and orientation. The glossary has as aim to introduce a few of the terms that will be focused on in the thesis. In this chapter, you will as well be given an overview of what will be presented in the thesis. Please dive in!

# QUESTIONS & GLOSSARY

## **Primary question:**

How can co-creation methods of shaping design interventions on an entrance to a peri-urban land-based commons contribute to make it thrive?

## **Secondary question:**

How can such interventions contribute to a place making process?

<b>CO-CREATION</b>	<i>A collaborative process with high involvement of the stakeholders during the whole creative process.</i>
<b>COMMUNITY</b>	<i>A group of humans with a common interest with a sense of group belonging.</i>
<b>COMMONS (noun sing.)</b>	<i>A common resource managed by a community through the process of commoning for the common good.</i>
<b>COMMONING (verb)</b>	<i>The creation and management of a commons.</i>
<b>EAC</b>	<i>Eco Agroforestry recreation Center in Linnarhult, Gothenburg</i>
<b>ENTRANCE</b>	<i>A spatial threshold and the area around.</i>
<b>PLACE MAKING</b>	<i>A process of making a place attractive.</i>
<b>WELCOMING</b>	<i>Friendly, attractive and inviting.</i>

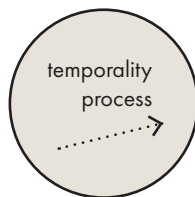
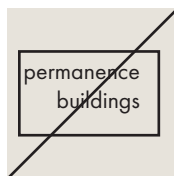
# AIM & DELIMITATIONS

## Aim

My aim of the thesis is to contribute to a welcoming regenerative world, focusing on a co-creational design approach. This connects well to Daniel Wahl definition of regenerative as "Appropriate participation and design as nature" (Wahl, 2016) and regenerative design as "create conditions where all life can thrive, by nurturing health of communities & eco-system functions everywhere."

## Delimitations

The thesis main focus is on the co-creational design process of the interventions together with the community. There is not much focus on technical solutions, buildings nor permanence.



## UN sustainability goals:

(United Nations Department of Global Communications, n.d.)

> Goal 11: Make cities and human settlements inclusive, safe, resilient and sustainable.

> Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

> Goal 15: Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.

The thesis aims to have a regenerative approach, mainly with focus on three of the UN Sustainability Goals. Goal 11 will be lifted by making the area resilient and inclusive with the entrances. Focus on goal 4 that is about creating lifelong learning and inclusive education will be highlighted through community learning, study circle and creating places for nature education. Goal 15 that is about supporting the natural eco-systems on site, will be focused on by working with the nature on site.

## What is the thesis about?

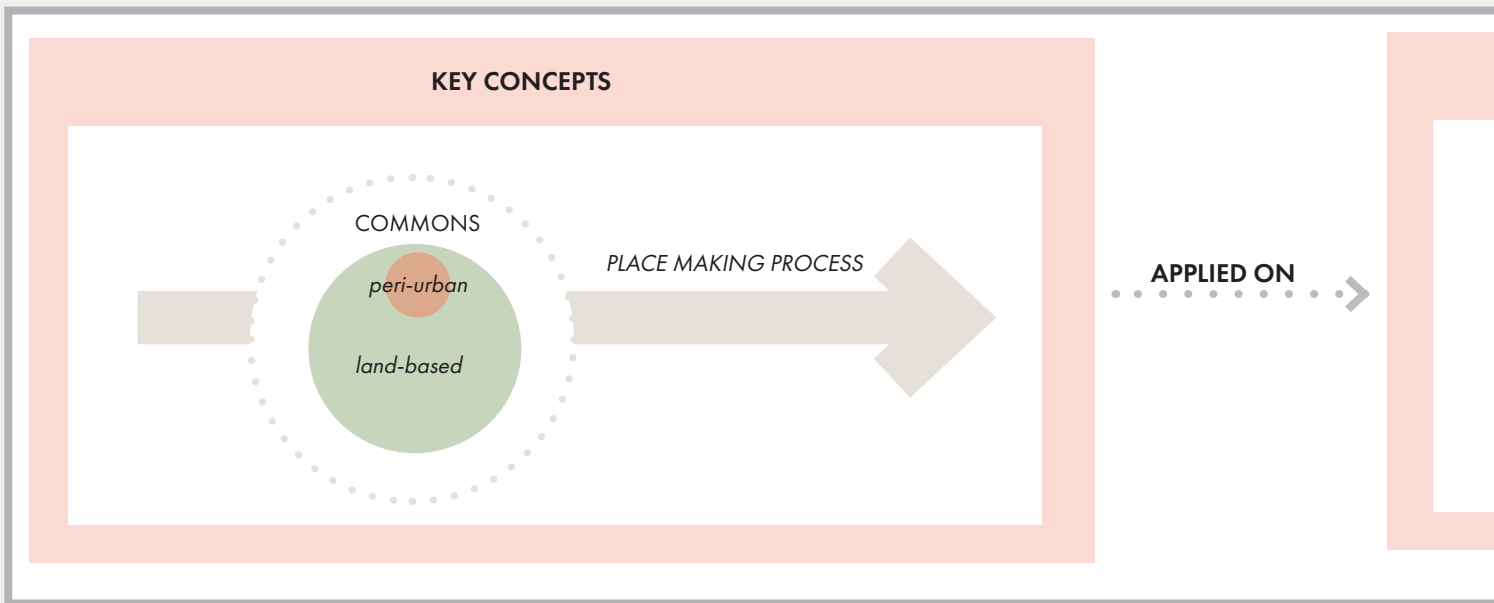
### What is the thesis not about?

Agroforestry  
Permaculture  
Farming  
Technical solutions  
Buildings  
Artists  
Rigid  
Permanence  
Safety

Commons  
Place making  
Co-creation  
Design interventions  
Entrances  
Collaborations  
Community  
Place  
Outdoor activity area  
Organisation  
Identity  
Values  
Temporary  
Explorative  
Educative  
Regenerative Design  
Site-sensitivity  
Local materials  
Artistic  
Online tools  
Prototyping  
Testing

# OVERVIEW

## WHAT?



## HOW?

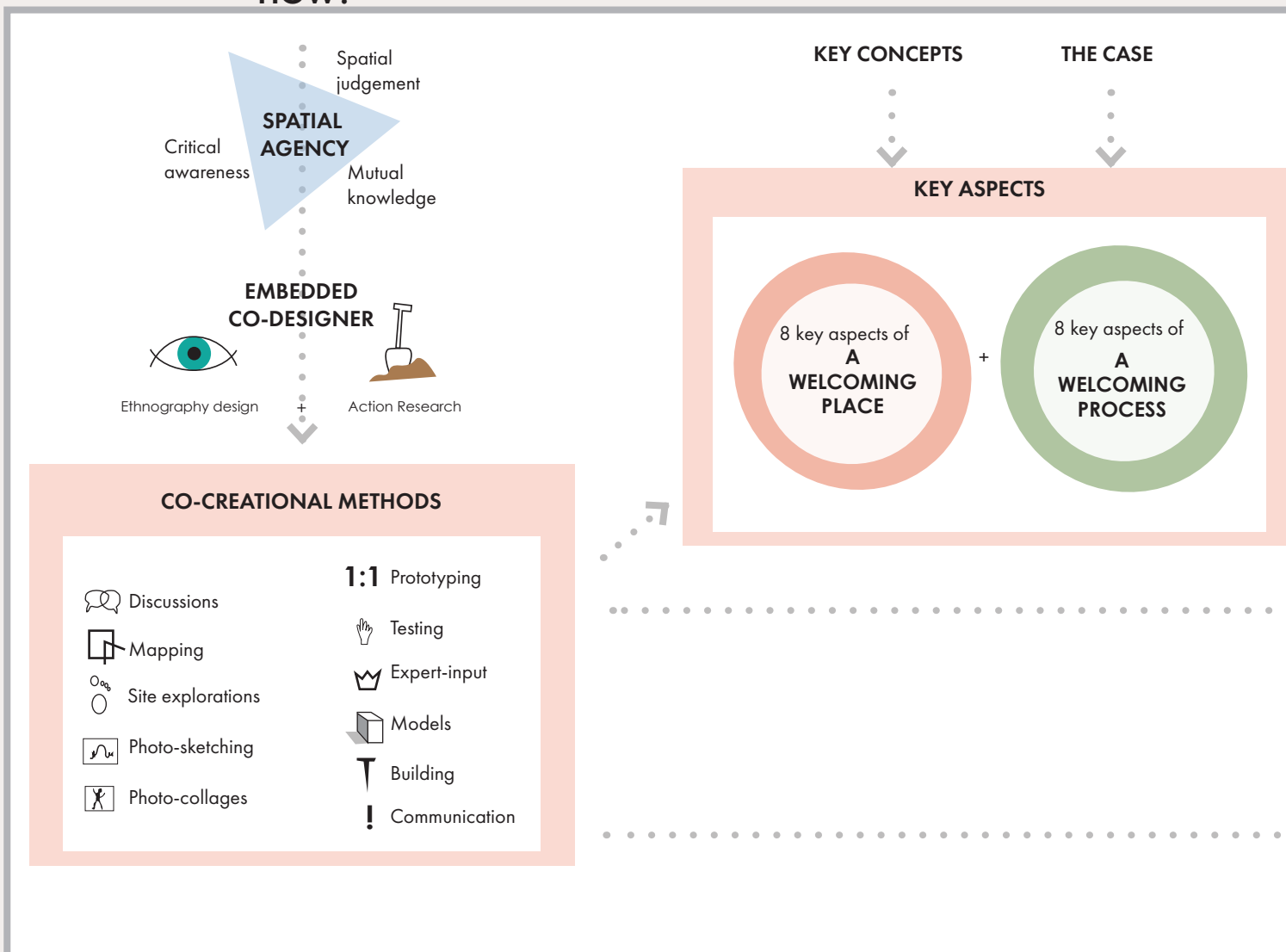


Fig.3 Overview of the thesis

## THE CASE

THE WILLOW ENTRANCE  
AT ECO AGROFORESTRY CENTER



WITH THE AIM →

## FUTURE

A THRIVING COMMONS



## MORE THEORIES & REFERENCES



### DESIGN FACTORS

MOVEMENT  
WAY  
FUNCTION  
FORM

### DESIGN TOOLS

∩ THRESHOLD THEORY  
X WILLOW WEAVING  
⊔ DIVERSE SEATINGS  
∩ PORTALS & ARCHES

## DESIGN INTERVENTIONS

- River rest
- Welcome guides
- Wonder portals
- Transformation table
- Fairy forest
- Crystal huts
- Art hall
- Temple gate
- Gratitude circle
- Willow view



# THE UNFOLDING JOURNEY

defining my role as co-designer through design approaches  
and the concept of agency

## ***Embedded co-designer***

I have taken an active role as embedded in the case and the design process. This has enabled me both to get ethnographic insights and to take action, with the aim to contribute to change in a long-term place making process. In this chapter I present and discuss the role of a designer within the *spatial agency* and *co-design* discourses, as well as start to reflect upon my own role as a *co-designer*.

# DESIGN APPROACHES

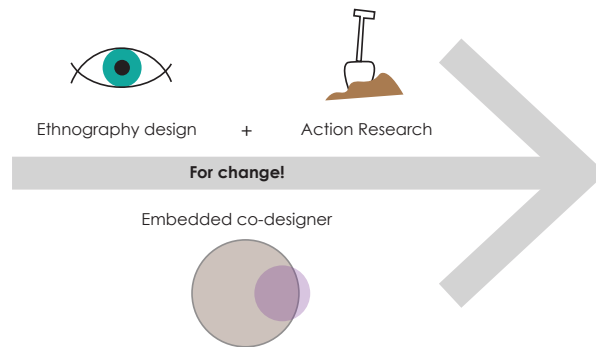


Fig 4. Design approaches & role

## Action Research approach

I have intentionally taken the actions to shape and co-create design interventions to improve the commons as well as the commoning of the case. The design process has much in common with *Participatory Action Research (PAR)*, that is described in the book *Universal Methods of Design* as “a cyclical, collaborative research process that seeks to intentionally change the community or other aspects that are the focus of the inquiry” (Hanington & Martin, 2012, p.126). Yet, this thesis process has not been following all the common stages that is characteristic for *PAR*, but there are other similarities.

For example, *PAR* is suggested to be appropriate for creating empowerment and emancipation, which are aims for the design interventions. However, *PAR* has been criticized for its political nature, potential absence of systematic methods and shared power over the design and data (Hanington & Martin, 2012). In this process it has especially been challenging to use systematic methods, since the case situation continuously has changed, and I therefore have adapted the methods to the new circumstances.

## Design ethnography approach

Being embedded in the community has as mentioned allowed me to get insights into how the commons works through my own experience. This approach has much in common with *Design ethnography* which “approximates the immersion methods of traditional ethnography, to deeply experience and understand the user’s world for design empathy and insight” (Hanington & Martin, 2012, p.60). It is explained to not merge as deeply and long period of time into the community as a professional ethnographer would do, yet it can give “a comprehensive and empathic understanding of the users, their lives, their language, and the context of their artifacts and behaviors” (Hanington & Martin, 2012, p.60), which is what has been a focus in this thesis.

## Participatory design, co-design & co-creation

A fundamental approach in the thesis is the participation of stakeholders in the design process, through *co-design* and *co-creation*. As a foundation is the notion of *participatory design*:

“a human-centered approach advocating active user and stakeholder engagement throughout all phases of the research and design process, including co-design activities” (Hanington & Martin, 2012, p.128). *Participatory design* has a history back to the 1970s, and the umbrella approach includes many different methods (Hanington & Martin, 2012). The term *co-design* can be referring to specific participative activities, but could also refer to a *co-design* methodology, as in the book *Codesigning Space*, where the authors suggest engaging the users of a space from the initial phase to the making of it (Marlow, 2013).

However, another globally spread concept, *co-creation*, focuses on co-creation as a mindset and an attitude, with a high involvement of stakeholders, and refers to co-design as only one step of the whole co-creative process (Björkman, 2020). The steps explained by Björkman in her master-thesis *exploring co-creation for citizen participation and influence on public space* are co-initiate, co-decide, co-design, co-implement and co-evaluate. In other words, there are several different approaches and terms used within the *participatory*, *co-design* and *co-creation design* approaches. In this thesis I have decided to mainly use the term *co-creation*, since it is a broad term focusing on the whole process, and with a high grade of involvement of stakeholders. However, I will refer to myself as a *co-designer*, even when I am facilitating other phases of the *co-creation* process.

My definition of *co-creation*:

> A collaborative process with high involvement of the stakeholders during the whole creative process.

## Design through research

The focus of the thesis is on the *co-creating design* process as research material, and could therefore be characterised to have a *Design through research approach*. The book *Universal Methods of Design* describes it as “Research through design is constituted by the design process itself, including materials research, development work, and the critical act of recording and communicating the steps, experiments, and iterations of design” (Hanington & Martin, 2012, p.146).

# AGENCY

## The transformative capacity of a co-designer

My intention in the design process has been to arrive as a *co-designer*, maybe also enabler and facilitator, into a web of relationships, contribute with my design capacity and design interventions, leave and see that the interventions give consequences without my continuous presence. In the text below is the notion of *spatial agency* presented, that specifically focus on the transformative capacity of architecture, as well as how to empower the community.

## Power relationships

Working with a *co-creation* approach the power relationships and the *agency* between the participant, the facilitator and the *co-designer* are important to discuss, since there is no obvious dynamics. As mentioned in the book *Universal Methods of Design*, one of the challenges with *Participatory action research* approach is the shared power (Hanington & Martin, 2012).

## Spatial Agency

*Agency* is about power or empowerment, as explained in the book *Spatial Agency: Other Ways of Doing Architecture*, and proposes "architecture's capacity for transformative action and, even more importantly, how the role of the architect can be extended to take into account the consequences of architecture as much as the objects of architecture" (Awan et al., 2013, p.33). In other words, as I see it, working with *spatial agency* includes not only the agencies in the design process and the design artefact, but also the consequences they contribute to.

## Spatial judgement, mutual knowledge & critical awareness

In the book *Spatial Agency: Other Ways of Doing Architecture* the authors have selected examples of works according to three criteria: *spatial judgement*, *mutual knowledge* and *critical awareness* (Awan et al., 2013), which can be seen as the desirable for a successful balance in a *spatial agency* perspective. The *spatial judgement* is about how the designers "initiate empowering social relationship", *mutual knowledge* "indicates the willingness of spatial agents to both share their knowledge in an open manner, and also to respect the knowledge of others" and *critical awareness* is about to evaluate and "be aware of the opportunities and challenges, freedoms and restrictions, of the given context" as well as "to be self-critical, and so avoid imposing the same solutions onto different places" (Awan et al., 2013, p.33).

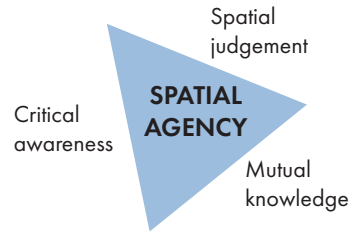


Fig 5. Spatial agency aspects, based on *Spatial Agency: Other Ways of Doing Architecture* (Awan et al., 2013)

## My role in the thesis

In this thesis process a risk has been to take a too prominent role in the design process and therefore not giving space to empowerment and the feeling of ownership in the community. The ethnographic design approach has been important to contribute to a balanced *spatial judgement*, where I could understand how to empower different stakeholders involved in the process, as well as who to empower. Working with *mutual knowledge* has been important, as there is much knowledge in the community. I have contributed with my guidance and expertise when suited. However, a challenge has been not to do a lot without also sharing my knowledge with the community. A question has also been when the knowledge required is not available, who and what knowledge should be brought in, and who has or uses the agency to decide and actually make it happen. To apply *critical awareness* to the process I have tried to evaluate and reflect by myself, together with other stakeholders, as well as with actors not engaged in the design process itself, to get various perspectives.

In overall, I have seen that my role has been to empower the community, facilitate co-design processes, base the process and intervention ideas on my design capabilities and architecture knowledge when suited, use my visualisation skills to communicate both my and the communities ideas and take in knowledge and resources from outside the community when required.

## Agency of mapping

It is important to question who has the *agency*, since the design process has the aim to be a *co-creation* process. Yet, each role has different powers, skills and possibilities to influence and impact. One of the methods to create agency for stakeholders is *mapping*. In the text *The Agency of Mapping: Speculation, Critique and Invention* (Corner, 2011) it is suggested how *mapping* can show what already exists, visualise connections and uncover what is previously unseen and unknown. As the author Corner puts it: "Instead of mapping as a means of appropriation, we might begin to see it as a means of emancipation and enablement, liberating phenomena and potential from the encasements of convention and habit" (Corner, 2011, p.100). It can therefore give *agency* to the ones who earlier did not know certain things about the mapped place.

### Choice of co-creation methods

There are many methods being explored during this thesis process. In the beginning of the process, while the focus was on *ethnography design*, the main methods were *mapping* and *site explorations*. When the main actions started, the methods shifted to include several more methods, as to be read in the list below. The method of *discussions* continued during the whole process. The methods and how they are applied within the thesis case are deepened from p.52 in this thesis.



Ethnography design



Action Research

#### Discussions

Mapping

Site explorations

Photo-sketching

Photo-collages

Prototyping

Testing

Expert-input

Models

Building

Communication

### Complementary methods

Not mentioned in the list of *co-creation* methods, but also important as my own methods of working, are e.g. *sketching*, *literature studies* and looking at *reference projects*.

### Community-driven process

Arriving as a *co-designer* in a process it is of interest to reflect upon who is driving it. In the article *Reconstituting the Urban Commons: Public Space, Social Capital and the Project of Urbanism* the *asset-based approach* is explained and pointed out as desirable, with the aim to create *place making*, since it bases itself on the assets within the community, mobilise them, but also include experts as support (Brain, 2019). A design process can be mainly community-driven with only local knowledge, it can be authority-driven with only expert knowledge or anything in between. Important in the *asset-based-approach* is that the process is community-driven, yet is letting go of a division between top-down and bottom-up resources, and instead focus on taking advantage and collaborate between internal and external connections (Brain, 2019).

In this thesis I suggest this as a beneficial and recommended approach to both a *co-creation* and a *place making* process. However, it might not be possible to start with an *asset-based approach*, e.g. if the community does not exist, but it could be an aim to work towards in the long-term. I have had the intention for the design process to be community-driven, but when there have not been enough human resources within the community to drive the process themselves, I have taken that role and briefly represented the community myself. The notion of assets could also be connected to the *capability approach* (von Busch & Pazarbasi, 2018), but that is outside of the delimitations of this thesis.

### Time frame

As this is a master thesis with a limited timeframe, there is clearly limited time for me to take action and get insights. Seravalli, who also took an *embedded co-design* researcher role (Seravalli, 2018), had a few years to follow her cases, which facilitates a deeper understanding and time to make an impact and evaluate the changes.



# THE FOUNDATIONAL FRAMEWORK

a few theories & reference examples

## INTRODUCTION TO COMMONS

The concept of a *commons* will hereby be presented, its structure and history, as well as the different types and contexts. The *commons* of the case study focused on in this thesis is a peri-urban *commons* with a land-based partly green *resource* in a nordic context. It is public-owned, but leased by the *community*, which make it possible to be seen as and managed as different kinds of goods, as well as have various governance styles. The aim of this chapter is to put the case in a context and create a framework for the design.



## What is a commons?

> “A common resource managed by a community through the process of commoning for the common good.”

The *commons*, “singular noun” (Feinberg et al., 2021, p.2), has become an important notion in recent years, and there are many possible definitions. Nowadays it is usually considered to be a common resource, that can be of many different kinds, that is managed, in a self-governing way, by a community, with positive social values, and it can have different ownerships (Feinberg et al., 2021). Key aspects of a *commons* are the *resource*, the *commoning* and the *community* (Dellenbaugh-Losse et al., 2020).

## Resource

The *resource* can be or not be depletable, excludable and rivalrous, which e.g. impacts the management (Dellenbaugh-Losse et al., 2020). Depending on these factors of their level of subtractability, or depletability, and how easy or difficult it is to exclude anyone from them, they have been categorised in various ways. Dellenbaugh-Losse divides the resource types into *public goods*, *club goods* and *consumer goods*. In the important work by Elinor Ostrom, the term *common-pool resource* is focused on “a natural or man-made resource system that is sufficiently large as to make it costly (but not impossible) to exclude beneficiaries from obtaining benefits from its use” (Ostrom, 1990, p.30). If it is a *common-pool resource*, no one can own it, but it is depletable, e.g. an oceanic fish population. There can also be a common property as resource, e.g. with formal or informal rights to a group (Dellenbaugh-Losse et al., 2020), which means that a *commons* can take place both on public and private land. (Feinberg et al., 2021).

## Commoning

> “*The creation and management of a commons.*”

*Commoning* is the process of creating the *commons*, has a potential to create new forms of the space, and could also be defined as “the practice which links a resource to its nearby community of users” (Feinberg et al., 2021). In the *Urban Commons Cookbook* it is defined as “a collective, participatory process of accessing, managing, and developing a resource” (Dellenbaugh-Losse et al., 2020, p.7).

## Community

> “*A group of humans with a common interest and a sense of group belonging.*”

As the *commons* is managed by the *community*, it is convenient to identify what a *community* is or could be. According to the Cambridge dictionary a *community* is “the people living in one particular area or people who are considered as a unit because of their common interests, social group or nationality” (Cambridge Dictionary, n.d.). As the definition suggests, the members of the *community* could be locals, but could also just have a common interest, and in this thesis the focus will be on the common interest, since the particular case study has members of the *community* living further away. Another way of describing a *community* is as “practises in which we convey a shared positioning, develop shared experiences, or construct a shared narrative of belonging” (Brain, 2019). I add to my definition the sense of belonging, since I believe it is a strong point to not just be, but also feel, that one is part of a group.

The people being a part of the decision-making of the rules and managing the commons are called *commoners*, however users of the *commons* might be *commoners* or not (Dellenbaugh-Losse et al., 2020).

## The history of commons

Today, there are many tools of how to design and manage *commons*. In 1968 Hardin theorized *commons*, and focused on natural resources as grazing land, forests and irrigation waters, through the article *The tragedy of the commons* and only finding the solutions of privatization and state control (Hardin, 1968). However, Elinor Ostrom examined what characteristics of entities actually manage to sustain their common resources well, and found that there were mainly “local, self-organised forms of governing, or small units nested in multiple layer” (Bradley, 2015, p.92). Ostrom focused on how one can governance the *common-pool resources*, which are the main resources of the *traditional commons*, and came up with eight design principles, which will be presented later on in this chapter.



## TAKE AWAYS

→ Peri-urban commons: Important, but not much research done within the topic yet. Motivates to focus on the peri-urban location in this thesis.

→ For a *commons*, even if the main resource is a land-based resources, the human and e.g. knowledge resources are fundamental for the commoning to work.

### Commons in a peri-urban location

The interface between the rural and urban, as well as the peri-urban areas, are important areas for *commons*, as they are presented in the introduction of the program of the *Urban Commons Virtual Conference*: “how to manage and revitalize rural resources amid urbanization so as to attain a sustainable rural-urban interface is a major challenge for many big cities” (The International Association for the Study of the Commons, 2021). However, searching for research within this area there is not much to be found, in comparison to research on *commons* or on *urban commons*. Yet, much of the research about both commons and urban commons can be applied also to locations in the rural-urban or peri-urban contexts. In *Diversity and Challenges of the Urban Commons: a Comprehensive Review* the authors even discuss one of the limits in their approach as: “Until what point can we talk about an urban commons? Are municipality-initiated active citizenship projects part of them? Does peri-urban farming count?” (Feinberg et al., 2021, p.13). Each context needs to be examined individually, and this thesis will look into one example of a peri-urban context deeper.

### Hybrid commons

There is not a clear division of what is allowed to be called a *commons*. For example when the authors of *Spatial commons: urban open spaces as a resource* looked at spaces in Berlin they recognise that “none of the spaces and practices identified can be classified as commons in the full sense of the term. Nevertheless, describing the practices observed, and comparing these to historical types, makes the urban spaces legible in terms of their potential for collective creation and reproduction by commoners” (Pelger et al., 2017, p.22). It is important to acknowledge that a *commons* can be more or less living up to its definition. *Hybrid commons* are also pointed out in *The Urban Commons Cookbook: Strategies and Insights for Creating and Maintaining Urban Commons* as useful alternatives when needed, and are named *hybrid-commons* and *commons custodians* (Dellenbaugh-Losse et al., 2020).

### Commons in a nordic context

One difference between the rural and the urban context of a *commons* is possibly the amount of people interested in the common resource. This might also be a characteristic that changes according to other factors, e.g. the climate of the *commons*, weather and time of the year. In the discourse about *place making* the publication *Placemaking in the Nordics* specifically applies the *place making* process to a nordic context. They are highlighting that in the nordics there are generally less inhabitants than in the south, and therefore there is a need to find more tools to attract people to the places (Perrault et al., 2020). This should be applicable also on a *commons* context, that influences who are interested in using and managing the common resources.

## OSTROM'S DESIGN PRINCIPLES

### - for common-pool resources

(Ostrom, 1990, p.90).

As mentioned earlier when the traditional commons were introduced, Elinor Ostrom proposed eight design principles to design a well-working commons that take care of the common resources. They are developed from land-based rural commons, and are mainly focusing on how to manage the commons.

1. “Clearly defined boundaries”
2. “Congruence between appropriation and provision rules and local conditions”
3. “Collective-choice arrangements”
4. “Monitoring”
5. “Graduated sanctions”
6. “Conflict-resolutions mechanisms”
7. “Minimal recognition of rights to organise”
8. “Nested enterprise”

## SERAVALLI'S DESIGN SUGGESTIONS

### - for urban commons

Seravalli, 2018

Seravalli proposes how *infrastructuring* can enable urban commoning, not only in the start-up phase, but also for a long-term survival of the *commons* (Seravalli, 2018). She explains *infrastructuring* to be “understood as an ongoing, long-term and emergent designerly effort aimed at aligning humans and non-humans (technologies, resources, spaces) for the emergence of new practices.” (Seravalli, 2018, p.3) She is linking the process of *infrastructuring* to a *co-design* approach, and has herself experienced the role as the co-designer and researcher in two cases. Seravalli is mainly focusing on the process of *commoning*, and she suggests that a partner or enabler of the *commons* can be beneficial in an *urban commons*, since there often is a high diversity of *commoners* (Seravalli, 2018). The aspects of *infrastructuring* focused on are the intangible aspects, as the organisation, governance and social nature of the *commons*, and what she is designing is mainly the organisational system of *commoning*. Her main conclusion for *commons* to work are:

- 1) an understanding of the temporality and fragility of the organisation to prevent crisis
- 2) accountability and transparency between all roles
- 3) be aware of the installed base, or e.g. what framework is there from the beginning
- 4) communicating democratic aspects, e.g. inclusivity and diversity.

# ENABLE COMMONS

## THE WORLD OF THE COMMONS

To understand how to enable a commons I will below present an overview of benefits, challenges and supports of commons found in research. The findings will partly work as a foundation for shaping my key principles used for the design interventions in the case study of this thesis.

### How to enable thriving commons?

Basically, what is needed to enable thriving *commons* are to create great conditions for the benefits of the *commons* to prosper and eliminate the obstacles. However, there are many ways to do this and there are many types of *commons*.

There are several benefits challenges and ways of supporting the *commons* presented by Feinberg (Feinberg et al., 2021), especially focusing on *urban commons*. Feinberg divided his analysis into the themes of socio-economic factors, institutional factors and eco-system factors.

### Socio-economic factors

As **benefits** within socio-economic factors he mentions livelihood support, recreation, identity and economy. Examples of benefits of identity are social resilience, community empowerment, and *place making* opportunities working as meeting places and for social integration and co-production. The socio-economic benefit is suggested to be a strong driving force for engaging in a *commons*.

There are many **challenging** aspects of managing *commons*. As challenges, on the socio-cultural level the factors political critique, social tensions, values, financial viability and knowledge are pointed out by Feinberg. One risk is to exclude groups, and this is also a critique in the article *Enabling urban commons*, e.g. when one group is regulating the *commons* it also is excluding others, e.g. which can happen in a community garden or in a business district (Parker & Schmidt, 2017). Feinberg also mentions the risk of "an uneven distribution of resources or power" (Feinberg et al., 2021, p.8) which can create social tensions.

There is also a challenge of how to "attract or maintain its community" (Feinberg et al., 2021, p.9). This could be explained as a consequence of lack of incentives as in the socio-economical context or ownership benefits, lack of experience or interest, unattractive resources, lack of being recognised or a lack of a strong need for the resource. There can also be a challenge of how to maintain the land, e.g. a financial instability of how to pay the rent or the cost of the land (Feinberg et al., 2021).

One of the knowledge challenges pointed out is how the *urban commons* is communicated out to the public and authority, and another how the knowledge in a *commons* succeeds to keep quality, extensiveness and management of the knowledge (Feinberg et al., 2021).

However, knowledge is also an important **support** for *commons*. The expert knowledge can e.g. contribute with policies, evaluation and help to start or manage *commons*. The peer-produced knowledge is created through the community engagement and can lead to resilience and build capacities of adaptability (Feinberg et al., 2021).

Improving the socio-cultural background can also support the *commons*, e.g. if there is a democratic culture, a *commoning consciousness* with shared norms and "a diversity in community members" (Feinberg et al., 2021, p.11).

### Institutional factors

The review did not recognise specifically any institutional factors as direct **benefits**, even if *commons*, e.g. *empowerment*, *identity-building* and *place making*, could contribute to improve the institutions (Feinberg et al., 2021).

As **challenges** for *commons* institutional factors mentioned are governance, land availability and accessibility, as well as scaling. Governance is an important factor, and there is a challenge if there is not enough support from institutions. "A lack of institutional support is often described [...] through the difficulties to reach and maintain collaboration and polycentricity" (Feinberg et al., 2021, p.9). When it comes to land availability there can be a competition for the land, especially if it is located in a dense urban area. It might be challenging to scale up an initiative, because of more bureaucracy if the group gets bigger, which might be difficult to handle, and if it is a small group it might not be enough actors involved (Feinberg et al., 2021).

Institutions can **support** *commons* both directly or indirectly, depending on if it is aimed at a specific initiative or if it is part of a policy. Direct support can be e.g. be financial support or logistic help, which could be providing a space or supporting with the design process. Indirectly policies can support a *commons*, e.g. legalisations about the biodiversity. Institutions can also form a part of *polycentricity*, or a *decentralised governance system* which can support a *commons* in various ways, e.g. through rejuvenation programs, tactical urbanism and legal protection (Feinberg et al., 2021).

### Eco-system factors

There are many potential **benefits** on the eco-system level as "the urban commons seems to provide all the ecosystem services" (Feinberg et al., 2021, p.8). However, a **challenge** within the eco-system factors is that the resources might be over-consumed. Connected to that is the critique of the feasibility, as when a larger group on a smaller area wants to use a resource. If the resource is subtractive, it will be more challenging to manage it. Yet, it could also be a resource that generates positive effects through co-production and is creating a network effect. In that case the *commons* can create a positive instead of negative effect on the resource (Parker & Schmidt, 2017). Another **support** of the *commons* could be eco-system policies both on municipal and international levels.

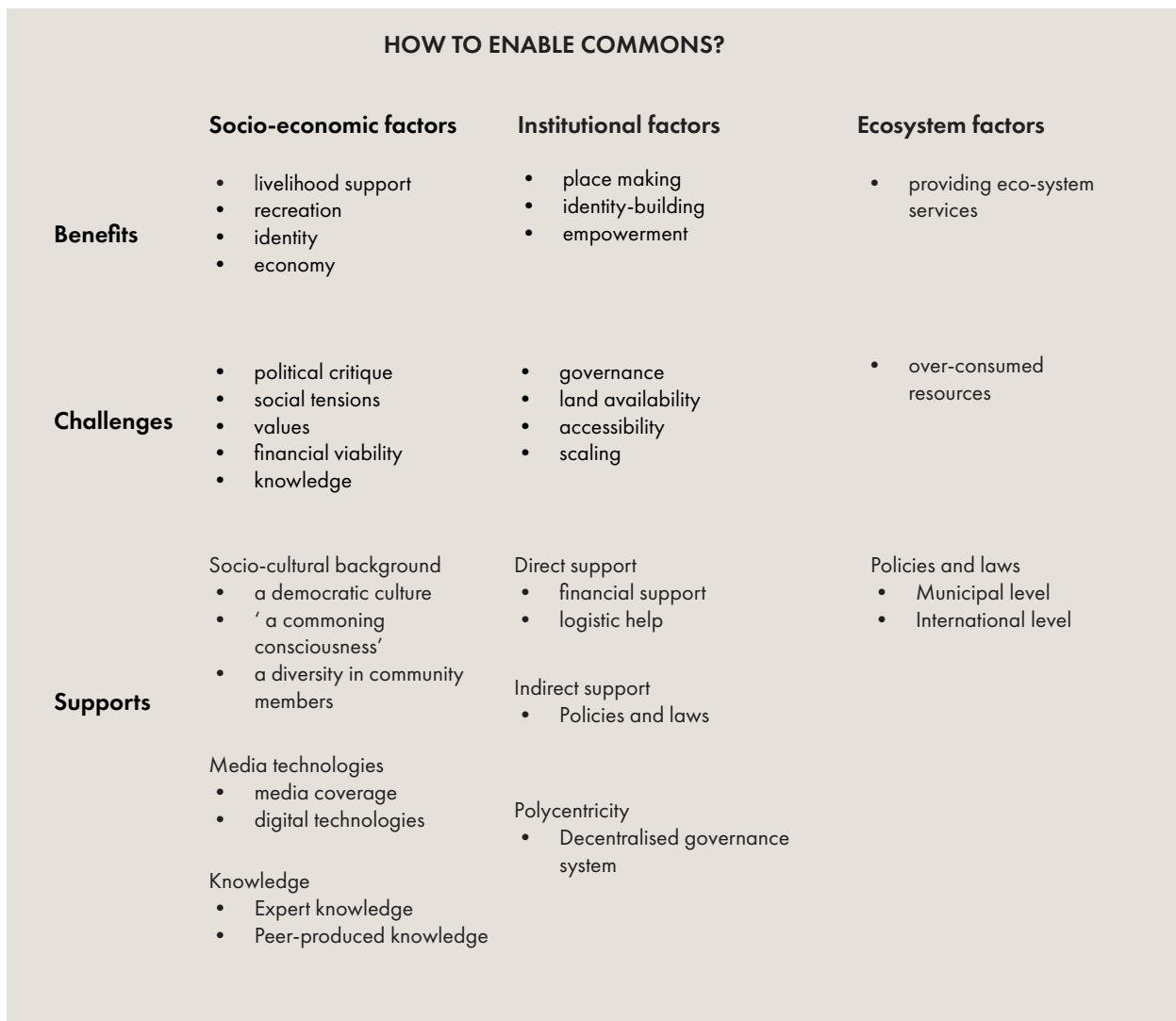


Fig 7. Enabling commons diagram based and adapted from: Diversity and Challenges of the Urban Commons: A Comprehensive Review (Feinberg et al., 2021)



# PLACE MAKING APPROACH

## CONNECTING PLACE MAKING AND COMMONS

The process of *commoning* and enabling *commons* can have very much in common with the notion of *place making*. Several tools and approaches from the *place making* discourse can also be useful to apply in the design of *commons*. *Place making* will therefore be presented below, and consequently connected to the notion of *commons*.

### What is place making?

> “A process of making a place attractive.”

*Place making* is a process about “how a group imprints its values, perceptions, memories, and traditions on a landscape and gives meaning to geographic space” (Lew, 2017) and is a “design effort to influence people’s behaviour and shape their perceptions of a place” (Lew, 2017). There are several methodologies and approaches within the place making umbrella, and nowadays exist both global and regional movements for placemaking (Perrault et al., 2020). The non-profit organisation *Project for Public Spaces* communicates that the aim with *placemaking* is to create *great places* which are accessible & well connected, comfortable & has a good image, attract people to participate in events at the site and are sociable places to which people want to come back regularly (Project for Public Spaces, 2018). On the other hand, the publication *Placemaking in the Nordics* presents the goal to be to create a *good place*. The authors highlight attractiveness as the important key, which they part in identity, safety and values (Perrault et al., 2020). Another definition of *place making* is “a process of negotiating the inscription of narratives of belonging in spatial form and practices” (Brain, 2019, p.175). My definition of *place making* as “a process of making a place attractive” both highlights the process and the attractiveness – with several factors included in the word - which I consider important looking into the case of the thesis.

### Organic vs. planned place making

*Place making* happens both organically and unplanned by individuals and groups, but also planned and with the intention to shape the image of the place by governments and tourist authorities, and most *place making* processes are on the continuum between these two extremes (Lew, 2017). Mostly while talking about *place making* it is referred to the intentionally based approach to making a place, but it is important not to forget the importance of the unplanned part of the *place-making* processes (Lew, 2017).

### Place making, place-making or placemaking?

*Place making* is a notion that is used in many contexts with different meanings, and it has at least two main definitions, as mentioned above. In addition, it does not have a consistent spelling, and can be spelled as *place making*, *place-making* or *placemaking* (Lew, 2017). In this thesis I will use the spellings

proposed by Lew (Lew, 2017) which uses, generalised, *place-making* as when it is bottom-up and organic, *placemaking* when it is top-down and planned, and *place making* when it is a mixture of the both approaches. However, when citing other texts, they might use spellings with slightly other approaches than I have chosen to use, and it will therefore vary.

### Emergence as place-making

There is a dynamic between the relationships of the designed structures and the emerged processes according to the participatory designer and author Nabeel Hamdi (Hamdi, 2010). He considers that “Structures, by design, offer community a shared context of meaning and a shared sense of purpose and justice, with rules and routines that offer continuity and stability. The question, from those early beginnings, remains: how much structure will be needed before the structure itself inhibits personal freedoms, gets in the way of people and progress? At what point does it disable the natural and organic process of emergence?” (Hamdi, 2010, p. xvii). Also Lew highlights the challenge of how much structure is needed for facilitating organic place-making, and even holds that those projects with intentions “to create an organic process through outside intervention” often struggle, and the best way can sometimes be to remove external limitations to allow the locals to self-organise (Lew, 2017, p.5).

### Types of placemaking

Four types of urban design *placemaking* are suggested by Wyckoff in 2014 and 2015 (Lew, 2017), which are *standard placemaking*, *strategic placemaking*, *creative placemaking* and *tactical placemaking*. The *standard placemaking* includes the improvements that are made when needed, e.g. street signage, but can also include the other types of *placemaking*. The *strategic placemaking* is about major investments with the aim to be a catalyst for a place. The *creative placemaking* uses art to create vibrant sites, e.g. events and mural paintings. *Tactical placemaking* is about temporary and experimental approaches and can be towards the organic approach and include the community, but it is still planned.

### How to approach place making?

One way to work with place making is through looking at the categories created by Arefi, with *needs*, *opportunities* and *asset-based* approaches (Brain, 2019). An example of response to needs could e.g. be when the government sees a need and does something about it, and a response to opportunities could e.g. be a group of people move into a settlement that was abandoned. The *asset-based* approach bases itself on the assets within the community and to mobilise them, yet it also brings in experts as support. This approach is also mentioned in the chapter *The unfolding journey* about *agency* earlier in this thesis.

### Tools for place making

To work with *place making* it is suggested to work with tangible tools - the physical design as landscapes and builtscapes - mixed tools - people practises as ethnoscapas and peoplescapas - and intangible tools: mental image as mindscapes and storyscapes (Lew, 2017). According to Lew it is easiest to influence the tangible dimensions, but the intangible and mixed are important to plan for as well, as they influence the attraction to a place.

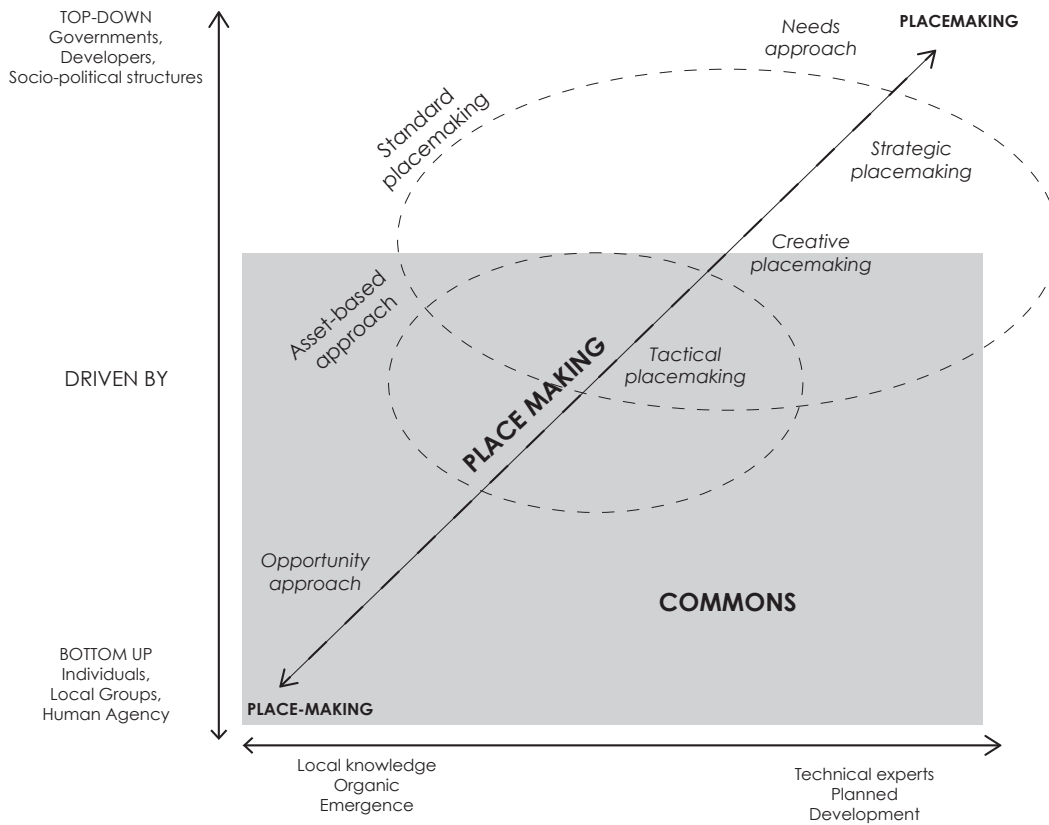


Fig 8.1. An overview of connections between place making and commons, and place making approaches. Info from sources: Tourism planning and place making: place-making or placemaking (Lew, 2017) Reconstituting the Urban Commons: Public Space, Social Capital and the Project of Urbanism (Brain, 2019) The Placemaker's Guide to Building Community (Hamdi, 2010); and author.

## PLACE MAKING DIAGRAM

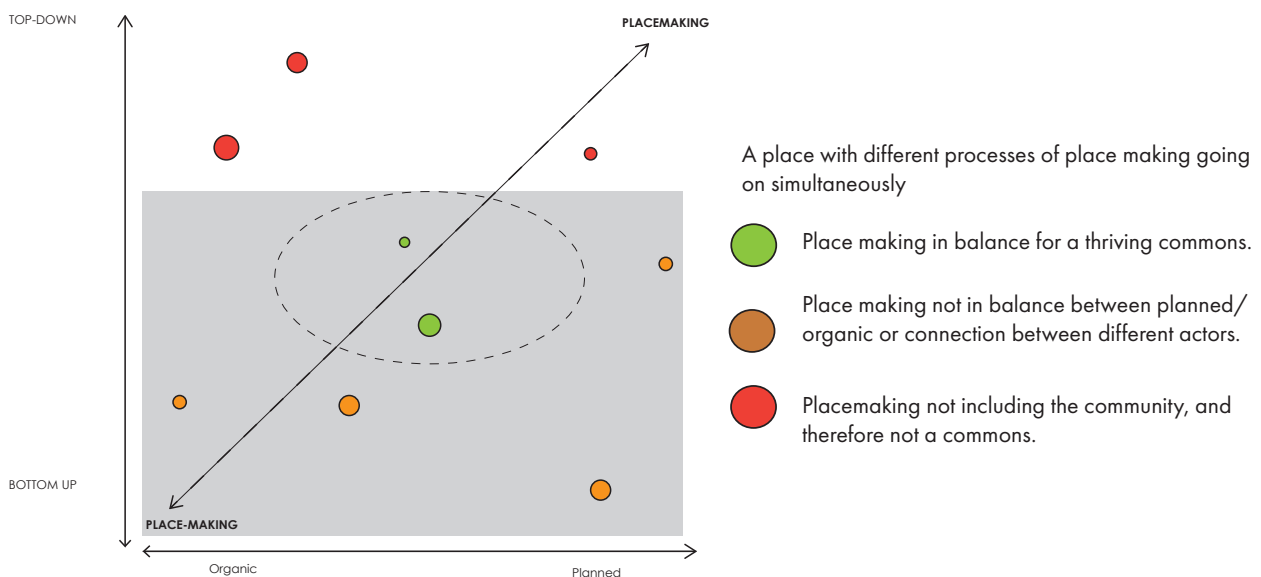


Fig 8.2. A place with different processes of place making going on simultaneously

# EXAMPLES OF COMMONS

## REFERENCE EXAMPLES FROM FRANCE & SWEDEN

These are two examples of *commons* when the municipality in both cases, and in one also the university, have created frameworks for the community to self-organise themselves. They seem to be two thriving *commons*, but with both challenges of how to survive in the long-term, because of the risk of losing their resources of land provided by the municipality.



Images 7, 8 & 9, Place Chardonnet, Lyon, France  
Photos by Cécile Marsille, 2021

## Meeting place at Place Chardonnet, Lyon, France *URBAN context, square*

This square works as a temporary meeting place created and maintained by the community. The municipality has offered the site to the inhabitants to experiment June-November 2021 (Métropole de Lyon, 2021).

### A spatial urban commons

This is a typical *urban commons*, in a neighbourhood, but that also works as a *cultural commons*, with its public art, and a *market commons*, with a gift economy on site. It could also be an example of an *location-bound spatial commons*.

### Community

The commoners are the community in the area, without any organisation behind.

### Place making

The enabler to start this *commons* is the municipality, who created a framework that the citizens could apply to experiment within. In other words, the city gave the community the structure that was needed for emergence and organic place-making to take place. However, this is a temporal intervention - the intervention framework is designed by the city - while the content is designed by the community. I would label this tactical placemaking, since it is an example of a top-down initiative that has facilitated a bottom-up project. It is in year one, and as the square will be renovated it is unclear if and how the commons can continue in another form.

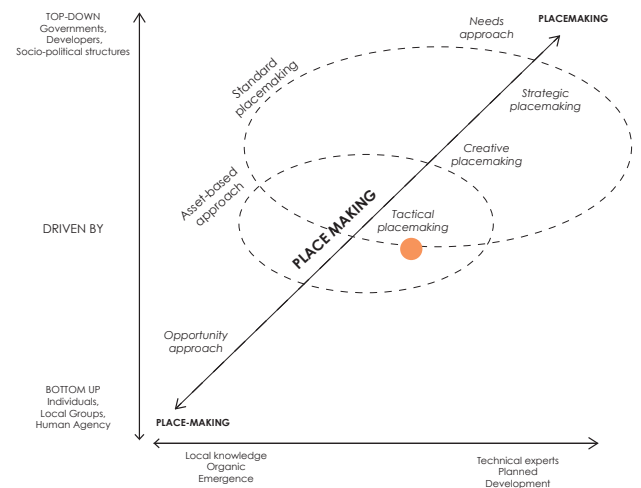


Fig 8.3. Place making process at Place Chardonnet

### Enablers

- Framework from the municipality
- Attractive land offered
- Engaged community

### Challenges

- No long-term commitment from land-owners

## Plantparken, Malmö, Sweden

URBAN context

### An urban green commons

Plantparken is an example of an *urban green commons* with allotment spaces of 700 kvm.

### Initiation of the commons

It started 2011, was run for four years by the Malmö municipality and Malmö university as “an experiment and an artistic intervention” (Parker & Schmidt, 2017, p.208). The university created a framework and organised the initial start-up of the *commons*. They did not provide the basic physical infrastructure as water and equipment, but they organised activation of the place with students and invited farming activists. The university also communicated information for the people who did show interest. As more people got to know about the site, the residents started to engage more than the students.

### Continuation of the commons

2015 it was handed over to the farmers who then started their non-profit organisation to continue to manage the *commons* (Plantparken, 2001). They have a contract with the municipality that prolongs one year at a time, and it is now uncertain if they will get it extended, therefore an initiative has started to make this become a permanent part of the city (Omagbemi, 2021).

### Place making

This area started as a top-down initiative with a long-term *place making* approach. However, it was facilitating emergence, and organic *place-making*, and when the community started to manage themselves they could not do it with long-term planning, since they only had the lease of the land prolonged one year at a time. At this moment the municipality is challenging the *commons* survival, by maybe not extending their access to the resource. For the *commons* to thrive there would therefore be beneficial with more support from the institution.



Images 10,11 & 12, Plantparken, Malmö, Sweden  
Photos by Plantparken Instagram, 2021

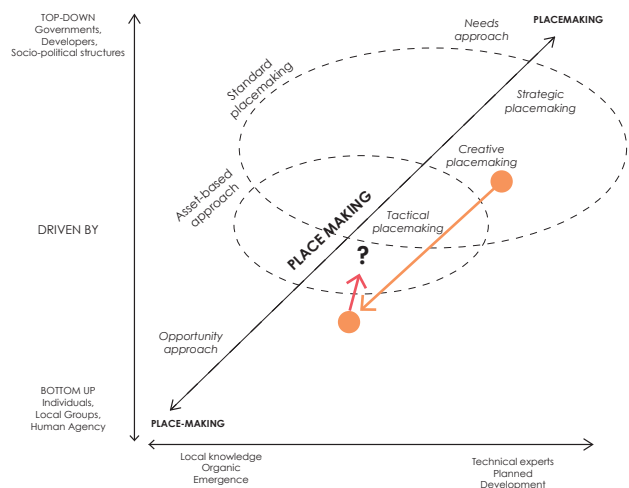
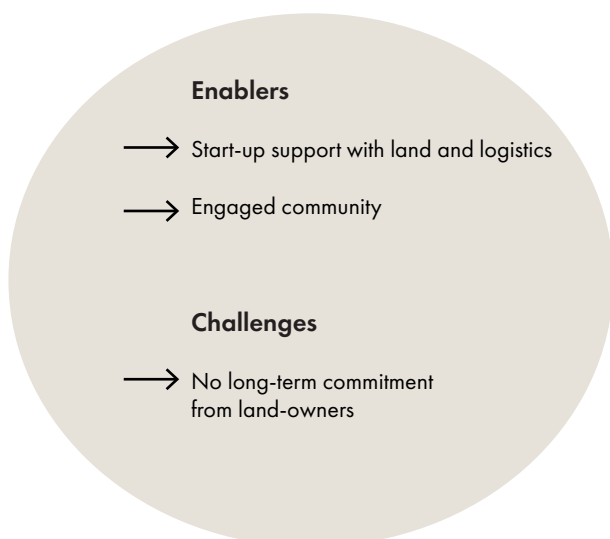


Fig. 8.4. Place making process at Plantparken



# THE COMMONS OF EXPLORATION

case: resource, community & commoning

## **INTRODUCTION TO THE ECO AGROFORESTRY CENTER COMMONS**

The case study of this thesis is the peri-urban land-based *commons* of Eco Agroforestry Center. It is located in the north-east of Gothenburg, Sweden. The design interventions are on one of its outdoor entrances to the area. In this chapter the context, analysis and needs of the *commons* will be presented and reflected upon.

# ECO AGROFORESTRY CENTER



Image 13. EAC logo

## Eco Agroforestry Center, Linnarhult, Sweden

*Peri-urban context, partly green commons*

Eco Agroforestry Center (EAC in short) started as a non-profit-organisation that 2017 got access to lease the 27 hectare land from the municipality they now are based on (Grow Here, n.d.). The community started from two different organisations, and have been networking and collaborating with the educative, private and public sectors in their process of commoning. The aims of the commons are not only farming, keeping animals and tree planting as the name agroforestry suggests, but also integration and education, as well as working with impermanence.

### Resources

The main resource of the Eco Agroforestry Center commons is the land and what it provides. However, they have human resources, as knowledge of culture practises.

### Community

The two organisations that founded EAC was Planta Panta Tree International (PPTI) and Hope for Sustainable Forest (HSF). Both organisations have also projects in East African countries: PPTI has projects in Uganda and Rwanda, while HSF is connected to Ethiopia. PPTI is running building and planting projects mainly for and with children at the site, and HSF is having bee-hives and co-building an insect-city. The structure of the community and the commoning core is shown in fig 9.

### Commoning

The governance of the commons is through decisions at the board meetings, through chat-groups, and through mandate to individuals to take decisions (Sagastuy, 2021). There are also working groups and many informal meetings and decisions at site.

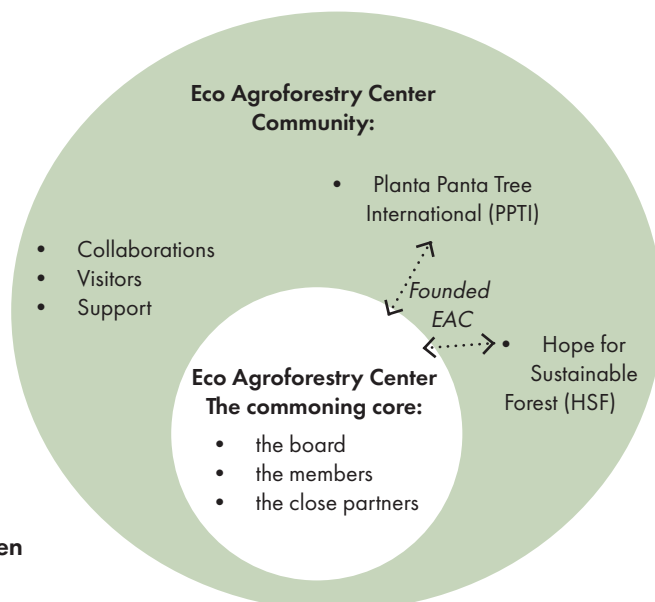


Fig 9. EAC Community overview

[www.ecoagroforestrycenter.org](http://www.ecoagroforestrycenter.org)  
[facebook.com/eaclinnarhult](https://facebook.com/eaclinnarhult)  
[instagram.com/ecoagroforestrylinnarhult/](https://instagram.com/ecoagroforestrylinnarhult/)

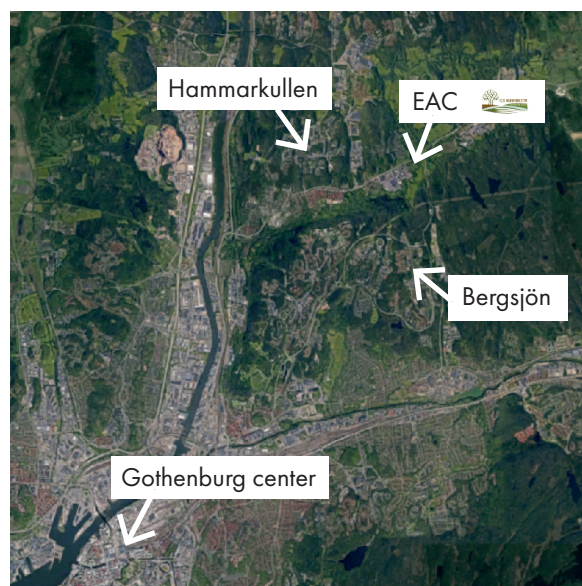


Image 14. Location Eco Agroforestry Center

# THE RESOURCES

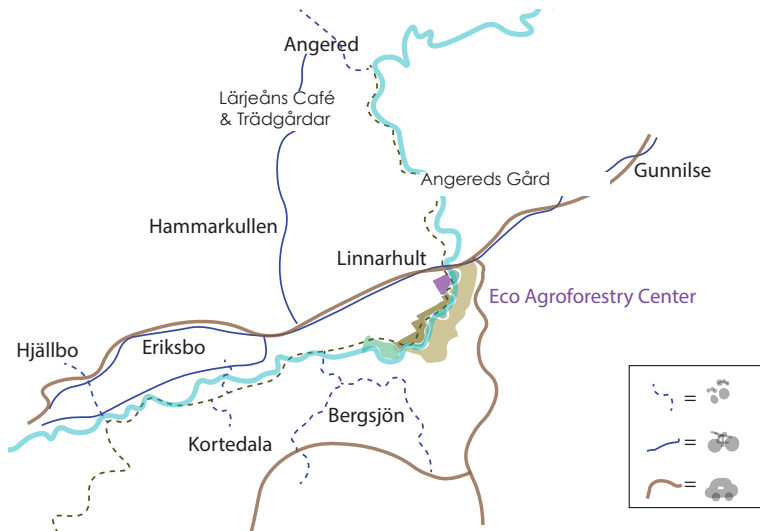


Image 15. Connections to EAC nearby neighbourhoods and paths

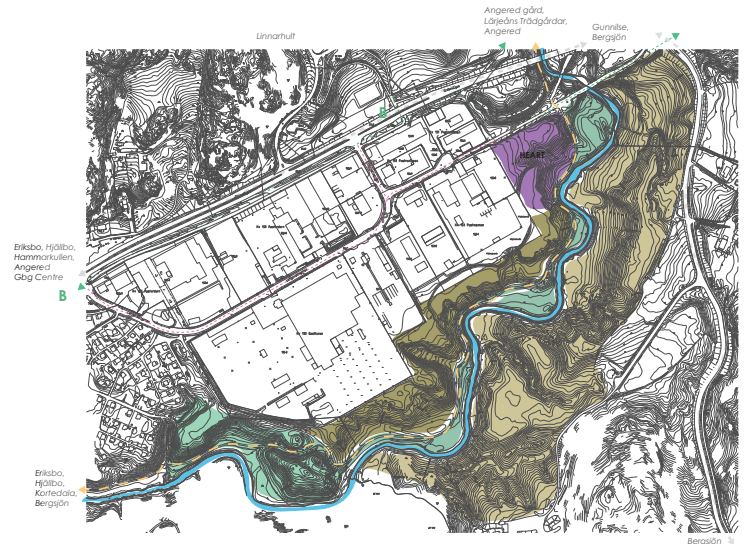


Image 16. Overview map EAC site

## A peri-urban location

The site of the Eco Agroforestry Center-area, where the project is located, is in Linnarhult, in a peri-urban area in the north-east of Gothenburg. In the south the nearest neighbourhood is Bergsjön, in the north Angered and in the east Gunnilse. Other bigger neighbourhoods nearby are Hammarkullen, Eriksbo and Hjällbo. The site also directly borders to Linnarhult industry area, and Lärjeåns small house area.

## In an area of great natural values

In the middle of the area runs the hiking pilgrimage trail and the river. The whole area of Lärje river valley is proposed to become a nature reserve, and the area along the river is already protected as Natura2000 (Länsstyrelsen Västra Götalands län, 2018). In other words, the nature in the area is of great value for nature, conservation and resilience, as well as for recreational purposes.

## Roads, stops and paths

There is a cycle path passing by directly outside of EAC site and there are several walking trails to the site. There is a main road and also a bus stop nearby. It is also relatively close to Angereds Gård and Lärjeåns Kök & trädgårdar, examples of nearby places working with sustainable food-production and education. In other words, there is infrastructure to reach the site, both by car, bus, bike and by foot. However, it is not located in an urban area where anyone just happens to pass by, or quickly drops by. It is mainly a place to travel to, but there are also people passing by on their cycle journey and hiking.

## Resource - lack of engagement

For many *urban commons* there can be a rivalry of the resources. Looking at the context of EAC, instead of competition of resources, there is a lack of engagement of humans to both take care of and use the resources of the *commons*.

This might be because of the peri-urban location of the site, that there are not as many people passing by, and also that the *commons* is not very well known or easy to access.

## Resource - accessibility

As mentioned, the location of EAC is in a place few people pass by naturally. The people who pass by are usually humans hiking or going on pilgrimage along the trail. This characteristic requires a bigger motivation from anyone to engage in the commons and want to use the resource. This also makes it an effort to visit for many people, and there are naturally fewer visits than it would be in a central location of the *commons*.

## Applicability of the theories of urban commons to the peri-urban site of EAC?

One can question if the theories of *urban commons* are also applicable of a commons in a peri-urban location, as in this case Eco Agroforestry Center. In a review of *urban commons* this question is brought to the surface, but without any clear answer (Feinberg et al., 2021). Clearly there might be differences between each specific location, and some of the typical characteristics of an *urban commons* might be more or less applicable. In this case it seems as there are less rivalry of the resources than what is common in a typical urban context.



Image 17. Concept diagram entire site 1\_8000

### Agency of mapping the resources

I have been working with *mapping* the EAC site. There is a lot of knowledge about the area that previously has been unknown for many people; because the information has not been visualised, written down and communicated. In other words, much information has been in different participant's minds, on their computers, forgotten at some corner or the knowledge has not reached or stayed in the organisation. The process and results of mapping the site have therefore given agency to more of the participants, and also visitors, e.g. to know where the boundaries of EAC site are, which can be seen in the map above.

### Mapping the entrances

*Mapping* the entrances to the area has also been interesting, since there are different views of where the entrances are and should be, their uses and also namings of them. *Mapping* them have therefore opened up to conversations, as well as an awareness of what exists and what might be possible in the future.

*Mapping* the area and what is happening on the site has brought up issues of what is actually on the site and what is outside it. Since the boundaries have not been clear, the locations of the activities have not either been strictly positioned.

### ECO-AGROFORESTRY CENTER SITE

- Fenced, but open entrances. Area with activities
- Fenced, but with open access. With activities in the northern part
- Fenced, with no public access - at times with sheep
- Open - mostly perceived as public

### COMMUNICATION

#### PATHS

- CYCLE
- TRAIL

#### ROADS

- INDUSTRY
- MAIN

#### TRANSPORTS

- B** BUS STOP
- P** CAR PARKING

### Creation of the entrance names

The entrances have changed names during the process. In the beginning of the thesis process e.g. the *Willow Wanderer entrance* was not often used, and did not have a name. During this thesis process it has mostly had the working name of *Trail entrance*, but has now the working name of *Willow Wanderer entrance*, but has now the working name of *Willow Wanderer entrance*, since the main visible material of the portals are willows, and the translation of willow in swedish is *pil*, which also refers to the pilgrimage trail that passes next to the entrance. *W* is as well the first letter of *Welcome* which connects to one of the intentions of the entrance. The names *Head & Heart* as well as *Meet the Tree* are also working names for the entrances used in this thesis.

# THE COMMUNITY



Image 18. Overview concept map heart area, not including the design intervention structures.

### Activities at the heart area

On the site there are several activities taking place, and many visions and projects going on. There are a couple of people having hens and doves on the site. There is an area with gardening/farming, a bigger area where there are planted trees, an area with seatings and a stage, other seating areas, a toilet, a storage building, an outdoor lorena stove, a farm/café building, an insect city and a few willow structures. Most of the activities and structures are taking place on the top of the area, in the gathering zone. The hosts are usually bringing food and beverages, as it is considered an important part to create a welcoming place for the community.

### Different activities and their motivation

The EAC *commons* is a green space with farming activities, but that is only partly its purpose, and as described there are several different activities on site. There are many resources, but less engaged members in the community. This might be one of the reasons that many of the resources are not used nor managed to their potential. The socio-economic benefits are also lacking for many of the participants, except for the few farmers, who might get a little bit of benefits through their harvest. Because of this aspect the EAC *commons* also works slightly different than many other *green commons*, e.g. community gardens, parks or allotments.

### Enabler/Partner to support the commons

As mentioned, in an *urban commons* it can be valuable to have an enabler of the commons for it to work smoothly. In the case of EAC the enabler of the commons is the organisation Eco Agroforestry Center. However, while the members have had difficulties to run the commons themselves by e.g. lack of human resources I have experienced the research project *Transforming the city for play* has been an important partner to support in organisation during the spring 2021.

### Need for engagement within the community

EAC has many connections to other partners, and strongest to the education sector & to other actors within the civil society, while they are ad-hoc to the private sector, and mostly indirect or potential to the public. What is clear is that more engagement and organisation are needed within the EAC to maintain the relationships.

### Stakeholders

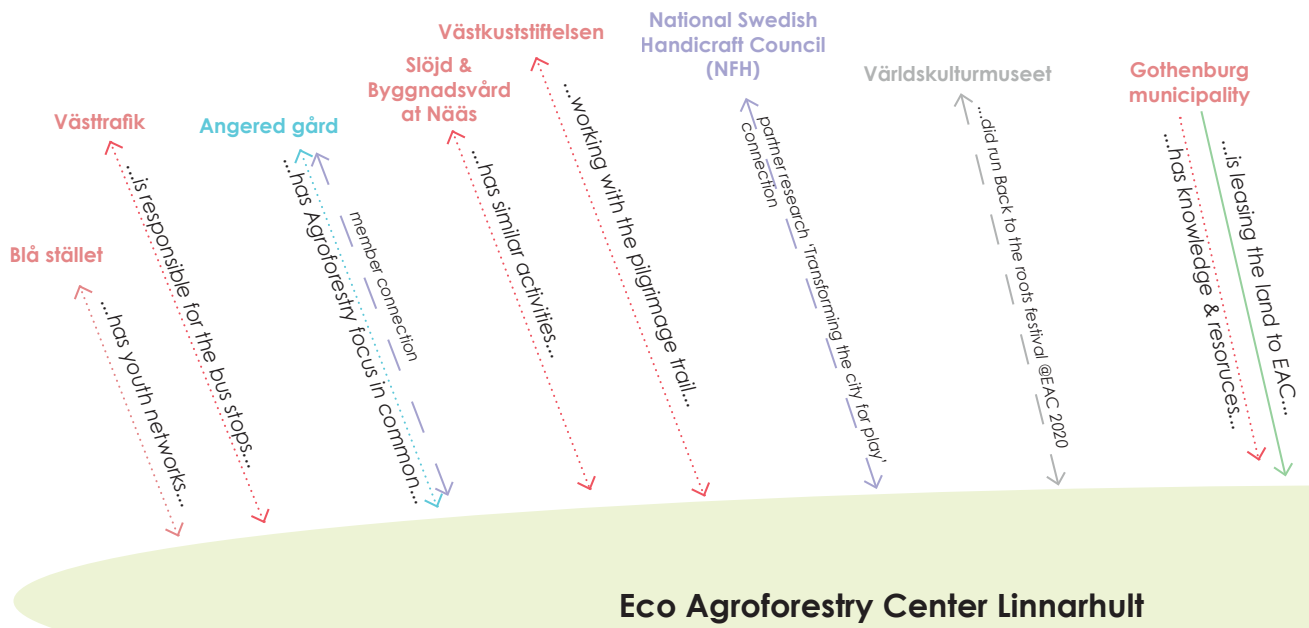
On next spread is shown a stakeholder diagram. The stakeholders within the circle are the board and the members, and outside there are different partnerships, collaborations and other relationships. The diagram is inspired by stakeholder mapping Penta Helix model, dividing the stakeholders in public, private, education and civil society, to understand if some of them are more or less represented. The type of relationship connections are inspired by Actor Network Theory-diagrams.

The stakeholder diagram does not claim to be up to date, but has the aim to give support for reflection upon the topic. There are several connections of e.g. past collaborations and partnerships that are not mapped. As well, new information and new connections have already since May 2021 been changing, some as a direct or indirect consequence of this thesis design interventions and process. A few of those changes are mentioned in the chapter about the future (p.61).

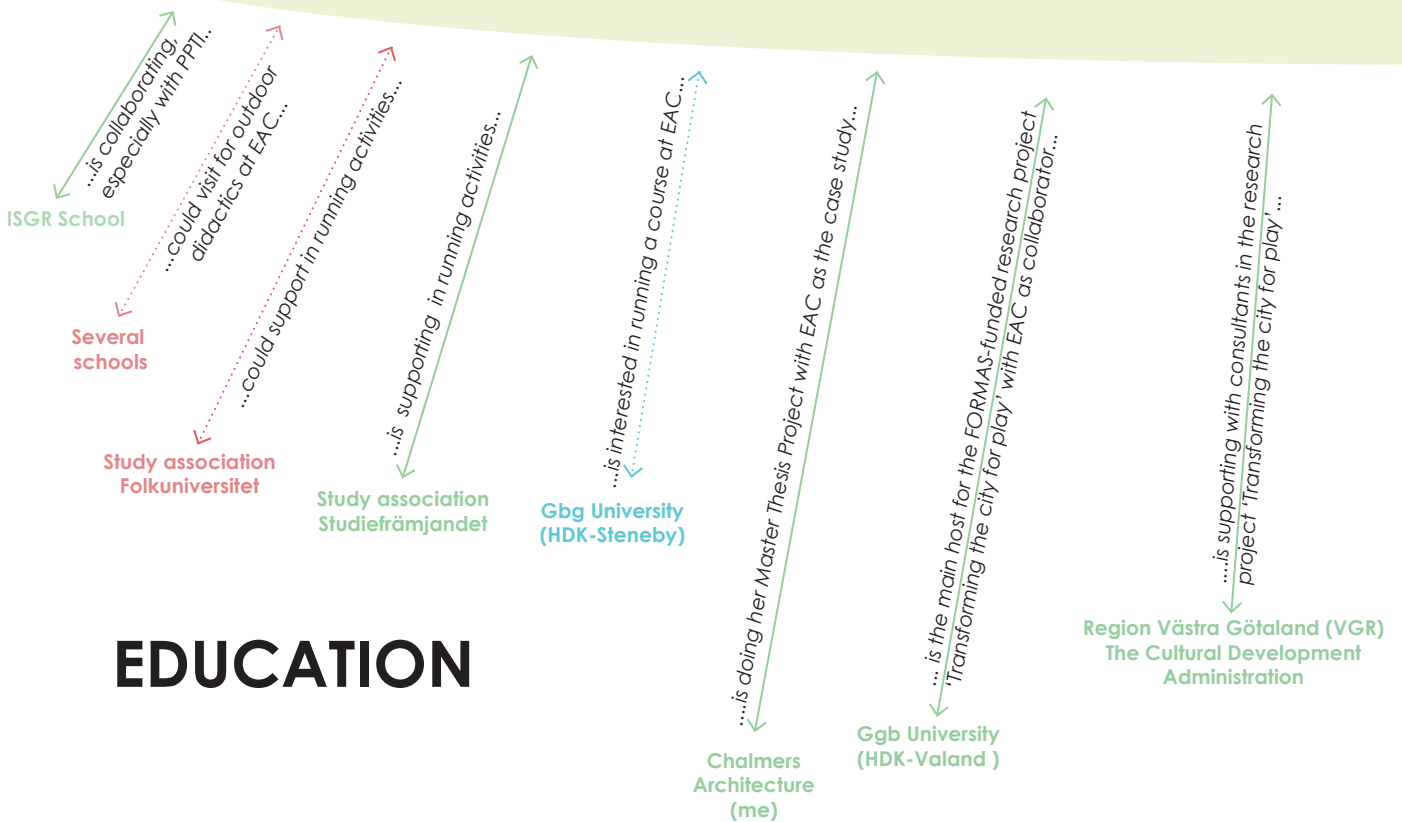
# STAKEHOLDER DIAGRAM

Figure 10. Stakeholder diagram. Represent situation in May - 2021.

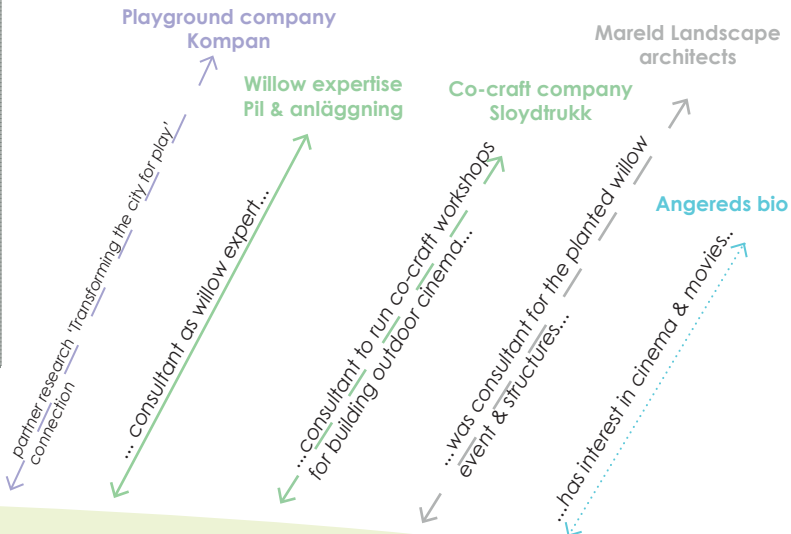
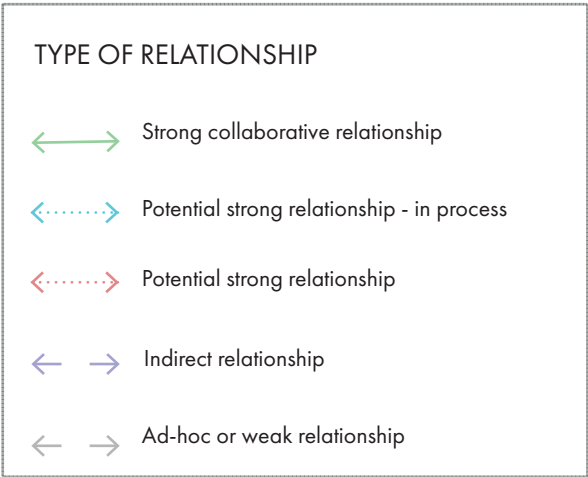
## PUBLIC



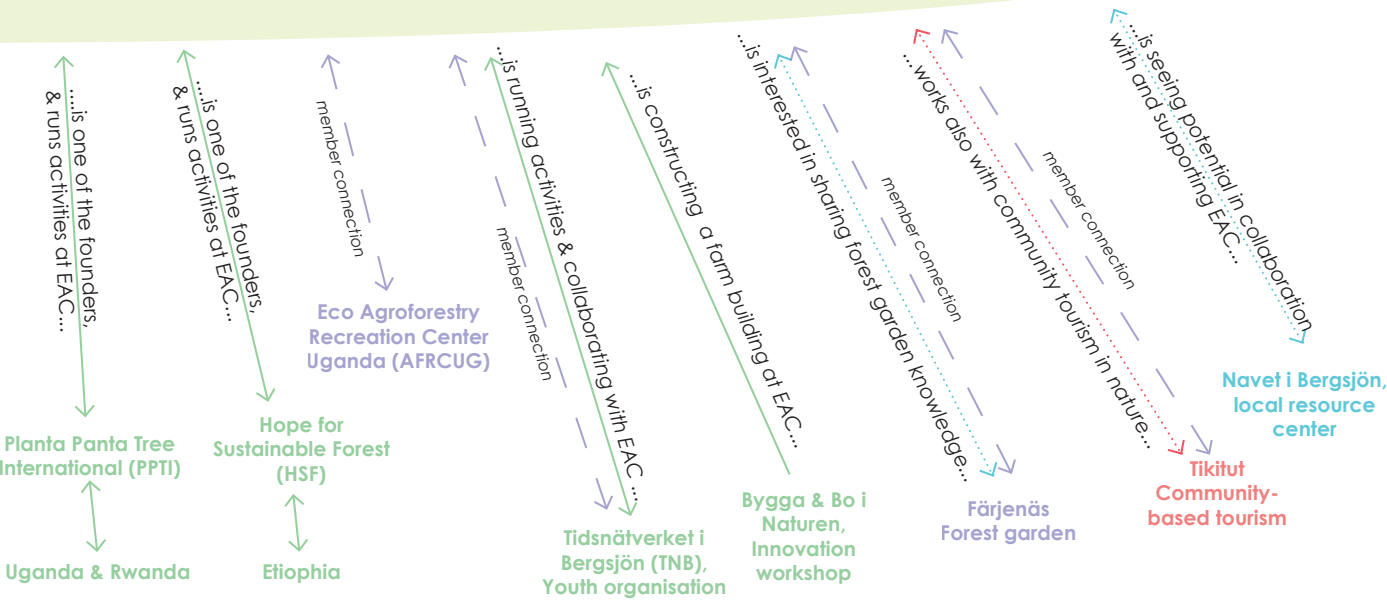
## EDUCATION



# PRIVATE



## Board + Members with their activities



# CIVIL SOCIETY

# THE WILLOW ENTRANCE

## INTRODUCTION TO THE ENTRANCE

This is the part of the commons where the design interventions of the thesis mainly are taking place and are suggested. Below is presented why an entrance, and specifically the willow entrance, was chosen, as well as the location, the needs and the target groups for the interventions.



Image 19. Location of Willow entrance area

### Why an entrance?

I have been choosing an entrance for the interventions as it is a strategic part of a place to attract more people to the commons, since it can work as a display window and be a symbol of the commons. Working with entrances might open up to an important process within the community of what to communicate, in other words about the values, identity and rules of the commons. In this case the entrances had also need for improvements, and the community had wished for focusing on them.

### Why this entrance?

The reasons for focusing on the *Willow Wanderer entrance* (in short *Willow entrance*) for the design interventions are several. In short, the location and the conditions have the potential to create a big impact with small means.

The two other main entrances, the *Head & Heart entrance* (in short *Head entrance*) and the *Meet the Tree entrance* (in short *Tree entrance*), were not as suitable in the start of this thesis. On the other side of the river, the *Tree entrance* had as well as the *Willow entrance* also insufficient information and signing, but as there was only one forest garden in that area at the start of this thesis process, and the area was needed to be activated more before adding signs.

The entrance where most people entered, the *Head entrance*, had also potential for improvement. However, parts of the entrance area were not on the organisation's leased land, and there were many question marks regarding permissions and responsibilities, so doing interventions there would have required a bigger time frame than my thesis allowed.

### Location

The *Willow entrance* is next to the river and to the hiking trail. It is the area where many hikers are passing by. It is also down from the hill in comparison to the other main entrance to the heart area, and here it is also less noise from the traffic, less views and light-pollution from the nearby industry, less wind, less sun-light and more sounds of the river and the birds. It is in other words a calmer area, but with more people passing by.

### Need of people

As mentioned earlier about the organisation Eco Agroforestry Center, the main need could be perceived as more engaged commoners (Sagastuy, 2021), as well as more visitors. However, new members needed to be received by the community, to know how to engage at the site.

### Target groups

The target groups for my design interventions therefore mainly became the already engaged members, potential members interested in co-creation, and hikers, as they probably are the main users of the trail passing by the *Willow entrance*.

### Conditions

This entrance area has much potential, and when I arrived in the beginning of this process it seemed not to have been taken care of for a while. I was met by broken and overgrown artefacts, but also by started projects left behind. However, it was a clear opening in the fence, and a path going up the hill, that had been well cut. I found that this entrance had qualities for becoming a welcoming place through a welcoming process.



Image 20. Site visit 2/2-21 Willow entrance



Image 23. 14/4-21 Broken table



Image 21. 14/4-21 Old posters



Image 22. 1/3-21 Forgotten old posters



Image 24 Site visit 20/12-20 Willow entrance



# THE JOURNEY OF A WELCOMING PLACE & PROCESS

key principles  
design factors, tools & interventions  
process & methods

## THE INTERVENTIONS OF THE ENTRANCE

With the research question in mind - about how to contribute to a thriving *commons* - design interventions have been co-created at the Willow entrance. In this chapter the key principles, design factors, design tools and methods I have used will be presented. On next page is an overview of the artefacts of the interventions.

The symbols represent the design factors and tools applied and will be explained in the coming pages. The decision of the applications and places are based upon the needs and access to the unique and specific location, as well as what have emerged and developed during the thesis design process.

# THE ARTEFACTS OF INTERVENTION

DESIGN FACTORS	DESIGN TOOLS
MOVEMENT	∫ THRESHOLD THEORY
WAY	∫ WILLOW WEAVING
FUNCTION	⊔ DIVERSE SEATINGS
FORM	∩ PORTALS & ARCHES

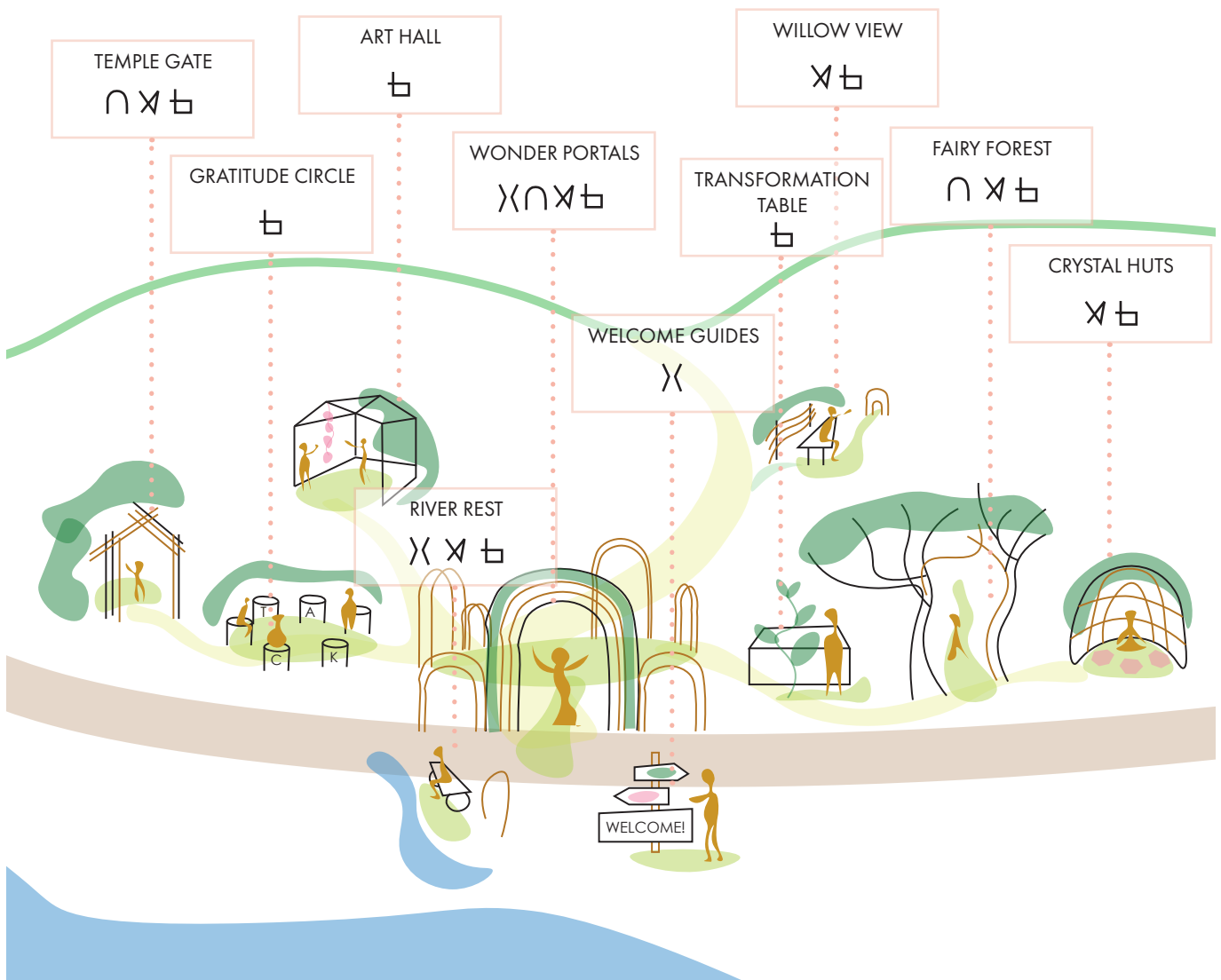


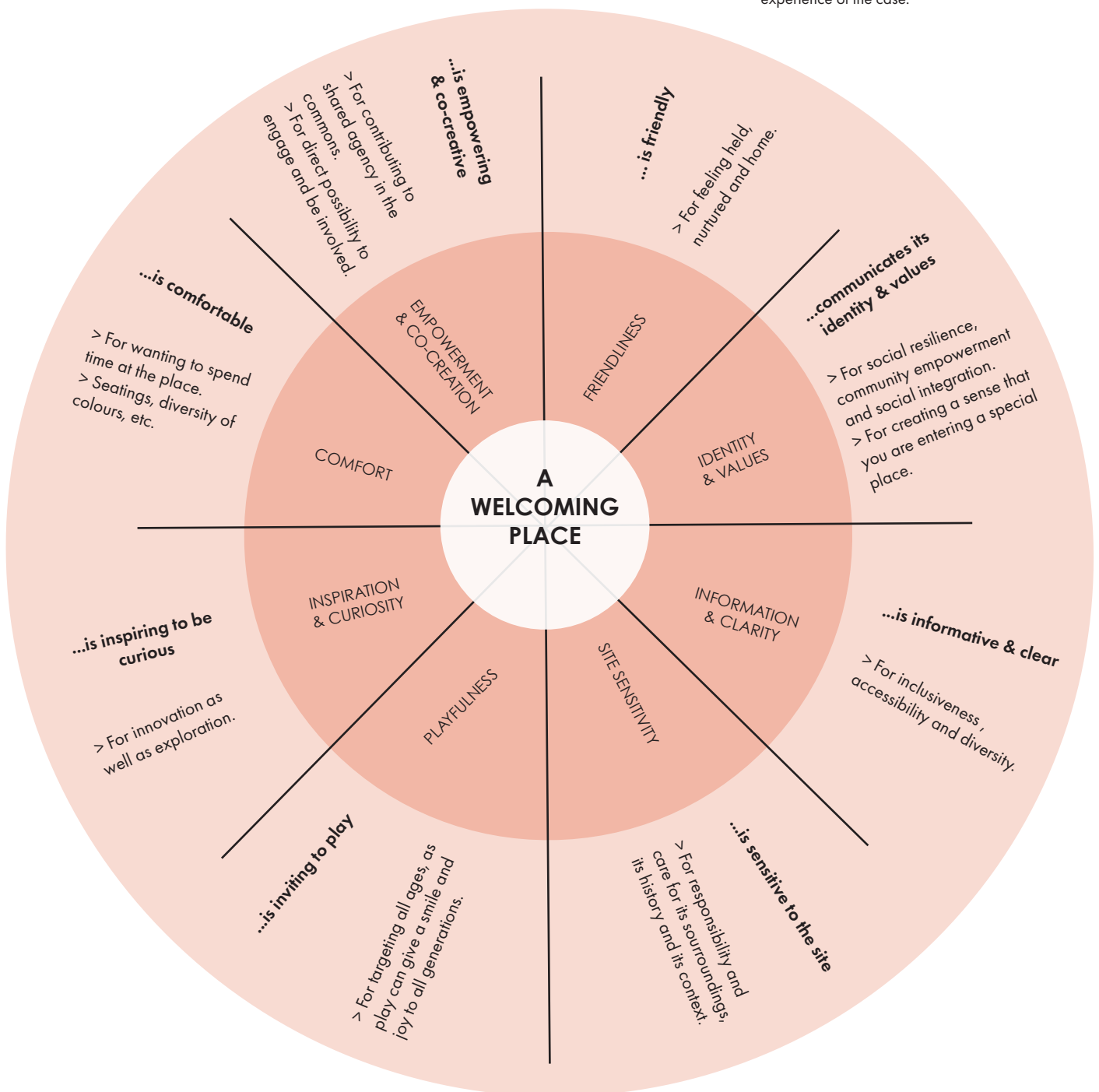
Image 25. An overview of the ten design interventions at the Willow entrance and the design factors and tools applied.

# A WELCOMING PLACE

## KEY PRINCIPLES

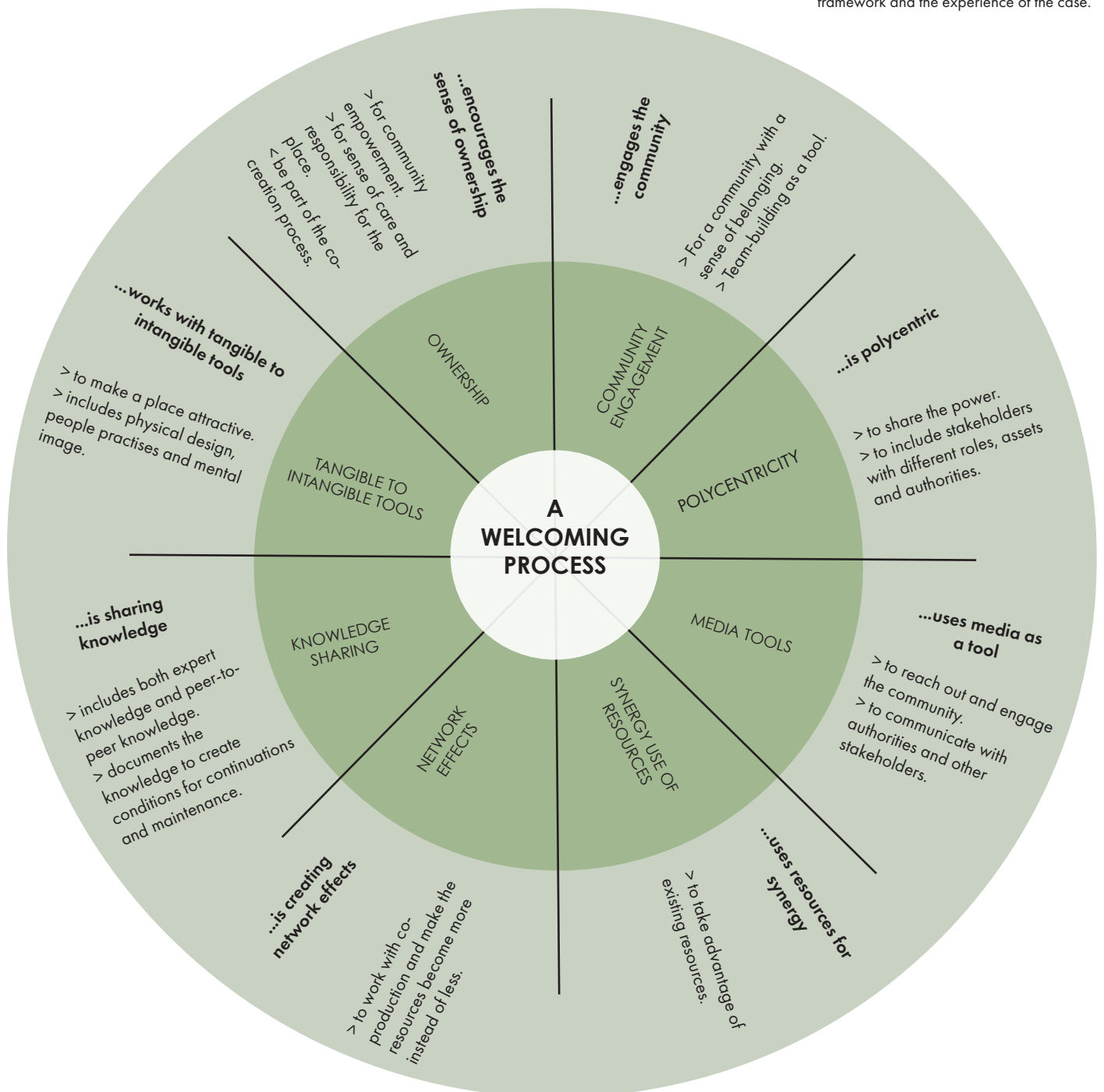
There are two sets of key principles for the design interventions: one with focus on the place and one on the process. They are based on the foundational framework and the case of exploration, with the aim to create a welcoming place and process working with interventions on the entrance.

Fig 11. Key Aspects A welcoming place. These principles derive from the foundational framework and the experience of the case.



# A WELCOMING PROCESS

Fig 12. Key Aspects A welcoming process. These principles derive from the foundational framework and the experience of the case.

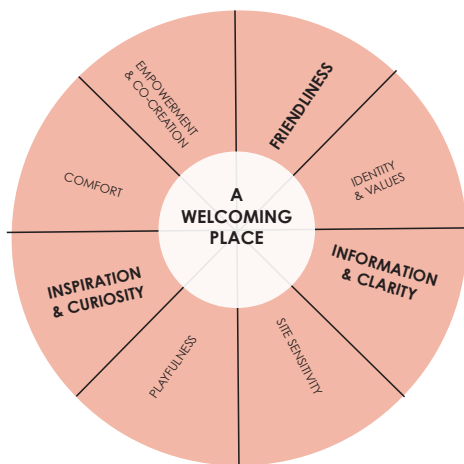


# DESIGN FACTORS & TOOLS

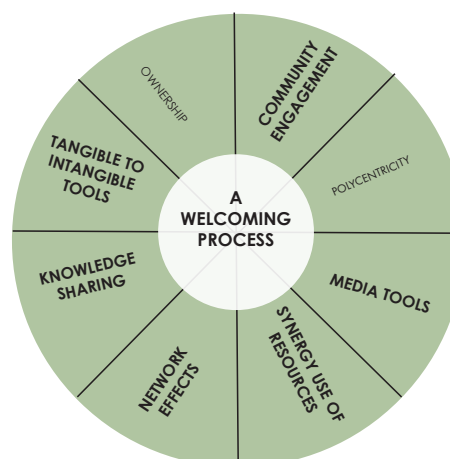
## THE FOUR DESIGN FACTORS & CORRESPONDING TOOLS

To shape the design interventions I have pointed out four important factors to take in considerations for the entrances: the movement, the way, the function and the form. During the thesis design process one tool for each factor has emerged and been developed. They are on this page presented with their connections to the key principles to create a welcoming place and process, and will be explained deeper in coming pages.

### MOVEMENT }> THRESHOLD THEORY

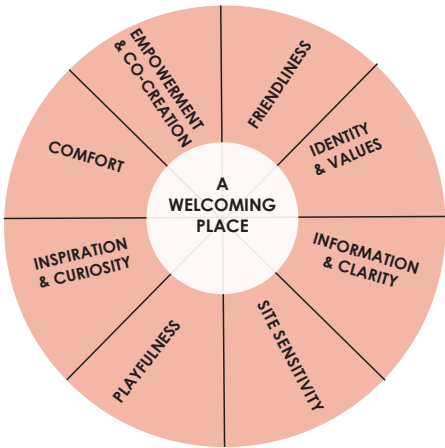


### WAY }> WILLOW WEAVING

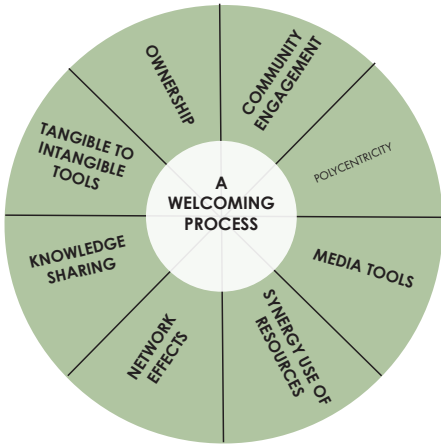
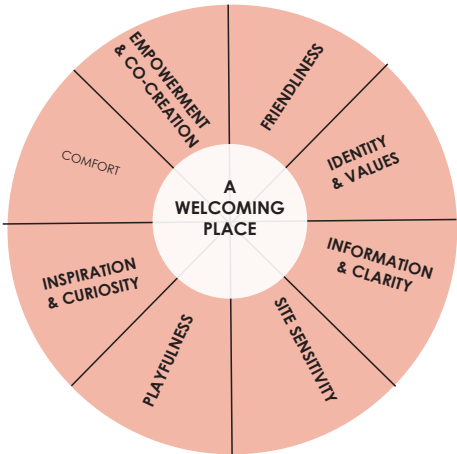


DESIGN FACTORS		DESIGN TOOLS
MOVEMENT	∞	THRESHOLD THEORY
WAY	∞	WILLOW WEAVING
FUNCTION	⊞	DIVERSE SEATINGS
FORM	∩	PORTALS & ARCHES

FUNCTION ⊞ DIVERSE SEATINGS



FORM ∩ PORTALS & ARCHES



WELCOME GUIDES  
WONDER PORTALS  
RIVER REST



DESIGN FACTOR

# MOVEMENT THRESHOLD SPACE

DESIGN TOOL

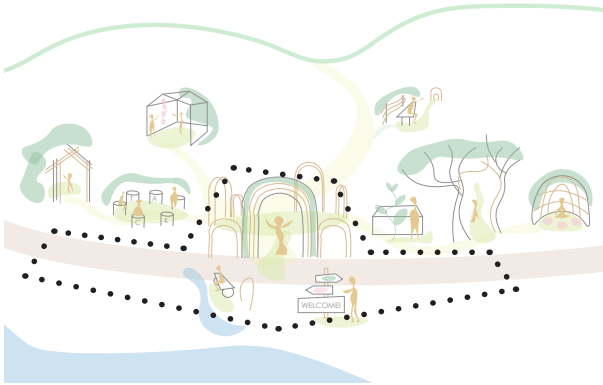


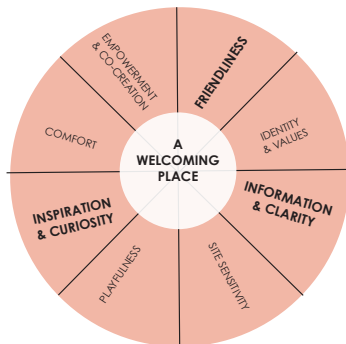
Image 26.1 Area of threshold space

### APPLIED TO:

With the aim to create a welcoming place and process the threshold theory is being applied to the points including the River rest, the Welcome guides and the Wonder portals.

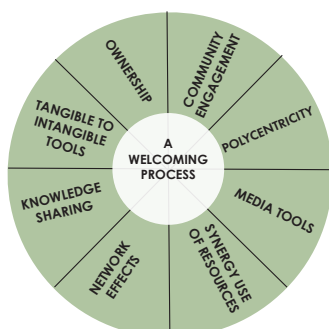
### A WELCOMING PLACE?

How will the threshold theory contribute to the entrance becoming a Welcoming place? The threshold theory guides how to enter a space. The aim is to create a friendly, informative, clear entrance, that inspires to being curious about what is on the other side of the threshold.



### A WELCOMING PROCESS?

Designing for a threshold space opens up naturally to talk with the visitors on the path there, and create network and synergy effects of resources by discussing with other stakeholders who also use the path what their needs and visions are. The threshold space is also a brilliant space to use media tools to engage and communicate with the visitors. It is also an area where one can work with ownership, as the community can be a part of co-creating the threshold space.



### THE THRESHOLD THEORY

The threshold theory is set up by valuable tools of how a sequence guides visitor into a space. The process to enter a space is built up of several phases, explained in the book *Threshold spaces: transitions in architecture, analysis and design tools* (Boettger, 2014).

### PHASES & ADAPTATION TO THIS CASE

According to the theory the suggested phases are Recognition, Approach, Reaching, Arrival, Orientation & information, Monitoring and Exit. The phases are developed based on the entrance to a building. To make this relevant for this outdoor site the phase *monitoring* is taken away, since the willow entrance leads to a part of Eco Agroforestry Center that is a common place with access always.

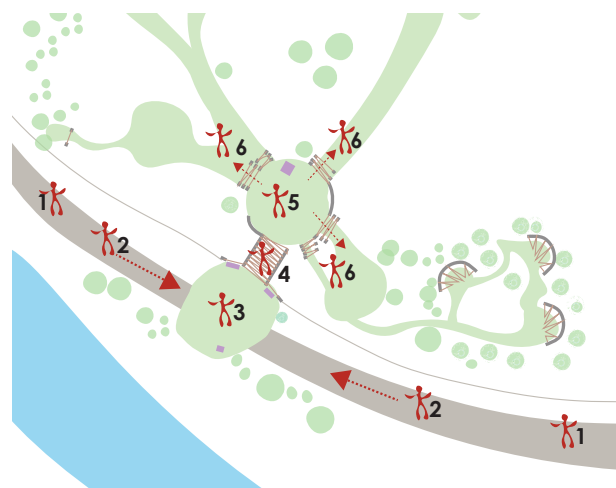
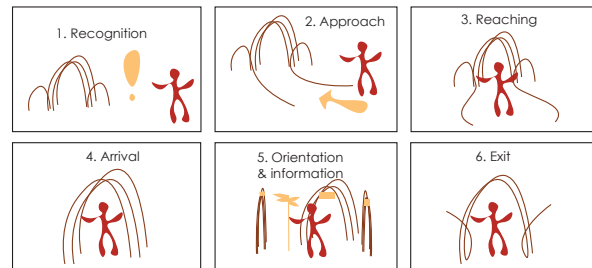


Image 27. Threshold spaces and application to the willow entrance

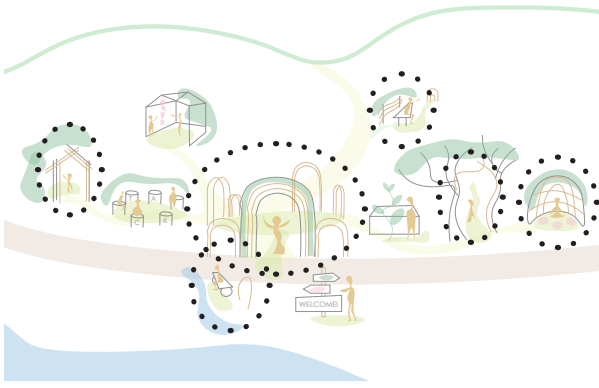


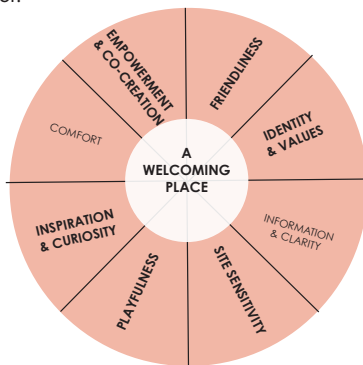
Image 26.2 Interventions with willow weaving way

**APPLIED TO:**

With the aim to create a welcoming place and process the willow weaving way is being applied to the River rest, the Wonder portals, the Temple gate, the Willow view, the Fairy forest and the Crystal huts.

**A WELCOMING PLACE?**

The weaved willow structures are communicating a friendliness by giving associations to a bird's nest. The weaving pattern is playful and encourages to continue to weave other things between the branches. Seeing the willow structures and learning about how to weave one family already has constructed their own hut in their garden at home; in other words it can inspire and empower.



**A WELCOMING PROCESS?**

The willow weaving process has engaged the community since e.g. several of the farmers wanted to learn, as well as the one working with the insect city. It has been a knowledge sharing, both as expert-input from the teacher, but also the members who recently learnt the technique have themselves taken the role as teachers in the next workshop. Willow can also relatively easily and quickly be grown on site, or is possible to buy and harvest close to Gothenburg, which makes it both as a tangible, physical tool, but also an intangible, as it encourages activities and collaborations. In this case it has been a synergy use of resources, since the research project *Transforming the city for play* planned and financed the material and expert consultants, which enabled building these design interventions.



- WONDER PORTALS
- CRYSTAL HUTS
- RIVER REST
- FAIRY FOREST
- TEMPLE GATE
- WILLOW VIEW



DESIGN FACTOR

**WAY 2**

**WILLOW WEAVING**

DESIGN TOOL

**WILLOW WEAVING**

Weaving with willow can create a big structure quickly. All generations and people with different heights and strenghts can join in the building and weaving process. There are several different ways of weave with willow; we have mainly used the bird weaving technique in this process, which is an organic way of working.

**BIRD WEAVING TECHNIQUE**

There are several ways how to weave with willow. We learnt the Bird weaving technique by Christian Erlandsson (7/6), and overall it consists of three steps: 1. Create a stable structure deeply into the ground. 2. Weave smaller branches into the structure. 3. Weave even thinner branches in different directions.

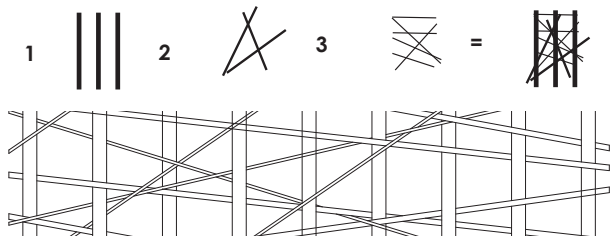


Image.28. Bird Weaving technique

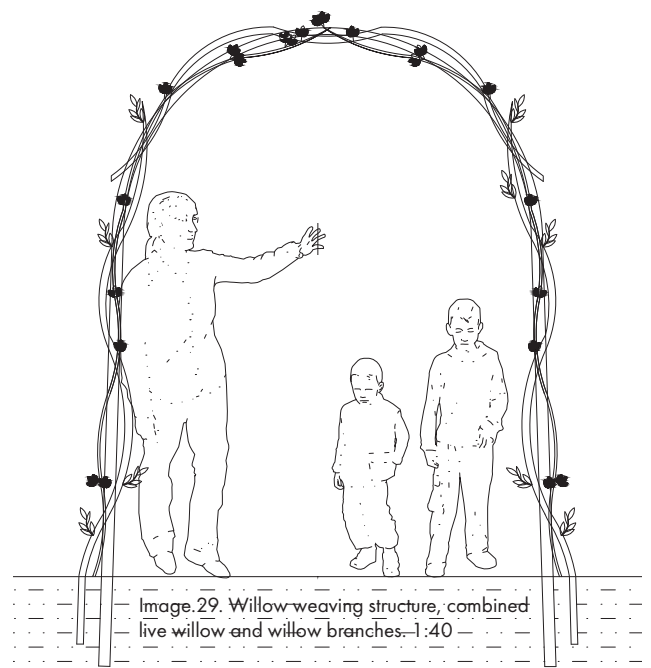


Image.29. Willow weaving structure, combined live willow and willow branches—1:40

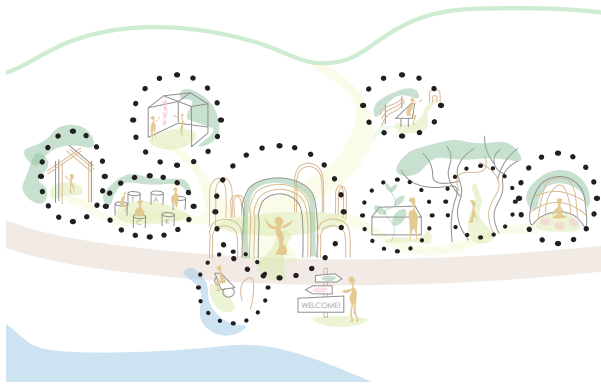


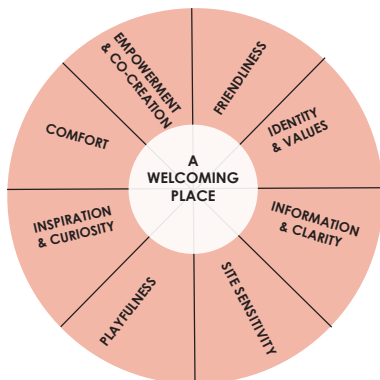
Image 26.3 Interventions with diverse seatings

**APPLIED TO:**

With the aim to create a welcoming place and process many diverse seatings have been co-created in the Willow entrance area.

**A WELCOMING PLACE?**

Seatings can actually contribute to all key principles for a Welcoming place. What is relatively specific with these design functions and tools is that they can provide comfort which is valuable for visitors, as well as commoners, to spend time at the site. Seatings can contribute to feeling cared for, and therefore a sense of friendliness. They can be site sensitive, as in this case a few are made of wood, as logs and stumps.

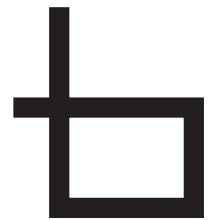


**A WELCOMING PROCESS?**

The process of creating diverse seatings have allowed knowledge sharing between e.g. the participants on a building workshop. The process of prototyping or building seatings can be quick and give a impactful result that directly can be appreciated. This has influenced in community engagement, as well as feeling of ownership, when one person was part of designing and building a bench.



- CRYSTAL HUTS
- WONDER PORTALS
- ART HALL
- RIVER REST
- WILLOW VIEW
- GRATITUDE CIRCLE
- TRANSFORMATION TABLE
- TEMPLE GATE
- FAIRY FOREST



DESIGN FACTOR  
**FUNCTION 3**  
**DIVERSE SEATINGS**  
 DESIGN TOOL

**DIVERSE SEATINGS**

The advantages of having diverse seatings are that the diversity can attract and fulfill the needs and wishes for different people, as well as giving access to various groups to spend time at the commons at the same time.

**SEATINGS**

In the conceptual diagram below are presented a bench along the river, a log circle for bigger groups, a small intimate space, a shelter with roof, a bench up the hill, hammocks, huts and a picnic table. It is also possible to sit down in the middle of the Wonder portals on the grass. These are seatings as part of the design interventions, but as there are so diverse seatings people can be inspired and encouraged to create more.

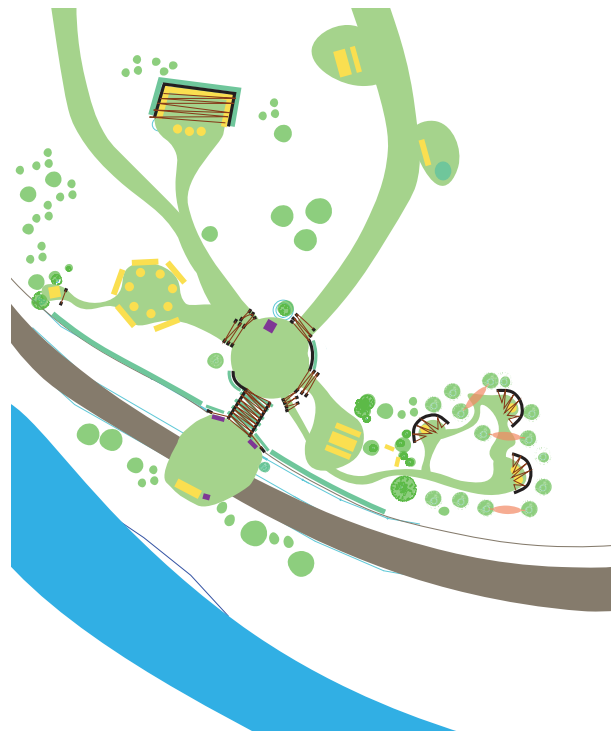


Image 30. Conceptual diagram with diverse types of seatings

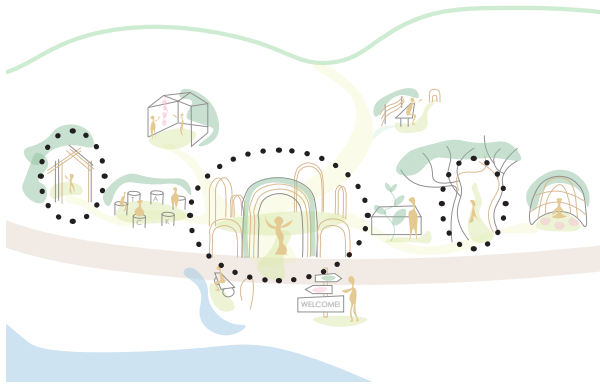


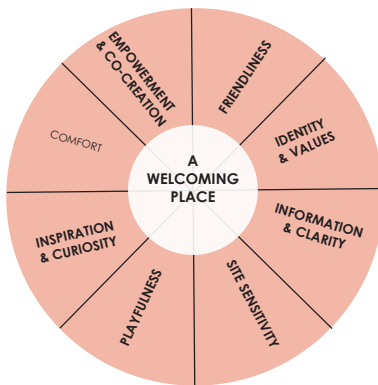
Image 26.4 Interventions with portals and arches

### APPLIED TO:

With the aim to create a welcoming place and process portals and arches have been applied to the Wonder portals, in the Fairy forest and to the Temple gate.

### A WELCOMING PLACE?

A portal is like an open gate, and therefore clearly shows that you are welcome to enter. There are portals of different heights, which could contribute to a playful experience. The values of the commons are communicated through the open expression and the wish for integration. Portals, with foundation from the ground meeting together in the top can also communicate the value of growing together, sometimes experienced as a slogan for Eco Agroforestry Center.



### A WELCOMING PROCESS?

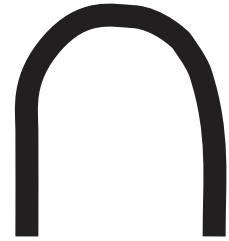
The process of co-creating the portals have included several people who have added their knowledge and engagement to the portals, which have contributed not only to knowledge sharing, but also to the sense of ownership.



WONDER PORTALS

TEMPLE GATE

FAIRY FOREST



DESIGN FACTOR

FORM

4

PORTALS & ARCHES

DESIGN TOOL

### TRIUMPHAL ARCHES

Portals and arches are forms that have been used during long time. Triumphal arches communicate that you are entering into something special. In *An essay on architecture* Laugier opined that triumphal arches should be magnificence in their proportions, but that their ornaments should be simple (Laugier, 1755). The Wonder portals are therefore suggested to be designed as impressive, but not too big, since that can be overpowering. The ornamentation of the willow structures naturally becomes simple, but with e.g. planting hops along the structure an organic ornamentation can be co-created with nature.

### A COMMUNITY INITIATIVE & A NATURAL WILLOW CHOICE

The idea of portal or arches as the form for the willow structure openings have developed during the process. Already in an online workshop (20/2) children sketched portal-forms as gate-openings. When prototyping to create gate-structures with willows (10/4) the portal form was also a natural and easy way to form the willow branches, and at the same time create a big experiential impact.

### BOW DOWN AS IN A CEREMONIAL TEA HOUSE

To create a sense of the visitor entering into something sacred some Japanese tea houses created the trend *nijiriguchi*, which incorporated a low entrance where one needs to crawl to enter (Fisher, 2012). To facilitate for something similar to happen I propose the Wonder portals to consist of various portals of different heights, which opens up for each person to choose where to enter. I also suggest small message artefacts to hang down from the portal ceilings to make the visitor slow down and experience the shift from one world to another while entering. Being inspired by the interactive art work *When I Am Among the Trees* by Alice Kettle, where we are encouraged to lay down on our back and look at the sky, I also suggest smaller arches and paths to follow. That can e.g. be found in the Fairy forest.



Image 31. When I Am Among the Trees, Alice Kettle (2020)

Move through the Temple gate into the temple. It is a space created with trees around. What do you see when you look through the gate? What is a gate? If this actually would be your temple, what would that signify? Take a seat and be aware of your senses. Then, leave the temple, invite someone else to enter and experience the temple from the outside.



Image 39. Temple gate

#TEMPLE GATE

∩ X ㄣ



Look around, what can you see? Feel the objects that are hanging from the wooden construction around you. What is your experience? What is art for you? What kind of pieces of art do you think would fit to be exhibited here?



Image 38. Art hall

#ART HALL

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Take a seat, maybe on a log or a plank, or walk around in the circle. On the top of the logs, can you read the word "Thanks"? What are you grateful for in your life? Who would you like to give thanks to? Take the opportunity! Are there someone in the circle you want to express your gratitude towards? Maybe yourself?



Image 40. Gratitude circle

#GRATITUDE CIRCLE

ㄣ



Once more, please take a seat. Touch the willow fence behind you. Have a view over the Willow entrance. Look out over the landscape, over the area on the other side of the river, at the surrounding activities and other structures.

Touch the bench you are sitting on. Can you imagine how it was created?



Image 41. Willow view

#WILLOW VIEW

X ㄣ



START HERE

# Enjoy the journey of the DESIGN INTERVENTIONS

presented with photos & texts from the  
cocreating exhibition Willow Wonder

Pause, slow down, and have a seat. Listen to the sounds of the river, touch the willow arches, and allow yourself to peacefully being welcomed to the Willow entrance. There are living beavers in the river. If you stay enough time maybe you will notice one. Can you observe any other animals, insects or plants?



Image 32. River rest

#RIVER REST

X X ㄣ

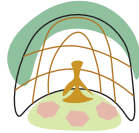


Welcome into the Crystal huts world. Can you notice any forms of crystals, or maybe just some huts? Take a seat inside on of the huts, close your eyes and imagine you are in the middle of a huge crystal hut. Here everything is glittering and possible. Send out a beautiful wish into the world.



Image 37. Crystal huts

#CRYSTAL HUTS

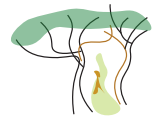


Does it exist trolls, fairies and other beings in this forest grove? If you welcome your fantasy and experience the life as magic, what would be possible then? Sneak onto the path and be aware of what might reveal itself!



Image 36. Fairy forest

#FAIRY FOREST

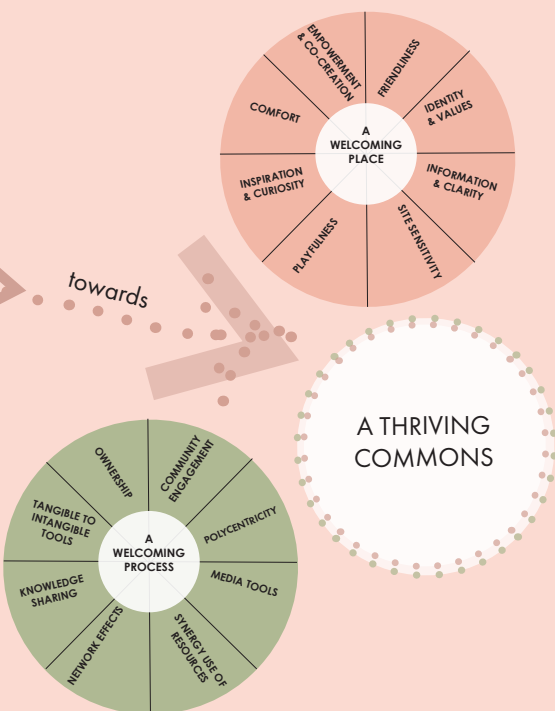


Sit down on a bench and explore the table in front of you. What can you see that are growing and transforming? Something that is edible for humans? If so, taste it! If you look even closer, what do you notice then?



Image 35. Transformation table

#TRANSFORMATION TABLE



Look around; explore where words and arrows are. Study the maps and descriptions, be aware of how you are welcomed and guided. Where do you want to go and know more about?



Image 33. Welcome guides

#WELCOME GUIDES



Step into in the middle space, take a deep breath and look around. Where are you? Where do you want to go? What do you experience? Try out to go through the different portals. Crawl through, touch the branches, see if you can find any welcome messages. Give yourself permission to observe the details and the whole. Allow yourself to be filled with wonder.



Image 34. Wonder portals

#WONDER PORTALS



# PROCESS 2021

## THE DESIGN PROCESS OF THE THESIS

At this spread the onsite activities, workshops and exploration days are presented, as well as the online meetings and encounters I have been co-creating, organising and/or participated in during this thesis process. It is also added proposed activities for autumn 2021. There are as well added dates when the occasions took place, the methods being used, which interventions were explored, a few notes about what was done and for which ones I were the organiser, or one of the main organisers. The methods will be deepened into at the coming pages.

APRIL

MAY

1

Prototyping workshop

Building workshop

1:1 !     

Plant willow day  
10/4



Building the fireplace and Gratitude circle  
13/5



JAN-FEB

MARCH

2

Visit & playing activity

Discussion & testing activity

Adventure activities

Improvement activity

Visit with children and adults.  
4/3



Event Craft in the dark.  
Discussion activity with fire  
27/3



Easter Break activities.  
Treasure and tree hunt  
6/4, 8/4



  1:1

Building seats day with youths.  
Improved gratitude circle seatings. Checked signs  
24-25/4



3

Snow & connection days

Visit & explore resources day


Prototype & exploration day

Signs & site day

February break. Experience the site in snow with community.  
16/2, 18/2



Preparation meeting for outdoor scene building.  
10/3



1:1  

Prototyping seatings & exploring with sign materials, and sculptures.  
14/4



1:1  

Prototyping signs. Checking nearby trees for log circle, & talking with municipality.  
21/4



Online workshops

2 workshops using zoom&miro. with children and adults. 20/2



Online study circle

!    

Outdoor didactics online 4 weeks using zoom&miro.  
22/03, 29/03, 20/4, 26/4



Online course

Participant in the permaculture online course  
Designing creative spaces for children  
9/4, 16/4, 23/4, 30/4



Online interviews

With EAC project leader 22/1 and with the chairperson 20/2



Online board meetings



Eco Agroforestry Center board. Present, discuss & decide.  
24/3, 6/4, 27/4





# METHODS

## THE 11 CO-CREATIONAL METHODS

Several different methods have been used and tried out during this process. *Discussions* has been used in all phases, while others have been used mostly with an *ethnography* approach in the first part of the process and others mostly with an *action* approach in the second part. In the coming pages the methods will be presented: why I did choose them, what they consisted of in my case, how I specifically applied them, and reflections.



### Discussions

#### WHY

The aims of the method *discussions* have been to get many different views on the design process, as well as engage and co-create with the community. It has been fundamental in working with the *spatial agency* aspects *spatial judgement*, *mutual knowledge* and *critical awareness*.

#### WHAT

Discussions have been held both formally and informally, both with focus on the design interventions themselves and as part of discussions on another head topic. They have sometimes been lead by me as a facilitator and sometimes I have been one of the participants in a discussion.

#### HOW

Because of the many times *discussions* have happened during the process, it is impossible to mention them all. However, below I will point out a few discussion situations that specifically have played important parts in the process.

In the beginning of the process I held several mostly informal **interviews** and conversations with various stakeholders in the community. This was to get to know them, but also to get their different views of the situation. E.g., in february (10/2) I had a call with the chairperson of the organisation, who gave important insights in the challenges and opportunities of the commons and the commoning.

In parallell with my thesis process the FORMAS-funded research project *Transforming the city for play* has been running with the main host of HDK-Valand partly in collaboration with Eco Agroforestry Center. They have during the spring and summer regularly organised planning and reflection **online research meetings** together (26/1, 09/2, 2/3, 1/6, 22/6). These meetings have been valuable occasions where I have been joining discussions and reflections.

I organised an online **study circle** with focus on discussion and reflection. The intention was to hold it during 6 sessions, but because of other priorities and less people involved it ended up to be 4 sessions. The study circle based upon the study material of the course in outdoor didactics offered for free by the Swedish National Agency for Education. I organised the study

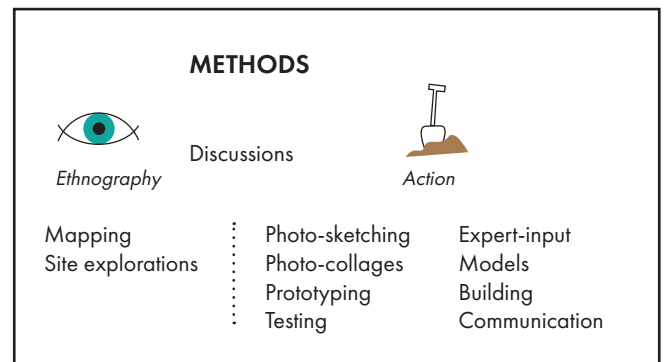


Fig 13. Methods



Image. 42. Group sharing and reflection in the end of the Willow Weaving Weekend Workshop 12/6

circle with support from the study association Studieförbundet and the research group working with *Transforming the city for play*. This study circle offered focused discussion time with a core group which made the discussions being deep and meaningful.

During the spring the organisation regularly had **online board meetings** (24/3, 6/4, 27/4), and I have joined a few of these meetings to present, discuss and invite to join the design process, as well as anchor the decisions of the design interventions in the community.

While running workshops, or joining other events, I have put an extra effort into having discussions in the beginning and end of an event, and as well open up to conversations during.

#### REFLECTIONS

The *discussions* has been an indispensable part of the process, and has been very important working with the *ethnography* approach as well as with the *action* approach.

The discussions coming up in the study group showed a depth that is possible when a few engaged people come together and share knowledge and ideas with each other. However, from about six people showing interest to join the study circle it ended up in just being three people, which could be an example of the challenge of engaging and keeping up interest in a group.





## Site explorations

### WHY

The aims of the method *site explorations* are to get experiences, learnings and reflections that are not possible only online.

### WHAT

The *site explorations* have included both explorations by myself and with other people. They have been on the whole site, and also zoomed in at the Willow entrance area. There have been both formal and informal site explorations, both planned and spontaneous.

### HOW

I live nearby the site, and have therefore often gone for walks to visit the site spontaneously. These visits have given me an own experience of the site different times of the day, and also as a hiker along the trail. A few of those examples are from snowy days and evenings.

**Exploration days** at site together with the community has been during the Snow & connection day (16/2, 18/2), which was the first time I met a few of the community members, which was very valuable. In march (10/3) I joined a preparation meeting for the EAC outdoor scene building project, which was an important meeting for collaboration and creating synergy of resources as well as networks effect. For example we could look into the available wood in the surrounding, and how we could organise several activities the same day to manage our resources.

**Activity days** at site were e.g. a visit with children from my neighbourhood (4/3) where it became clear how big the whole site was: both in the sense that the entrance area was far away from where we entered the site, but also for the children the whole site was experienced as far away from our neighbourhood Eriksbo. However, doing a treasure hunt as an adventure activity (6/4) we found ways of how to attract also the children to enjoy moving further away, e.g. through hiding things and putting up a hammock.

### REFLECTIONS

The site explorations have been a powerful way to both get to know the community, and to know the site together. It has also worked as a beneficial way for *mutual knowledge* transfer and to share the agency.

Things that I found through the explorations also had important impacts on the design interventions. Examples are the trees that fell over the road because of the beaver activity, and opened up to conversations with the municipality and the logs were offered as resource for the gratitude circle. During site explorations the stumps with the words *tack* - which means *thanks* were also discovered and became as well a resource as material for building the gratitude circle.



Image 48. Snow. 18/2



Image 49. Hens. 4/3



Image 50. Beaver tree. 22/2



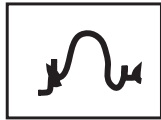
Image 51. Gratitude stump 25/2



Image 52. Site exploration with children. 8/4



Image 53. Site exploration with EAC members for the future location of the Crystal hut. 1/5



## Photo-sketching

### WHY

The aims of *photo-sketching* are to facilitate for the community to understand the intervention proposals, as well as to work as a tool for both the community and the designer to explore design ideas.

### WHAT

*Photo-sketching* is sketches directly on a photo. It can be made both in an analogue and in a digital way.

### HOW

In this project I used *photo-sketching* in an **online workshop** with children (20/2). I had prepared online sketches of possible artefacts that we together could place on the photos on different places, as well as make new sketches.

I also tried out the photo-sketching in an **onsite** improvement activity (24-25/4) when I had printed photos of the entrance and could sketch and discuss the ideas directly on site with the community. I did a combination of photo-sketch and photo-collage for the willow weaving workshop (7/6).

### REFLECTIONS

The *photo-sketching* worked relatively well, in the sense that it was clear that it was sketches, and was accessible to different ages and with different experiences and skills of drawing. It also made the community understand and open up to discussions about the design ideas.



Image 54. Photo sketch - analogue sketching on entrance photos. Building seating day 24-25/4



Image 55. Photo sketch - online sketching on entrance. Online children workshop 20/2



Image 56. For willow weaving workshop 7/6



## Photo-collages

### WHY

The aims of the *photo-collages* are similar to the *photo-sketches*, but with the collages is the idea to get an even more realistic imagination of the design proposal. *Photo-collages* can be used e.g. to provoke, inspire, open up to discussions, as well as having as foundations for prototyping or building.

### WHAT

The *photo-collages* can be made with photos of community members, which can create more response from the community. It can be made in many different ways depending on the aim of the specific photo-collage; e.g. one can make a collage feel less realistic by working with transparency of layers.

### HOW

I have been using the *photo-collages* method both to illustrate the suggestion of building a log circle and fire place (13/5), and I used a mixture of the photo-sketches and the photo collage for the learning willow weaving workshop (7/6). I also made photo-collages to show my intervention ideas for the community during the process.

### REFLECTIONS

The *photo-collages* has been an important method, as the collages both provoked and inspired the community to engage. They opened up for discussions and changes that I believe would not have happened otherwise.



Image 57. log circle



Image 58. Opening with portals



Image 59. Photo collage of the Willow entrance and surroundings



Image 60. For willow weaving workshop 7/6

# 1:1

## Prototyping

### WHY

The aims of *prototyping* in 1:1 have been to include the stakeholders in the creation of the prototypes, to contribute to the feeling of ownership, and as well to engage them in the process forwards. It also facilitates stakeholders to understand the proposals easier. The prototypes can also become part of the design intervention processes.

### WHAT

Prototypes of artefacts as seatings, signs and portals.

### HOW

I prototyped seatings and signs on site from pallets and plywood (14/4), tried signs ideas (21/4), prototyped log circle form (24-25/4) and prototyped a willow portal (10/4). I also explored different artefacts by myself at site.

### REFLECTIONS

The prototype and exploration day (14/4) made a change in the process, when I decided to take the agency and prototyped by myself on site with the material that already was available there. This opened up to important discussions and possibilities to test them with the community later on.



## Testing

### WHY

The aims of *testing* are to try out the prototypes to make improvements before suggesting design proposals for the building.

### WHAT

*Testing* can be done in many different ways, but briefly it is about trying out an intervention and reflecting upon how it works.

### HOW

The building workshop of the gratitude circle and fire place (13/5) also offered the possibility of testing the prototype 1:1 before and improve it. Being on site (25/4) I met hikers who used the prototype 1:1 table with seatings I had created, and I could reflect with them about their experience and possible improvements. I also took the opportunity when HDK teachers and students visited EAC (18/6) to test the Willow entrance with them.

### REFLECTIONS

Through the method of testing new connections were created, as well as the design proposals were improved. An extra benefit was that it also could inspire other people to improve and actually make a prototype being realised and built.



Image 61. Prototyping signs 21/4



Image 62 Log circle prototype, that was tested, & became the gratitude circle 1/5



Image 63. Prototype 1:1 as well as testing seatings and signs 25/4



Image 64. HDK teachers and students came and visited; we test the entrance and discuss how it works. 18/6



## Expert input

### WHY

The aim of the expert input is to add extra knowledge to the commons when it is required.

### WHAT

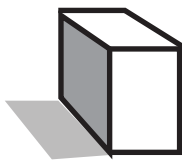
This can be in different ways, e.g. through a workshop, a class or a lectures.

### HOW

In the online study circle there were both knowledge added from the study circle material, and also two guest lecturer, Elena & Mania, joining (20/4 & 26/4). At workshops and building days Per teaches us how to make a safe fire place (13/5), Christian teaches us how to weave and plant with willow (10/4 & 7/6), and Anne teaches how to carve to make signs (30/6). Joining the permaculture course *Designing Creative spaces for children* in april also gave me expert-knowledge input.

### REFLECTIONS

It is very valuable with peer-to-peer-knowledge, but as research shows, expert-knowledge is important as well for a thriving commons. In this case e.g. Christian's knowledge enabled the commons to both prototype and build the willow structures.



## Models

### WHY

The aims of *models* is to understand the design proposal, to have the possibility to build with it as a point of departure, and comprehend the intervention by making it.

### WHAT

A scale model with scale figures to make it relatively realistic and possible to have as a base for building.

### HOW

I made a couple of models for the Willow Weaving weekend (13-14/6). In the process of making the first I realised that it was not stable enough and that it would not be easy to build either. Model two, that was used during the workshop, did work well.

### REFLECTIONS

The model was fundamental for the building workshop, and served as a structure not only for the building, but also for the workshop. In the Willow Weaving weekend workshop I could both take the role as co-facilitator of the workshop - I e.g. guided into reflection circles - but I also took a co-designers role, through having prepared the model. Having the structural design decided - that I had created based on for instance the *threshold space theory*, but also community-reflections - made it possible to be flexible and co-design smaller units. I could for example delegate to a group to be responsible for a portal's unique shape.



Image 65. Willow expert Christian E teaches at the center how to weave and build with willow . 7/6



Image 66. Per S teaches us how to do a fire place at this site. 13/5

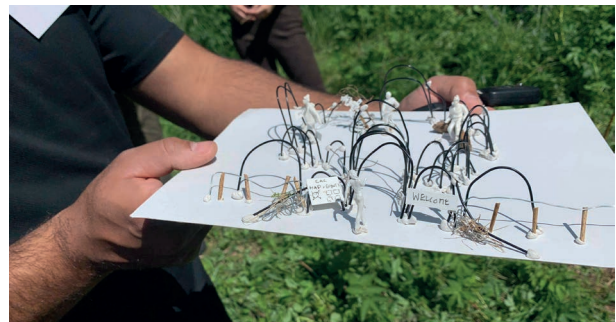


Image 67. The model is used to understand the idea. 13/6



Image 68. The model and explanation in action. 13/6



## Building

### WHY

The aims of the *building* method are to build something together as a community which can give many benefits, as well as actually improve the place for the commons.

### WHAT

It can be many different things. In this case some of the design interventions have stayed as prototypes, and other have been built.

### HOW

Building has happened during the Building workshop of fireplace and gratitude circle (13/5), the Willow weaving workshop (7/6), the Willow weaving weekend (12-13/6), the Follow-up activities (23/6, 30/6 and 7/7) and during the Welcoming activity (7-8/8).

### REFLECTIONS

The building has been important for the community to experience that something has happened, and the building workshops have worked as important team-building occasions as well as brought in visitors, new members and been possibilities to communicate about Eco Agroforestry Center in media.



Image 69. Willow weaving weekend. 12/6



Image 70. Building a table. 7/7



Image 71. Painting a welcoming sign. 7/8



Image 72. Getting wood for building seatings. 23/6

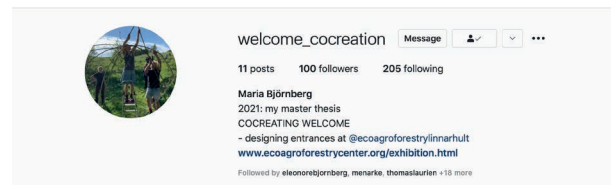


Image 73. My instagram account 29/8- 21

## Communication

### WHY

The aims of *communication* are both to inform and to engage the members and potential visitors of the commons.

### WHAT

This can be done in many different ways and for many reasons. What is essential is to have something to communicate about, e.g. an exhibition, a study circle or an event. It can also be to communicate about that something already has happened. It can be communicated through e.g. social media or posters.

### HOW

In this case the communication has been important. Firstly for reaching people to join the online workshops (20/2), secondly to join the study circle, and thirdly for all the onsite workshops. In parallel I created an instagram account (@welcome\_cocreation) to communicate my own process, that also worked as a tool to communicate with the community.

The study circle is an example of how the communication improved relationships between different actors. In the diagram below one can see how strong connections were created between the organisations involved - PPTI, EAC and Studieförbundet - and as I took the role as circle leader I had a networking role. However, I connected this to the research project *Transforming the city for play*, which enabled the VGR consultant in contemporary art, architecture, form and design, as well as the research project leader from HDK, to be guest lecturer in our study circle. This connection also created an indirect relationship between EAC and the other partners in their research project. As the study material was offered by the National agency of education they got an indirect relationship.



Image 74. Infopicture for facebook event for study circle March - 21

## REFLECTIONS

As research says, media technology can support commons, and from my experience in this case I believe that is true. However, it has been a challenge with various levels of technology and communication skills and engagement.

Looking at the example of the stakeholder diagram for the online study circle one can see that there quickly was created connections between the stakeholders. The poster and infopictures that included all the logos as well communicated the connections. Did the study circle engage more members and potential visitors to EAC? The ones who joined the circle did actually already know about it before it was advertised. However, a few people who heard about the study circle later on showed interest to join if possible in the future. As I as co-designer had taken the role as circle-leader I had also created a stronger connection with the study association Studieförbundet, which would facilitate future collaborations. However, to make the community less vulnerable for the co-designer to leave it would be valuable to have another community member as well in the role of the circle leader.

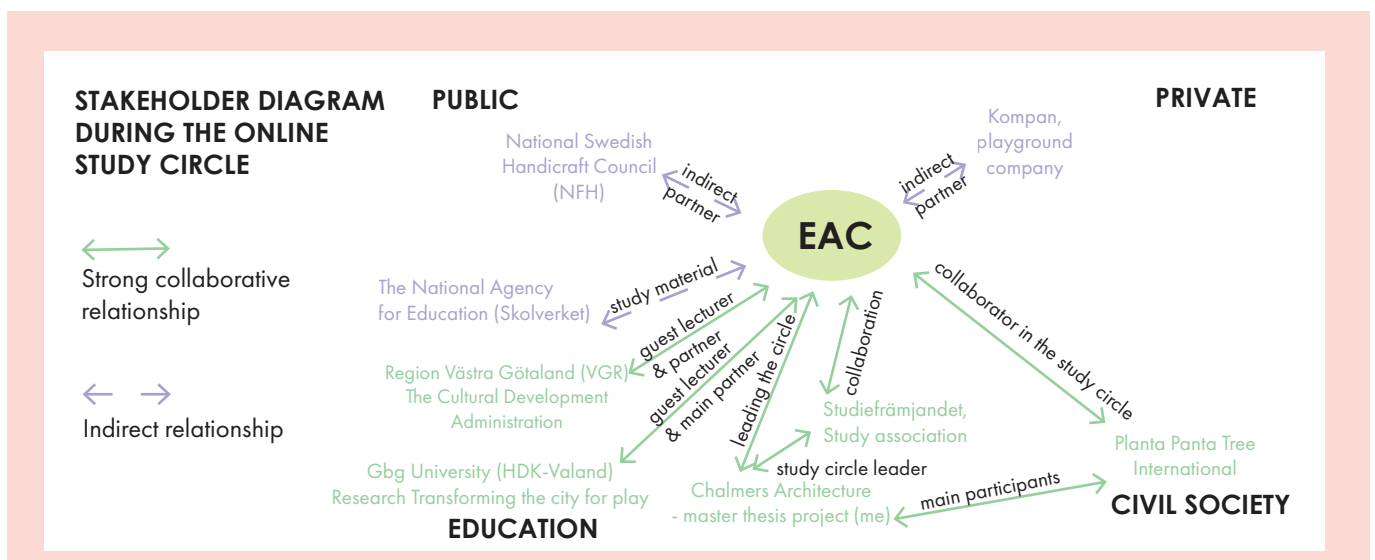


Fig 14. Stakeholder diagram zoomed in during online Study circle for outdoor didactics

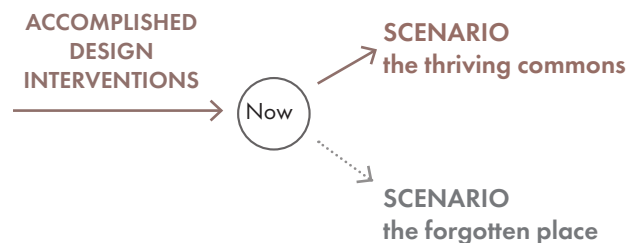


# FUTURE COMMONS SCENARIOS

scenarios & potential impacts

## **HYPOTHESIS & FUTURE SCENARIOS**

What will happen with Eco Agroforestry Center in the future? What will be the impacts of the design interventions? What are the risks? What more could be done to contribute to EAC being a thriving *commons*? In this chapter I will present two scenarios: one as the aim of the interventions with a thriving *commons*, but another is also possible: the scenario of the forgotten place.



## Changes in the community after design interventions

There have been several changes in the relationships between Eco Agroforestry Center and other stakeholders influenced by the design interventions. The connection to the public sector has increased, both with Väst kuststiftelsen and Gothenburg city.

It might be a collaboration with EAC, Väst kuststiftelsen and HDK and a meeting has taken place. This might have happened since Väst kuststiftelsen's interest in EAC is mainly connected to the site as a tourist place, in other words, as a destination for hikers and pilgrims along the hiking trail. As the thesis works with the Willow entrance, that is located next to the trail, it has probably contributed to create an interest to engage.

The connection with the part of Gothenburg city working with their nature areas has slightly increased. The connection has strengthened partly because of communication between me as the co-designer and them about the trees along the trail. One of their interests is the care for the environment and nature, and as well to improve the visitors awareness of *Allemansrätten*. As the intervention process also showed interest in those topics, and to inform and educate visitors, I experienced encouragement and willingness to cooperate. Eco Agroforestry Center received pamphlets from the municipality that could be available to visitors. However, this connection is relatively person-based, both with the personal connection at the municipality, but also as the co-designer representing EAC. When I as the co-designer leave EAC, the connection might stop, which shows a challenge of how to manage to contribute with an intervention without staying as an engaged stakeholder for a long-term.

The connection with the youths, in the organisation Tidsnätverket i Bergsjön (TNB), has increased. A couple of youths started to volunteer for EAC's social media, which they started from my initiative during one of my informal onsite activities. Both have ended their commitment, but the initiatory collaboration probably contributed to that they engaged in applying for money and started to co-build a stage at the site this summer.

## Reworking phase?

Eco Agroforestry Center is in an interesting phase. In Seravalli's two examples of commons (Seravalli, 2018) they both go through a crisis and thereafter a reworking phase. In the case of EAC the organisation might be in a potential upcoming reworking phase, since the situation of the organisation has changed since the commons was established a few years ago. Firstly, the founding organisations are not engaged in the same way as in the beginning. A second challenge could be that a few more farmers are using the land only since this spring, and their roles in the commoning are not yet clear. I have also perceived that it is a challenge with the financial situation of paying the rent for the commons and the expenses to maintain it. The community members and their engagement are fluctuating, which strongly contributes to the commons balance.

## Scaling up the commons?

It might be challenging to scale up a commons initiative (Feinberg et al., 2021), because of more bureaucracy if the group gets bigger, which might be difficult to handle, and if it is a small group it might not be enough actors involved. This can be seen in the EAC case where there is a challenge for the small group to create the organisation needed for scaling up, but possible if more members get involved and engaged.

# THE SCENARIOS

## COLLAGES OF TWO SCENARIOS

I will present two future hypothetical scenarios of what could happen to each intervention; I have named them *the forgotten place* and *the thriving commons*. Each intervention is visualized with two collages, and at this spread I exemplify with the Welcome guides at the Willow entrance. On the following pages all the collages are presented. To see their details it is possible to zoom in if reading the pdf-version of the thesis.

## The forgotten place

*The forgotten place* scenario is based upon what could happen if the commons stops to be managed. It is relatively realistic, assuming that it partly could start to look as when I arrived to the entrance in the first place, where nature mostly had taken over. A few of the scenario collages also take on the idea what could happen if some other humans start to use the place for their own needs, or destroying the place without anyone from community of the *commons* taking care of it.

### Potential scenario *The forgotten place*

example #Welcome guides

The notice board decays and falls apart, the sign posts get drawn up and left to decompose. The welcome sign has graffiti tags over it, and the entrance area gets overgrown. No one would understand this was the Willow entrance to Eco Agroforestry Center.



Image 75.1 Welcome guides : with graffiti tags, destroyed & overgrown.

### The thriving commons

The *thriving commons* is based upon the *commoners* appreciating their *commons*, taking care of its resources and working in a regenerative way.

The scenario collages presented are only some of many possible outcomes based upon the criteria of *the forgotten place* and *the thriving commons*.



### Potential scenario *The thriving commons*

example #Welcome guides

Inspiration, motivation and a sense of community have emerged from the design interventions, and a working group is engaged in improving the Welcoming guides. They have co-created an illustrative and playful map over the area, which has contributed to appreciation of resources of the commons. The map is found on the notice board, where there also are maps over the pilgrimage trail, clear rules and membership information, as well as presentation of activities. Attractive welcoming signs are co-created by logs and wood from the site. There is an info-box with pamphlets both about Eco Agroforestry Center, but also about the importance of the surrounding nature, in collaboration with the city. Sign posts are improved and guides the visitors to all different activity areas. The Willow entrance is now a welcoming place, that has been co-created through a welcoming process.



Image 76.1 Welcome guides : with co-created welcoming signs & signposts, as well as notice board with maps, posters, information, etc.



Image 75.2 Art hall : collapsed & overgrown.



Image 75.3 Gratitude circle : taken apart, overgrown & with litter.

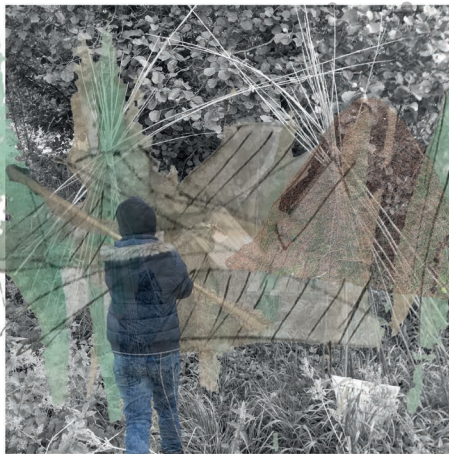


Image 75.4 Temple gate : a rubbish heap, with an anthill.



Image 75.5 River rest : developed into a dump.



## THE FORGOTTEN



Image 75.6 Wonder portals : fallen apart & overgrown.



Image 75.7 Transformation table : burned & broken.

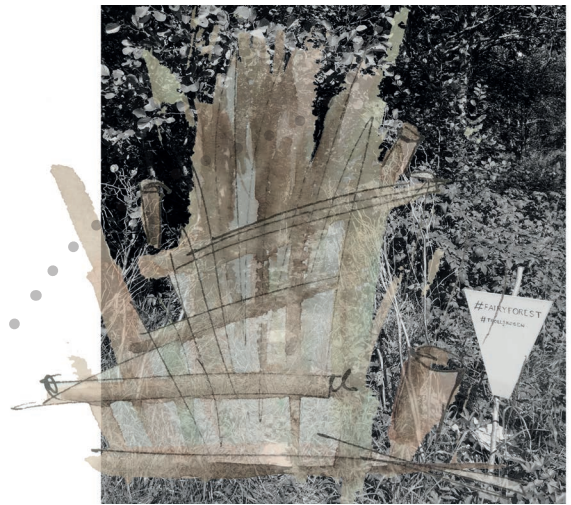


Image 75.8 Fairy forest : trees cut down.

# PLACE



Image 75.1 Welcome guides : with graffiti tags, destroyed & overgrown.



Image 75.9 Crystal huts : taken over by a homeless.



Image 75.10 Willow view : decayed & overgrown.



Image 76.2 Art hall : with active community exhibitions.



Image 76.3 Gratitude circle : with improved fire place, seatings & tables for gatherings, surrounded by plants.



Image 76.4 Temple gate : improved with path, floor & altar, used for meditation & contemplation.



Image 76.5 River rest : with an art sculpture, info sign & new co-created benches.



## THE THRIVING



Image 76.6 Wonder portals : blossoming, with seats along the path, plants climbing up the willow portals, & community welcoming messages.



Image 76.7 Transformation table : with insect hotel, herbs for visitors & seatings.



Image 76.8 Fairy forest : with a mosaic path, hammocks & fairy-lights.

## COMMONS



Image 76.1 Welcome guides : co-created welcoming signs & signposts, as well as notice board with maps, posters, information, etc.



Image 76.9 Crystal huts : with mosquito net around, used for e.g. storytelling & music events.



Image 76.10 Willow view : an attractive stop for hikers.



# CLOSING THE LOOP

conclusions and reflections

## **REMINDER ABOUT THE RESEARCH QUESTIONS**

How can co-creation methods of shaping design interventions  
on an entrance to a peri-urban land-based commons  
contribute to make it thrive?

How can such interventions contribute  
to a place making process?

# CONCLUSIONS & REFLECTIONS

## For a thriving commons the community is key

For a *commons* to thrive not only a thriving resource is needed, but also a community that has a working self-governance and organisation that take care of the common resource.

Therefore, depending on the situation, context and specific need of the *commons*, the design interventions need to focus both on creating a *welcoming place* and a *welcoming process*.

## Peri-urban location creates more need to attract

There are as mentioned potential challenges with a peri-urban location, as there might be less interest from the community in managing and taking care of the land-based resource. *Co-creation* methods can therefore be particularly effective as methods when the aim is to engage commoners and attract new ones to involve in the *commoning*.

## Design interventions on entrances

Focusing on design interventions specifically on an entrance has in this case exploration strengthened several of the stakeholder relationships, as well as improved the general communication both within the community and outwards as through social media platforms. These results indicate that the methods being used in the case, e.g. through onsite activities and workshops including *prototyping*, *testing* and *building* have contributed towards a thriving *commons*.

## Challenges when/if the co-designer leaves

A potential challenge when intervening temporarily is if the role of the co-designer also is temporal. As in this case, new connections were created, new knowledge acquired and long-term processes have started. In a strong and resilient community, with an engaged group of skillful members who work in groups, this would not need to be a problem, as the connections, knowledge and processes could be handed over. In a community, as in this case, where no one seems to be available to take over everything that the design interventions have started, much is at risk of being lost. The scenario *The forgotten place*, where the artefacts get overgrown is not too far away, since already during this summer the grass started to overgrow the interventions. This is probably because the grass-cutter broke and no one felt the responsibility and urgency to prioritize the *Willow entrance*, since there have been several other projects needing human resources at the *commons* this summer.

## The importance of the sense of ownership & belonging

To really manage to use the *co-creation* methods in a way so the *commons* will thrive I believe it is important to put emphasis in

creating a sense of ownership of the interventions by individuals or groups of the community. To make people stay and engage it is also of importance to highlight the sense of belonging, as that is contributing to the feeling of community engagement. In this case, organising several follow-up-activities after a building workshop started to create a community group. Having a pre-members-workshop before the public workshop, where the members learnt a knowledge they got the opportunity to teach at the public workshop, also seemed to be a powerful tool to create network effects within the community, both for knowledge-transfer but also for synergy use of resources.

## Welcoming interventions contribute to place making

A *place making* process runs during a long time and is the *co-creation* of an attractive place. As the design interventions in this case had a focus to *co-create a welcoming place* and *process*, to attract visitors as well as to engage members, the interventions definitely had impact on the *place making* process.

## Towards an asset-based approach

As the *asset-based place making approach* seems to be very beneficial I believe it is of interest to question if this kind of design interventions could influence a *place making* process that from the beginning has a *need or opportunity* approach, could develop towards having an *asset-based approach*. Both the *commons* reference examples (p.26-27) start with the creation of a framework from the municipality, and both thereafter become more or less community-driven. However, at least one of them has its land resource under threat as the municipality might stop the agreement. At the moment Eco Agroforestry Center seems to have a more or less working relationship with the municipality. Yet, it has potential to improve to enable the *commons* even more and especially in a long-term *place making* process, where it can be a balance between the organic emergence *place-making* and the planned development focused *placemaking*.

## Methodologies for upscaling

It would be intriguing to create methodologies for upscaling the design interventions based on the methods explored through this case. I have two methodology ideas, based on the process and experience of the research that could be composed to facilitate upscaling the design interventions in similar contexts. One works mainly with different kinds of collages to make the vision and ideas clear together with the community, and could e.g. be called *Community collage methodology*. The second one could be named *Exhibition exploration methodology* and focuses on *prototyping*, *building* and celebrating together, as well as creating working groups for a long-term *place making*.



# REFERENCES

Literature, figures and images

## **SOURCES TO DEEPEN FURTHER**

In this chapter are the sources to the literature, interview, podcast and pages, as well as to the figures and images that I have been using in the thesis, so you can learn more about the topics yourself.

# LITERATURE & OTHER SOURCES

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# FIGURES & IMAGES

All images & figures in this work are produced by the author except the ones that are listed below:

Fig 1. *Toolbox created during the course Design&Planning for Social inclusion*, Björnberg, M, Cauwel, N & Jieming, J (2020)

Fig 5. *Spatial agency aspects*, based on: Awan, N., Schneider, T., & Till, J. (2013). *Spatial Agency: Other Ways of Doing Architecture*. In *Spatial Agency: Other Ways of Doing Architecture*. Routledge. <https://doi.org/10.4324/9781315881249>

Fig 7. *Enabling commons diagram based and adapted from*: Feinberg, A., Ghorbani, A., & Herder, P. (2021). *Diversity and challenges of the urban commons: A comprehensive review*. *International Journal of the Commons*,

Fig 8.x *An overview of connections between place making and commons, and place making approaches*. Info from sources: Lew, A. A. (2017). *Tourism planning and place making: place-making or placemaking?* *Tourism Geographies* Brain, D. (2019). *Reconstituting the Urban Commons: Public Space, Social Capital and the Project of Urbanism*. *Urban Planning* Hamdi, N. (2010). *The Placemaker's Guide to Building Community*. Earthscan. and author

Image 6 by Apatacoja Instagram, 210420, retrieved 310821

Images 7, 8 & 9, Place Chardonnet, Lyon, France  
Taken by Cecile Marsille, 2021

Images 10, 11 & 12, Plantparken, Malmö, Sweden  
Taken by Plantparken Instagram, 2021, retrieved 310821

Image 13. EAC logo, Eco Agroforestry Center,  
<http://www.ecoagroforestrycenter.org>

Image 14. Location Eco Agroforestry Center  
Google map retrieved 03052021 [locations in white added by the author]

Image 31. *When I Am Among the Trees*, Alice Kettle (2020)  
retrieved from [alice-kettle.com/#/when-i-am-among-the-trees/](http://alice-kettle.com/#/when-i-am-among-the-trees/)  
310821

Image 74. Infopicture for facebook event for study circle march - 21,  
The photo with the child is taken by Sarah Mubiru

Image 75.x Scenario The forgotten place  
with some scalefigures from [www.skalgubbar.se](http://www.skalgubbar.se)

Image 76.x Scenario The thriving commons  
with some scalefigures from [www.skalgubbar.se](http://www.skalgubbar.se)



# APPENDIX

extra

## **INTERVIEWS, ACTIVITIES & MODEL**

In this chapter you can see more information from some of the interviews, activities and models I have been exploring during the thesis process.

# LET'S ENTRANCE-MAKE?

CO-CREATING  
WITH, FOR & ABOUT  
THE NATURE, THE ACADEMY & THE COMMUNITY

Maria Björnberg  
CHALMERS - MT 2021  
PRESENTATION 22 JAN - 2021



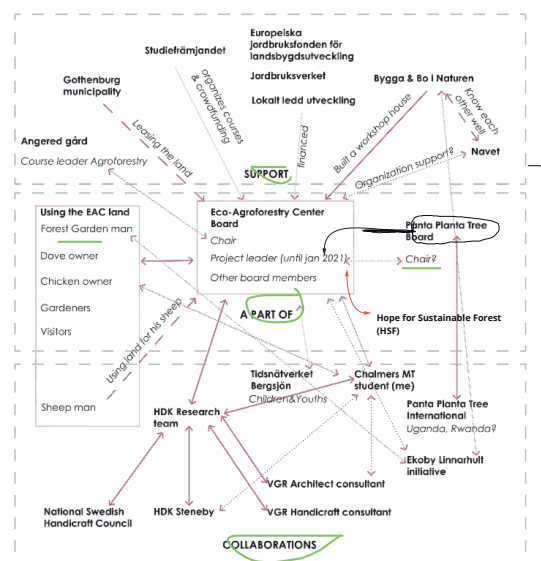
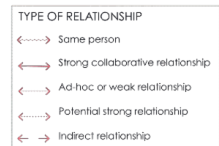
## EAC centre area, next to industry and hiking trail



Eco Agroforestry Centre Area Concept by Jonathan Naraine, 2018  
[I have added hiking trail and a few of the entrances to EAC]

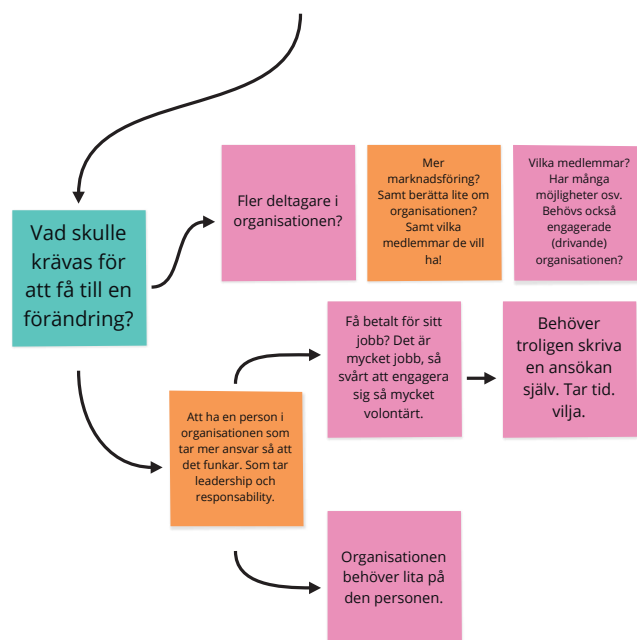
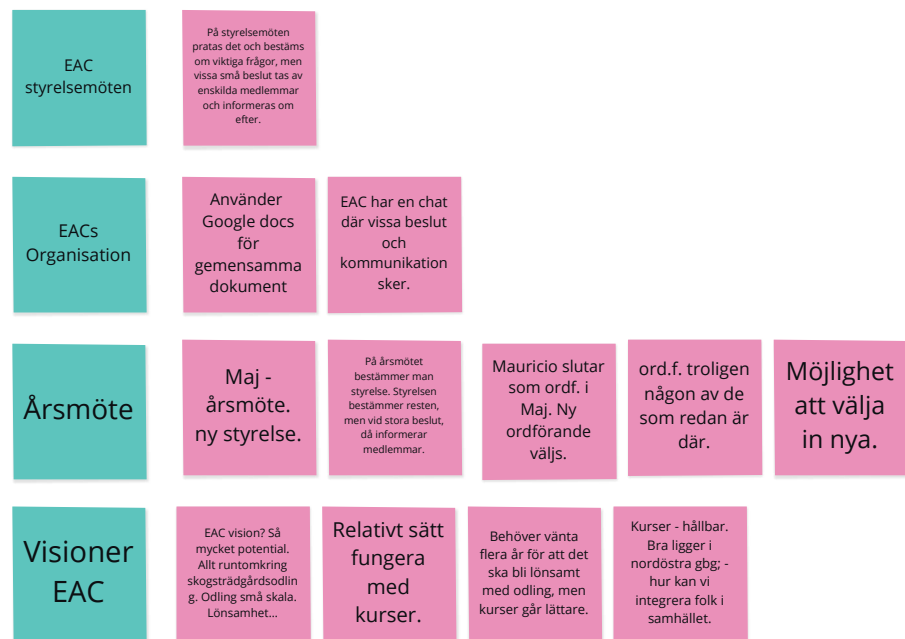
## EAC network

Eco Agroforestry Center network is broader than the board itself. The mapping below is an attempt to visualise the connections.



# >INTERVIEW CHAIRMAN EAC

Notes from phone interview with Mauricio Sagastay, former chairman at Eco Agroforestry Center. 10-02-2021



## Medlemmar

Just nu är det bara att betala något per år. Blir inte så mycket för att vara en bra inkomst. 100 medlemmar skulle kunna bli lite. Just nu är det bara att man stödjer organisationen.

Finns potential att ev bli bättre på att skriva mejl till medlemmar.

För tillfället har EAC inte många aktiva medlemmar.

## EAC samarbetspartners

## En stor styrka.

T ex HDK, Studieförbundet, Mareid, delvis Angereds Gård, Nääs, TNB + organisationer i Uganda.

Länk mellan östafrika och sverige.

## För att få nya engagerade i EAC:

Beskriver en lista i organisationen? Vilka olika projekt i organisationen finns att kunna engagera sig i? T ex kurser.

Ev kunna få betalt? Om de engagerar sig i t ex grönsaksodling, ympning, skogstrågrädsodling osv. Om de har färdighet att kunna ge kurser.

Agroforestry / Ecotourism. kan få in pengar genom kursen.

Även möjligt att inte ha kunskapen innan, men nya medlemmar kan lära sig och senare lära ut.

## Studieförbundet collaboration?

Förra året höll Viktor en odlingskurs tillsammans med Mauricio, men Mauricio har inte möjlighet i år för annat engagemang.

## Odling på EACs mark

Viktor - ville odla valnötsträd, och sen fick han mark.

Idé 1. De som vill odla. Se till så att de strukturerar sig själva. Samt dela med alla de som är med på odlingen. De får ta hand om det själva. Så de själva har ansvar.

Idé 2: fortsätta göra kurser. Odlia tillsammans + hålla en kurs, och sen fortsätta odla där.

## Riktlinjer för marken

Styrelsen kan bestämma exakt hur man ska göra. Vilka riktlinjer för de som vill använda marken.

För att kunna ge mer information.

Måste vara en individuell anpassning.

Ev i framtiden, kan medlemmar bestämma mer?

Får inte hyra ut marken, men man får odla som medlem.

Allt måste vara i riktlinjer med vad organisationen vill.

Ev bra idé att skapa ett webinarium för att bjuda in och skapa medlemmar.

## Plan för EAC

Det växer organiskt.

## Idéer för långsiktig plan

Idé: Först få struktur på organisationen, hur får man det ekonomiskt lönsamt, sen göra odlingsplaner.

Prioritetsordning? Ev. 1. Kurser  
2. Plantskola.  
3. Jordbruk.

## Entrétankar

Entréer - framför allt 2-3 entreer.

Prioritet 1. Entréen från busshållplatsen

2. Entrén från pilgrimsleden.

3. Entrén till området på andra sidan ån, nära Viktors odling.

4. Entréen mellan pilentrén & huvudentrén.

Vad användbart för EAC?

För oss är verktyg bra & veta exakt hur man gör det.

Behövs inget stort.

Agroforestry tema:

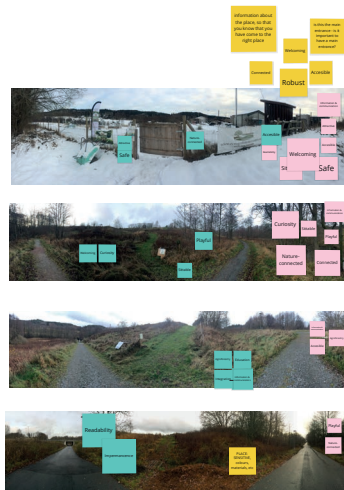
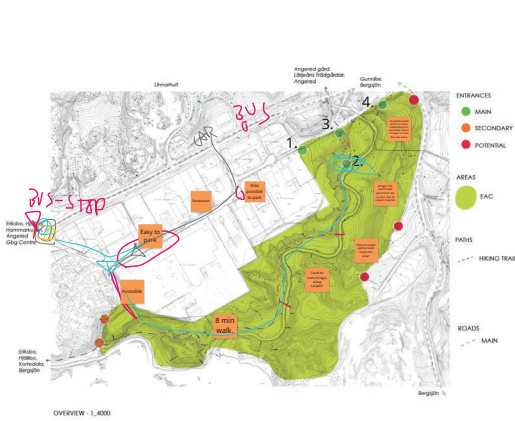
Intresserad av agroforestry. använda marken och lönsamma system.

Pil - ett snabbväxande träslag. Bidrar med kolbinding, & biologisk mångfald.

Kan det planterade ev attrahera bin?

för att göra det mer fancy ev plantera bärbuskar bredvid? Träd av pil, ätbara bär osv... frukter osv.. Intressant.

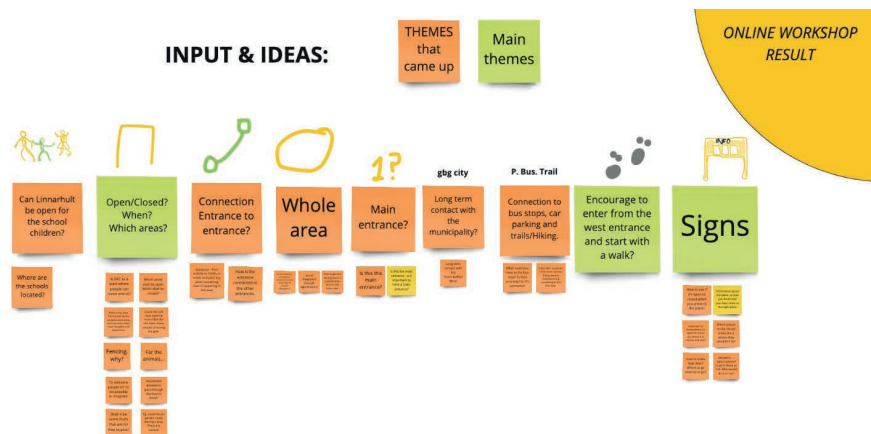




What qualities do feel are most important for the entrances?  
Drag and drop to each entrance!

Safe	Robust	Connected	Sittable	Attractive
Welcoming	Curiosity	Accessible	Lovely	Playful
PLACE SENSITIVE: colours, materials, etc	Nature-connected	Readability	Information & communication	Introspective
Agroforestry	Education	Integration	Implementation	What more?

Example from the adult workshop.



**ABOUT:**

**ADULT WORKSHOP**

WHO:  
2 from EAC, 1 from Formas Samskapa landskap project group + me facilitating

WHEN:  
12-14. 2 h. Saturday 20/2

OUTCOME:  
Input and ideas about  
\*desired qualities of the entrances,  
\*how to reach the entrances,  
\* parking

**EVALUATION OF WORKSHOP:**

Looking forward to start to do things there!  
Hands on!

It was really valuable to talk about the place. The videos of the place helped. But it's difficult when I haven't been there much. I look forward to visit!

I'm understanding more and more of the place and the organisation now. Yet, it would be valuable with a mapping of the organisation!

One could see that the children understood the place through the workshop by the different suggestions of names for the entrance they had in the beginning and in the end.

Summary of the adult workshop.

## >STUDY CIRCLE OUTDOOR DIDACTICS

Information about the Study circle I lead through video meeting at zoom with miro as co-creational online whiteboard platform, with start 15/3.

Date	Circle	Theme
15th march 14h (w.11)	0	Co-organise
18th march 19h (w.11)	Info	Open information meeting
22 march 14h (w.12)	1	Introduction
Earth Hour Day 27/3 (w.12)	-	Optional site activity?
29 march 14h (w.13)	2	Site, Learning & Nature
Påsklov activities 6-9/4 (w.14)	-	Optional Site Activities
Tue 20 april 14-16h (w.16)	3	Languages, Outdoor pedagogy

Sat & Sun 24-25th April	-	Optional: join the workshop of building seats of the outdoor cinema with youth from Bergsjön
Mo 26 april 14-16h (w.17)	4	Organisation
Mo 3 may 14-16h (w.18)	5	Games. Play
Tue 11 may 14-16h (w.19)	6	Risk management -

Planned schedule for study circle. April - 2021. Sessions 5 & 6 have not happened yet.

## Learning and growing together – 6 weeks study group in outdoor didactics for EAC

Are you also passionate about contributing to that children & coming generations have an awareness of the value of nature? Are you interested of what's needed to create a welcoming place outdoors for children? Would you like to learn and grow together with Eco Agroforestry recreation Center in Linnarhult, and eventually holding activities for visiting children?

If so, join us for a 6 weeks co-learning study-circle journey, where we together will learn from the material given in the online course Outdoor didactics (Utomhusdidaktik)

### CONTENT:

- Each participant will do the self-study on their own free time, e.g. reading texts and looking at short videos. (For free from Skolverket web page)
- We will meet once a week at zoom to discuss the week's theme, also on your free time, applied to the EAC site.
- We will have a messenger chat group for discussions in between.
- Depending on the corona situation optional children activities on site might be possible as well. E.g. during Easter break.

### FOR YOU?

- You would like to hold outdoor activities for children at EAC site in the future (or are already doing it)
- You want to learn more about outdoor didactics, doing the course together.
- You would like to think about the EAC site and its conditions, opportunities and challenges.
- You want to grow together and become a part of EAC
- You want to be a part of a master thesis project and a research project.

### ABOUT THE STUDY MATERIAL:

- Link: <https://www.skolverket.se/.../utomhusdidaktik--webbkurs> (You will create your own account to get access to the study material)
- It's estimated around 20 h study hours, so imagine 3 h/veck + more if you like.
- The target group of the study material, according to the Skolverket's homepage, is for teachers/educators at preschool/youth recreation centers. However, we will adapt it to the EAC situation, so you can join this study circle whichever background you have.
- The study material is in Swedish
- In the end you can do a digital evaluation of the study material, and thereafter probably get a certificate.

### CIRCLE-MEETINGS

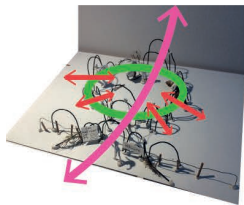
- The meetings take place Mondays 14-15.30
- The study group will start w12, 22 of March, and continues weekly - w 14 pause for Easter - until 3 May. Best is if you can join all dates.
- We will use the video-platform zoom. It's recommended to use computer or tablet. We will also use the online whiteboard Miro for notetaking and co-creation.
- There will be guest lecturer from the project group of the research project. More information will come later.
- We will discuss the themes applying them to EAC conditions, to understand what and how we can create great activities.
- The weekly study group meetings will probably be in English, or a combination Swedish & English.
- The process and the material created will contribute to the master thesis and the research project.

### WANT TO JOIN?

- YES! If so, please register through Studieförbundet's homepage latest Sunday 21st of March.
- Link--> <https://www.studieforamjandet.se/.../lara-och-vaxa...>
- We would also appreciate if you become a member of EAC and/or PPT, if you are not that already.

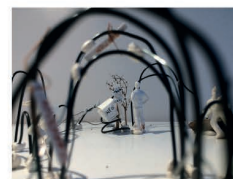
Information for study circle for fb-event and miro-board. March - 2021

# WILLOW TRAIL ENTRANCE



**OVERVIEW.**

- ENTRANCE ROOM
- ↗ MAIN PATH
- ↔ MORE OPENINGS



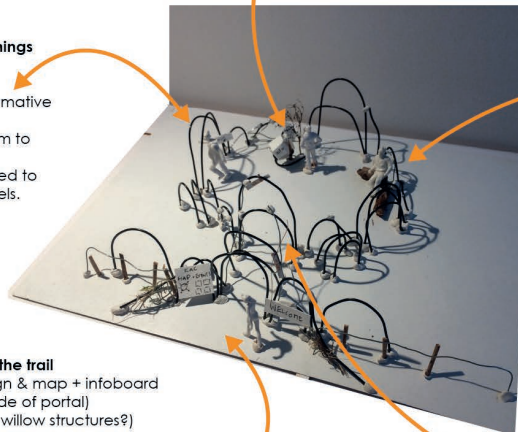
**SIGNPOST & INFOBOX**

- Clearly visible from trail
- On the side of the path up
- In the entrance room, guiding out
- Nice look! Piece of art?



**Small & big portals/openings into EAC site with signs**

- For different heights
- Signs can be both informative & playful
- From the entrance room to both sides.
- Portals can be continued to build on into being tunnels.



**SEATS & WEAVED WALLS**

- Seats inside the entrance room.
- Makes it a space to spend time
- Willow weaved walls that can be lower or higher, depending on material and location.



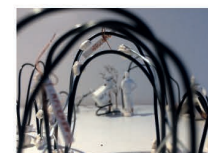
**The site openings to the trail**

- Visible Welcome sign & map + infoboard (e.g. one on each side of portal)
- (Signs woven into willow structures?)
- One big portal to enter in the middle.
- Arches on the sides along the fence leading to the opening.
- Low willow structures leading in from the trail



**MESSAGES HANGING ON THREADS**

- Small messages created by members or visitors
- Could be welcome messages
- Could be words/values representing EAC



## >WELCOME WILLOW WONDER WEDNESDAYS

Poster for Willow Wonder Wednesdays, part of facebook-event-info-text and photos from 23 june -7 july-2021



Onsdagar  
23 juni  
30 juni  
7 juli  
17-20.30

Kom och fortsätt samskapa pil-vandrings-entréen tillsammans!  
Aktiviteten är kostnadsfri, men bli gärna EAC medlem.  
Dropin, men anmäl dig gärna till @welcome\_cocreation på  
instagram eller till bjmaria@student.chalmers.se

ECO AGROFORESTRY  
RECREATION CENTER

CHALMERS

### Welcome Willow Wonder Wednesdays

Varmt välkomna till dessa tre onsdagseftermiddags-kvällar då vi fortsätter att samskapa Eco Agroforestry Centers Pil-vandrings-entré (btw. Vad ska entréen heta?).

#### VAD?

Samskapande av entréområdet till EAC nere vid ån och vandringledden! Kan vi tillsammans skapa en känsla av förundran när någon kommer gående längs leden och ser entré-området? Förmedla en känsla av att alla är välkomna? (så länge de lämnar platsen ännu finare än när de kom ;) ) Samt får det här att bli en plats där vi vill spendera tid och skapa tillsammans?

Vi har pil! Så det kommer bli vårt främsta vävningsmaterial, men vi har även lite trä, ved, stockar, frön mm som vi också kan använda oss av.

#### Idéer:

- Väva mer med pil på de portaler vi redan börjat med, samt utveckla portal-konstruktionen.
- Fortsätta göra välkomstskyltar i trä (väva in/fästa dem i pil?)
- Bygga en pilkoja i trädungen bredvid
- Plantera klättrväxter längs portalerna
- Utveckla stock-cirkeln
- Göra välkomst-medelände-utställning

Har du idéer och material? Kom gärna med dem? Vi har ingen extra budget för detta, så har du något att donera är det välkommet.

#### NÄR?

Onsdagarna 23 juni, 30 juni & 7 juli (om ok väder, kan ställas in eller skjutas fram vid t ex ösregn)

Ca 17-20.30 (tiden kan komma att justeras vid behov)

Det går bra att bara vara med bara någon av dagarna, och bara ett tag, men också varmt välkommen alla dagar och alla tider.

På slutet plockar vi iordning, samt har en avslutningscirkel.

Häng gärna kvar efter och umgås. Ta med dig din egen middag, eller ska vi göra knytis? Grilla?

En invigning av detta (kom gärna och medskapa den) blir troligen lördagen den 10 juli (11-16). När passar dig?

#### FÖR VEM?

För dig som är nyfiken på att bygga med pil, skapa skyltar och i stort samskapa med andra i en härlig utomhusmiljö. Alla åldrar är välkomna! Men barn bör komma med någon vuxen.

#### Tack!

Kolla gärna in EAC fb-sida och instagram, så får ni se foton från tidigare event!

Varmt välkomna!



## Wow, Wonderful Willow World Welcome Wernissage

### VAD?

Ja, äntligen är det dags! Vi ska inviga pil-entréen! Välkommen till en lördags-eftermiddag då vi samlas för att få höra om de olika konstverken vi skapat! Och inte nog med det; det kommer finnas möjlighet att fortsätta samskapa tillsammans, samt slutföra fas 1 av entréen! Vad vi kommer göra beror på vad vi gjort på onsdags-samskapat-eventet (se Welcome Willowwonder Wednesdays), men säkert kan du få väva/bygga med pil, och troligen plantera något som kan klättra upp längs pilportalerna. Har du något förslag, något du vill bidra med eller något du vill samskapa för EAC pil-entréen? Kanske spela en sång för oss, har en växt du vill plantera, kunskap att dela med dig av eller ett konstverk att placera? Säg till!

### NÄR?

Söndag 11 juli 13-18

Det går bra att komma hela tiden eller vara med ett tag. På slutet plockar vi iordning, samt har en avslutningscirke! Det kommer att finnas lättare fika till försäljning.

Häng gärna kvar även efter och umgås. Ta med dig din egen middag, eller kanske blir det knytis?

### FÖR VEM?

För dig som tycker om att fira livet, samt entréer!

Även passande för dig som är nyfiken på att bygga med pil och i stort samskapa med andra i en härlig utomhusmiljö. Alla åldrar är välkomna! Men barn bör komma med någon vuxen.

Bli även gärna medlem i föreningen Eco Agroforestry Center. 150 kr /år. Info här: <https://www.ecoagroforestrycenter.org/membership.html> Kom ihåg, corona existerar fortfarande, så har du symtom så stanna hemma.

### VAR?

Med buss åk till Linnarhultsvägen, cykla hit eller promenera hit längs vandringsleden. Bilparkering kan finnas i industri-området intill. Se karta på hemsidan: <https://www.ecoagroforestrycenter.org/contact.html>

### ANORDNAT AV VILKA?

Samskapande-processen av entréen är även del av Maria Björnbergs Arkitektur-master-projekt. Ni kan redan nu besöka EAC och se byggandet av entréportal med levande pil, samt sittplatser och skyltar i process. Kolla gärna även in Marias instagram @welcome\_cocreation.

Eco Agroforestry Center står såklart bakom detta! Eco-Agroforestry Center ligger i nordöstra Göteborg, i Linnarhult, och är en mötesplats för Skogsjordbruk/Agroforestry, Temporalitet, Utbildning och Integration. Det är många projekt som pågår nu, och du är varmt välkommen att bli medlem, engagera dig, eller bara dyka förbi och säga hej.

Christian Erlandsson har bistått med pil och utbildning i pil-vävande-tekniken till EAC-medlemmar och partners så vi kan föra kunskapen vidare och applicera den bland annat på pil-entréen.

[LINK TO WELCOME-VIDEO FROM THE DAY \(in Swedish\)](#)

<https://youtu.be/sucktCHH9sQ>

[LINK TO WELCOME-VIDEO FORM THE DAY \(in English\)](#)

<https://youtu.be/fix5J-GEiNY>



*Wonderful Willow World  
Welcome Wernissage  
Lördag 10 juli 13-18*



Kom och upplev vad vi skapat! Du är välkommen!  
Forsätt gärna skapa med oss:  
Väv&bygg med pil, plantera växter, häng med oss.  
Lättare fika till försäljning.  
Läs mer på @welcome\_cocreation på instagram,  
och på [www.ecoagroforestrycenter.org](http://www.ecoagroforestrycenter.org)



### VAD HAR VI GJORT INNAN?

Oh, mycket! Processen med EAC entréer och pil-vandrings-entréen har pågått länge, och nu i våras intensifierat i och med Maria's exjobb. Det har varit samtal, workshops, och bla prototypat och testat sittplatser och skyltar.

Vi har haft en lärarik Willow Workshop (7 juni) för medlemmar&partners då vi lärt oss väva i pil. Vi har haft en härligt intensiv Willow Weaving Weekend helg (12-13 juni) då vi byggt&vävt pil-portaler, pil-entré och börjat göra välkomst-skyltar. Aktiviteterna har varit en del av forskningsprojektet Lek i Staden, med HDK-Valand i spetsen, finansierat av Formas. Under tre onsdagar har entréerna fortsatt att samskapas under Welcome WillowWonder Wednesdays. De finansierar även pil-pinnarna och en del verktyg i dessa aktiviteter. Tack! Kolla gärna in EAC fb-sida och instagram, så får ni se foton från tidigare event!

Varmt välkomna!  
EAC-team

SOMMAR 2021

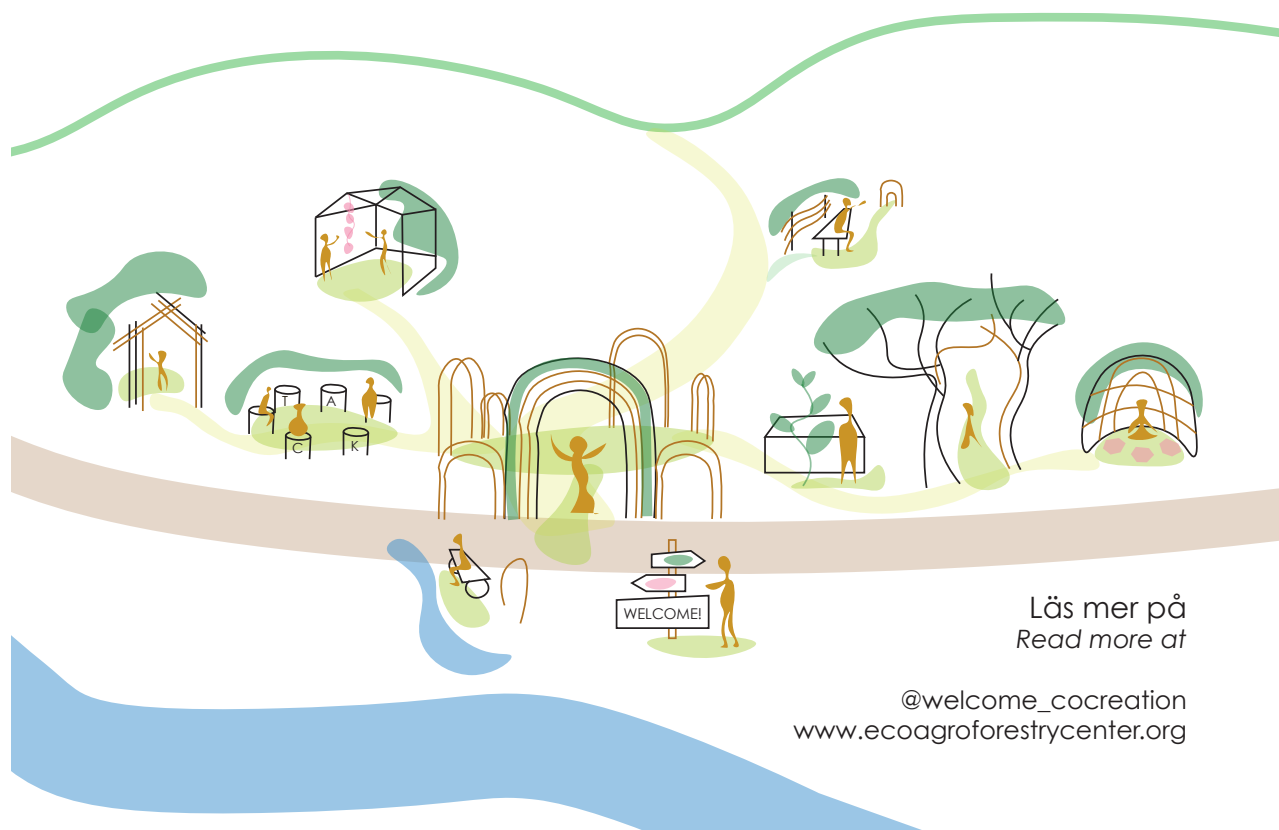
Summer 2021

# WILLOWWONDER

SAMSKAPANDE UTSTÄLLNING\*

## #PILVANDRINGS-ENTRÉEN

CO-CREATING EXHIBITION #WILLOW WANDERER ENTRANCE



Läs mer på  
Read more at

@welcome\_cocreation  
[www.ecoagroforestrycenter.org](http://www.ecoagroforestrycenter.org)

\*Skapandet av innehållet i utställningen har varit en del av Maria Björnbergs Chalmers Arkitektur exjobb i samarbete med Eco Agroforestry Center. Pil-aktiviteterna har även varit en del av aktivitetsprogrammet Samskapa Landskap, samorganiserat av forskningsprojektet Lek i Staden.

\*The creation of the content of the exhibition has been a part of Maria Björnberg's Chalmers Architecture master thesis in collaboration with Eco Agroforestry Center. The willow activities have also been a part of the activity program Samskapa Landskap, co-organised by the research project Play in the City.



# >WILLOWWONDER EXHIBITION - INTERVENTIONS

Photos from the Willow Wonder Exhibition Eco Agroforestry Center July-2021



1

#Å-VILAN  
#RIVERREST



3

#FÖRUNDRANSPORTALERNA  
#WONDERPORTALS



2

#VÄLKOMSTGUIDERNA  
#WELCOMEGUIDES



4

#VÄXANDEBORDET  
#GROWINGTABLE



5

#TROLLSKOGEN  
#FAIRYFOREST



7

#KONSTHALLEN  
#ARTHALL



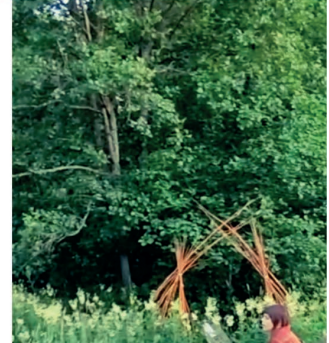
6

#KRISTALLKOJORNA  
#CRYSTALHUTS



8

#TEMPELPORTEN  
#TEMPLEGATE



9

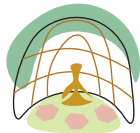
#TACK-CIRKELN  
#GRATITUDECIRCLE



10

#PILUTSIKTEN  
#WILLOWVIEW





2021  
CO-CREATING WELCOME  
Maria Björnberg

