Connecting and protecting knowledge from different disciplines into sensible toolbox approaches in medium-sized cities: the case of liminal city Cadasters

Nayarí Castillo-Rutz

Institute for Spatial Design,
Faculty of Architecture,
Graz University of Technology,
Graz, Styria, Austria
Email: castillo-rutz@tugraz.at

Tatjana Horvat*

Faculty of Management,
University of Primorska,
Koper, Slovenia
Email: tatjana.horvat@fm-kp.si
*Corresponding author

Abstract: The paper builds a bridge between the various interest groups and promotes a functioning amalgam between authorities, specialists, planners, cultural workers and citizens. The future use of systematic instruments could support the development of long-term, socially sustainable urban projects that attract cultural tourism, promote a better life and activate civic participation. The toolbox approach highlights the issue of Intellectual Property (IP) protection. A directory that shows who owns what provides idea/trademark owners with a potential reference point to find out about their rights and the extent to which these rights are being used. This could be particularly helpful in those jurisdictions where proof of first use or genuine use is required. Block chain technology can also play an important role in the context of unregistered IP rights, as it can provide evidence of their conception, use, qualification requirements, and the country of origin.

Keywords: connecting knowledge protection of ideas; liminal city Cadasters; block chain.

Biographical notes: Nayarí Castillo-Rutz is University Research Associate and Lecturer at the Institute of Spatial Design (TU Graz) and works as an Independent Artist. She has been on the Faculty at EU Project Adriart (http://www.adriart.net/) and currently Co-Coordinates EU Project MAST (https://mastmodule.eu/) for TU Graz – she works as Curator/Artist for the

project "Inverting Battlefields" (https://www.inclusiveeurope.net) and as an Artist Researcher in EU Project Iterations (https://iterations.space/). Her focus is on site-specific public installations and how they affect perception through interventions that alter the dynamic of the site. She has a special interest in activation of communities and participation, social sustainability, temporary architecture, spatial experiments and all related areas to public art.

Tatjana Horvat is an expert in auditing, accounting, financing, taxes and public budgets for companies, being engaged as an expert in several countries. She is also Certified State Internal Auditor (licensed by Ministry of Finance) and Certified Internal Auditor for Business Sector and Certified Accountant (licensed by Slovenian Institute of Auditors). At the Ministry of Justice, she is a member of examination boards for court expert candidates and judicial appraisers in the following areas: economy/finance, valuation of companies and forensic investigation of economic operations. She is the standard setter for transparent financial reporting of big companies, financial and educational institutions.

1 Introduction

Although social space is now recognised as a relevant parameter in urban planning, there are a large number of misused, poorly planned and marginalised spaces that generate conflicts with their users. To promote better communication and reduce conflicts, urban planning and architecture must give meaning to social instances. Sustainability is a key word in many spatial disciplines; and while much research within sustainable urban planning is concerned with infrastructure and technology, not enough is done to involve and involve citizens and communities. Truly sustainable cities are based on sharing space – where effective dialog between parties sharing space is the norm. Public Space It is not democratic enough in medium-sized European cities, in the sense that not all stakeholders have equal and beneficial access to public space. The authors address the following research questions in this paper:

1 To what extent can the mapping of border areas in different EU cities contribute to a better understanding of social relations in these cities?

2 To what extent can the toolbox approach help to address and resolve conflicts between users of the space?

3 How can the results of this research help cities/communities to find more social urban environments?

4 How can artistic research focusing on spatial and social issues strengthen and contribute to the discourse on sustainable urban development?

5 What is the potential of art practices to activate liminal spaces?

6 How can the ideas and solutions generated in the toolbox approach process be registered and protected?

2 Art as a possible method for activating public space

Art and architecture in a world threatened by crisis, where inequality, fear, war and injustice increasingly seem to be the norm, requires new ways of thinking. Above all, planning must attach importance to the different local social events in order to facilitate better communication and reduce conflicts. One of the reasons why art is an expression of a healthy society is that it addresses the moral and ethical dimension of human aspirations and articulates political positions that question misconduct and seek solutions. In the "social turn"[1] to participatory art of the last two decades, specific responses to this urgency can be identified in the form of experimental approaches to the design and activation of spaces and communities.

Art projects such as Between the Door and the Street (Lacy, 2013) – in which the participants are given a direct voice; or Passage 56, Ècologique (Atelier D'Architecture Autogérée, 2009) – which enabled people to design their strategies for a better life with participatory design; or the inclusion of urban planning, such as (Transparadiso Paradise Enterprise, 2014) with its direct urbanism, are fundamental to understanding the instruments of social activation. Art cannot directly solve the problems of society, but it can give people a sense of ambivalence and empathy. These senses are basic requirements for living in a multicultural and very diverse society. In 'buildings and apartments: Ethics for the City' (Sennett, 2018) the author discusses the permanent need to correlate the built city with the lived one, i.e. to develop soft skills and to understand the uses around the built. There is thus a constant process of transfer from the living environment to architecture and vice versa. Plurality, diversity and flexibility are part of the public sphere and influence both architectural decisions and urban planning. Urbanity means diversity. The aim is to conceive of a city in performative terms, influxes and rhythms and to understand it as a field of force and intensity. Being aware of this connection means generating unique possibilities of influencing appropriation, the lived entanglement of a city.

Sharing and participation guarantees citizens access to experience and resources and thus promotes a fairer, socially sustainable environment. "A common public space and common services can support the social inclusion of disadvantaged and marginalised groups" (McLaren and Agyeman, 2015). As in most of the Sustainable Future Agendas for the EU Commission (some will be commented on later), social sustainability is an integral part of the development of urban planning strategies. However, it is necessary to strive for equitable sustainability – "the need to ensure a better quality of life for all, now and in the future, in a fair and equitable way, while living within the boundaries of supporting ecosystems" (Aygeman et al., 2003, p.5).

3 Two case studies as best practices

The following two examples of the inclusion of art and architecture in the process of activating communities and urban planning have been specially selected for the continuous use of communication tools. Togetherness and the creation of belonging appear to be two critical factors in activation. In both cases the municipalities acted and became the main actors of development. However, these two examples cannot be limited to the type of medium-sized city, as the population size and characteristics do not correspond to the majority of cities in Europe. Case studies highlight how stakeholder

participation in design decisions and public planning can become an example of good practice. Also the influence of artists as mediators and engines of change – "Stakeholder and public participation can provide complementary knowledge, expertise and financial resources to make urban policies more informed and effective, while making local governments more democratic, legitimate and accountable" (European Union 2016, p.207).

3.1 *Bakehouse – a project of flatbread society and part of the future farmers*

This project (Flatbread Society, 2020) in a reduced and problematic part of the port of Oslo City is a fantastic example of grassroots initiatives and communities that, through participatory design and creativity, come together with artists to solve the city's problems and create sustainable solutions for the future. For many years a deserted piece of land, a community of gardeners decided to take over the zone and create a communal cultivation zone. Many problems of the room became obvious, unclear, significant socioeconomic differences with the neighbours of the room. With a high proportion of refugees and migrants, this area of the city is considered problematic. The project Future Farmers began with mapping and understanding the difficulties of the space. The community garden served as an instrument of dialog, and soon they were talking to the whole community. They came across the information that besides all the cultures and different backgrounds that coexist in the Zone, there is one element in common – everyone knew how to make some kind of flat bread, or was used to it. This is how the Flat Bread Society, and that Bake House was at that time an architectural intervention in a shipwreck converted years ago. In a compendium of different flat breads, the oven offers the communities the opportunity to share their knowledge. In view of the great success of the project, Oslo City Council has become an active participant in the initiative, and the community garden is now the place where some of the most important materials for making bread can grow.

3.2 *Dreamhamar from Ecosistema Urbano*

Another example of a useful project that has activated the community is Dream Hamar. Ecosistema Urbano (2013) invited to develop a square in the city of Hamar in Norway, which used to be a car park, and to transform it into a common space. Instead of designing the square directly, the group had a year-long flexible design experience in which all participants and communities using the space were allowed to think and shape the square. From singing situations to improvised markets and plays, the community has been appropriating the space for a whole year. In the end, he Ecosistema Urbano designed a multifunctional room in which plants and benches could be moved and rearranged as required.

4 Personal paths – three case studies

In this section, we present three more case studies to illustrate that the action, but also the various interactions with stakeholders, have created a sense of belonging that is still present at the three sites. This gradual trust and empowerment created new networks, new contacts between people who were constantly organising themselves; later it helped

to increase the fluidity within the different communities using the space. The tensions are still there, but the perspective around the use of space has changed. The projects thus brought forth new perspectives and possibilities of use of the contested space. Four evaluation meetings (Liminal Conversations) were held. A Liminal Conversation is a primary method for the examination of liminal spaces[2]. It is a dialogical method and at the same time an instrument of analysis. It is a moderated discussion where different users and stakeholders of a given space come together to start a conversation about problems or different points of view. During this interview, which is conducted on site, questions are addressed directly (on site). Passers-by, users, tourists and residents can come into direct contact with guest speakers such as artists, politicians, street workers or police officers, all of whom have different perspectives on the special features and uses of the liminal space. The result of a Liminal Conversation can be a change in the relationship to the location caused by minimal or significant shifts in perceptions. It is a political act in the sense of Hannah Arendt's 'Vita Activa' – the subject takes an active part in shaping public life (Arendt, 2007). One of the confrontations Liminal Conversations carried out for the positioning on site between authorities (mayor, judge, police chief) and stakeholders (park users, punks, skate boarders), the community of artists serves as a mediator and activator of dialog. The policy surrounding the park and its use is changing as a result of these talks. Following this successful example, we can talk about the importance of debate and participation and how they can influence public policy and decision-making. 'Community engagement and debate on inclusive ideas for urban transformation can be the key to effective decision-making and successful and joint action plans' (Esposito, 2014, p.182).

4.1   Case study #1: house of open gates (2016)

The House of Open Gates was produced for Steirischer (2006) and opened during all fourteen days of the festival as a place of exchange, refuge and belonging. Building on an understanding of the needs of the surrounding communities and the historical background of the place, the House of Open Gates was designed to be showcased by the neighbourhood (a multicultural and mixed district) by creating a kind of open stage where the various actors present their proposals. Together with the municipality, exchange circles, parties, meetings, workshops, music concerts and many other activities were programmed as part of the political and artistic action to make the city an active arrival zone. Even though the project was realised as a public art project and within a limited time frame, the activation was part of a continuous commitment of many institutions that had been active for years. Although it was considered a temporary activation, it consisted of a series of community relations and the work of several initiatives in the past. So it was more a visualisation platform for good practices and lessons learned. The House of Open Gates was transformed into a place of encounter, a physical environment that created a possibility of coexistence as an experimental architectural research. Minimal changes to the space and the design of a polyphonic public program led to the active creation of a place of encounter – a meeting place[3]. This project had a great impact in the neighbouring community and was also the source for future (2020) projects. This project won the prize for the best cultural project in Austria for the year 2017.

4.2   Case study #2: city mobile chaperone

A relevant preparatory work for this research was the project (Hederer and Castillo-Rutz, 2016) – a mobile drawing device that collected images of the city of Graz and gave the public the opportunity to interact with the spaces. Hederer designed it Balloon Architecture Office as a 1:1 Camera Obscura and Castillo-Rutz decided to use it as a mapping device. It was implemented in 2015 within the framework of the Open Modes (Offener Betrieb, 2018). For two weeks the trailer drove through Graz and accompanied the events of the decentralised conference. The Camera Obscura is an instrument of observation and the production of drawings that capture different perspectives of the city. The separate places were connected by the movements of the camera, creating a new kind of knowledge transfer in the city. The City Mobile Chaperone was a mobile device that offered places of silence, communication and implementation. She traced the path of the conference by weaving together events, experiences and places as a living organism – a structure and a tool offering new ways of mapping the territory. Forum Stadtpark released a book (Castillo and Hederer, 2016) documenting the work.

4.3   Case study #3: field positioning – presence of the many

The Central Park in Graz (Stadtpark) is a clear example of a liminal space. The Human Rights Square with its large fountain is the heart of the park. People from different social milieus[4] attend the park. Furthermore, different interests and motivations for using the park come together. The park is politically very controversial. Rules must be constantly negotiated to ensure that all the different groups live together well. We have carried out four Liminal Conversations of them by evaluating the area[5]. On 10 December 2017[6] at 7.33 a.m. 900 people gathered in a field around the Human Rights Square in Graz, which is a strong commitment to a better future. The political implications of standing together in silence to watch the sunrise and at the same time form a unified body for a common goal was the intention achieved. The documentation of the action and the process can be seen in the book (Castillo et al., 2018).

Figure 1   Comparative tool analysis (see online version for colours)
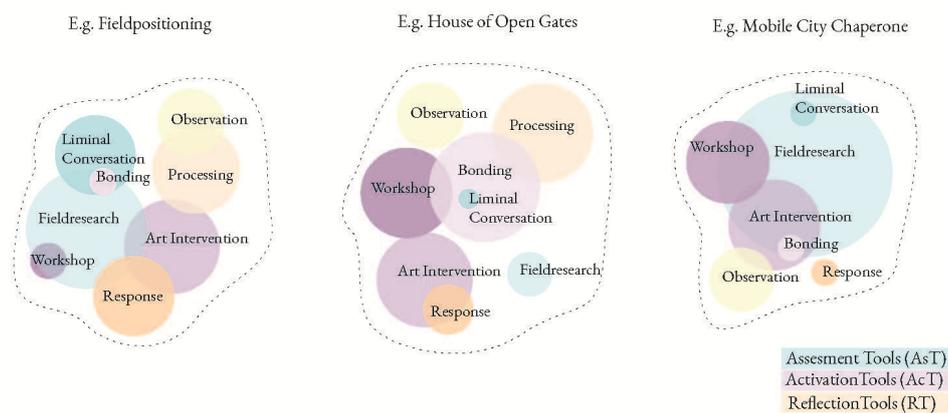

Source: Authors' own illustration

If we differentiate and analyse the instruments by using the ideas of Markussen (2013) around "Design Activism," but aiming at a personal nomenclature: Evaluation, activation and reflection, it is already possible to see a categorisation of the case study tools. Also, to compare them between the case studies. It will be important to understand the different case studies under similar evaluation parameters – the activations contain similar instruments that work differently.

5   Sensible toolbox approaches in medium-sized cities

Medium-sized cities represent the vast majority of urban areas in Europe. There are about 600 cities with 100,000 to 500,000 inhabitants (see Figure 2), but population is not the only criterion for understanding these cities. Other factors such as the economy, governance, mobility, environment and quality of life are decisive for the classification and ranking of the different cities.

Figure 2   European urban population by size class of city region (see online version for colours)
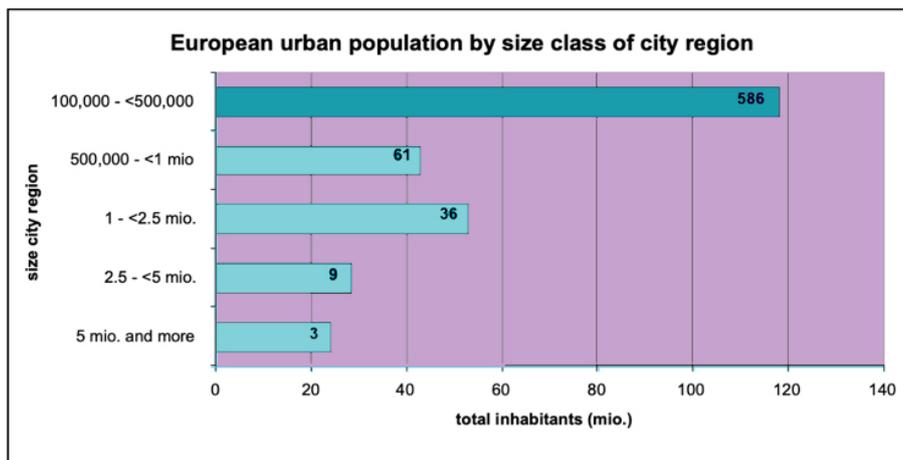
Source: Data derived from the database on Functional Urban Areas from Espon 1.4.3 (IGEAT, 2007).

Various processes, such as European integration, the transformation of former East European countries and globalisation, are determining pressure factors for the competition between cities. Medium-sized cities have completely different challenges than large cities.

    At the same time, these challenges represent exciting opportunities for transformation and especially for community involvement. There is a growing interest in creating a possible toolbox of participatory ways to promote social cohesion. "Against the background of the economic and technological changes brought about by globalisation and the integration process, European cities face the challenge of combining competitiveness and sustainable urban development at the same time. It is obvious that this challenge will have an impact on issues of Urban Quality such as housing, economy, culture, social and ecological conditions. However, this paper does not deal with the

leading European metropolises, but with medium-sized cities and their development prospects. Even though the vast majority of the urban population lives in such cities, public research tends to focus on "global" metropolises. Consequently, the challenges of medium-sized cities, which may be somewhat different, remain to some extent unexplored. Medium-sized cities, which have to compete on similar issues with the larger metropolises, appear to be less well equipped in terms of critical mass, resources and organisational capacity. On the other hand, medium-sized cities may offer assets that are not available in larger cities" (Giffinger et al., 2014).

The needs of the different target groups in medium-sized cities are the following:

- Needs of the target group "Neighbours":
  - Multigenerational activities
  - Better spaces for social interaction
  - Community facilities and infrastructure for meetings

- Needs of the target group "Grass-roots initiatives":
  - Better communication with neighbours and other space users
  - Support in implementing ideas
  - Good relations with city authorities

- Needs of the target group "City Authorities, Municipalities":
  - Sustainable projects that benefit citizens
  - Tools that ensure user satisfaction
  - Critical thinking

- Needs of the target group "Specialists" (architects, urban planners, human geographers, etc.):
  - Interesting projects
  - Better space solutions
  - Study objectives

- Needs of the target group "Cultural and Art Institutions":
  - Interesting multidisciplinary projects
  - To increase the echo among citizens
  - To build bridges to all users.

It is obvious that such a toolbox of participatory ways to promote social cohesion generates many ideas and solutions. The key question is how to register such results of the creative process in an easy and cheap way to prove authorship. Everything hangs on the outcome. Legal protection falls into three basic categories: Copyrights, trademarks and patents. "Intellectual property" or "IP" covers almost any type of original creation – a novel, a logo, a song or a new method of developing films. Copyright covers tangible artistic, musical and literary works such as paintings, texts, books, photographs, etc.

Trademarks apply to words, names or symbols, which are intended to identify goods or services of one manufacturer and to distinguish them from those of another manufacturer. Patents protect the rights of inventors to their inventions; inventions that can vary from machines to chemical compounds to plants. People are reluctant to share their ideas with others, either because they do not know how to protect their intellectual property or because they find it too time-consuming to deal with intellectual property offices. Some of them do not even know why they should have intellectual property protection or what this means. There are two types of people. The first are people who know nothing about business, nothing about protecting intellectual property and who are not exposed to the world of entrepreneurship or business at all. They need guidance from the ground up on how to start their business, attract customers, make money ... even to save their idea. The other group of people has already founded an already existing company. They know how important it is to protect intellectual property. They have the need to optimise their business and take things to the next level, including systematising their idea development process.

The motivation of the participants in the toolbox approaches is mainly about two issues:

- Protecting their idea from theft or use without their permission. And at low cost, quickly and easily, without lengthy procedures and complicated paperwork;

- Support in deciding which idea is worth pursuing and how to take the first step to develop this idea even from scratch with step-by-step guidance.

We will deal with this topic in the following chapter.

6   Protection of ideas through time stamp certificate and block chain

Every stakeholder of the toolbox approach has ideas every day, "light bulb" moments. But most of these creative moments of people are lost. For various reasons, e.g. because they do not know how they can be protected, because they do not know how they can be realised, because there is a lack of money for the Patent Office conventional way of protection by IP lawyers etc. or because they simply do not have the time to devote themselves to these ideas. Sometimes people think that these ideas are not worth pursuing, without realising that ideas inspire ideas, that the first idea is not necessarily the best. And lose them again and again, overwhelmed by everyday activities, work, families and many other commitments.

Therefore, a user-friendly, free web platform has been developed to share, store/protect, expose and realise ideas, artistic works, solutions and/or any other form of creative output (Skoko, 2017). Save-Ideas.com offers a service for everyone – students, artists, designers, small businesses and the discerning innovators who have created something or have an idea but have neither the time nor the money to copyright their work, nor to look for interested investors and clients (Skoko, 2017). By simply uploading their intellectual works to the Save-Ideas.com website, submitters will automatically receive a Time Certificate submission form which, in addition to the information provided by users (which will be treated under the Australian Data Protection Act 1992), will state the exact date and time of the submission, which in turn can be used to prove their ownership rights in the event of a breach (Skoko, 2017). The legality of Time

Certificate derives from the legality of the company registered in Australia – according to the rules and requirements of the Australian Security and (ASIC Investment Commission) Authority (Skoko, 2017). Once the idea is submitted on the website, two certificates are automatically issued – one for the inventor (the original) and another (a copy) for the company's archives.

Therefore, the submitted intellectual property is protected by two unbreakable, unalterable and unhackable shields:

- First of all, all approved submissions will be accompanied by a Time Stamp Certificate document proving when a registered Save-Ideas user submitted the idea, photo, technical solution or other type of innovation;

- Second, approved submissions uploaded to the Save-ideas block chain will be fully protected (it is impossible to change or modify them in any way).

For development and expansion, the company will use alternative financing, i.e. the issuance of crypto tokens called SIPt, which will also be based on block chain technology. SIPt is a unique, new asset-backed crypto currency that combines block-chain intellectual property protection technology with ongoing revenue streams and investment in selected protected ideas. An asset-backed token SIPt is a block chain utility token associated with an intangible object with an economic value. In the case of Save-Ideas, these are registered ideas as a form of protected IP rights. SIPt is fungible (often called a security token). An asset-supported token essentially digitises an asset, in this case registered ideas, and records the associated information on a block chain. A SIP token represents a specific intellectual property that stores information about an idea, property, geographical location or similar. SIPt could easily be transferred to another owner if the idea is sold.

The Save-Ideas.com platform operates on the basis of Ethereum-based smart contracts (from April 2018), so the ideas could also be protected in this way. The implementation of such a model supports cooperation and networking and could lead to more knowledge, innovation capacity and investment in innovation and start-ups.

The Save-Ideas.com platform can serve three purposes from an individual perspective (Save Ideas, 2017):

- Protection so that the inventor can promote it and try to realise it;

  o Instead of applying for protection when tens of thousands of dollars are spent and then waited for a year or two to get protection. Only after the waiting period for protection can inventors begin to implement the project and look for potential investors.

- In today's rapidly changing world, inventors may find that their solutions are already being put into practice somewhere in the world. So inventors could potentially waste resources and time.

From a country's perspective, the Save-Ideas.com concept should be seen as their creativity and innovative promotional tools to attract foreign investors. This means that by submitting an idea or solutions or other intellectual property rights, the citizens of a country showcase their creativity around the world in order to attract potential investors after the protection of this idea or solutions, which, if successfully implemented, will consequently support the economic development of their home country.

The Save-Ideas.com platform is a business model that is characterised by facilitating the exchange between several interdependent groups, e.g. idea creators, interested customers, sponsors and investors. To facilitate this exchange, the platform uses large, scalable networks of users and resources that can be accessed on demand. The platform creates communities and markets with network effects that enable users to interact and do business.

7   Conclusions

The toolbox approach seeks to improve social bonding through community activation and contributes to equity by engaging grassroots movements that promote social participation. The approach is basically a bridging system that systematises the communication and procedural instruments and gives all stakeholders the opportunity to act and interact.

The toolbox approach could contribute to the field of social sustainability and sustainable urban planning by Expertise Sustainable Futures expanding research on social sustainability and sustainable urban planning through the use of artistic tools. Artistic research will contribute knowledge from contemporary practices rooted in the social shift towards participatory art, with strategies and concepts that challenge strong political positions, pose critical questions and seek solutions. These requirements are of enormous importance to decision-makers and policy-makers at urban level, making the toolbox approach a new alternative to participation in building a better life in cities.

The toolbox approach could serve as a platform that combines knowledge from different disciplines dealing with complex aspects of urbanity. The approach looks beyond the boundaries of specific fields of knowledge to places between disciplines. The approach would apply different strategies for understanding social interactions and the use of space, and would extend the concepts of space in all disciplines touched by the project. It strives for a democratic application of participatory design where all stakeholders (citizens, city administration, planners, architects, etc.) come together and create a better life.

The tools collected in the toolbox will also trigger changes in real space by involving people in transformation processes and flexible design dynamics, making them more aware of others and strengthening responsibility and care. People who get involved in the project will develop an active role in shaping public life.

The toolbox approach takes into account the life and characteristics of the city and focuses on medium-sized cities in Europe, which serve as a particular substrate for research on the future of Europe. Behind the whole project are the fundamental questions: How do we want to live together? The toolbox approach uses commonalities, participation and art as engines of change. Recognising that cities are becoming generators of economic development and a source of growth for the national economy, researchers are increasingly identifying the stages of development and positioning of cities upon which the adequate preparation of strategic and development guidelines is dependent (Mavrič et al., 2014).

Lack of social credibility and fear of vulnerability to criticism, together with social pressure, are the result of a remaining conservative society and individual low self-esteem (Cavada et al., 2018). It is clear that such a toolbox of participatory ways to promote social cohesion can generate many ideas and solutions. The key question is how

to register such results of the creative process in an easy and cheap way to prove authorship. People are reluctant to share their ideas with others because they do not know how to protect their intellectual property or because they find it too time-consuming to deal with intellectual property offices. Some of them do not even know why they should have intellectual property protection or what this means. Therefore, a user-friendly, free web platform has been developed to share, store/protect, expose and realise ideas, artistic works, solutions and/or any other form of creative results. The platform offers a service for everyone – students, artists, designers, small businesses and the discerning innovators who have created something or have an idea but do not have the time or money to copyright their work and are not looking for interested investors and clients. By providing these services, it motivates the target groups of the toolbox approach to actively participate in the development of long-term socially sustainable urban projects that attract cultural tourism, promote a better life and activate civic participation.

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Notes

1   Term coined by Claire Bishop (2006) in her essay: "The social turn: collaboration and its discontents", referring to participatory, collaborative and socially engaged art.

2   The word liminal comes from the Latin word "limen", which means threshold – any point or place of entry or beginning. A liminal space is the time between the "what was" and the "next". It is a place of transition, a time of waiting and not knowing. The border area is the place where all transformation takes place, when we learn to wait and let ourselves be shaped by it.

3   Quoting Jonathan Murdoch (Murdoch, 2006, p.21) paraphrasing Doreen Massey around her terminology: "a place where relations interweave and intersect. In meeting places, relational conflict can emerge just as consensual relations can be consolidated."

4   Families, older adults, youngsters, dog owners, homeless, asylum seekers, artists and others.

5   Five artists conducted a full pre-production time (6 months) with weekly meetings, some gatherings or workshop combined with the liminal conversations and artistic mini-experiments.

6   Day of Human rights.