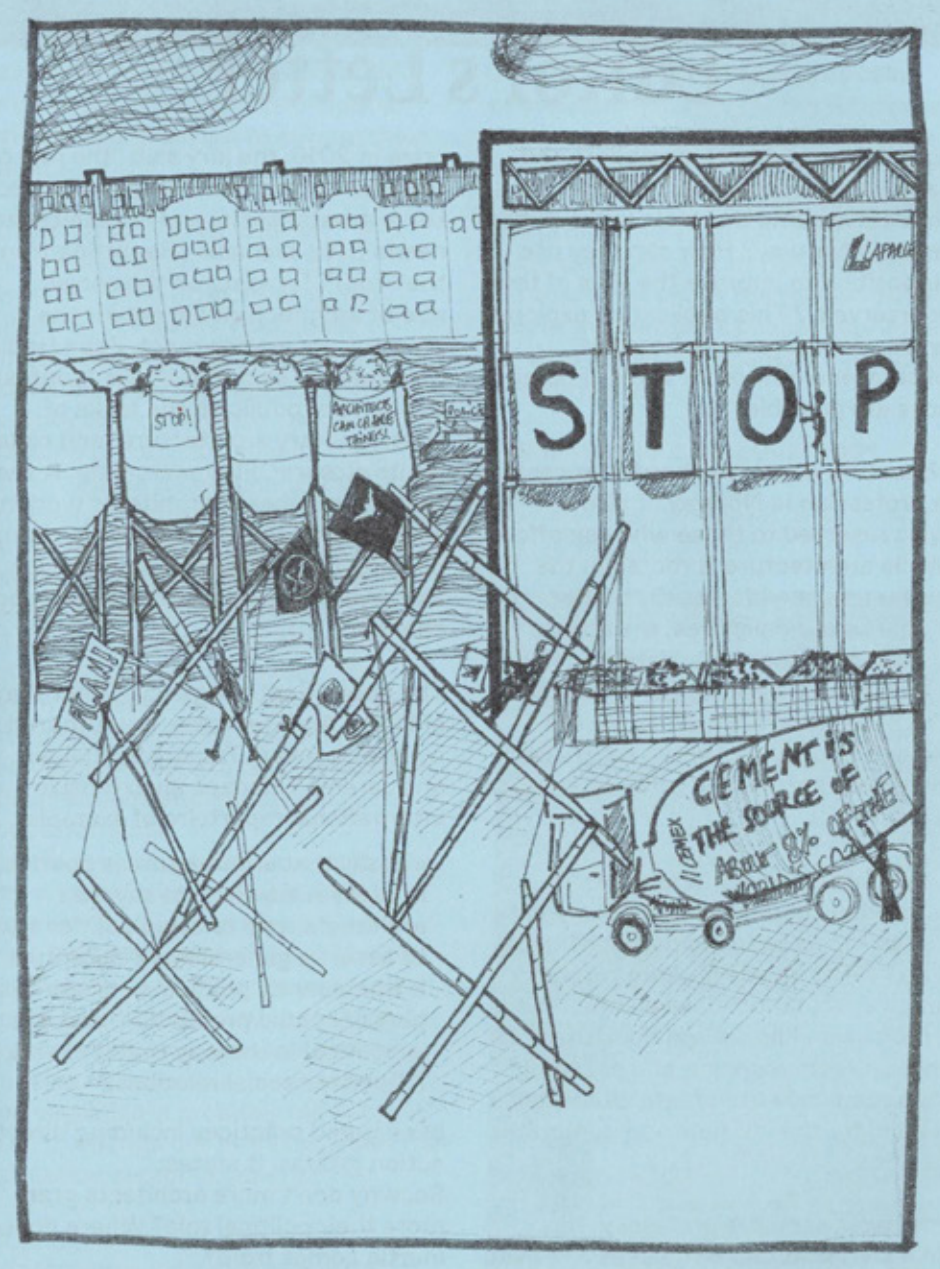
SAFE SPACE

Zine 3

Who are we designing for? — Engaged modes of practice

"Architects of barricades" by Armelle Breuil

What is the future of the profession? Is direct action one of them?



SAFE SPACE ZINE 3

Editor's Letter

Who are the architects, designers and urban planners designing for? How do architects assume their role in the public interest in Norway? How can they use their position to improve the lives of the "underserved"? This publication explores how we can design for a broader publicum, and how other ways of doing spaces are possible.

Architecture is not only hard to access as a profession in Norway, it also a service reserved to those who can afford it. While architecture is rooted in the basic human need for a safe shelter and shapes our daily lives, the access to quality architecture is determined by the background and capital of the client. In the neo-liberal era architecture is reduced to buildings, which are treated as a commodity and too often reduced to an investment.

On one hand, architects are the handmaidens of developers, people with the social and economic power who can use architects to accumulate capital through speculation. On the other hand, the profession has always flourished with architects resisting and escaping the classic market to create alternatives and build for the invisible and dominated minorities.

In the past years, the profession has seen a shift that can be seen as a revival of the ideal of the "social architect" which was present in the sixties. When Alejandro Aravena won the Prizker's prize in 2016, the jury said "the role of the architect is now being challenged to serve greater social and humanitarian needs"[1]. His biennale "Reporting from the Front", focusing on the social role of architecture did not let the previous generation quiet. Zaha Hadid's Schumacher said that it was "confusing the general public on the tasks of contemporary architecture" and called for its closure[2]. Five years later, it seems that the number of architects working with a political agenda keeps growing, pushing for climate action, inclusion and diversity, worker's rights and social change.

The book "Spatial Agency: Other Ways of Doing Architecture», co-authored by Nishat Awan, Tatjana Schneider, and Jeremy Till maps an extensive international repertoire of example

> «To say that architecture is political is to state a truism; to say that architects tend to avoid politics is to assert a generality. Architecture is immanently political because it is part of spatial production, and this is political in the way that it ckearky influences social relations»

of engaged practices including direct action groups. It states:
So, why don't more architects grab more their political role? Where does the inertia comes from?

In Norway, a few architects are taking a political stand. Some are joining the debate on the right to housing while others develop community-based practices. Design is then a tool for emancipation and a step towards radical inclusive futures. These architects escape from their traditional role and take on those of facilitators or spatial activist, utilizing design to pursue their agenda.

The main current in Norway is participatory design. From the red caravan of Fantastic Norway to the colorful van of Makers Hub, these architects anchor their practice in a direct connection the inhabitants of the areas they work in and the "dugnad". The translation of "dugnad" means "help" or "support" and is a traditionnal custom of communal voluntary work in Norway. Most societies around the world have had it and it was traditionally a way of getting big tasks done, followed by a feast. Today "dugnad" means unpaid voluntary work done in a group, for example to clean the school. Architects are reappropriating the custom for participatory design, to democratized spatial creations and make quality spaces affordable.
These Norwegian practices are often run on a mix of client-based and self-initiated projects which are publicly funded. They do not sit and wait for the right client to come; they go and hunt projects. That is their way to manage to escape from the market economic ways of thinking in order to achieve change. To self-organize is probably our biggest chance to change our profession and the construction sector in general.

Their projects consist often of refurbishments, urban interventions or research for the underserved. Yet, how would their practices work at a bigger scale? Is it desirable? What are the other ways of creating the changes we need? Our generation is now facing a democratic crisis and an environmental collapse. It should force us to rethink our roles as architects, in particular who we are including in the futures we design. Yet, some places like Norway are disconnected from these big issues. What if we would start by recognizing and promoting all those creative collectives and practices? And then unite to think about the role we want to play in the century's challenges? What is for sure is that big changes never comes by themselves.

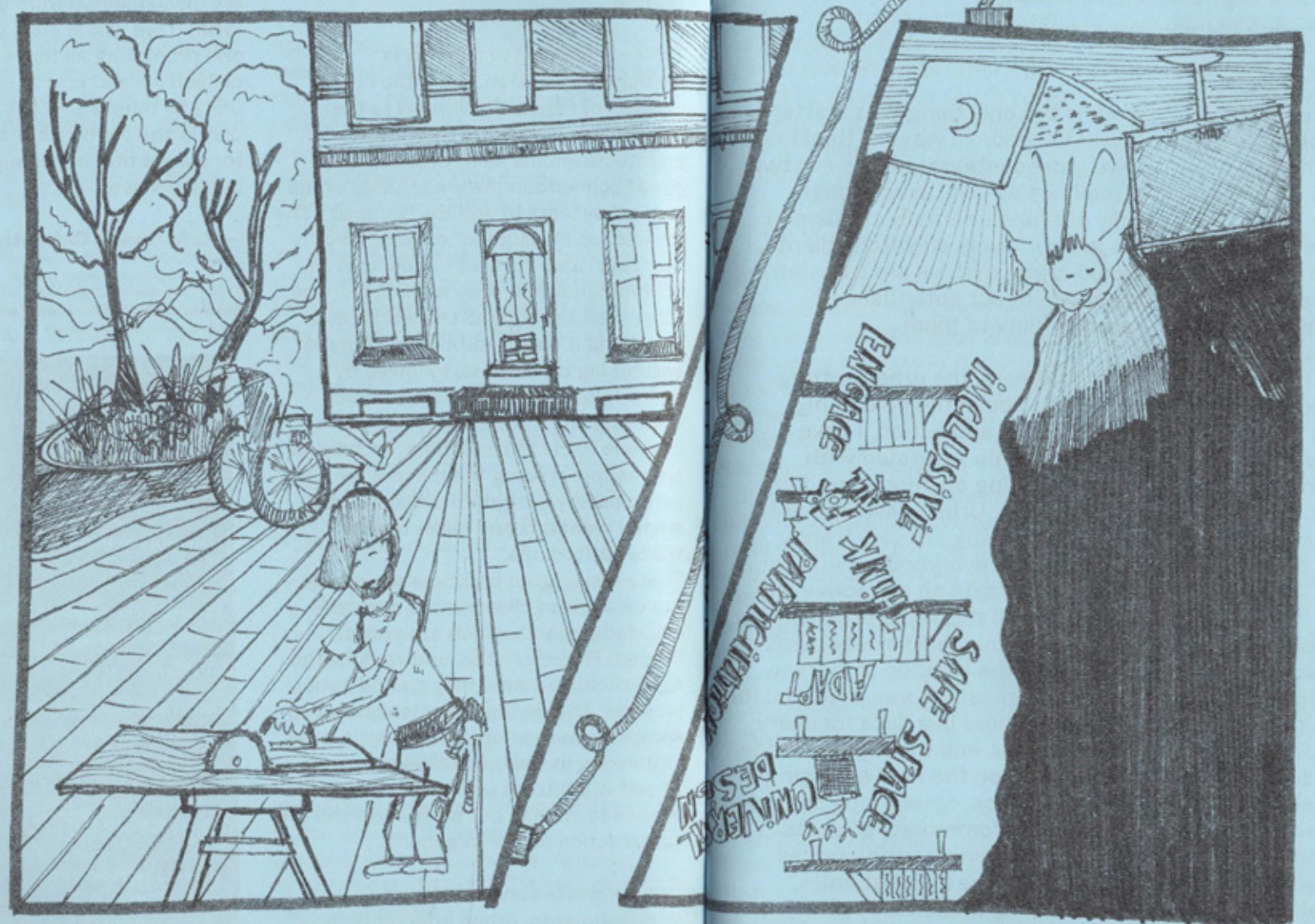
— Safe Space Collective, 2021.

1. (albeit disregarding his unpaid interns)
2. Hill, J (2016, June 7th). ZHAs Schumacher: "Close this Biennale" Worl Architects. https://www.worl-architects.com/en/architecture-news/film/zhas-schumacher-close-this-biennale

Content

"The responsability of the architect" by Armelle Breuil

Inspire• the the episo•e 3 of the po•cast, I won•er how to use our role an• our responsability to create change, an• how not to burn out from working on it.



Farming as Design and Architecture

Mads Pålsrud

A small farm inspires me every ‹ay to think ‹ifferently an‹ more holistically about theory an‹ practice within placemaking an‹ urban ‹evelopment. These thoughts have le‹ me to ‹ream of the ‹esign an‹ architectural communities coming together an‹ using their professions to take more initiative towar‹ positive, sustainable change.

Throughout my design studies, I became more and more obsessed with the need to deal with the world's real issues and to do more than just focus on design as a profitable business. Growlab was born during my master in design as a social enterprise concept exploring the urban farming movement, how it represents a radical response to multiple global and local issues, and how thinking about and using creative design concepts can help this movement grow and flourish. I started to attend public interventions and events, co-build workshops, and create various pop-up concepts. It felt good to leave the study desk.

In 2015, when my old classmate Tabea Glahs and I founded the design studio Growlab Oslo, we wanted to continue with the activist spirit we had explored during our studies. Our aim was to do around 50/50 self-initiated projects and client work. I was surprised to find that the culture in Oslo and Norway for designers and architects who use their profession for social change is poorly developed. So few here seem to think their practice can involve self-initiated projects. Client work is the only thing that matters. Market economic ways of thinking have indeed integrated into our two disciplines as well, even though they are fundamentally creative. If we get our briefs only from clients, I would argue that we are transferring too much of our potential and responsibility to them.

Over the years, the urban setting of Oslo has been the field of my investigation and action. I have seen it become saturated with actors working on improving it in various ways. Urban development and placemaking are very trendy subjects, and everybody wants to join in and create an attractive city. However, will this rapid urbanization create a sustainable society? Oslo is probably the location in Norway with the highest income potential for investors. There is a fight for every square meter, and the highest bidder gets to feed on the next emerging hip bars, shops, co-working spaces, festivals, or community projects. Yet, the galloping housing prices are probably the clearest anti-sustainability indicator at the moment. Is the city, in the end, just a capitalist inequality machine?

I started to ask myself these questions. But I also tend to lose interest when everyone else is interested in the same things. At this point, I wanted to try to go somewhere else where there could be a need for me. A rural setting, with its challenges and opportunities, attracted me. Firstly, there is a population decline in most rural areas in Norway, leaving behind an aging population, threatening much of our cultural heritage, and breaking down public services in the vacated areas. Secondly, much of the value creation that is happening and could happen in rural areas cannot happen in the city to the same extent. Take urban farming as an example. It is a good awareness strategy for where our food comes from, and to some extent, it can also feed people. However, it can never replace farming the land—the urban needs the rural to produce food. Rural development, making it attractive to live in the rural districts, is, in my view, sustainable urban development. If people move to the countryside, it takes some of the load off the cities. The two need each other.

So, after years in the pipeline and with a lot of pushing and pulling from my husband, we decided last summer to move to a farm. And in October, we did.

We have many plans for our newfound paradise, but the most significant project so far, and what will be the core of our practice, has been to start producing vegetables. This project has two dimensions I would like to talk about: the community involved in the actual farming and how we farm. Firstly, we have organized the farm as a CSA (Community Supported Agriculture). Running a farm as a CSA means that, every season, a community of local consumers pays for a share each in that year's yield. On our farm, every week during the high season (June–October), we harvest and deliver a bag or box with vegetables to our community members.
A CSA model makes the farmer's economic situation more predictable. It also enables consumers to share the risk with the farmer: the whole community shares the burden if the yield fails because of a natural cause. Our CSA community also helps out on the farm, and to facilitate that, we arrange charrettes (dugnader).
What the community gets back from their investment is a closer connection to where their food comes from, more sustainable and healthy food, practical farming experience, and the social aspects of farming, like meeting others, being part of a community, and more.
The positive ripple effects of this model are many. Furthermore, having more people involved in small-scale farming is essential

in order to create a local and sustainable food supply.

Additionally, we perform sustainable farming techniques within the framework of regenerative farming. Regenerative farming is essentially about building soil health to make plants healthy, and subsequently, making the people eating the food healthy. One core principle is to dig as little as possible in the soil and, instead, add a layer of compost on top every season. This practice builds soil life and lets mycelium grow, which in turn stores carbon. As in all industries, stopping CO2 emissions is also a big theme within agriculture. Just like nature never leaves soil exposed, a layer of mulch is often put on top of the vegetable beds, making the soil under it dry out more slowly, lowering the need for watering. Other principles are using grazing animals and their dung to fertilize, promoting biodiversity, and of course, not using artificial fertilizers and pesticides.

It feels intriguing and good to come full circle—or perhaps rather a spiral than a circle, as I am still moving forward—from urban farming via urban development and now to a real, rural farm. I'm back to engaging with the land. Here I'm building a community and bringing my experience with placemaking and design strategies to a rural context and a life-long self-initiated project.

How we run the farm inspires me when working with design and architecture. In fact, the term regenerative design has already been coined, and many practices are popping up worldwide. To regenerate means, simply put, to make things better. To build up rather than destroy. How can we make our neighborhoods and places more healthy, inclusive, green, collaborative, etc.? What is the practice that different actors and citizens need to adopt? And what physical and relational structures can we construct to enable regeneration? Regeneration is also about designing for non-humans. Throughout history, urban planning and design have constantly created spaces specifically with people and profit in mind, destroying nature in the process. We now need to design for multispecies and by the principles of living systems to create a sustainable world.

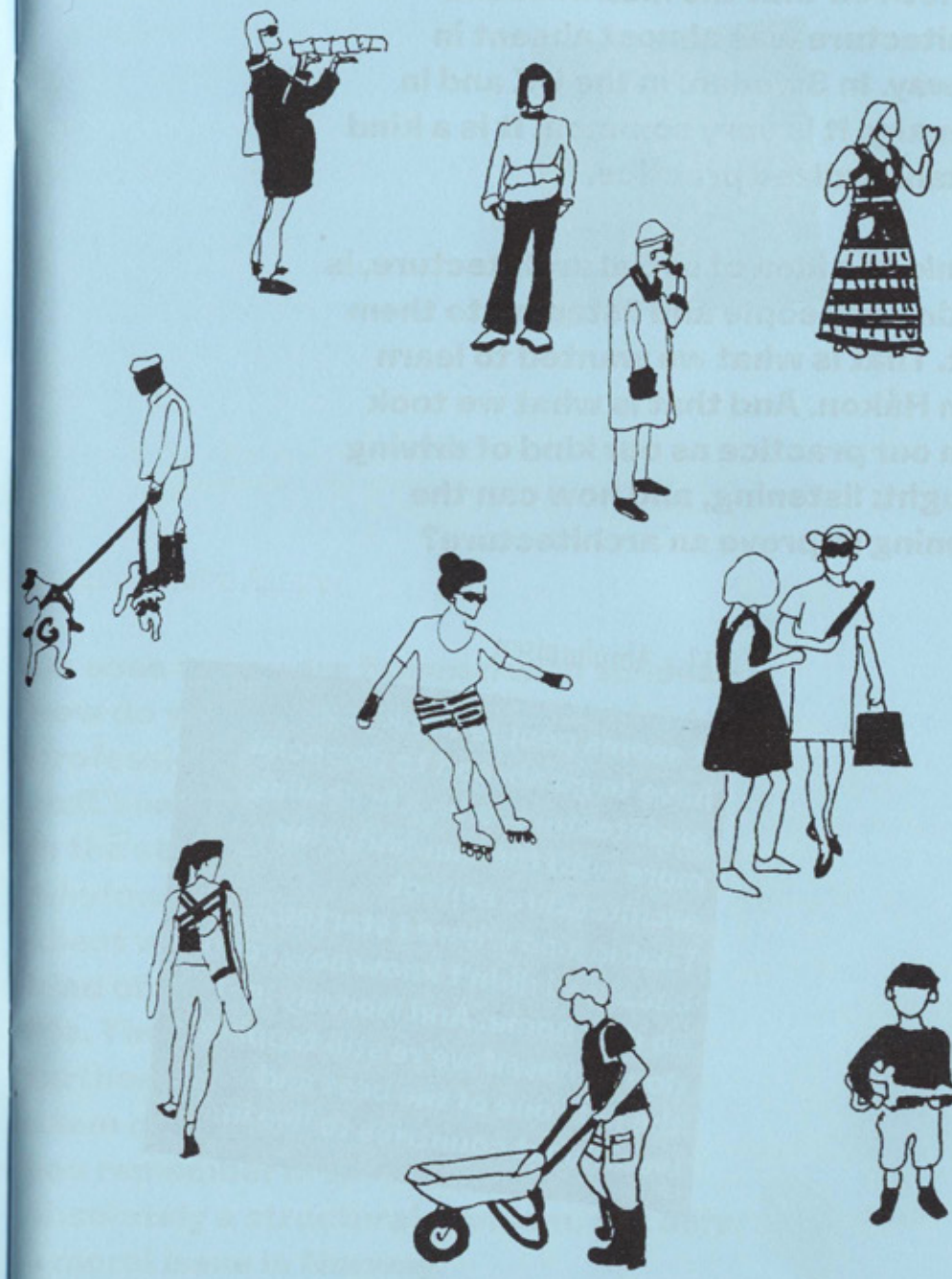
The CSA model is about collective ownership and participation in a production process. We need much more of this in our society and our cities, and not only in farming. The possible ripple effects are significant. For example, co-operatives have an obvious place in the housing sector, but this has mainly been downplayed since the 1980s here in Norway. How we develop public space needs to be decided in inclusive and participatory ways to establish ownership amongst neighbors.

Our farm will be a place to learn about and experiment with regenerative practice beyond farming and cultivate new communities of practice. We will welcome designers, architects, artists, researchers, and others for multidisciplinary exploration in the coming years. We will also offer yoga and other health-focused retreats, nature management practice, and more.

Choosing to change my life like this has led to numerous new possibilities. It triggers my creativity to be in an unfamiliar context with different tools and materials available. It also inspires me in my work life, where I still work on projects with clients in more urban settings. However, just as importantly, I see new ways of using my personal interests to initiate projects that can bring about positive and radical changes in the world, with farming as the epicenter. We all have, to various extents, idealism within ourselves that we can use. Furthermore, as designers and architects, we have many valuable tools and ways of thinking and working. We don't all have to be farmers of the land, but perhaps you can start cultivating a new, more regenerative, and social practice where you are. ■

"The future users" by Juliette Frasie

Is it them we are truly working for?

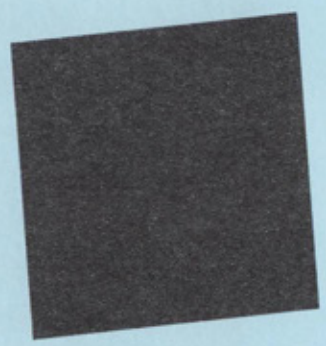


—Jack Hughes:

We noticed that the idea of social architecture was almost absent in Norway. In Sweden, in the UK and in Germany, it is very common. It is a kind of standardized practice.
(...)
I think, the idea of social architecture, is looking at people and listening to them first. That is what we wanted to learn from Håkon. And that is what we took on in our practice as our kind of driving thought: listening, and how can the listening improve an architecture?

—Else Abrahamsen

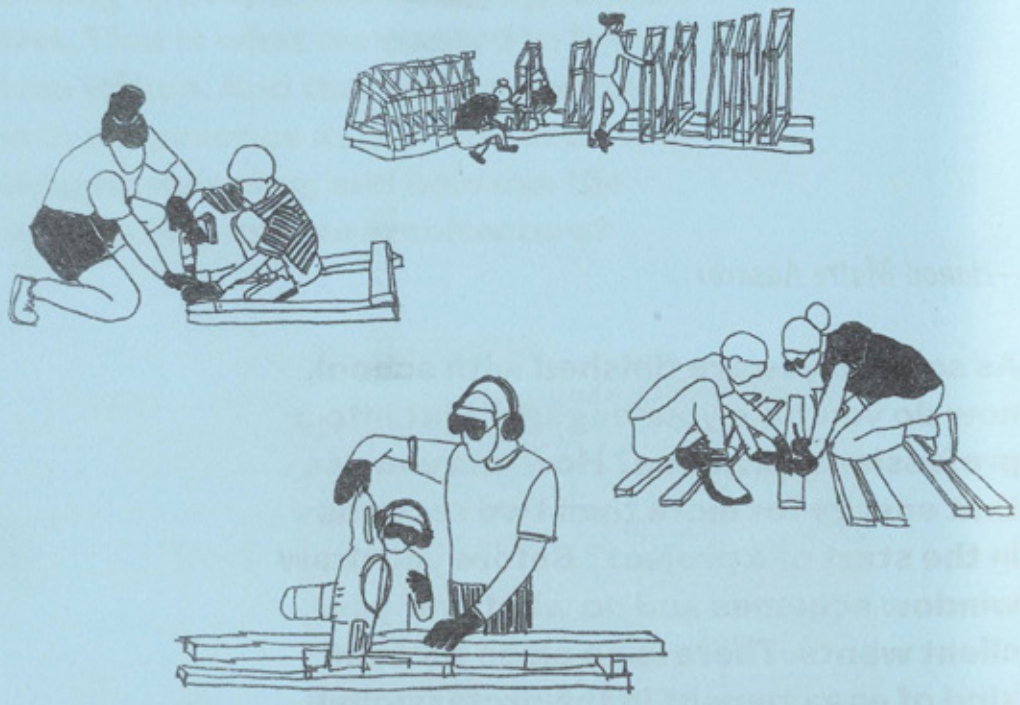
It seems people think you have to go abroad to do social architecture, which is dealing more with the humanitarian architecture aspect. That is also where I started, because I didn't know how I could do it at home. And Norway is -I don't know if we're still topping the list- one of the best and wealthiest countries to live in.



—Håkon Matre Aasarød

As soon as you are finished with school, how do you take your engagement into a professional practice? How can you use that energy for more than two seconds in the start of a project? Before you draw window schemes and do whatever your client wants. There is no place for that kind of engagement in the professional life. The only place was at schools. The further you go away from your final exam or diploma, it is more something you remember in the background. It is absolutely a structural problem, not only a moral issue in Norway.

"Workshops for all" by Juliette Frasie
Educating the next generation and creating new public spaces



–Håkon:

To tell students that this field can be a lot of different things is so important. There is a traditional way and a standard way of doing it. But there is so much space! If you are a journalist, you don't have to write in a newspaper, you have learned a set of tools, you can use it anywhere you want. That is what I would stress to address to a lot of architects.

– Else:

We do one particular type of project: it needs to have some sort of social aim. If it doesn't, we don't do the project.
We believe it is incredibly unfair how architecture is for the privileged people. When you don't necessarily have a paying client, you need to ask yourself: why should they still live in these shitty conditions?

—*Håkon:*

I had absolutely no idea what architects did in professional life

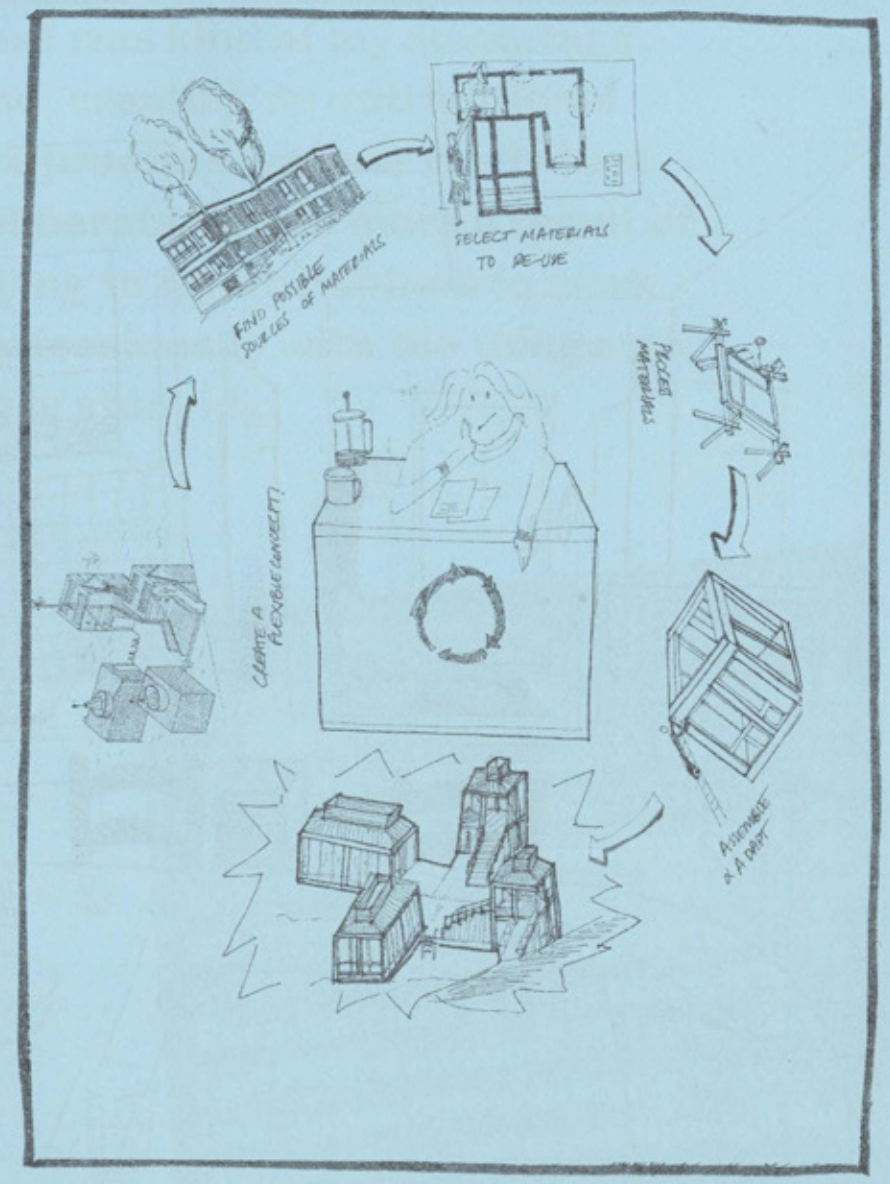
That was kind of my advantage. And, creating an untraditional like practice was not really that deliberate. It was more a result of trying to figure out how to work professionally with the things we were studying.

—*Else:*

We as architects don't know how to approach working with social issues. For example, inclusion of immigrants, or loneliness, or depression, or mental health, because these are topics that seem so far away from what you think architecture is. I want to encourage people to. Because there is a link there, it is just kind of invisible. But there is a link, and people should work much more with social issues through the architectural toolbox.

"Living and studying in a box" by Juliette Frasie
Close• spaces, fewer choices, smaller opportunities?

"Reuse headache" by Armelle Breuil
Recycle - Refuse - Reduce - Reuse - Repair - Re-gift - Recover. Regenerate?



—Jack:

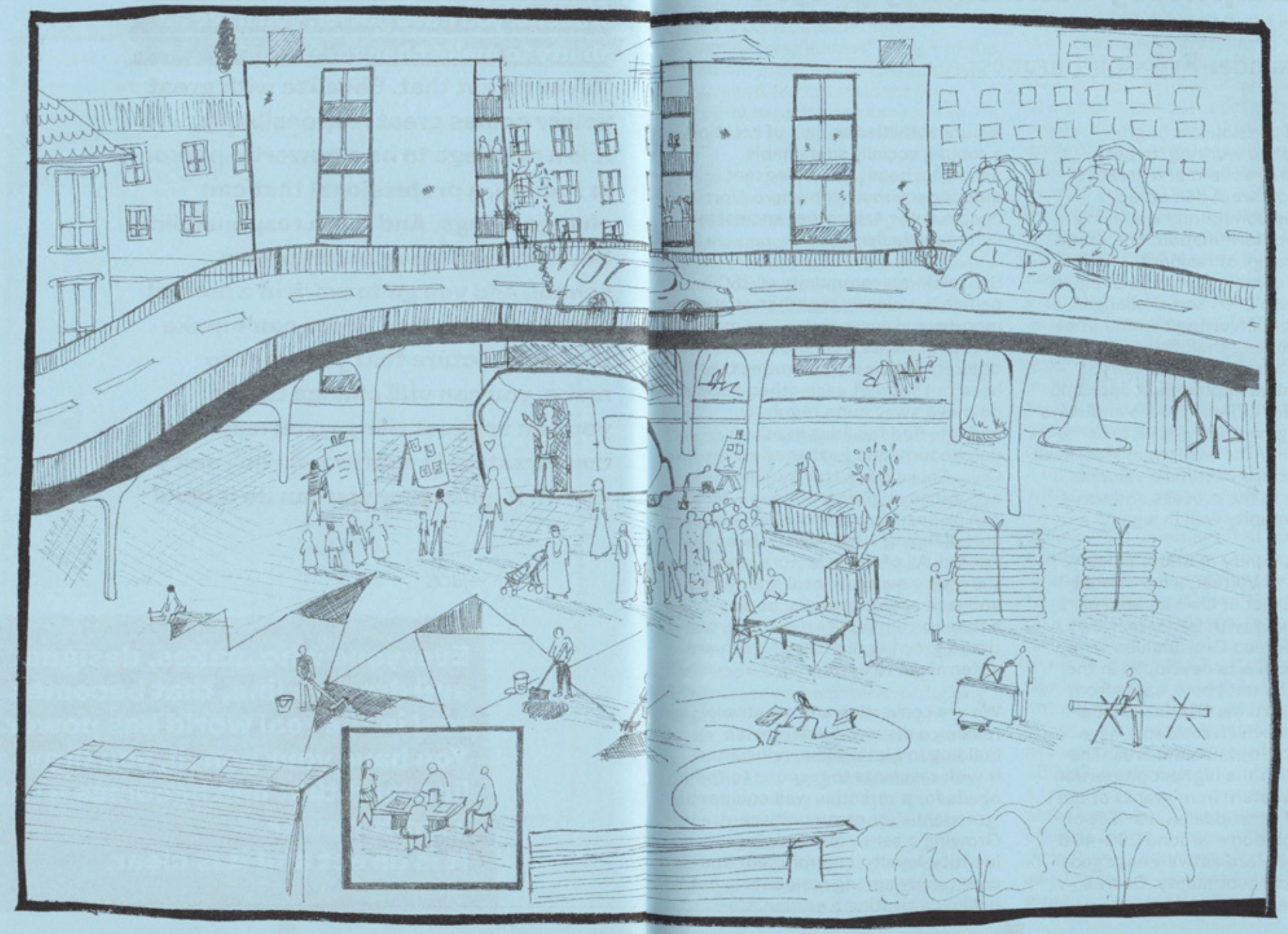
As an architect, as an architecture student, you have power, you have an ability to make change.
Never forget that. Because with great power comes great responsibility.
It is a privilege to be a powerful person in society, a professional that can change things. And it is a responsibility.
So, when you leave architecture school, and you go to work in a normal architecture office, if you can't make the architecture that you want to make, you can still change things, you can suggest things, you can drive conversation in a different way, and you can do it quietly, or you can do it loud!

—Jack:

Everyone who makes, designs, and draws a line, that becomes real in the real world has power. You have your pencil, you draw a line, and that line becomes a wall. That is power.
It is direct and it is clear.

"Participatory architecture" by Armelle breuil

How can we change the scale in which we make interventions?
How can we confront power instea• of fin•ing small cracks to fit in.



Dugnad Days: Sletteløkka's participatory community project

Lucy Bullivant
& Alexander Eriksson Furunes

How is it possible, through collaborative working, to best facilitate a resilient and creative process of direct democracy impacting community wellbeing and self-determination, one that a diverse range of residents will feel a sense of ownership of? Each place has its own DNA and challenges, of course, but involving communities in determining their futures avoids a purely top down, paternalistic regenerative approach. It opens up a space for different ideas and ways of solving complex issues to come on stream. For the wisdom of local lived experience to become a valuable resource in the process and serve the community well in legacy.

The community of Sletteløkka live next to Veitvet, a north-east outer district of Oslo located on high ground with fantastic views over the green Groruddalen valley. Sletteløkka was developed in the 1950s, and until now, apart from a shop and a dentist, lacks local amenities which residents have to travel to outside the area. The district has the highest proportion of non-western immigrants of the whole of Groruddalen; 10-15% of the population – around 250-400 residents – are actively engaged in the local community. Overall there is a great need for organised leisure activities as part of creating a robust, socially sustainable neighbourhood with a pleasant outdoor environment where more people know each other and solve common challenges.

Sletteløkka's community of 2500 people live closely together. However months and years go by, and many of the residents from across the different ethnic communities there have not yet met each other. People do move away quite regularly, and lots find facilities in other neighbourhoods further afield in Oslo. Social infrastructure and accompanying programmes – what can be seen as a mix of hard and soft planning – has always been limited. All of these factors lends the area a sense of local anonymity and lack of strong social bonds between community members, one that a growing number of them are determined to overcome.

We are converting and creatively reusing a disused kindergarten building in Sletteløkka, reinvented it with residents to respond to their needs for a versatile, well equipped 'grendehus', or community centre. Growing a sense of belonging, identity, loyalty, commitment and community among residents is not unlike cultivating a garden. Co-creation, collaboration between equal partners, where everyone's voice is equally valuable, is a vital fertiliser. As Lars Eivind Bjørnstad, Bjerke's project leader for 'Nærmiljøprogrammet' as part of the development of whole Groruddalen, says, 'input from a resident on disability benefits has as much to contribute as a doctoral fellow'.

To ensure our co-design process was robust and fully democratic we coopted the longstanding Norwegian social democratic practice of 'dugnad' in order to involve residents in actively selecting directions for the design and conversion, learning about options, techniques and processes, and building their sense of attachment to their future community home.

Dugnad workshops and meetings are embedded in Norway's traditions of mutual support. They have played a powerful role in generating a feeling of belonging by group members, motivating collective work towards goals shared by all participants. The ethos of dugnad is in dire need in today's increasingly divided world. When dugnads and related mutual support measures are applied and their capacities tested through imagining new structures reflecting local interests and demographic shifts, communities' social goals can be crystallised in integrated ways. We called our dugnad and creative use project Dugnad Days. It enables us to explore this space in which people organise themselves, both intangible and tangible, in order to deliberate on the most pressing issues and challenges of the day, to come together and share knowledge and pursue interests, hobbies and skills-building of various kinds.

What we are doing at Sletteløkka is an example of the generative power of 'meanwhile use'. This increasingly enables local authorities to create ingenious, cost effective means local communities to take advantage to grow value from disused or underused buildings and/or land. As 'meanwhile' has become a mainstream regenerative practice in many places, increasingly the term of tenures of sites and structures adapted has become much more extended, up to 12 or even 15 years. To avoid the emerging facilities becoming exclusive for particular groups and triggering gentrification, 'meanwhile' projects such as the Sletteløkka grendehus, which has a tenancy agreement for a decade, must be developed not only for the longer term, but closely together with the local community.

Community members first had the idea of creating a community 'grendehus' in their neighbourhood ten years ago, and identified the disused building for this purpose as one of the earliest structures there since the 1950s. Bydel Bjerke, the local borough council, has always been very enthusiastic about community placemaking at Sletteløkka, and is renting the 250m2, south-facing space through a ten year lease. Everyone has the ambition to build something that is of value for the community there in perpetuity, and the project serves as a 'warm up' for that longer-term, more permanent solution.

From the outset of this grassroots project in 2019 our multidisciplinary core team of architects and placemakers Alexander Eriksson Furunes, Mattias Josefsson, Maria Årthun, Lucy Bullivant and Sudarshan Khadka have defined the bespoke participatory process for the grendehus. This has enabled community members to co-design both their facility as well as its uses in unison. Through dugnad we unite the soft (cultural activities) and hard aspects of the work (building adaptation and artefact design and construction) by helping community members to identify creative ways in which they can activate new shared social infrastructures to fully recognise and advance on their individual and shared passions.

We work with the Sletteløkka Arrangementer residents' group established 12 years ago. A strong community presence, it has energetically staged events over the years, and with, Bydel Bjerke set a number of goals for the development of the district as a living environment. Firstly, to facilitate a varied cultural life and robust, cohesive neighbourhood where people know each other and solve common challenges. It must be perceived as safe by residents and increasingly well functioning, with buildings and outdoor areas regularly used and well maintained, and functions easily accessible to all; and an improved, child-friendly street environment where cars take up less space. In approach, it is through insight into local needs that advances to the quality of the neighbourhood are best made.

For the grendehus project, Sletteløkka Arrangementer has been proactive in involving a wider group of residents in our dugnad process, who have played a direct role in converting the grendehus, and gained a broadening of their awareness of and commitment to new activities of value as local pursuits and skills for leisure and/or work. Their motivation to get involved is equally bringing together new collaborations and forging a greater sense of social cohesion, bonds and belonging. Advancement of skills and awareness develops individually and between group members, and, as the connections grow, so does their trust and sense of Sletteløkka as a holistic place responsive to change.

Engaging residents as decision-makers on an equal footing with the other actors of the project is critical to create new platforms for the deliberation of values responding to today's challenges. Architecture innately deals with space, and the reinvention and creation of new facilities and infrastructures. Decisions about these are much stronger for being made by understanding people's associations with a particular place and context at a specific time. Equally they benefit hugely from tapping into knowledge, local lived experiences and resources inherent to the place.

At our first idedugnads (ideas workshops) from April 2019, community members brainstormed and then summarised the regular activities they wanted to prioritise for the grendehus. The focus was

understanding how participants relate to Sletteløkka as a place and what matters to them the most, carried out through a mind-mapping exercise. By grouping individual outputs and place them into a model, a collective vision of how they wanted their community to be in the future gradually became visible.

Looking closely together as a group at the needs of the community, clarified through the work in the first dugnad, was followed by negotiation to prioritise these expressed needs based on their relative importance. Once an agreement was reached, the challenge was to identify what each activity needed in the way of space, resources and plans, and through an exercise fit the desired programmes into the community house space, working with plans. How would each of the design adaptations from the macro scale of facades and walls to the micro scale of artefacts work best to serve the programme being devised at the same time? Everyone took part in deciding where and how to make compromises and how to solve the question of maximising use of the space.

A reporter from the local newspaper in Sletteløkka joined the second workshop and gave the project a good write up. One thing he learned was that each of our dugnad sessions culminates with food, drink and live music taken care of by local residents participating. This provides a sociable, relaxing component to the painstaking collective work of reprogramming, designing and renovating the building.

Once the programmes for the community centre were identified we had to determine how could these activities be managed. Who would take responsibility for each activity and act as a key person or people from within the group? On a large placard shaped like a symbolic key, the group listed the key community activities chosen that would shape the different programmes to take place in the new community centre. They added the key people interested in and responsible for these, and, at this point, set up their own Velforenging – residents' association – at Sletteløkka.
Our focus reflects the mode of practice carried out by earlier grassroots movements when they often built community centres to create places to gather, discuss ideas, beliefs and wider politics, as they did not exist before in the forms members needed. Accordingly next byggedugnad (construction) workshop brought the overall spatial and artefact designs into being. We invited Tuomas Laitinen, the performance artist to join the dugnad participants to help them explore the building space to gain a better understanding of what is possible there. They interacted with and modified drawings and illustrations of the spaces laid out on a prototype shelf designed by the architects extending to the length of the building.

The grendehus is taking shape: it now has a new wooden front door, new furniture and floor to ceiling windows which open to enable people to sit outside at events, a spacious kitchen, and a

youth/common room, storage and office space. 'There's nice lighting, colours: it's a very cosy place!', says Carina, a teenage volunteer. Many women got involved in planning and physical activities including painting and demolishing walls. One of the 64 volunteers aged from 7-80 years old, Hamdi Ali, a mother of six, came to Norway from Somalia in 2011. Three of her sons painted walls, while she demolished a wall, and cooked a lot of meals for her fellow volunteers in the spirit of dugnad. 'I had never done painting and worked in this way in my home country', she told Dagsavisen, the Norwegian newspaper which featured the project in its 11 November 2020 edition. 'It gives me an incredibly good feeling of mastery to be able to develop myself in these areas'.

Another volunteer, Nora Abdi Ali, had felt keenly for some time that Sletteløkka badly needed a communal social space like the grendehus, because of the importance of building up the local community. 'I am happy to be able to help create something that will mean a lot to both me and my children in the future. Grendehus is a place where everyone is welcome'. For volunteer Anne Breit, 'when you have contributed and worked, you get respect for each other, as well as for the community house and the things inside it'.
Before we didn't have any places to gather', says Inger Lise Høst, who leads the Sletteløkka Arrangementer.'Now, kids, adults and youth can be together'. It's 'good for us to have a place where we can sit, talk and learn Norwegian, and to learn from each other', added her neighbour Dawut.

'The commitment among the residents became greater throughout the process. From about 20 in the beginning, a total of around 200 people got involved and engaged with the content of the dugnads, organisation and concrete initiatives', explains Lars Eivind Bjørnstad. 'It shows commitment, that they want to take responsibility for the new grendehus', he adds. Reflecting on the dugnad programme she collaborated on facilitating, architect Maria Årthun feels it is 'a really good thing that people of different ages, cultures and interests have met and found a common ground through this project'. 'It has created not only participation, but also involvement that will continue because people feel like it's theirs', says participating resident Heshmat Hakimelahi.

Grendehus began life in 2019, long before lockdown, and its final stages were postponed due to COVID, but now it is on course for completion in the autumn of 2021. At last residents can fulfil the dreams they conceived during the dugnads, for shared hobby groups, learning, conversation, creative productivity, and for the regular bonding needed to cement friendships and trust in ways that cannot happen so well on home turf where limited domestic space is dominated by the day-to-day needs of family members.

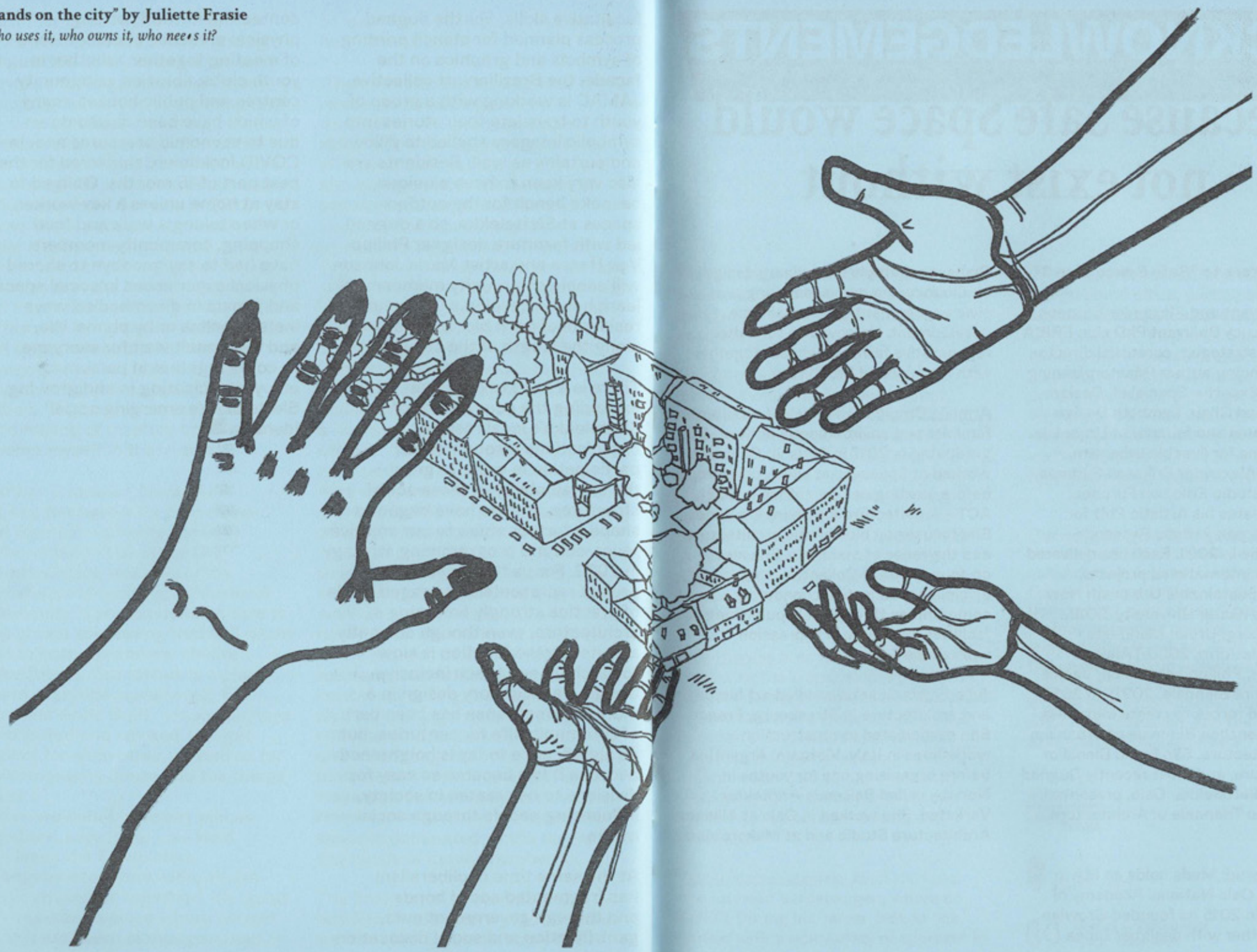
The final works to complete the building involve more practitioners we have brought in to apply their facilitative skills. For the dugnad process planned for stencil printing of symbols and graphics on the façade, the Brazilian art collective JAMAC is working with a group of youth to translate their stories into symbolic imagery applied to pillows and curtains as well. Residents are also very keen to have a unique, bespoke bench for the outdoor spaces at Sletteløkka, so a dugnad led with furniture designer Philipp Von Haase and artist Maria Johnson will enable community members to learn how to develop a DIY bench residents of each block can assemble along the length of the street.

There is a need to continue expanding the ecosystems of Sletteløkka's local resident organisations through more participation in order to grow the sustainability of these social structures, and we have begun to shape a further stage to our creative reuse-cultural programming strategy in 2022. For us the grendehus project represents an engaged mode of practice strongly emerging in architecture, even though currently architectural education is slow to catch up and teach inclusive design. Participatory design in a more informal sense has been part of community life for centuries, but its significance today is heightened because it has become so easy for divisions to be created in society, influencing people through social media.

At the same time neoliberalism has fragmented social bonds and through government cuts, gentrification and social dislocation dented the formerly strong physical presence of older means of meeting together, whether in youth clubs, libraries, community centres and public houses, many of which have been closed down due to economic pressures and, in COVID lockdown, shuttered for the best part of 15 months. Obliged to stay at home unless a key worker, or when taking a walk and food shopping, community members have had to say goodbye to shared physical experiences in social spaces and join up in disembodied ways instead online or by phone. We, and they, can't wait for everyone to come together in person, to enjoy participating in and growing Sletteløkka's emerging social identity.

"Hands on the city" by Juliette Frasie

Who uses it, who owns it, who nee•s it?



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because Safe Space would not exist without

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Juliette

Julie Frasie: Juliette studied art history and architecture in Strasbourg, France. She participated in construction workshops in Italy, Vietnam, Argentina before organising one for youths in Norway called Reisende Arkitektur Verksted. She worked in Oslo at Alliance Architecture Studio and at Makers'Hub.

Participants to the "Safe Space" podcast, Episode 3: Who are we designing for? Engaged modes of practice

Else Abrahamsen is an interior architect who founded MakersHub, she is responsible for participatory processes and the development of a repertoire of methods and tools. Else has a special interest in creating greater representation and diversity in urban development and architectural processes. This drive has contributed to her specialization in participation processes in recent years with a main focus on underprivileged and minoritized people.

Jack Hughes is an Irish architect based in Oslo, he has a special interest for human interactions with architecture and the city, and a focus on those who are often overlooked/excluded. Jack is also teaching different courses and workshops in Oslo, and is constantly developing participatory approaches and self-construction methods at MakersHub.

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"Future eco-housing project" by Armelle Breuil

How ‹evelopers an‹ architects can believe that they are ‹oing any ecological goo‹ by buil‹ing up bran‹ new so calle‹ "eco-housing" ‹evelopments?

Editors: Bui Quy Son, Paul-Antoine Lucas and Armelle Breuil • **Design:** Armelle Breuil • **Typeface:** ABC Whyte Inktrap, Crimson Text • **Paper:** Clairefontaine 80 & 160 gsm • **Risograph printing:** oonda studio, Oslo • Edition of 100 • Published by Safe Space Publishing • © 2021 Safe Space Collective.

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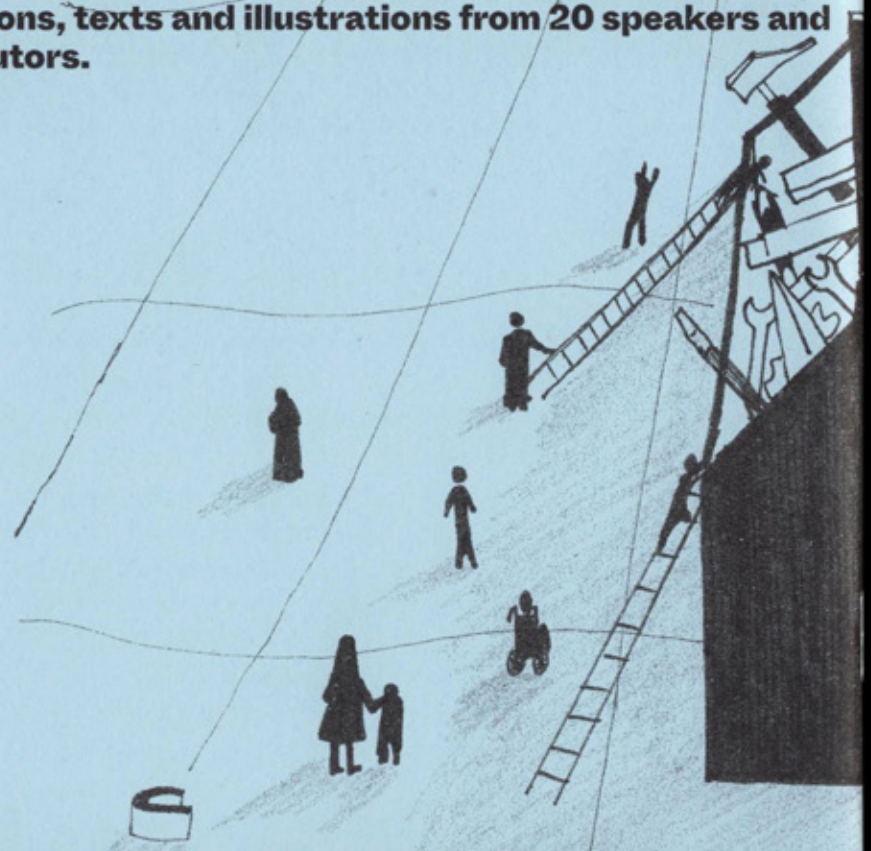

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