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DOI

[10.13128/contest-11700](https://doi.org/10.13128/contest-11700)

Publication date

2021

Document Version

Final published version

Published in

Contesti. Città, Territori, Progetti

Citation (APA)

Andrade, B., & Queiroz Filho, A. C. (2021). Landscapes of Hope: weaving shared values through resilience narratives and serious geogames. *Contesti. Città, Territori, Progetti*, 2, 195-214.
<https://doi.org/10.13128/contest-11700>

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Landscapes of Hope

weaving shared values through resilience narratives and serious geogames

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Received: January 2021

Accepted: March 2021

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Firenze University Press.

DOI: 10.13128/contest-11700

www.fupress.net/index.php/contesti/

keywords

landscapes of hope

urban values

urban design

serious geogames

public engagement

post-pandemic city

1 | Introduction: scratching hope

A scratch, like a line we draw on a blank sheet, suggests a horizon of possibilities open to the common, possible and desired future. Scratch that is a scrape, also an action of taking risks, something of the order of uncertain and dream, of exposing and allowing oneself. It is, therefore, at the intersection of risks that we face the

encounter with another hand that hesitantly offer us new paths. With each decision, a trajectory opens up, leaving behind the marks of what was and still remains, like folding marks made on the scale of delicacy and hand gesture. This is what collaboration and the common are all about as ethics of contemporary doing: we utopically scribble the future and bend with each other in actions to, finally, and hopefully, accomplish it.

This article deals with questions and practices involving the debate on the role of shared urban values as a measure of an interactive and healthy urban life to design the post-pandemic city based on the ethics of collaboration and trust. It was in this sense that, over a series of teaching and research activities at the School of Architecture, Planning and Environmental Policy, University College Dublin, Ireland, we proposed the application of narrative of resilience and serious geogames in the debate of care in public engagement. This was done in order to assess their potential in designing possible common futures through

ludic elements as an approach to emancipatory learning and action. The results of these experimental activities and the participants' feedback point to the formulation of an "open" methodology, which unfolds, based on epistemologies and local actors, for the weaving of collaborative and resilient urban landscapes in the face of the problem 1) the unsustainability of urban development opposed to community values; 2) the digital revolution and the rise of individualism and detachment, and 3) urban diversity in decay due to the increase in privatization, suppression or restriction of accessing public spaces and everyday life. Next steps of the research will focus on the creation of an original game in mixed reality for the co-creation of the post-pandemic city based on care between the inhabitants and the territory at a new level of depth of engagement through hope.

1.1 Notes for Thought-Action

We started from a contemporary scenario that has, more and more, configured serious questions about social and environmental problems. Our concern firstly dealt with how to think about adaptive capacity and the effective participation of communities in the face of changes in the territory (Magnaghi, 2018), such as environ-

mental and climatic, and even pandemics. Linked to this, we also look at aspects of emancipation and hope as artifice for co-producing an alternative future. It was in this sense that we focused our actions on the development of activities that considered:

- Learning about the city from a ludic perspective;
- The city as a place of effective conviviality with the difference and the different;
- The development of the sense of community and the collaborative design based on the construction of other affection policies, especially the relationships of trust and cooperation.

We then chorus the considerations made by Annabel Lee Teles in "Affective Politics: notes for thinking about community life", clearly outlined by Diego Chamy in his prologue "So the question is how to generate political territories as favorable environments for the creation of affective relationship plans that promote political thinking linked to friendship and love, in joy and generosity (Chamy, in: Teles, 2011, pp. 18)

Thus, we have sought to understand how our collective subjectivities have been increasingly captured to produce a way of inhabiting the world that relies heavily on practices of individualism, indifference, hatred, prejudice and violence. Perhaps it is something unprecedented, not only the little incentive and valorization of artistic practices and scientific knowledge, but the attempt to control and/or undermine. Material prosperity is increasingly defended as the path and the individual centered on himself as the only driving force for his pathway. In this sense, we list some questions for reflections:

- - Why have we underestimated the power of narratives, discourses and subjectivity in urban design, since the world has been increasingly guided by the correlation of these processes?
- - How to think about urban community values (friendship, solidarity) in times of individualism and indifference? How can we improve our ability to think and act together? How can we think about building a world composed of other affection policies?
- - From a microcosm to a macrocosm of pain and trauma, why do we spend so much energy on remediation processes and not so much on preventing them?

What we mean is how important it is for us to seek to create or reinforce the var-

ious ways of promoting connections and this includes, for example, promoting connections between ways of thinking and acting:

- - With other people, even when we are talking about impacts of the pandemic, because there is no nature or world to live if we are alone. We are all connected in an unprecedented network of fixes and flows as state by Milton Santos (1995) in his "Contemporary acceleration: World-time and world-space".
- - With other perspectives to produce thought and knowledge, and with other means of making it circular and, consequently, expand our explanatory and existential horizons.

In times of discursive battles, fake news, etc., we have bet on some tools that we consider potent for engagement, centered, essentially in the perspective of the dilution of fixed and solid epistemological barriers. According to the philosopher of Jorge Larrosa, "[...] knowledge control devices are also devices to control language and our relationship with language, that is, our reading and writing, speaking and listening practices. Our work in academia has to do with knowledge, it is basically a work with words" (Larrosa, 2003, pp. 102). In this sense, we question ourselves about how we have conducted our research, has it been really a production of thought-ac-

tion and research-action? More and more specialized, concerned with indicators, are we not forgetting what kind of productive logic we are feeding as researchers? That is why we have bet on this arduous task of trying to discuss this perspective, seeking to create bridges that allow the production of new "intelligibility plans" (Teles, 2011, pp. 32). This openness to the common future as something that can be not only desired, but (co)created, mobilizes us and, in doing so, calls us to the challenge of putting together a thought-action. A saying-doing that is effective politically in the encounter of the ludic (and playful, light), the sensitive and poetic as a power of creation and life. This is, perhaps, the only risk that interests us, "we affirm the new thanks to a relentless confidence in life, in the transformations it brings with it. But the transformations are not just economic-technical, nor historical-social. They occur at the level of thought, of affective life, of the body; in terms of ways of being men and women" (Teles, 2011, pp. 37).

Therefore, we propose a research-action around the resilient narratives. The definition of narratives is aligned with Walter Benjamin (Benjamin, W., & Eiland, H., 1996) as something that comes from the constitution of collective experiences and not from social atomism related to the

figure of the individual as a transformative protagonist. Narrative is a "trail" of what is already, and of the multiple and possible open futures. Resilience means for us placing people and the history of community life as central, outlining, in particular, values of trust, collaboration and co-creation. It is an emancipatory practice which creates means and opportunities for people to conduct and to write their own stories. Resilience narrative is not a pre-established competence, but a way of thinking and doing.

1.2. Notes for a Ludic City

The transformations of the urban condition (Mongin, 2009) initiated in the human condition (Arendt, 2007) refer to the phenomenon that is leading us to a post-city, to a post-urban world, a new urbanism, a post-pandemic city, understood not only in its physical and material dimensions, but also cultural and mental.

What constitutes the urban are the cultural values (de Andrade and de Almeida, 2016) and the choices that each of us make as *flanêurs*, users, exchangers of thoughts and feelings. The two types of urbanism analyzed by Mongin (2009) refer to the language of writers and of urban planners, and dialectical pairs such as phenomenology and science, subject and object, narrative and knowledge. Mongin's

'Dublin: A 15 Minute City' vision report. Dame Street and what could be done to make such a street more people friendly.

Fig. 1

Source: <https://twitter.com/DubCham/status/1305515550404235267>



(2005) problematization and provocation is based on the following question: Can urban design include urban experiences at different levels such as poetry, writing, art, drama and politics?

We add: can you include digital geogames as a manifestation of the ludic? Our definition of geogames for a research-action means participatory games that provide visualization and co-design of a real socio-spatial context (Ahlqvist & Schlieder, 2018; de Andrade et al., 2020; Poplin et al., 2017). They are games focused on urban and heritage issues and topics which need citizens resilient narratives.

The intersection of the two modalities occurs in a third, the city as a theater of active life (Mongin, 2009), inspired by the Greek polis, and the city as the stage of a drama in time (Geddes, 1994). Indeed, the intersection of the city as a project, as writing and as a scene is personified in public spaces. Flows take place in public spaces, as well as in the city of difference, inequality and conflict, and even political institutions. This stage of the urban experience cannot be restricted to economic exchange or the consumption of reduced images and signs, we need to find the urban human being (Mongin, 2009, pp. 30). It is in this space of flows that social practice takes place and where the collective body is manifested. However,

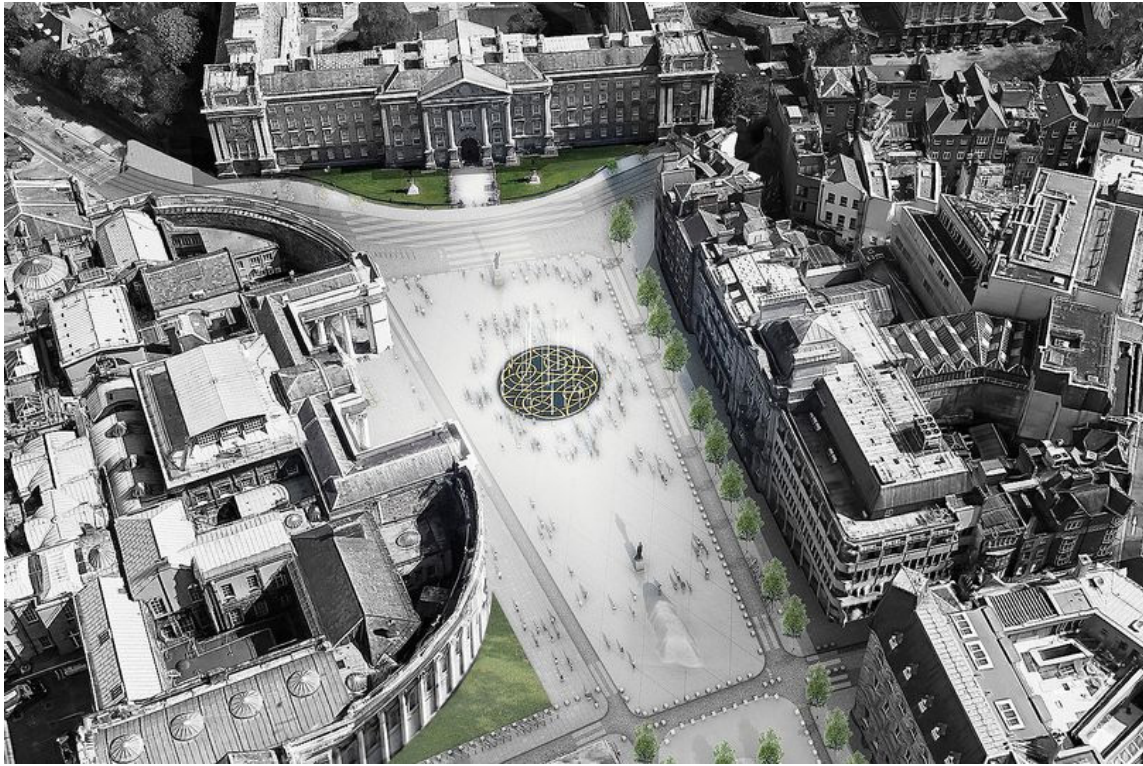
er, with the privatization of public spaces, and their unhealthiness, flows are limited and restricted, and individuals are unable to participate in an emancipated manner in public life.

Greater politicization of urban life and urban development is needed. This is made possible with social ties and bonds between strangers. The social strength of a city is in the game of connections made between strangers, people who do not know each other, but who is able to connect and interact. The fall of the public man points to the importance of civility and social connections between strangers (Sennett, 2017).

Urban design should be concerned with designing public spaces that allow people to meet even as strangers. However, when design limits mobility and accessibility in the square and on the street, and / or unbalances the built the ecological environments, barriers in everyday life are raised (Velloso, 2011), and strangers are hardly able to become familiar. The stage takes its protagonists away from the social drama of everyday life, and throws them into the abyss of mistrust, fear, insecurity, and the lack of solidarity and urban kindness. This segregation process has been enhanced by the current COVID-19 pandemic, where people had social distancing restrictions in public spaces. The immediate

surroundings of people's homes became well known as well as the actual state of lack of (accessibility and inclusion) of public spaces. Cities in Europe like Dublin, Ireland, that have been battling in the last decade over car bans and access to communal amenity space and pedestrian policies, suddenly were pressured to

move from a car-based urban design to a people-centered urban design. The city of Dublin has been consulting the public on plans for pedestrianization of Dame St (Fig. 1), however reduced to a preliminary concept stage to inform the design process in a non-transparent nor statutory.



The plan, officially announced by Dublin City Council in 2016, would see the creation of a huge pedestrianised space in the area between Trinity College and Dame Street.

Fig. 2

Source: <https://www.dublinlive.ie/news/dublin-news/over-1-million-fees-paid-15447864>

Unfortunately, such redesigns still generate mistrust and disrupt a latent civic engagement energy (Magnaghi, 2010) for it is not considering participation in the process, but rather the experts perspective. It is a disembodiment of inhabiting (Lefebvre, 2006). Since 2016 the city of Dublin has commissioned urban redesign of the city centre, but such plans as the Celtcia (Fig. 2) to transform College Green into a pedestrian and cycle plaza were refused permission due to significantly negative impact of a traffic ban on the city's transport.

By giving the community a decision-making voice, such redesigns would increase spatial appropriation such as pedestrians and the refrain of their steps (De Certeau, 1984, pp. 97) imbued with tactile appre-

hensions and kinesthetic uses. These flows are the ones that produce the city, make it move, give it shape, functions, meanings and values. Hence, how to redesign the post-pandemic city based on the ethics of collaboration and trust? How can digital shared values foster an interactive and healthy urban life?

A recent good practice in times of pandemic happened in Athens, Greece. The city capitalized culture to anticipate and boost the city's recovery from the beginning of the lockdown. The municipality invited artists through an open call to conduct special events for the situation under the pandemic. More than 600 proposals from all cultural sectors – arts, music, theatre, performances, dancing¹, cinema, literature – are forming a comprehensive

program. The city coordinates the activities and provides free support for streaming and publicity.

The urban life is co-created by different combinations of subjects and objects over time is the chorus that evolves step by step through (dis)proportions, (as)symmetries, sequences and interruptions, sensations and senselessness, improvisation and prejudice, seriousness and playfulness. It is a complex system of relations of diversity between the path and the walker, and between each of them in themselves, a resistance to the dominant discourse and practice of shaping the territory. Co-producing the city is a citizen's right, in other words, a right to the city (Lefebvre, 2001) through appropriation and expression of quotidian and symbolic values (de Andrade, 2019). Such urban values, which take different forms and semantics throughout history (Mongin, 2009), are vital in the design of resilient and collaborative cities.

Thus, this article is linked to this special issue by discussing the application of *narratives of resilience* and *serious geogames* in teaching and research activities in Higher Education. Such activities were elaborated around the debate of care in engagement and co-designing the post-pandemic city as an alternative argumentation to problematize the current unsustainable

development model. The imbalance in the territorial ecosystem that the pandemic shed new light, unveiled socio-economic fragilities visible in urban design not adequate, for instance, to a 1.5 meter social distancing public space appropriation.

In this sense, we point to an understanding of a post-pandemic city through an inseparable relationship between adaptive and ludic capacities in planning and design with a view to proposing an open and participatory methodology based on urban values related to collaboration and care. It is in dialogue with this perspective that we understand the importance of weaving two fundamental processes: 1) the development of adaptive capacities, conditioned to 2) the development of public spaces that especially have playfulness as their foundation, in the perspective of a ludic city (Lefebvre, 1978; Stevens, 2007), an educating city focused on people (Gehl, 2014).

The educating city is one that offers educational living spaces and people assume their responsibility in their co-production (Romanini, 2006, pp. 42). These spaces can be imbued with playing, the basic element of the utopian ludic city (Lefebvre, 1978; 2006), characterized for gaming by young people and the appropriation of space beyond their free time. "Ludic spaces include uses such as artistic manifes-

tations of dance, music, art” (Lefebvre, 2006, pp. 37, translated from Portuguese by the authors), and even the very act of gaming, of playing.

2 | Methodological reflection: outlining and assessing strategies for action

From the perspective of English geographer Doreen Massey (2008), the theory emerges from life. It is from the attentive, active and meticulous observation of everyday life and events that the author proposes new understandings on the politics of spatiality and spatial imagination as a structuring cosmology. The question that interests us, then, is to think about what kind of life is going on before us and what this life has offered us as possible scenarios.

Gilles Deleuze and Félix Guattari say in *Mil Platôs*, vol 2 that there are two types of life, which in their words would be the forces that configure the agency of major and minor languages, in the sense of what is configured as normative and as resistance and variation of this normative. When dealing with the operation of language through the “power of the constants” and the “power of variation” (Deleuze and Guattari, 1995), the authors offer us a perspective that dialogues with that of Massey: the life that interests us is in tension between a set of reactive and

creative forces, or if we prefer the expression coined by the writer Gonçalo Tavares (2013), we are interested in a life made up more of “strong desires” and less of “weak desires”.

And it is this capacity that will enable the constitution of something else, another meaning. That is why Gonçalo Tavares speaks of desire and words as a movement: “I am the author of my movements because in a sense I not only make them, but I also say them” (Tavares, 2013, pp. 170). Here, again, the narrative act as constituting an experience, that is, saying how to feel and, therefore, do. It is genius when Tavares says that “yes, words think” (pp. 174). Furthermore, when he says that the words “also make experience a place that can be occupied”. “And I keep asking myself: - what is missing to occupy our experience with other words, other sayings, other desires, other passions?” (Queiroz Filho, 2015, pp. 35, translated from Portuguese by the authors’)

Therefore, to think about the delineation of new horizons and possible urban landscapes requires us to occupy other ways of acting in the world. One where we can increasingly understand that the reactive nature of our actions will be restricted to the change processes inherent to any system. In this sense, that we can promote creative forms of life throughout strong,

emancipated and collaborative desires. This creativity is anchored in the concept of a ludic city (Lefebvre, 1978 and 2006; Stevens, 2007). It does this in the perspective of restoring and updating the ludic as a cultural phenomenon (Huizinga, 1949). Modern cities were limited to games as passive spectacles, which allows us to infer that the active playfulness can be reconsidered in the construction of a ludic city. This is a model whose essential nucleus would be dedicated to games of all kinds, of which culture would be considered also as a great game (Lefebvre, 1978, pp. 145). This is the first hypothesis of the post-pandemic city paradigm:

1. The ludic (re)animate the everyday life, promoting healthy spaces for meeting, so that strangers become known, and places become symbolically inhabited and appropriate. The connections are intergenerational, mobility is slow, dominated by the figures of the pedestrian, the cyclist, the skater. The reconquerment of the street by the body, that is, the embodiment of the street, and the disembodiment of vehicles. The digital is a new layer being add to the territory, which is forming a cyberculture (Lévy, 2010), cybercity and cyberurbe (Lemos, 2004 and 2005). We defend a gaming agency to favor the understanding of game dynamics in

the promotion of citizens engagement in the debate about co-producing the city. Such process is based on regaining authentic political experience and recovering authentic public sphere (Arendt, 2007) aligned with the concept of the active and emancipated spectator (Rancière, 2014). This is the second hypothesis of the post-pandemic city paradigm:

2. The digital *doppelgänger* of the ludic in everyday life is a digital game culture, which integrates the cybercity. This digital twin should not be restricted to the indoor environment, but as a mixed reality, imbued in quotidian affairs, in meetings, integrated to the body, but without disembodiment. We are calling it geogame. It is an alternative for engagement and participatory e-democracy.

That is how we developed a series of activities from the perspective of collaborative narratives and geogames to this possible future horizon. They are articulated in two main axes: 2.1) Trust and collaboration and 2.2) Urban design and engagement.

2.1 Trust and collaboration

This axis comprises performance reading activities, carried out within the Urbln-Luch² event, organized by the Faculty of Architecture of the University of Lisbon

and the Coffee Morning Talk of the Earth Institute, University College Dublin. They aimed at the reflection of how community resilience studies is pointing to as the foundation of the adaptive capacity of any group: the sense of trust in the collective body as an artifice of transversal collaboration.

This activity was based on the perspective of the "Emancipated Spectator", by the philosopher Jacques Rancière, who tells us that "before being the exercise of a competence, the act of writing" (and we include seeing, looking) "is a way to occupy the sensitive and give meaning to that occupation" (Rancière, 2014, p. 7). In this sense, we seek to provoke the participants (as listeners) in order to remove them from their standardized condition of receiving what is heard passively.

"If we just stay with the movement of receiving this external stimulus, even if mediated by any *internalities*, if I just receive it and keep it in my *chest of memories* or anything like that, it is useless. Therefore, as we say, it is an inexorable result of this process of depurating the subject in relation to the world. In this sense, I am really interested in thinking about the instance of these collective relations, that is, from where you see yourself in the face of so many others who also see and, above all, also see me, all this arranged in this

form-content that we are here calling it a city" (Queiroz Filho, 2019, pp. 145).

In our proposed resilience narratives activity, we asked the participants to form pairs and face each other. From the beginning of the reading, associated with a given soundtrack of an immersive character, the participants should focus all their attention only on what was being said, on the music and on the face and eyes of the person in front of them, thus observing their features.

From then on, with the start of reading, there was also the use of the device called "trigger", which consisted of the fact that each participant, upon hearing a word that would act as a trigger for any idea, thought or memory, this word should be said out loud to each other. It is worth mentioning how some words were echoed by practically all the participants, as they intensified their relationship of intimacy and trust with their chosen partner.

A possible unfolding of this exercise would be to produce a map of ideas from the cloud of echoed words, which for this occasion was not realized. Anyway, we see the potential of such exercise as an open method for the development of artifices and skills that are fundamental to the perspective of emancipated care collective responsibility. This is an exercise of attentive, present and generous listening, by



Resilience narratives. Lisbon, Portugal

Fig. 3

Source: The authors

placing the other as a medium for sharing and collaborating. This is an exercise of intimacy and trust, given the long pause and experimentation of slowness when only the face of another person is seen as the field of perspective, visual, culminating in the occasion when each participant should offer a sincere compliment and a warm hug to their partners.

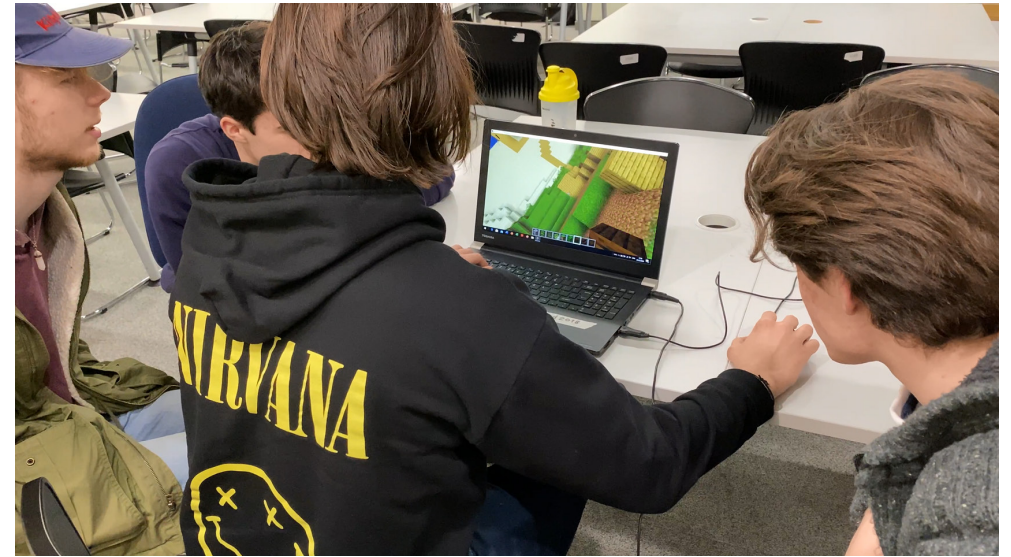
We reinforce the importance of promoting concrete strategies in projects that aim to deal with collaborative and resilient communities, so that people reconnect with themselves, with each other and with the territory. It is worth mentioning to the reader that the possibility of applying this activity must consider the necessary ad-

justments according to the context and the audience involved. An example of this need for adjustment is, for example, the aspect of translation, especially when we speak of poetic texts and their correlation with the cultural aspects of the audience. In Lisbon, for instance, we chose as the core of reading a poetic Brazilian writing essay, which was introduced and finalized by a more provocative text in the sense of questions concerning the production of knowledge, resilient narrative emancipation. In Dublin, due to the translation from Portuguese into English, we understood the need to make an adjustment, where we exchanged the poetic text for excerpts from lectures and scenes from films spo-

Geogames Group first and second sessions

Fig. 4

Source: The authors



Minecraft workshop in UCD, Dublin

Fig. 5

Source: The authors

ken in the English language, which, in some way, maintained the provocative character and immersive.

The fact is that we are not proposing here a roadmap on how to do it, where the inputs and outputs are the same under any circumstances. It is, above all, an open and organic public engagement method in which it is fundamentally important to know what meaning, sensation, thought, affection we want to mobilize. We share a possible path here. Many others are out there, hopefully, as horizons to be contemplated and narrated for the co-production of a post-pandemic city based on the ethics of collaboration and trust.

2.2 Urban design and engagement

This axis covers activities aimed at developing skills that underpin urban design and engagement as key attributes of collaborative and resilient communities. This axis is centered on serious geogames, which are on the surface and in the manifestation of a quality and skill inherent to every human being, the ludic, the playful. The game as an expression of ludic has been defended since Plato (2000) as a method for the perceptual, cognitive and corporeal development of the Greek citizen. The ludic way through the game prepares a human being for life, to deal with losses and gains, with expected and

unexpected challenges, to learn new skills, surprises and random events, and even to have to compete and cooperate in the process of social and spatial constitution of resilience, individual and collective³.

In this way, the analog and digital geogame simultaneously seeks to awaken the ludic quality in the participant and enable their investigation of places where playfulness takes place in urban design - paths, intersections, thresholds, boundaries and props (Stevens, 2007). This thought finds resonance in the proposal of common spaces and meeting in a city for people through the focus on the public sphere everyday life between buildings (Gehl, 2011 and 2014).

The first activity related to this axis took place in the "Geogames Group", held at the design studio area of the Landscape Architecture section of University College Dublin (UCD), Ireland. It was a pilot study group organized by the authors in two one-hour meetings on 12 and 26 February, 2020. The first meeting aimed to test and evaluate four online serious games related to urban and environmental issues: "Urban Climate Architect"⁴, "Energy City"⁵, "Catchment Detox"⁶ and "FloodSIM"⁷. The second meeting aimed to create an original game focused on collaboration and resilience narratives and inspired by the experience of the previous phase.

Linked to the Geogames Group, two workshops are held with a focus on the block-building game Minecraft as a digital environment for co-creating sustainable and resilient futures for the urban landscape. The “Minecraft Workshop” sought to cover two age groups, children and university students with the aim of investigating the potential of digital geogames (de Andrade et al., 2020) as a tool for understanding the impacts of climate change and proposing alternative futures for the Irish coastal landscape of Portrane, Fingal, north of Dublin. The workshop with children between 9 and 12 years old took place at the “Bricks 4 kidz” in North Dublin and lasted one hour. The workshop with students of the first year of graduation in Landscape Architecture in the discipline “Understanding the Landscape II”, lasted two hours and took place at UCD, Dublin. In addition to the digital game itself, the concept of ludic was applied through the gamification of the Jan Gehl (2014) public spaces reading and design method. The lecture “Gamification of Landscape Fieldwork” led by the authors for the fourth years Bachelor in Landscape Architecture course “Landscape History and Theory”, proposed an exploration and observation of the physical space of UCD in order to analyze Gehl's three categories of outdoor social activities: necessary, optional

and social. The gamification element was added as a quiz during the presentation, where students faced three images and had to pick the right one that related to the categories of Gehl. After data a dice was rolled to decide which group would pick which route at the UCD campus to analyze the categories. Lastly, during the analysis students could interact with other users or role-play their behavior to realize the three categories of Gehl at a particular place on the campus.

Finally, two other teaching activities were articulated at the University of Lisbon⁸ and Coimbra⁹, Portugal in February 21 and 22, 2020, respectively. Both presentations sought to present experimental methods of public engagement in adaptive urban landscape design, and debate the role of geogames as an inclusive tool to bring younger people to contribute to the design process.

2.3 Synthesis: a methodological possibility

We recognize issues on dissatisfaction related to participatory design processes as well as the fear of citizens for not having control over their own lives such as currently during the COVID-19 pandemic. Faced with this challenge, we propose an open and under construction methodological process based on the above-mentioned theoretical-conceptual and existential re-

flections, and subsequent experiments on the potential of resilience narratives and serious geogames. The methodology is open enough to be in constant construction and adaptation to each location and its specific urban, environmental, social, economic and political changes. Such proposal aims to raise spatial awareness and foster care and trust in the co-production of the post-pandemic city.

The inclusion and diversity of public engagement and participation is the only “closed” element in the proposal, as it must be present during any and all processes inspired by the argumentation of collaborative urban landscapes, and, therefore, of hope, care and common future. It is not a question of consulting the inhabitants, but of empowerment as protagonist social actors whose decision-making motion is a key for the sustainability and regeneration of the post-pandemic city. Another mandatory element is the constant evaluation of everyone involved in the process after each step, which can even cause a return and redoing of a step.

From issues of:

- INDIVIDUALISM
- DISILLUSION
- HOPELESSNESS
- FEAR

We propose, sequentially, in which engagement and citizens participation crosses the whole process:

- ENGAGEMENT
- DIAGNOSIS
- PROBLEM
- PROPOSAL
- CO-CREATION
- MANAGEMENT

3 | Final considerations: collaborative landscapes, hope and common (territory) future

What if we thought the city as if it were a text, a poem, a song, a work of art, a game? The focus of this article on the dimension of resilient narratives and digital games (#PlayApartTogether) linked to other expressions of language seems to be a powerful tool for reflecting about the contemporary city, especially in the light of social isolation of the pandemic.

It is, therefore, this social dimension of sustainability as a language that interested us and that guided our experimental and reflective horizon. It was thought from the digital as a provocation of a new experience in the body and in the senses, which can augment urban experiences. It also includes thoughts, dreams and resistances, deciphered from traces, scratches of human activity.

In other words, not only do we believe, but we think of effective strategies to promote the delineation of (new) urban landscapes. Not only resilient, in the sense of being able to collaboratively face the many adversities generated by our own way of city production, but also creating conditions to rethink our choices to reach a point where we will need less resilience as a fundamental attribute of our relationships (with ourselves and with the city).

In this way, there can be landscapes of hope, that is preventive though (digital) risk assessment and (real) effective action, and better prepared for it relies on the power of collaboration and care.

In this sense, it is necessary to produce a city in which catastrophes are not the agenda of our lives, not because we cannot deal or prevent them, but because we fail to co-produce them. In other words, it is necessary not only to create remediation mechanisms, but, above all, prevention mechanisms. And if we are to act with resilience, let it be to deal only with what escapes our co-authorship as a factor that generates such circumstances.

Our interest, therefore, was not only in the order of the city, but in its strangeness and disorder and friction between bodies, in a perspective that is based on the proximity of urban life. We seek both to reflect

and to propose processes that allow us to envision a post-pandemic city that is written in other ways, especially guided by hope of a possible common territory. One future to be effected by the emancipatory, collaborative, solidary, caring, and slow-paced character, because we are an inseparable part of the city - voices, eyes, mouths, words, wishes, and thoughts. Perhaps this is how we can effectively live a poetic and ludic urban experience, where hope for a possible common future is the main aliment for our resilience.

This will allow both the acquisition of qualitative data on the behavior of inhabitants in the cybercity and the generation of a collaborative digital platform for the observation and co-design of a common future. Such future scenario will be composed of a ludic, healthy and resilient territory, considering the multi-dimensional connection between the ecological, built and anthropic environments.

Beyond the pandemic, this is a possible path that we weave to rethink the city and the future of the common territory through a civilization of care, where hope can also be activated by resilient narratives and digital geogames. Next steps of the experimental research will seek to articulate the resilient narratives in original geogames, where the virtual enriches and

is anchored in the real, performed indoor and, specially, outdoor. This will allow both the acquisition of qualitative data on the behavior of inhabitants in the cybercity and the generation of a collaborative digital platform for observation and design of a common future composed of a ludic, healthy and collaborative territory and its different dimensions - ecological, social, economic and built environments.

Acknowledgments

We acknowledge the outstanding contributions and support during the development of this Digital Citizen Participation Post-Doctoral Research Fellowship (PDRF) research in which this paper was written. This research was supported by the Coastal Communities Adapting Together (CCAT) project www.ccatproject.eu which is part-funded by the European Regional Development Fund through the Ireland Wales Cooperation Programme 2014-2020. We would especially like to acknowledge Dr. Karen Foley, Dr. Louise Dunne, Pauline Power, and Dr. Philip Crowe for their generosity, support and guidance. We acknowledge the *Landscape Architecture* section, part of the school of Architecture, Planning and Environmental Policy, University College Dublin, Ireland, and the Bachelor, Master and PhD students, without whom this work would

not have been possible. We acknowledge the UCD Earth Institute's "Small Responsive Funding Scheme" grant and William Fitzmaurice for supporting Dr. Carlos Queiroz as a Visiting Professor at University College Dublin in February 2020. We acknowledge the Post Graduate Program in Geography and the Rasuras Research Group - Marginal Geographies (language, poetic, movement) of the Federal University of Espírito Santo, Brazil for endorsing the collaboration with University College Dublin. We acknowledge Dr. Maria Matos Silva at the University of Lisbon and Dr. Margarida Relvão Calmeiro and Sofia Simões Santos at University of Coimbra for supporting our lectures there. Ethical guidelines and permissions for distribution of images were consented by participants before the beginning of the exercises.

Note

¹ Athens – All the city's a stage. Available on <https://covidnews.eurocities.eu/2020/08/20/athens-all-the-citys-a-stage/>, accessed on August 20th 2020.

² Videos produced under this activity available in: <https://rasuraspesquisa.weebly.com/redes-sociais.html>.

³ Playlist of videos produced under some of these activities: <https://youtube.com/playlist?list=PLah-6v5P0tZsjM-5cJlFqQWBrbi-b04iQdt>

⁴ Available on: <https://www.clisap.de/stadtklimaarchitekt>

⁵ Available on: https://assets.jason.org/resource_assets/8239/3733/popup.html

⁶ Available on: <https://www.abc.net.au/science/catch-mentdetox/files/play-game.html>

⁷ Available on: <http://play-gen.com/play/floodsim>

⁸ “GeoDesign applied to citizen engagement in climate adaptation planning”. “UrbInLuch” – UrbInLab- Urbanism and Territorial Dynamics Lab. CIAUD – Centro de Investigação em Arquitetura, Urbanismo e Design.

⁹ “Sketches & Folds: Outlining Resilient Landscapes and Possible Futures” na Oficina do Rio São Mateus. Programa de Doutorado em Patrimônio de Influência Portuguesa, CES, UC.

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