

RE-PLAY: BREATHING LIFE INTO EMPTY SPACES

TRANSFORMING FORGOTTEN URBAN LAND INTO PLAYFUL, INCLUSIVE SPACES FOR YOUTH CONNECTION AND ACTIVITY



CHAPTER 1:

GROWING UP IN A CONTEMPORARY WORLD

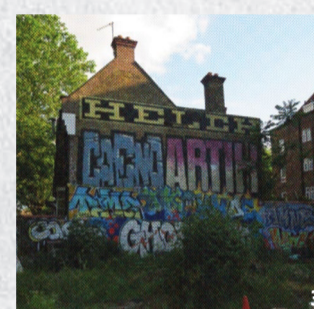
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GROWING UP IN A CONTEMPORARY WORLD

In recent decades, our society has experienced a troubling regression, eroding the hope for a brighter future that characterised the post-war generation. One of the main reasons for this shift is the economic crisis, which has driven young people to move towards urban centres in search of a better lifestyle. Following this trend, the world's urban population is expected to nearly double by 2050 (Ritchie, H., et al., 2018).

Those who choose this path often face the necessity of acclimatising to an unfamiliar environment, potentially sacrificing cherished family and social bonds, which can have a profound psychological impact on many of them.

My personal experience is no different from that of the other thirty-six thousand young Italians who moved abroad last year alone (ANSA, 2023). Our generation finds itself in a situation where viable options seem scarce, leaving no alternative but to build a future in another country. Given the dramatic rise in the cost of living in recent years, particularly since the COVID-19 emergency, moving to a city like London appears to be a better option than staying in a country where wages have stagnated since the 1990s (Franzini and Raitano, 2019; Checchi et al., 2023).

For many people, London is a vibrant city that offers a wide range of activities to its residents. Furthermore, the variety of cultures nestled in its neighbourhoods welcomed me warmly from the moment I moved to Camberwell in September 2023.

The first question that came to mind after moving here was: "What is it like to grow up in London?"

Considering that the number of people growing up in cities has been increasing in recent years, I was curious about the experiences of young people in an environment so different from the small countryside village of no more than two thousand inhabitants where I grew up.

In a recent article published by The Guardian, I sadly read:

"experts are announcing a 'happiness recession' for British teenagers. In the UK, 25% of 15 year olds reported low life satisfaction, the worst level ever recorded in Europe"

-The Guardian, 2024.

More than 500 children a day in England are being referred to NHS mental health services for anxiety, more than double the rate prior to the pandemic. The cause of this social crisis affecting the younger generation is mainly connected to economic regression, but also to a lack of freedom and self-esteem.

For adolescents, opportunities to socialise with peers, and the informal social support this provides, are particularly important for well-being (McGrath et al., 2009; Smith et al., 2015). In the UK, teenagers are often marginalised and stereotyped by older people. They are likely to be excluded from public spaces either due to a lack of suitable facilities, inability to pay for leisure services, or a low tolerance of their presence from adults (Day & Wagner, 2010; Derr, 2015; NACTO, 2020). This isolation from the rest of society can lead to increased alienation, dysfunction, and antagonism among teenagers (Derr, 2015).

Focusing on London as the site of my research practice, I investigate the potential of urban design interventions to promote mental and physical well-being among young people, particularly in low-income communities. In analysing the use of public space in the city, I was surprised to discover that only 0.05% of it is allocated to children and teenagers (GIGL, 2024). This percentage does not include sports and green spaces. However, the distress experienced by teens in the city has resulted in a 12% increase in youth violence compared to 2019 (Statista, 2024).

Through my project, I aim to reclaim the spaces between buildings and return them to the local teenage community by designing a playful structure.

I have been inspired by the analogy between the neglected generation of teenagers growing up in London and the leftover urban sites in marginalised areas.

These could be abandoned gardens, junkyards, or construction sites...all connected by a similar narrative of emptiness and stillness, waiting for something to change.

My goal is to breathe new life into these spaces and create a welcoming environment for teenagers who struggle to find a sense of belonging within their local communities.

Key considerations that I will discuss in this paper include the meaning of well-being in the context of urban planning, youth behaviour, social justice, sustainable materials, and local initiatives.



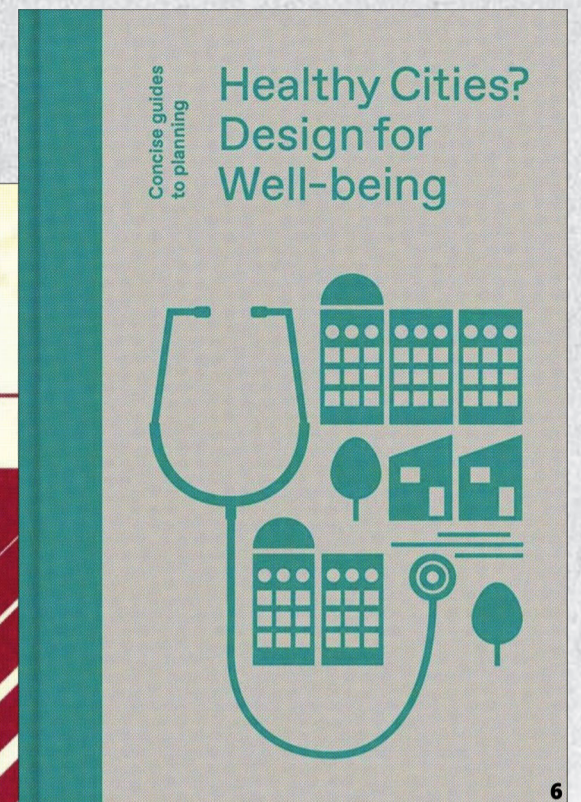
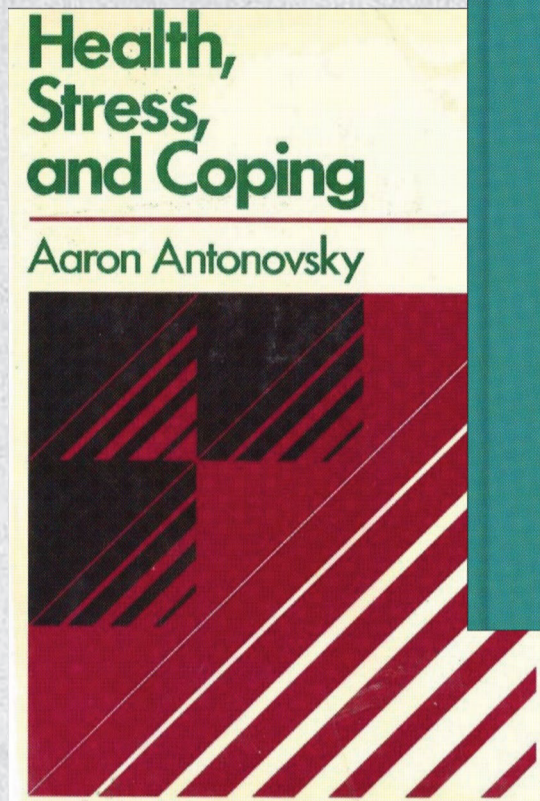
To better understand the needs of young people growing up in an urban environment, I focused my primary research on the true meaning of well-being.

The most widely accepted definition of health was established by the World Health Organization (WHO) shortly after the end of the Second World War. It states: "Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity" (WHO, 1946). Moreover, the declaration affirms that health is one of the fundamental human rights, irrespective of a person's race, religion, political beliefs, or personal background.

The field of Salutogenic design has explored the creation of healthy building spaces that enhance people's well-being. Aaron Antonovsky, a medical sociologist, pioneered this design approach. He was concerned with the relationship between stress, health, and the human response to trauma. During twenty years of work at Ben-Gurion University of the Negev, he published his book *Health, Stress, and Coping* in 1979.

The main outcomes of his research can be summarised by the term "Sense of Coherence." This refers to the human ability to adapt to new environments and stressful situations, which is key to personal growth. It enables us to discover more about ourselves and improve our mental health by overcoming difficult experiences.

Tim G. Townshend's book on urban design for people's well-being was significant for my research, providing examples of successful projects within the urban environment that improved social interactions within local communities. These studies gave me a foundation for understanding what it means to design a space that prioritises people's well-being.



To design a space specifically for a young audience, it is important to consider how our body and brain develop during youth.

Human brains undergo a period of accelerated growth during the early years of life. For this reason, children need to play and experience space physically in order to develop their senses and motor skills.

Research in neuroscience shows that "brain areas such as the prefrontal cortex, which is linked to higher cognitive functions such as behavioural control, planning, and assessing the risk of decisions, mature later than the cortical areas associated with sensory and motor tasks" (Konrad et al., 2013).

This means that during adolescence, we need to experience our environment to mature our perception of risk and social behaviour, shaping our self-awareness and character.

Moreover, "dopamine levels reach their highest during adolescence" (Wahlstrom, D. et al., 2010), which leads to seeking the pleasure of being with friends and experiencing the excitement of uncertainty. For this reason, older children are more interested in building a sense of belonging with their peers and exploring more challenging environments compared to a children's playground.

Another factor that impacts their lives is the development of new emotions connected to puberty and changes in their bodies. This can cause stress if they lack a space where they can express themselves.



PLAY IS AN ACTION NOT ONLY FOR CHILDREN!

In doing so, play supports the development of emotional intelligence and adolescents' ability to control their social behaviour, which is essential for maintaining good mental health and a sense of well-being.

While exploring the neighbourhood of Peckham, I observed the use of a playground by both younger and older children in Peckham Rye Park. I couldn't document my site exploration through photography to preserve the privacy of the young users, but I found it interesting to see how families with younger children left the playground after a group of three teenagers, a boy and two girls, arrived to use the swings.



This situation made me realise how prejudice and social conventions can affect community life through a simple action. I understand the perspectives of both the parents of the younger children and the group of teenagers. The former are likely concerned about the unpredictable behaviour of older children, while the teenagers might feel rejected by the adults, which could encourage anti-social behaviour with potentially serious consequences for the entire community.

Nowadays, public play spaces are predominantly designed for small children, while teenagers are provided with more sport-oriented facilities, such as skateparks or basketball courts, which do not offer the same opportunities for creative activities and leisure.

5- Aaron Antonovsky, (1979). *Health, Stress and Coping*. San Francisco, Jossey-Bass Publishers.

6- Townshend, T. (2020) *Healthy Cities? : urban planning and design for well-being*. S.L. Lund Humphries Publishers.

7- Helen Bartlett, teenagers at the park (<https://helenbartlett.co.uk/teenagers/rainy-day-photoshoot-with-teenagers-in-kensington/>)

8- Helen Bartlett, teenagers at the park (<https://helenbartlett.co.uk/teenagers/rainy-day-photoshoot-with-teenagers-in-kensington/>)



How does play look like through the years?

The act of play has evolved over the years in relation to the economic, political, and historical contexts surrounding the communities of London.

In my research, I studied the evolution of public play spaces over time in the city's marginalised neighbourhoods.

What is clear from these photographs is the design intent to create safe spaces for children to play. This is undoubtedly a positive achievement; however, today's playgrounds represent spaces with fewer creative opportunities for children of all ages.

1950 Notting Hill



1970 Deptford



1990 Camden

During my research, I came across the book *The Playground Project*, written by Gabriela Burkhalter, which explains the evolution of the open-air playground between the 1950s and the 1980s, with attention to the social context in which children and teenagers were growing up.

My favourite citation from this book is:

"In times of change and crisis, the most important element is the people themselves."

Therefore, I believe that all cultural activities should be designed to encourage personal initiative and a sense of responsibility in each individual, thereby creating and inspiring a sense of personal dignity, self-respect, and community spirit.

All cultural activities should, I believe, depend on participation and involvement by the inhabitants in their specific, localised environment."

-Robert Rauschenberg

With my project, I aim to encourage people to take action in their local communities and foster a sense of belonging within their neighbourhoods, especially in marginalised areas like Peckham.



2024 Camberwell

9- Notting Hill Adventure Playground. (<https://rbklocalstudies.wordpress.com/tag/notting-hill-adventure-playground/>)

10- Children's playground, Pepys Estate, Deptford. 'Wide-Angle View' RIBA exhibition 2024. (<https://secure.c20society.org.uk/Default.aspx?tabid=93&EventId=1031>)

11- Playground from the '90, Camden. (<https://www.api-play.org/api-40th-anniversary-year/>)

12- Brunswick Park Playground, Camberwell. (<https://bablands.com/2022/12/15/londons-coolest-playgrounds-by-area/>)

THE SOUTH LONDON COMMUNITIES

The built environment affects our personal development more than we realise. Sarah Williams Goldhagen researched cognitive neuroscience and environmental psychology to demonstrate how our experience of the spaces we inhabit shapes our personality, brain, and even our health. She highlights the profound influence that poorly designed suburban and urban settings can have on their residents.

For instance, "young people who live in chaotic, densely populated environments exhibit slower cognitive development than those raised in more spacious neighbourhoods" (Goldhagen, S. W., 2017).

Her studies led me to document and understand the social environment that characterises more marginalised neighbourhoods, such as Peckham. As I explored the street markets and residential areas, I captured details that negatively influenced my perception of the urban space, such as litter and graffiti. However, I also observed the positive outcomes of social interactions between people at a car boot market.

Compared to cleaner, more central neighbourhoods like Notting Hill, in Peckham, Camberwell, and Walworth, I felt a stronger sense of community. I saw children playing and families chatting in the street markets, fostering a communal atmosphere.

The car boot market in the image below is a perfect example of a temporary space that brings the community together. The local primary school that owns the car park enables this social initiative by opening the space for two Sundays per month, except during the winter period.

These areas are particularly relevant to my practice because they showcase how marginalised communities are taking action to use urban spaces in more autonomous ways. This bottom-up approach to public space utilisation has inspired me to explore environments where people feel empowered to organise activities, creating a sense of community in the otherwise empty spaces between buildings.

It is within these urban spheres that the sense of community is most profoundly felt, shaping people's perception of the city where they live and fostering a sense of representation and belonging.

Living on Peckham Road gives me the opportunity to experience the daily life of the people in the area.

During a writing workshop I attended at The Peckham Pelican, I had the pleasure of meeting Larch, a member of the Peckham Community Assembly. He introduced me to other volunteers from South London involved in political and social activities within the local community.

On June 8th, I joined a community assembly hosted at The Peckham Pelican, open to residents in view of the upcoming elections. The primary goal was to give residents a voice and to select a representative to stand in the elections. On this occasion, the group organised a workshop where people could speak openly about their opinions on how to improve the neighbourhood in which they live.

I took part in one of the group debates, listening carefully to everyone seated at my table. Thanks to this experience, I was able to collect useful information for my project.



The outcomes of the assembly were extremely useful for my practice. In fact, the most relevant issues mentioned by the community were:

- 1-Vandalism and crime**
- 2-Poor services/activities for teenagers**
- 3-Lack of affordable houses**
- 4-Litter**



The context of autonomous public space use has deep historical roots.

After World War II, London was left with numerous scars caused by the bombing. The reconstruction of the city was seen at the time as an opportunity by many designers, with more than 250 plans proposed to the Minister of Planning and Reconstruction of London between 1940 and 1952 (Peter Larkham, 2015).

However, the focus of this new development was on the most damaged city centre, prioritising the aesthetics of the city over the needs of marginalised communities.

This social and economic context gave rise to many local initiatives. The ruins of destroyed buildings were collected in empty areas between houses and then shipped to the USA, a UK ally that helped with the country's restoration. In this way, many empty urban sites around the city began to be occupied autonomously by local communities.

The most interesting initiatives came from young people, who were in need of spaces to play and gather together. They started to collect leftover materials from the streets to build shelters, swings, and rope structures to climb on.

The initiative soon spread across London due to the high number of empty urban lots. The UK's first "junk playground" was opened on the site of a bombed church in Camberwell in 1948, inspired by the Danish adventure playground project in Emdrup.

The space survived for three years before the land it occupied was sold for development (History of London's Adventure Playgrounds, 2020).



1948 Camberwell Adventure Playground

The city of London has been expanding in the last sixty years, with an increase of more than a million new residents compared to 1950 (London Population, 2024). This change has triggered a social and political transformation of the urban environment defined by the term gentrification.

The middle class has slowly pushed lower-class communities outside the inner areas of London (Chris Hamnett & Peter Williams, 1980). Particularly in the last twenty years, the UK government has encouraged this phenomenon by defining it as the "regeneration" of urban poor areas. The most relevant case is the Heygate Estate in Southwark, where over 3,000 council estate residents were forced to move out of their flats. The buildings were demolished and then replaced by new construction developed by an East Asian company (Urban Transformations, 2018).

Gentrification has now reached Peckham, with a new residential area characterised by elegant Victorian houses and corner restaurants with velvet armchairs.

For this reason, I decided to focus my practice on working with the spaces that lie in between the buildings, a space still free, untouched, lost, abandoned...

Generally, lost spaces are undesirable urban areas waiting to be designed, antispaces that make no positive contribution to the surroundings or users.

A leftover site is a space devoid of social context or narrative. These spaces are depicted in films and novels, representing a condition of dissociation from the urban environment and, at the same time, a sense of freedom, expectation, and introspection. They can be car parks, urban gardens, or abandoned construction sites. Usually, their inhabitants are mentally ill, homeless, or teenagers who find in this context the perfect location to break the rules, light a fire, or conduct illicit activities.

The investigation of these urban areas represents a phenomenon that architecture has been unable to explore fully by itself, such as "the impact on the everyday lives of citizens: the psychological impact on city users" (Papastergiou, C. 2020).

I am not planning to erase those spaces by designing a new narrative. On the contrary, I would like to enhance their potential by offering a space for the community to stimulate organising activities together!

Especially for young people that need a space where to spend time outdoors, empty of obligations and social context.



The sense of independence and ownership that comes from building, playing, and engaging in activities with others is what shapes our self-confidence and sense of belonging to a community during our youth.

Today, you can still find some of the empty urban lots left by the bombing raids. However, it is important to consider that the social and political context has changed now, compared to the post-Second World War period.



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**“I am here, I am free.
I can imagine
anything.
Everything is possible.
Now... in this place... a
feeling of happiness
that I could have
forever”.**

-Marion

“Wings of Desire”, filmed by the German director Wim Wenders in West Berlin, narrates the imaginary story of two angels tasked with testifying to the human spiritual side and collecting evidence of its existence.

The film represents the daily life of the city's inhabitants from an introspective point of view. The director captures, through the frames, the fragile mental state of the people who find a connection with the two angels. The encounters often take place in empty sites, such as the one between Marion and one of the angels, who has fallen in love with her. In this scene, sitting on her luggage, she thinks: “I am here, I am free. I can imagine anything. Everything is possible. Now... in this place... a feeling of happiness that I could have forever” (Solveig Dommartin, 1987).

This tension between the characters and their surroundings communicates a sense of desire for future opportunities and positive outcomes in their lives. This connection between films and leftover sites finds its meaning in the critical practice of re-incorporating them into the lives of people.

The leftover site that I selected for my project is the Camberwell Bunker Garden, located between Peckham Road and Vestry Road. The space is used as an urban garden by members of the local community; however, beneath the soil lies an important piece of South London history: a bunker built during the Cold War.

AN URBAN DESIGN PROPOSAL FOR TEENAGERS

My project aims to revitalise overlooked urban spaces by transforming them into temporary playground structures made from recovered materials for socialising, exercise, and play. Leftover sites are a metaphor for society's disinterest in teenagers, which is why my project focuses on these spaces.

By repurposing these neglected areas, the initiative fosters a sense of belonging and connection among young people in disadvantaged urban neighbourhoods, encouraging healthy social interactions, relationships with the environment, and physical activity!



My practice consists of understanding the urban space and the social dynamics that occur within it. To do so, I started exploring the areas of Peckham, Walworth, and Camberwell by walking with my camera and recording the encounters that changed my perspective on my surroundings.

The first space I visited was a playground in Burgess Park. I was climbing a ropes structure when I met two tetherball players who joined me in my activity. I took this opportunity to ask them about their experiences in this space and for their consent to take photos.

The feeling of freedom that people experience while moving their bodies through the air, such as in this case by climbing, can change our perspective on the urban environment and encourage us to use it in a more active way.

Play with public space is at the core of my project.

Through the use of street photography, sketches, models, and the encounters I have made during my site explorations, I developed the brief for the space I will design.

My project proposition is to promote the potential of the adventure playground as a space that is free to be explored and shaped by its users in a playful way.

My design approach embraces the principles of Metamodernism:

I design spaces that prioritise people's well-being and consider every aspect of the project's ecology. For this reason, my research practice also includes scientific references related to psychology and neuroscience.

The next step in my work was to contextualise my project within a space and a community, which is why I learned photography to document the details that most impact my experience of living between Peckham and Camberwell. I then combined my photos with paint and writing to communicate the idea behind my project intervention, as you can see from the image on the left.

I took inspiration from street elements such as scaffolding structures, street markets, and public playgrounds to select the materials for my project. I kept in mind the sustainable impact of these materials on the waste economy.

My practice has been inspired by two main design studio.

Assemble Studio, an architectural practice known for its focus on social justice and community engagement, has developed projects that create meaningful connections with local communities. A section of the studio, Assemble play, composed by a small team of Playworkers led by Penny Wilson, aimed to create an environment where visiting children could play freely with leftover materials and tools. The project, named Play KX, took place in Lewis Cubitt Park, in Kings Cross, (Assemble, 2018).

The methodology adopted by Assemble in designing community urban spaces has inspired me to actively engage with local communities to better understand their needs.

Similarly, Carlo Ratti Associati introduced an innovative urban intervention for the European Nomadic Biennial, Manifesta 14, held in Pristina, the capital city of Kosovo. This project aims to reclaim public space through a participatory open-source urbanism approach (Carlo Ratti Associati, 2022).

The materials used for the project were reclaimed from the local industrial area, and citizens were encouraged to shape the space in collaboration with CRA.

This project serves me as a source of inspiration for its use of reclaimed materials and the positive impact it has had on local communities.



I took inspiration from the street elements and the people that I have met to select the materials to use for my project.

I kept in mind the sustainable impact of those materials on the waste economy.

1- Scaffolding Structures

From my analysis in the Peckham area, the scaffolding is made from steel tubes, brackets, and wooden beams. It can be used for either short or long periods, depending on the construction company's needs.

The structure can be built in a day and is transported from one site to another by truck. The highest costs that scaffolding construction companies face, once they have purchased the materials, are the stockroom rents, particularly in London.

With my project, I plan to involve these companies as stakeholders, offering them the opportunity to assemble the structure for free in exchange for providing them with space to store their materials.

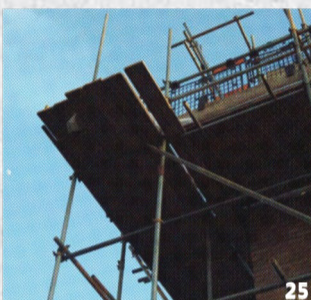
2-Ropes

The ropes are recycled from London's rock climbing centres, where they can be collected for free. I personally visited The Castle Climbing Centre in Green Lanes, where I requested 50 metres of material.

The length of the ropes provided by the centres is typically no more than 5 metres for safety reasons; however, for the project, this is more than sufficient.

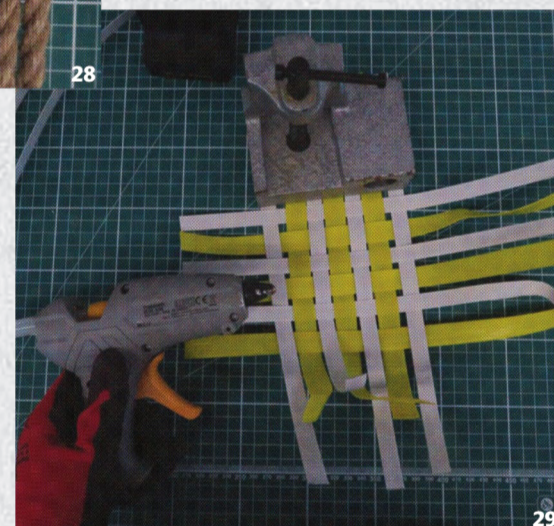
3-Plastic Packaging Strips

During the Peckham Community Assembly, I met Eleida, a woman who lives in Peckham and has a hobby of crafting handbags from recycled plastic. She showed interest in my project and inspired me to use packaging plastic strips from the local markets and street vendors in Peckham.



I began experimenting with these materials to define the shape of the play structure. I prepared material samples for one of the university pin-up sessions to discuss my design proposals with my professors.

I then explored different knots to create a rope net, which will be anchored to the scaffolding tubes to form climbing nets.



Age target
10 - 20



The ratan surface made from plastic strips will serve as colorful landmark for the roof and the safety barriers of the structure, while the ropes will be used as connections between the scaffolding modules, creating bridges and hanging surfaces to be customised by the users of the playground.

After having achieved relevant results from the material testing and experimentations, I started working on the space layout and the facilities to include within the play structure. In the illustration at the left you can see how the modules of the structure can be used as a tool where to climb, sit or explore the garden space from height. The modules can be so adapted to the leftover space, leaving the pre existing elements of the site untouched.

23- Eleida, Peckham Rye Park, photo by Eugenia, 22nd July 2024.

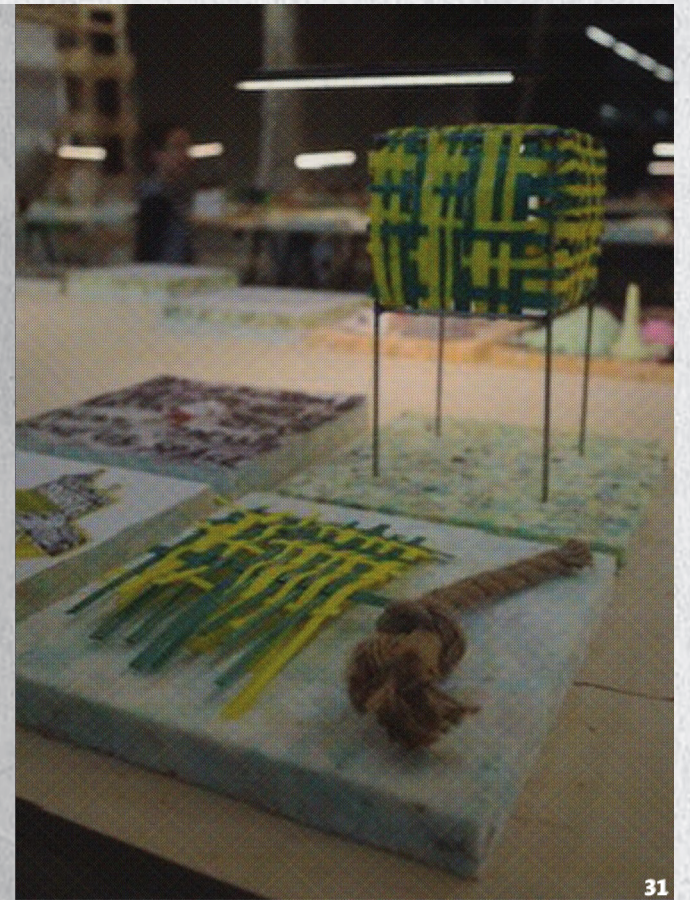
24- Scaffolding structure in front of Camberwell Leisure Centre, Artichock Rd, 18th February 2024.

25- Materials from the streets, local markets and climbing centres, photos by Eugenia, March-July 2024.

28- Materials experimentations with ropes and plastic strips, Camberwell UAL Campus, Maker Space Workshop, 18th June 2024.

WORK IN PROGRESS EXHIBITION

During the design development phase of my project, I discussed my ideas with my tutors and peers at the Work in Progress Exhibition hosted by my course, where I crafted a model using metal and plastic strips from my material experiments. Once the project elements were defined, I began working on the site of Camberwell Bunker Garden, with the aim of regenerating this leftover space for the community.



Camberwell Bunker Garden

This abandoned space was selected as the project site due to its location and local heritage value. The area around Peckham Road hosts two UAL university campuses and a children's community health centre, the Sunshine House, which is located opposite the garden.

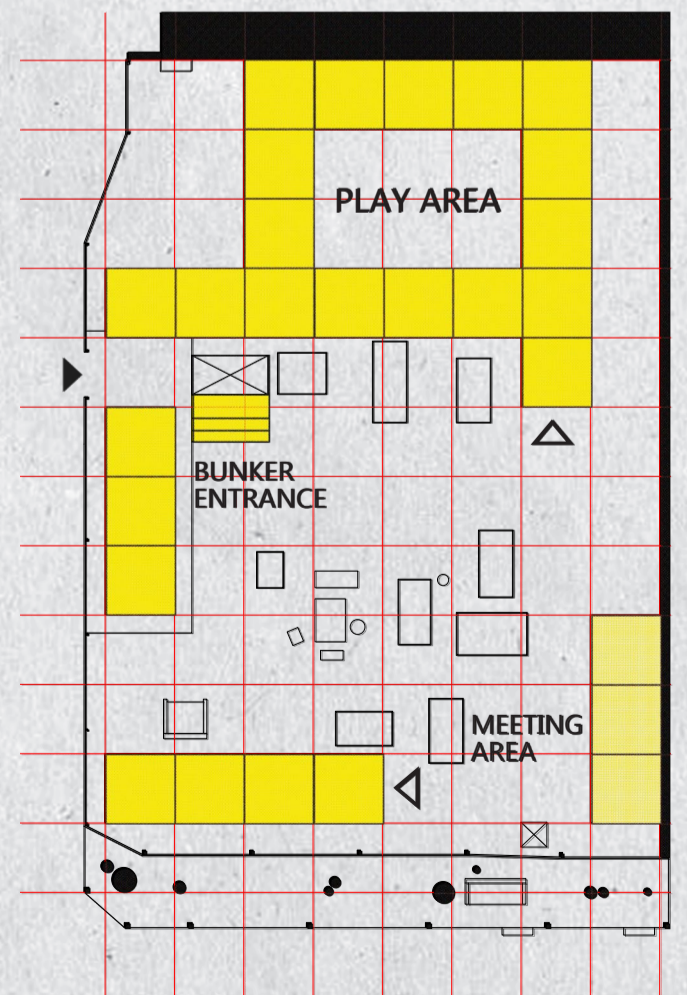
Moreover, the community managing the space is planning to design a museum dedicated to the Cold War and restore the underground bunker to host events (@Camberwellbunker, 2020). However, the development of the museum will require time and resources, so for now, the site has been left abandoned.

I visited the site multiple times to document its use by the locals. Using photography and a laser meter, I drew a survey of the space, which became the layout for my project. This process enabled me to position the scaffolding modules in the empty spaces left between the existing garden elements.

To honour the historical heritage of this unique space, I highlighted the entrance to the underground bunker with a niche, featuring benches excavated into the ground. This element represents the connection between the **negative space** (the bunker) and the positive space, **symbolised by the flourishing garden**—a symbol of **regeneration and new life emerging from the remnants of the past war**.

I developed a graphic communication inspired by the bunker layout and construction site signs, reflecting the scaffolding structures used as a play space. I chose yellow and black as the colours for the Camberwell Bunker Garden sign, echoing the materials used for safety bands and the roof.

The furniture I selected for the community garden are the Arnold Circus Stools, designed by Martino Gamper, an Italian designer involved in the urban regeneration project of the Arnold Circus area in Shoreditch, London, in 2006 (Martino Gamper, 2024). This iconic design piece has become famous for its functional and playful octagonal shape, allowing it to be used as a stool, table, or bench.



30-Elma in Peckham, photo edited by Eugenia, Work in Progress Exhibition in Camberwell UAL Campus, 8th July 2024.

31-Recycled Materials moodboard and project Model, Work in Progress Exhibition in Camberwell UAL Campus, 8th July 2024.

32-Camberwell Bunker Garden, photo by Eugenia, 28th April 2024.

33-Arnold Circus Stool, photo of Eugenia at Toad Bakery in Peckham Road, Camberwell, 15th October 2024.

The project will consist of modular scaffolding structures, with a height of no more than five metres. I used drop-forged double couplers to join the scaffolding tubes together and wooden boards for the base of the structure.

The ropes will form a net that can be positioned horizontally, vertically, or diagonally, allowing it to be used for climbing or as a place to lie down.

At night, the playground will be illuminated by warm lights projecting from the ground, commemorating the presence of the bunker.

Regarding the lifespan of the structure, I plan to occupy the site for a temporary period, aiming to help the local community highlight its historical value and involve stakeholders in investing in a museum for the community.

All the materials on-site will be left for the community to use, allowing them to craft more nets or create whatever they wish!

The playground will become a free space where people can meet and organise playful activities in complete autonomy.

I am aware that adventure playgrounds, as they existed in the past century, cannot be recreated in the same way in our contemporary times due to the rules and regulations concerning children's safety. However...

“with my project I aim to inspire other designers and communities to take action within their neighbourhood,”

by feeling allowed to use those empty urban lots in autonomy, teenagers in particular need a space to feel welcomed and spend more time outdoors.

This project aims to bring the attention of the society to the leftover sites, by unfolding their potential. It is a project about freedom, urban re-appropriation and local communities.

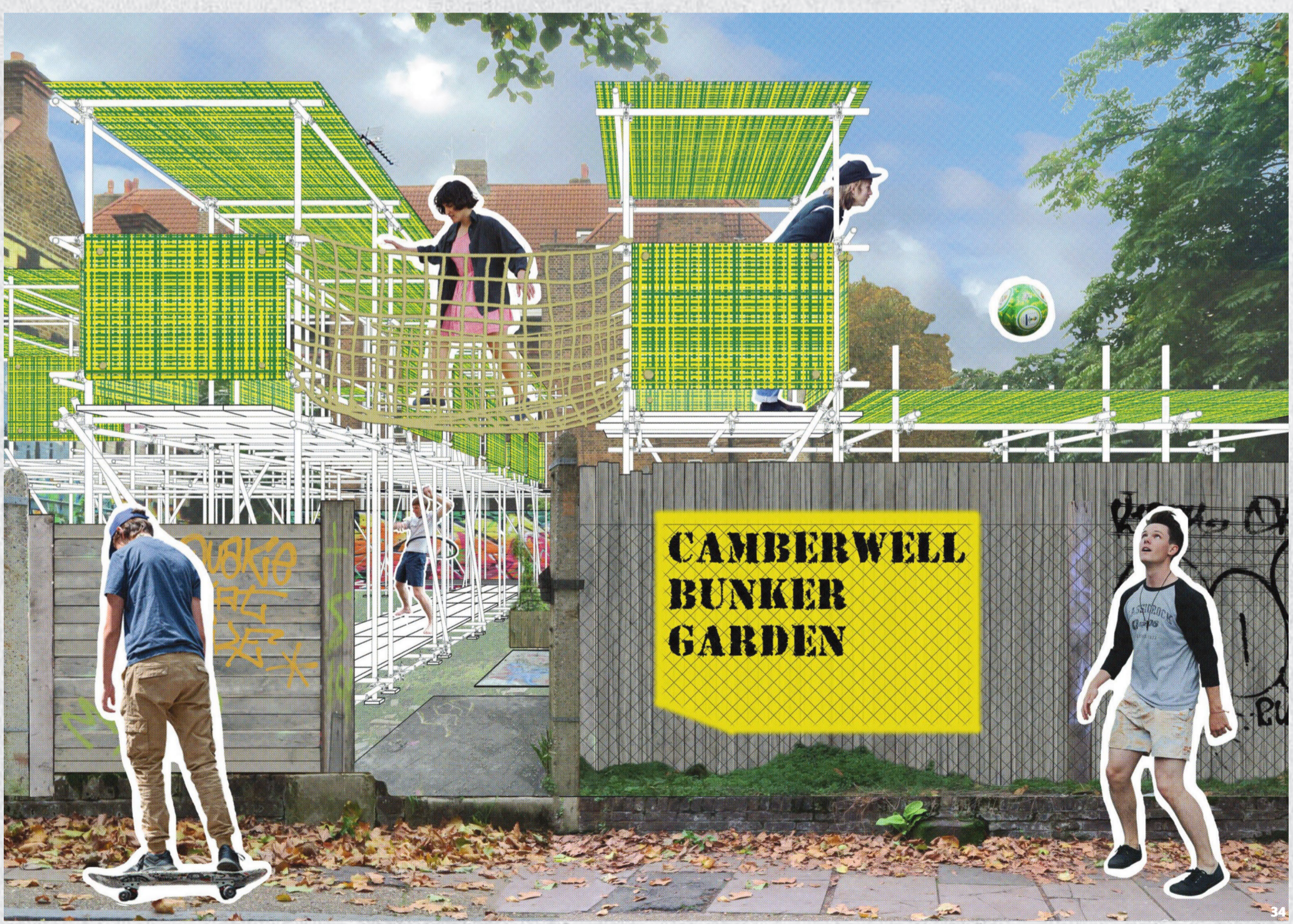
Now, can you think about what play is going to look like in the next future?

At the end of my research, I believe that the young communities of London need more freedom in relation to the use of urban space. In times of crisis, people have always come together with new proposals to improve the space where they live.

In my film, I show how the relationship between teenagers and their communities is pushing them to isolate themselves, which could dramatically lead to depression or even criminal behaviour.

Today, teenagers are experiencing a dramatic crisis concerning their mental and physical health. This crisis can be invisible to society, but that is not a reason to ignore it. This is why it is the responsibility of communities and designers to improve the city where the new generations will grow up, by prioritising their well-being and letting them be free to express themselves without feeling excluded by adults.

I believe my project has the potential to improve the quality of life for the young people in the area and, at the same time, bring attention to the hidden historical heritage of Camberwell Bunker Garden and its community.



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