

# Sustainability and liveability of contemporary city

Toward Smart City



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*Key Action KA2 - Cooperation for innovation and the exchange of good practices Action Type KA201 - Strategic Partnerships for school education*

A project by:  
**Liceo Ginnasio Statale "Francesco Vivona" - Roma**  
**Berzsenyi Dániel Gimnázium - Budapest**  
**Lycée polyvalent Auguste Blanqui - Saint-Ouen**

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ITALY  
FRANCE  
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Texts marked with a flag are also available in Italian, Hungarian or French.  
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## Introduction

### *The Erasmus + Project*

The Erasmus + Project “Toward Smart City. Sustainability and liveability of contemporary city” is an international and multidisciplinary project that have been funded by European Community and has involved along two years (from September 2015 up to November 2017) three european schools (in Italy, Hungary and France), 120 students from 15 to 18 age and three institutional partners (a museum, an archive and a no-profit association) around a specific topic with defined objectives and attended outputs.

### *The general topic: Smart City and sustainability*

The general topic of the project is the Smart City as a model for sustainability and liveability for the contemporary city: but what does “Smart City” mean? The way the project is organized can help to understand the meaning we have given to this concept in this project.

The project is splitted into 3 thematic macro-areas: the first one is about the importance of hydric resources in the urban context; the second one is about the relation between past city and present city; the third one is about the relation between present city and future city.

This simple structure shows which idea of urban sustainability and liveability lies below the “smart” concept: the city is a complex system in which nature, culture, economy and society need to find a new balance between their conflicting aspects in order to look at the future and build a safer and fairer world; technology doesn't enter in this vision unless it is an useful medium for achieving a goal; the goal is to reach smartness through a win-win strategy that preserves environment, quality of life, beauty, equality and economic weel-being. If we want this vision becomes effective, we have to engage in a complex educational program and look especially to younger generations. The whole project is intended to transmit to students these concepts, that cross many disciplines and not only form an useful set of knowledges, but also contribute to create the consciousness of their role as european citizens and prepare them to the future challenges.

### *The international exchanges for students and teachers*

The project have been developed along a double binary: on one hand, the deepening of environmental, cultural, historical and sociological aspects of the city in which students and teachers live; on the other hand, the opportunity of travelling and knowing different countries and cultures through international exchanges between the three partner schools.

Rome, Budapest and Paris are three important European capitals with a well-defined identity, a strategic role in the actual political global frame, and a prominence of the cultural factors for their economical development. So, each student have had the opportunity to visit for one week one of these cities, being guest of the family of a local student; furthermore, students have been involved not only in school life, but also in many activities organized in order to better know city, culture and traditions of their foreign partners.

So students can really feel part, maybe for the first time in their life - as they are very young - of the European Community, by experiencing living and studying in a foreign country and comparing teaching methodologies and notions in same fields and around same topics. It have been an important experience also for teachers: during three transnational meetings (of 3-4 days each one) they have not only discussed and shared how to manage and adjust the program, but also compared different teaching tools and innovated their own methodologies, enlarging their visions and competences in the frame of a long-life learning activity.

Students during an international exchange in Budapest – March 2017



### Learning smartness by smart teaching tools

**Not only what we teach, but also how we teach it and why: this is a focus point in this Erasmus + Project.**

The whole project, in fact, turns around the “innovative teaching tool” concept and a “work-oriented learning” methodology. So in this frame the partnership with the cultural institutions have been very strategic. These ones have contributed in developing didactic modules in which students have experienced different ways of learning, mostly by doing and reversing the traditional teaching approach, quite hierarchic and static, in which teachers transmit informations and verify level of learning, and students acquire informations and study in order to be examined.

In the Erasmus + Project school, helped by institutional partner, have had the opportunity to experience different teaching approaches, in which students have turned into active part of the process; they have been questioned not about their knowledges but about their visions, feelings and values around environment, cultural heritage, social equality, economical issues, in the frame of sustainability as a complex and multi-layered concept. They have had the opportunity to experience how institutions and associations that work in cultural economy organize and promote their activities in order to spread sustainability and liveability concepts and Smart City approaches.

Innovative teaching tools in Budapest



They have not been examined and evaluated, but they have been asked to produce defined outputs – texts, photographic reportages, presentations, videos, graphic images and charts – that are both a tool for using new softwares and technics and a way for learning to turn theoretical knowledges into a concrete product: and this is what we mean by “working skill”, that is much more than the ability to doing something; it is a mind approach and a way of thinking first than doing.

### The fruit of our work

The attended intellectual outputs of the project – this e-book and the app – are the concrete and tangible fruit of all this work.

More in detail, the app is a useful tool for exploring Rome, Budapest and Paris under new perspectives, each one through three smart cultural tour, while the E-book is the logbook that tells about this exciting experience making of.

Headmasters, teachers, institutional partners, but mostly students have directly contributed to it. We hope it can be useful for disseminating our experience, sharing opportunities and difficulties of the project, and contributing to create a debate and reinforce the state-of-art of these kinds of practices in order to reach a larger and stronger community around education to sustainability, smartness and innovation for younger generations.

### Enjoy it!

**Liceo Classico Statale F. Vivona**  
Rome  
ITALY

**Berzsenyi Dániel Gimnázium**  
Budapest  
HUGANRY

**Lycee Polyvalent Auguste Blanqui**  
Saint-Ouen  
FRANCE

**Open City Roma**

**Budapesti Történeli Múzeum**

**Service Archives et Patrimoine de Saint-Ouen**

Erasmus+ team visiting Saint-Ouen in March 2016



## Participating Organisations

### Brief profile

#### *Liceo Classico Statale F.Vivona, Rome – Italy*

##### APPLICANT ORGANISATION

Founded in 1961-62, the school is characterized by the prominence of classical subjects, as like Latin and Greek languages and literature, but since 2010 it has focused more on informatics, science and foreign languages. The establishment of English extracurricular courses, the preparation for Cambridge certifications and the participation in the Comenius and Leonardo Programs encouraged experiences and activities that could give an increasingly international dimension to the school. Located in Eur district, in the South side of Rome, the school is an important place for the neighborhood and for the whole city, promoting public cultural debate and high level education.

#### *Berzsenyi Dániel Gimnázium, Budapest – Hungary*

##### PARTNER ORGANISATION

Looking back upon the school's history of more than 155 years, Berzsenyi Dániel Gimnázium has always been a secondary grammar school providing reliable, high standard education. A great number of its students have become famous representatives of artistic, cultural and public life. Teachers boast of different prizes like the Prize for outstanding work, Excellent Teacher Prize, Apáczai Csere János Prize etc. Four years ago the whole staff received the Pro Urbe Prize from the Local Council. The school has built up extensive international connections with Transsylvania, Italy, Germany and France, and students have the opportunity to travel and receive guests from these countries every year.

#### *Lycee Polyvalent Auguste Blanqui, Paris – France*

##### PARTNER ORGANISATION

This school, at the gates of Paris, welcomes 950 students in scientific, economic, professional and literary classes. The main goal of the school is to support students success and to work for their personal development in a calm and peaceful atmosphere. Moreover, equality and fairness are, for the actors involved in the school, as important as the spirit of solidarity. Each student shall find at the Auguste Blanqui school the best conditions

to find and complete his personal project. To achieve this goal it is necessary to respect fundamental rules: cordiality, mutual respect and solidarity, frequency and punctuality, work and perseverance. All of our students can access ambitious partnerships and the most fragile are helped and supported by different strategies in order to aim at the best. Every student is involved in the life of the school and participate in an ecologically responsible collective process, to live according to the values that characterize this school: the equality of girls and boys and the fight against all forms of discrimination.

#### *Open City Roma, Rome - Italy*

##### PARTNER ORGANISATION

Open City Roma is a non-profit organisation, part of the Open House World Wide Network, that since 25 years opens in a weekend hundreds of high-quality historical and contemporary architectures for free tours in 20 cities in the world. In addition to the Open House event, Open City promotes research, trainings and projects around common good concepts, urban quality, cultural and social innovation. This experience have led the association to become partner, in 2017, of the World Urban Campaign, the UN-Habitat platform for the promotion of sustainable urban living practices.

#### *Budapesti Történeti Múzeum, Budapest - Hungary*

##### PARTNER ORGANISATION

Budapesti Történeti Múzeum was founded in 1887, when the municipal authorities of Budapest decided to create a new museum dedicated to the history of the capital. In 1967, after several changes of location, the central branch of the museum found a permanent home in the newly renovated Royal Palace in Buda. The chief task of the museum is the research and organization of the capital's and, especially, of Buda Castle's historic finds. The curators working at the Károlyi Palace are in charge of excavation and post-excavation work of prehistoric times and the Migration Period. Roman antiquities fall within the domain of the Aquincum Museum, while the Kiscell Museum collects artifacts relating to the capital's more recent history. It also collects and constantly enlarges the museum's fine arts collection.

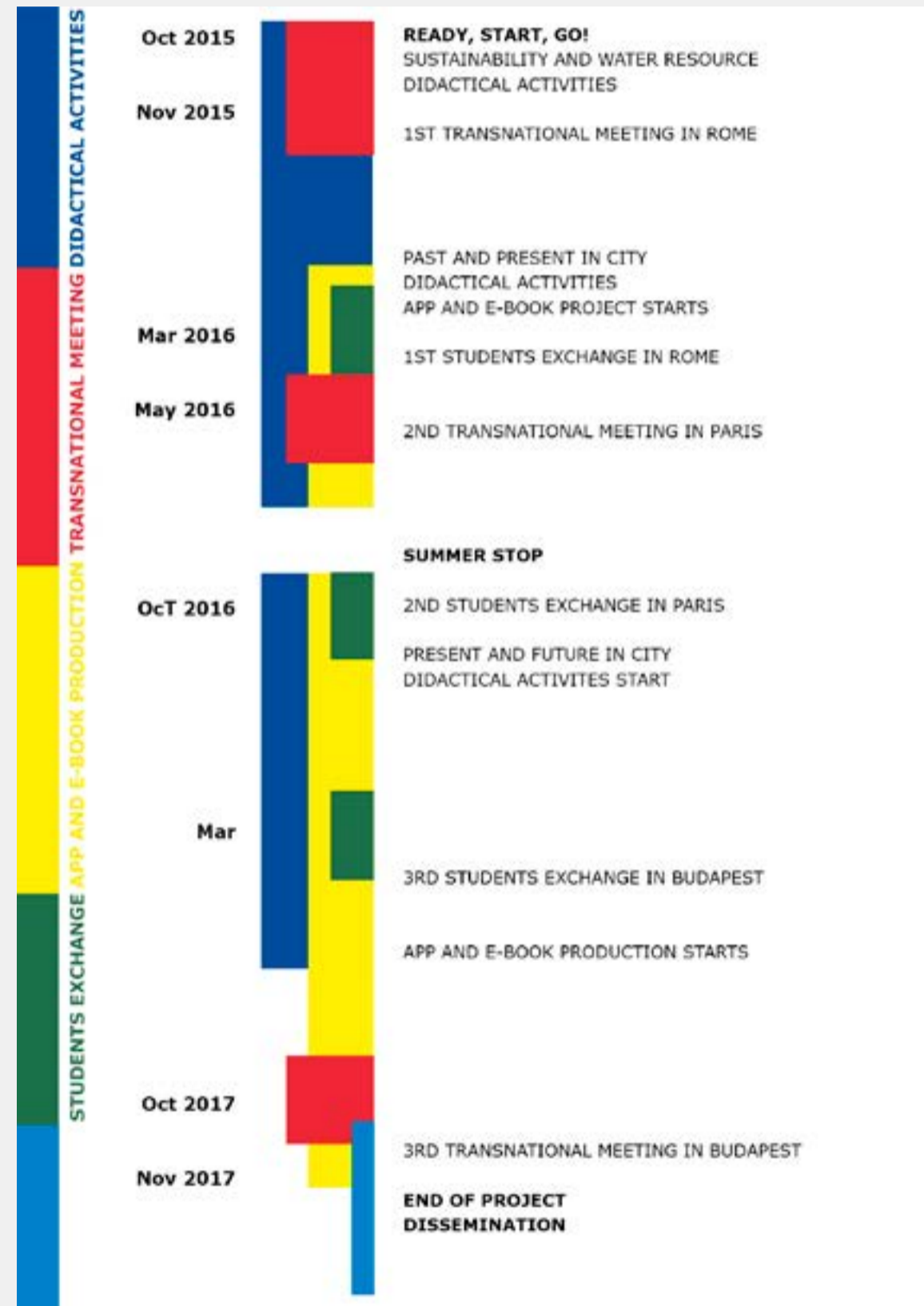
#### *Service Archives et Patrimoine de Saint-Ouen , Paris - France*

##### PARTNER ORGANISATION

The archives of Saint-Ouen maintains all the files and documents produced by the municipal services. The service contributes to the building of the historical memory of the city and its dissemination and enhances the history and heritage of the municipality. It also meets

the management needs of the municipal administration and guarantees the exercise of citizens' rights. The archive collection consists of administrative records (files, city council deliberations, civil registers, building permits, etc.) but also any document relating to the history of Saint-Ouen. It also includes nearly 1,200 postcards, more than 4,000 posters, a collection of old city plans and major buildings, as well as several thousand photographs. A historical library and a collection of local press complete the archive.

# CHAPTER I



PROJECT  
TIMELINE

CREATING DESIGNS  
OF ANY COMPLEXITY  
TEACHING SMART CITY THROUGH  
SMART SCHOOL  
WHY WE NEED TO INNOVATE

## Chapter I



## Teaching Smart City through Smart School

### Why we need to innovate

“Sustainability and liveability of Contemporary City: Toward Smart City” is the natural continuation of the “My City Smart City” project, studied and realized during 2014/15 by the High School “F. Vivona” in collaboration with “Leon Battista Alberti” and “S. Cannizzaro” High Schools and the patronage of Eur SPA, where the common goal was to valorize the EUR district through the use of new technologies and the rationalization of existing resources on the territory by studying the context and the urban history of the neighborhood, its “historical” buildings and its environmental characteristics. The interest in the Smart City theme comes from the projection of the film “EUR: The Future of History” broadcast by RAI in 2013 under the 150th Anniversary of Unity of Italy. “My City Smart City” ended on April 30, 2015 at the Palazzo dei Congressi in Rome, with the presentation of six students projects, “Agorà”, “Activent”, “Immenseur”, “Energy virtuosos”, “Green day” and “The same way” related to smart apps, technology applications and software development; attending the event, representatives of the academic community, as well as eight hundred high school students, teachers and school leaders were present. The general approval pushed to extend and

internationalize the experience through the opportunities offered by Erasmus Plus. By anticipating and preparing the introduction of innovations, such as the extension of school-job alternation program to the high school, the focus was identified in the ability to work in a transnational dimension on the same theme, starting from the knowledge and awareness of the territory in which we live; common denominator: the river crossing the three capitals. In summary, the project “Sustainability and liveability of Contemporary City: Toward Smart City” has achieved the following objectives both at educational and social/relational level:

- knowledge sharing and building/refinement of skills such as teamwork skills, through constructively interacting, activating diversified strategies of learning/teaching tools, building learning processes more empathic through a much more active and responsible role of students, who also have allowed to improve short-term ability to apply theoretical knowledge in concrete contexts;
- the adoption of Smart Technologies to work, communicate and design between students, professors, museums and training agencies from all the countries involved;
- the use of the learning by doing methodology focused on the “didactic museum” made by the partners effectively;
- the acquisition of more effective communication strategies and the management of relational dynamics to overcome any pre-judgment that has made the experience a real

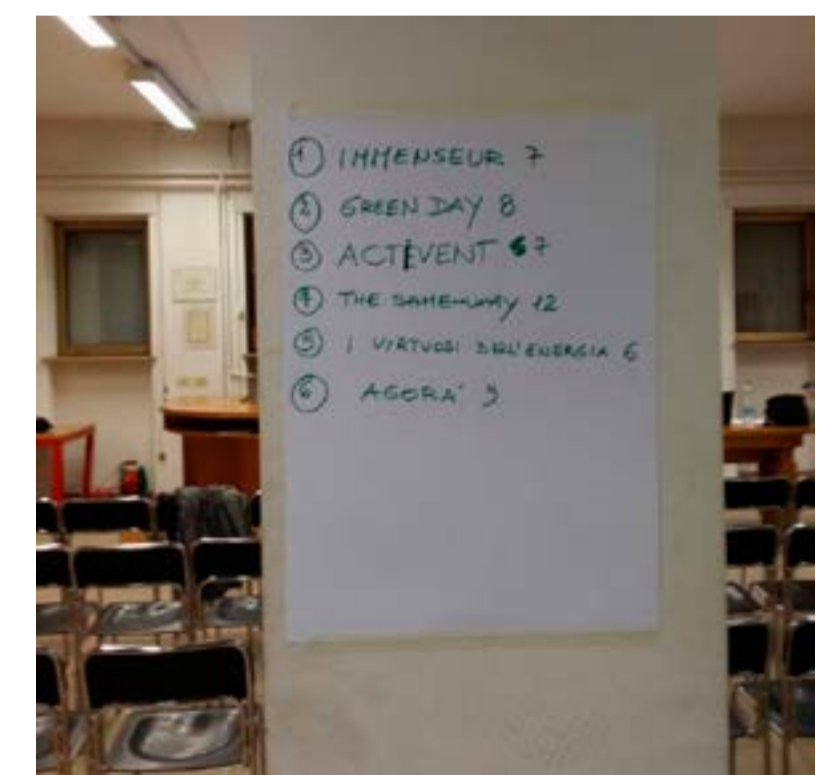
“laboratory” for European socio-cultural integration;

- raising students’ awareness of the environmental and cultural heritage of the local area of schools and of the city as a whole has favored spontaneous reflections on the limits of natural resources of the earth and the risks arising for the environment from behaviors inadequate.

The need to find a possible harmony between the city and personal needs, to live in a more relaxed way, to define a more direct relationship with nature (green areas, rivers, landscape) has solicited a careful reflection on importance of the exercise of European citizenship focusing on the “sustainability” of the environment and cities and has also allowed students to compare the solutions adopted in this regard between the cities involved in the project (Rome, Paris, Budapest) and to hypothesize alternatives. Particularly positive was the likelihood of the school-work alternation style adopted, which, not always initially accepted by Italian students of humanistic-linguistic secondary school, has been experienced as a precious opportunity for effectiveness and positive relapse in terms of innovative/digital experimentation and for the involvement of different disciplines. It has been a source of enthusiasm for realizing the experiences of didactic-methodological material and technologically advanced “intellectual products” directly accessible to everyone and in line with the current interaction mode: app, e-book and dedicated facebook page. In conclusion, at the end of this complex three-year project, I would like to thank all the actors and partners of the

Project, especially the school leaders, the lecturers of the initiative, the students and their families with whom we have shared a challenging and rewarding journey but also and above all a value system that has brought together the ultimate purpose of the experience.

**Daniela Benincasa**  
**Liceo Classico F. Vivona**





**We live in a smart world. No matter where we go, we are surrounded by smart devices such as smart watches, smart glasses, smart television and many more examples could be given for objects having a significant impact on our life on a daily basis.**

The precise nature of the aforementioned “smartness” is relatively easy to grasp at the level of everyday objects or functional items. This device-level reasoning process interweaves with all aspects of life and appears both in our homes and public places. However, this advancement lays an ever-increasing claim to “smartness” while making it a necessity and a phenomenon that is inevitable so that “smart thinking” can slowly but surely infiltrate also in the levels of organizations and become incorporated in all its elements. The powerhouses of education, institutions educating the future generations and schools cannot be excluded from this process either.

As far as schools are concerned, taking into consideration merely the development of their infrastructure means that we only scratch at the surface of the „smart” change in mindset experienced all around the world. More particularly, this implies that we settle for modernizing the buildings and for using these up-to-date and eye-catching devices as room decorations. This shift in mindset should manifest itself at all levels and in all the various areas of the school as an organization – such as

in communication, in its future vision and target system and in its systems of operation and relations. But, first and foremost, this change in attitude should be reflected in its thematic content addressing some significant issues of the 21st century (sustainability, environmental protection, Information Technology), with the themes closely linked to and integrated in the curriculum and the methodological repertoire.

Berzsenyi Dániel Secondary Grammar School has set itself the goal of taking the long path towards becoming a smart school in the broadest, the most modern and noblest sense of the word. The main objective is to develop the school into a real innovative knowledge centre, the seats, the processes and all the tiny elements of which create a fine-tuned system of self-reinforcing synergy thus making the school an innovative and successful institution fit for life, thus creating a teacher- and student-friendly environment and bringing it on a sustainable path.

In order to achieve this ambition and implement a change in attitude, we intend to reformulate the internal plans of the institution and endeavor to grow into a community hub providing access to functions such as education and training, as well as cultural and leisure time activities under one roof. However, while also paying attention to externalities, during our educational and teaching activities, we turn to our students by adopting a completely new approach offering them the opportunity

to view their daily learning activity as a real experience rather than the acquisition of learning materials out of necessity or under compulsion.

We intend to accomplish all this by taking advantage of the possibilities inherent in the innovative achievements of Information Technology in a way that we combine conventional and unconventional methodologies.

Our main ambition is to provide our students with the kind of education and training that enables them to become capable of and open towards absorbing and adapting to the new knowledge offered by the world’s multinational repository of knowledge resources. Furthermore, the education and training received by our students should have the capacity to equip them with a wide

range of lexical knowledge and practical skills, which together can serve as guarantees for their best possible start in life and future chances of success.

**Kiss Gyöngyi, Berzsenyi Dániel  
Gimnázium Headmaster**



**The *Auguste Blanqui* school has had the opportunity to participate, from 2015 to 2017, to the ambitious Erasmus + project, in a partnership with two other Europeans schools: the *Liceo Vivona* in Rome and the *Berzsenyi Daniel Gimnázium* in Budapest. This project was conducted on the initiative of language and history of art teachers and was based on a common and exciting project : build and carry out an app for smart phones.**

The Erasmus + project enabled our school to experiment new teaching tools focused on smart technologies in a partnership with the Service of Archives and of the Heritage of the Patrimoine of the Municipality of Saint-Ouen. During two years, the 36 students involved in this major project were able to learn and grow in a european environment. The success of our students, equity and solidarity are the three lines on which our school is founded. For these reasons, the project represented a major advantage for the students who had the possibility to develop transversal competences and essential know-hows which are the basis of european citizenship. The international mobility has been a great advantage not only from a cultural and linguistic point of view, but also from a human point of view. Moreover, meeting the students of the partner schools allowed french pupils to know a new and instructive environment. 18 students were hosted in families in Rome in April 2016 and were able to practice the Italian language which is a part of their school curriculum. The 18 students who went in Hungary were able to practice english as well. However, if these exchanges have been an extraordinary

resource from a linguistic point of view, they have been as well an extraordinary means to meet different cultures and to develop closer ties with other young peoples. Friendship and solidarity were at the honor when our school hosted, in October 2016, 18 students from the Vivona school and 18 students from the Berzsenyi school. Nevertheless, it is essential to stress the fact that these links wouldn't have been so strong and deep if the students of the three schools involved hadn't worked together on a common project which has been an excellent means to unite their interest and to motivate the students to reach ambitious targets. The making of a smart tool, an app for smart phones which illustrates the major issues of the sustainability and liveability of the smart city, motivated them. Team working and the fact of sharing their work prompted the students in an extraordinary way. Finally, the teachers involved were able to built educational project using smart educational tools. The harmonization of teaching practices between the partner schools and the cooperation with the Service of the Archives and of the Heritage of the municipality of Saint-Ouen has been a great challenge

***Marlène Guinier, Headmaster of the Lycée Auguste Blanqui.***



# CHAPTER 2

**HOW TO INNOVATE  
THE SCHOOL**  
SMART TEACHING TOOLS

## Chapter 2

## 2.1 How to innovate the school: smart teaching tools

### Let's get our adventure start!

Erasmus + project has given to the involved schools an exciting chance for experiencing innovative teaching tools.

Teaching tools have been elaborated in collaboration with institutional partners, following the topics of the project according to three defined macro-areas: the importance of hydric resources in the urban context, the relation between past city and present city, the relation between present city and future city. The goal of the modules was to give to the students working skills while they were producing specific products that would be used in this e-book and in the app. In the frame of this simple structure, the schools were free to organize didactic activities collaborating with institutional partners – very different in their identities: a museum, an archive and a no-profit cultural association - coordinating themselves only for what concerns deadlines and results, but after the first students exchange in Rome, in April 2016, the teachers and partners could appreciate the work of each school and an advantageous emulation approach and exchange started.

The collection of these didactic experiences is a rich and challenging set

of methodologies, technics and visions that we hope can be useful and inspiring for those who want to undertake a similar adventure. We have tried to organize this section in order to make it the more useful we can: so, we have imagined that these modules can be replicated, adapted to specific situations and scaled. For this reason you will find not only an executive summary of the activities, but also, for example, key-words, acquired work skills, attended output, research topics. In this way you can compare different teaching tools and re-use them adapting to other contexts and situations.

## 2.2 Liceo Vivona Innovative Teaching Tools



Open City Roma team promoting the Open House Roma event

All training activities of Liceo Vivona were conceived and conducted in collaboration with Open City Roma, which can counts on research doctors in urban studies and has developed a specific know-how in the Smart City theories over the years. As the association works in the field of cultural promotion, working skills developed have covered communication, graphic and visual design, marketing storytelling applied to cultural and environmental heritage.

### 2.2.1 Communicating sustainability through images. Visual storytelling and infographics

#### General description of the activities

In order to create greater involvement and awareness among the students on the topics discussed, it was decided to link the general theme of sustainability to the more concrete context of the area where the school is situated (the Eur neighborhood in Rome); it has also been decided not to address the issue of sustainability in the only environmental sense, but also in social and economic ones, in order to provide students with a complex and problematic view of the issue.

The training activities have been designed to provide skills not envisaged by school teaching, but increasingly useful in today's world of work, ie the ability to extrapolate

useful data and brief information from complex texts and communicate them through the use of images and infographic. Consistently with these didactic objectives, frontal lessons were mainly conducted through the use of images, photographic and information stories; most of the didactic activity was developed through workshops, debates and practicing activities (learning by doing). Lessons were also conducted in collaboration with Eur Spa, the public society that manages green areas, hydric resources and monuments maintenance in Eur district. The way in which lessons have been conducted has therefore privileged the playful and horizontal aspect so that they can convey very complex concepts (such as system theory or triple bottom line sustainability) without being obscure, but always being linked to the personal sensibilities of students and learned through the comparison with their daily experience.

The didactic activities took place in various meetings, in which the subject was approached by degrees, from general and from theory to detail and practice, to production, through some group activities. In particular, the students were divided into six groups: one group worked on sustainability of water resources in order to develop the premises necessary for the work of the other five groups, which focused on the sustainability of the territory of Eur.

In this way, at the end of the didactic activities, students were able to forgo a series of theoretical knowledge, acquire some practical skills and develop more soft

skills - such as the ability to work in groups, to expose their work in public, to express their opinion and mediate the conflict - which is increasingly important in the

production processes of the knowledge economy.

The outputs produced by this first set of



What sustainability is? Teaching sustainability through infographics.

**TOWARD SMART CITY**  
SUSTAINABILITY AND LIVEABILITY OF CONTEMPORARY CITY

activities are, for each group, a visual storytelling reportage (a set of 12 photographs that has to tell a story around the assigned topic) and an infographic, made by using free softwares, that has to turn data and informations in images and communicate the urgency to start thinking and acting daily in a more sustainable way.

**In detail**

**Title:** What is sustainability?

**Subheading:** Tell it with an image: visual storytelling and infographics

**Key-words:** sustainability, hydric resources, complexity, images, infographics

**Theory contents:**

1. differences between environment, nature and landscape. Developing a sensibility toward these three issues by



A slide from a lesson. The importance of data in the Smart City

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using images

2. what is sustainability and when does this concept born
3. complexity theories (overview)
4. triple bottom line sustainability: enviromental – economical – social
5. Smart City and data: from information to knowledge
6. why images are important for communicating
7. what is an infographic and how to do it with open-source softwares

**Research topics:**

1. To know the Eur district: the history
2. Eur as a sustainable district: green spaces
3. Eur as a sustainable district: social equality
4. Eur as a sustainable district: cultural life
5. Eur hydric resources: sustainable management and innovation (in collaboration with Eur Spa)
6. sustainability of hydric resources use in our society

**Skills:**

- 1. team building and team working
- 2. short texts writing
- 3. data design
- 4. visual design: how to build a visual storytelling and an infographic

**Output:**

- 1. 6 short texts
- 2. 6 visual storytelling reportages (12 images for each one)
- 3. 6 infographics



## 2.2.2 Learning city ■ ■ *past by playing*

**General description of the activities**

Second training activities set was developed after students exchange occurred in Rome in April 2016, when 18 hungarian students and 18 french students come to Rome for a week. At that time, Liceo Vivona and Open City Roma had just decided that the "relation between past and present" topic would be developed around Tiber river issue: that's because it would permit to keep talking about sustainability but more focusing on an hydric resources that is also one of the most important infrastructure of the city since its foundation, 2500 years ago. Understanding the role of the river in the urban structure along the centuries would help student to understand also why the relation with the river have always been important, how the city changed due to the change of this relation, and why it's important to preserve and partially recover it. So, during students exchange, a guided tour along Tiber river was organized. But it was also decided that the second training activities set, without prejudice of the Tiber river topic, would be arranged with students too, according to their opinions and desires after seeing wich kind of training activities their Hungarian and French colleagues had done untl then. In particular, italian students were mostly fascinated by the idea of designing games and quizzes while they were learning about new issues.

So the training activities was focused in this semester on the design and building of a game on Tiber river. The students was organized in 6 group and they was asked, first of all, to produce a set of multiple answer questions on Tiber, localizing them on the city map: this playful approach led students to go deep in Tiber issue by having fun, learning history, art and architecture, traditions, environmental aspects, pop culture around the most important natural infrastructure of the city.

The second part of training activities was more focused properly on the game design issue: how a game works, which kind of games can be designed, and how to design them. Students were splitted in 4 groups, according to their own preferences, and they developed the design of 4 different kinds of games by using the questions of

the first training activities phase: a treasure hunt, a quiz, a test and a board game. Finally, this last one was concretely realized.

In this set of activities the focus was moved to another important skill in contemporary economy: the ability of conceiving, designing and realizing a project, from the idea to the product.

**In detail**

**Title:** Let's Play!

**Subheading:** An urban game on Tiber river to know the history and care the present of our city

**Key-words:** Tiber, game design, urban game, learning by having fun

### TOWARD SMART CITY LET'S PLAY!



1. Qualsiasi esercizio, **singolo o collettivo**, cui si dedichino bambini o adulti per passatempo o **svago** o per ritemprare le energie fisiche e spirituali

2. **Competizione** fra due o più persone, regolata da **norme** convenzionali e il cui esito dipende in maggiore o minor misura dall'**abilità** o dalla **fortuna**



L'utilizzo di **elementi** mutuati dai giochi e delle tecniche di game design in contesti esterni ai giochi



La progettazione di **obiettivi, regole, ruoli, sfide** per creare giochi che facilitino le **interazioni** tra persone per svago o per scopi medici, educativi, di ricerca etc.

A slide from a lesson. Differences between game, gamification, game design

**Theory contents:**

1. Tiber between past and present. The relation with the urban frame.
2. What is an urban game: characteristics, goals, examples
3. How to design a game. 4 kinds of games and their differences: treasure hunt, quiz, test, board game
4. How to realize graphic elements for a game: learning Sumo Paint (free software)

**Research topics:**

1. Tiber bridges
2. Tiber monuments
3. Art and popular culture around Tiber
4. Tiber myths and legends
5. History of Tiber
6. The river today: data and characteristics

**Skills:**

1. team building and team working
2. short texts writing
3. game design
4. making of simple graphic elements and images by using free softwares

**Output:**

1. 72 multiple-answer questions
2. interactive map
3. 4 game projects
4. board game on Tiber

### 2.2.3 Imagining the future city by creative storytelling

**General description of the activities**

The last set of training activities have been focused on the relation between present and future city. It is important to relate this issue to Rome local context: the wonderful past of the eternal city have been, in the last 50 years, very bulky when it was tried to reason in terms of modernizing it: the presence of important and precious monuments over and under the ground level has inhibited metro line construction and transformation of historical center in order to make it more suitable to contemporary urban needs, without avoiding speculation, decay of peripheries and gentrification of center. Despite these problems, in the last 20 years important contemporary architectures have been built in the city, but they are often unknown, outclassed by the importance of historical monuments, by tourists and also by residents.

So, to imagine the future of Rome starting from its present opportunities and problems, while the past is preserved and respected, is a very sensitive and difficult issue in our city. We decided to approach the problem in a double sense: on the one hand, we want students better know this important contemporary heritage of the city; on the other hand, we were inspired by a methodology created in the 90s as a planning tool, the so-called "visioning", adding a certain degree of utopia: sometimes to not limit fantasy and imagination is the only way to overpass present constrictions and start building a better future, farther than sentences as like "we can not do it, we'll never be able to do it".

For this reason, we asked students to produce two kinds of outputs: a photographic reportage of 6 contemporary architectures of the city that can provide a not-traditional point of view of Rome, and a text in which they have to imagine the future of the city.

This second exercise can be an utopian short story or a journalistic reportage, written as if it was 2050. We ask students to dream greatly: for example, to imagine that Roma has become the most innovative Smart City in the world, or it has 20 underground metro lines. No fancy brakes: authentic utopia to highlight aporia of present, break the "it-must-be" chains, understand our real needs and imagine a not so impossible future.

**In detail**

**Title:** Rome 2017-2050

**Subheading:** Present and future of the eternal city

**Key-words:** Rome, contemporary architecture, visioning, utopia, planning

**Theory contents:**

- Contemporary architecture in Rome: six projects that talk about a different vision of the eternal city
- Photographic reportage: points of



view on the reality

- Utopia-distopia: imagination of future as a literary genre and an urban research field
- Visioning: a planning methodology

#### **Research topics:**

1. Contemporary architecture in Rome
2. Photographic reportage examples
3. Utopia and distopia concepts
4. Visioning

#### **Skills:**

1. team building and team working
2. short texts writing
3. photographic reportages

#### **Output:**

1. 6 short stories
2. 6 photographic reportages

## 2.3 Berzsenyi Dániel Gimnázium Innovative Teaching Tools

### 2.3.1 Our relation to our city.

#### Introductory activities

#### General description of the activities

Before commencing their group work, students were given the task of writing a short essay describing what their favourite place in the city is and why. I asked them to write in a personal manner, focusing on their own experiences. They had a week to complete the task and to hand in their answers by email. During this time, a few students asked me if they could write about multiple places, as they could not choose one. We modified the task so that students had to write about one place in depth, but also describe four other places of their choice with a shorter exposition.

As the texts were handed in electronically, it was easy to arrange the essays – and characteristic excerpts – according to topics. During the class, this is how different groups were formulated. For example, the student who wrote about their favourite spot in Carl Lutz park found themselves

together with, and read the essays of other students who chose parks. 6 groups were formed in this manner (in order to have a more equal distribution of students, the café and shopping centre groups formed one group as well as the emblematic square and closer locality groups). The task for each group was to discuss based on their essays why they love the places they chose and attempt to describe their reasons with a few key words. In the next phase of the task, each group had to present what they had come up with, with the aid of a mind map of their key words. During their presentations the groups all put their mind maps on the board. As the next step, students had to interview their parents or grandparents about their favourite places, so that we can see whether there are significant

differences between the preferences of different generations. Students submitted the interviews by email again. This time, it was two volunteering students who analysed and categorised the answers. Their task was to check whether the same categories we used to characterise the students' answers could be used in the case of the adult sample. The two students presented their findings in a subsequent class.

After thinking about and engaging with the positive aspects of the city, we tried to complete the picture by examining places that are disliked, illuminating the reasons behind the negative feelings and by looking for some possible courses of action.

The students' first task was to draw the



A photo from a lesson

place they most dislike in the city on a piece of paper (those who claim they could not draw wrote down the name of the place and its most disturbing features). After sharing the results with each other, students organised themselves into groups based on similar drawings/choices of place. The groups then proceeded to discuss their chosen places, and shared what they talked about with the other groups, using the most successful drawings as illustrations. In conclusion students had to write a short essay answering the question “What would you change in the city if you were the mayor?”

32 people took part in the group activities, but 45 students handed in their essays as not only my class but another group was



Students drawings

included in the task. This group did not take part in the activities, but wrote their essays in English.

### ***In detail***

**Title:** Our relation to our city

**Subheading:** Introductory activities

**Keywords:** favourite places and places that evoke negative feelings, attachments and disapprovals, natural features

### ***Topics:***

Favourite places in the city

Why do we like a place in the city?

Generational differences in the favourite places

Why do we dislike a place in the city?

Reasons of disapprovals

Proposals for improvement



### ***Practical competences:***

- to kick-start students' engagement with the city
- to make students verbalize their personal engagement, relationship, experiences and connections to the city (short essay to be handed in electronically)
- to group personal choices, find common patterns
- to come up with general statements about why we connect to certain places
- to compare the preferences of different generations
- working in groups, cooperative learning
- presenting ideas to other groups
- creating mind maps with the most important keywords
- interviews

### ***Outputs:***

- Short essays about favourite places
- Tabling of the arrangements according to topics
- Interviews with parents/grandparents
- Tabling of the interviews
- Conclusions

## **2.3.2 Natural features of the city: The Danube divides and connects**



### ***General description of the activities***

As a preliminary task, each student is required to come up with five words or notions they associate with the Danube. At the beginning of the session the facilitator collects these and analyzes the tendencies they show. It is important to identify personal memories, feelings and associations, so that the students become more involved in the subject to be covered.

At the BHM Castle Museum we first work with old maps. We arrange the maps in a chronological order, observing in the process how certain parts of the city expand and connect. What help us establish a chronological order are the number of bridges, changes in street names and in the function of certain districts. Next, we take a look at the structure of Budapest's bridges, with the help of models that can be disassembled. We play out the character of each bridge in a dialogue, almost impersonating them.

Next, we explore river Danube's role in the city's life through the city history exhibition titled 'Budapest – light and shadow: 1000 years of municipal history.' We form eight groups. Each group is given a layout of the exhibition where exhibits related to the group's theme are indicated.



They are also handed out pictures and a quote. (Hungarian original, translated into English) Then they have to locate exhibits related to their theme, find out the connection between the exhibits and the quote, and finally come up with a sketch that they perform to the other groups. The characters and story of the sketches are developed freely by the participants.

The historic events we cover are those when the river took on an important role in the life of the city. These are also represented in the exhibition, like for example the River Chain Barrier, the pontoon bridge from Ottoman Turkish times, or the flying bridge moved between the two shores by the river's flow. The wooden swimming pools of the 19<sup>th</sup> century are also presented where one could swim in the river's water in a protected environment. The last big Danube flood of 1838 is presented as an important event, both for the extensive damage and casualties it caused, and for leading to the eventual harnessing of the river. Other historical milestones covered include the publicly founded building of Budapest's first bridge, the Chain Bridge. The yet unfinished bridge almost fell victim to a detonation attempt during the 1849 siege. The bridges blown up during World War II were all rebuilt but the general public at the time was highly divided by the decision to replace Erzsébet (Elizabeth) bridge with a new structure. An important topic of this museum session is the Shoes on the Danube Bank Memorial that reminds us all of the crimes of war, and the killing of



Students groups work

our fellow citizens of Jewish origin. Actual shoes of victims recovered from the riverbed are also exhibited in the museum.

30 people took part in the group activities, on 22/10/2015.

***In detail***

**Title:** Natural features of the city: The Danube divides and connects

**Subheading:** Activities in the Castle Museum of Budapest History Museum

**Keywords:** natural features, történeti mag, bridges, exhibition, museum

**Topics:**

- The historical heart of the city, its expanse
- Bridges of the Danube (bridge types)
- The Danube's role in the city
- What do the objects of exhibition tell us?
- Historical eras and the Danube

**Practical competences:**

- personal memories, feelings and associations
- map reading, arranging maps in chronological order
- manipulation with models
- teamwork, gathering information in museums
- connecting the exhibits and the written information
- vivifying historical figures in a playful way: performing a group scene

- experiencing a historical event in the piont of view of an actual persons'life

**Outputs:**

- Danube (ppt, personal associations, interviews)
- Margaret Island (ppt, game)
- Bridges (film)



Students groups work

### 2.3.3 Natural features of the city

#### The city from a bird's eye views

##### General description of the activities

Our City exploration thematic walking



Students drawings  
The city from a bird's eye view

tours provide students with a fresh point of view. We show them sites they don't know, even though they probably pass them by daily without noticing. We organise visits to sites that are not (yet) open to the public. We look down on the city from a bird's eye view, observing its natural features: like the meeting of hills and the plain on both sides of the river.

Walking on the riverbank one would not notice the fine curvature of the river but looking down from above it is spectacular. We observe the ratio of built-in and green areas in the Buda and Pest sides. We identify landmark buildings and visit the sites we like most. 38 people took part in the group activities, on 12. November 2015.

##### In detail

**Title:** Natural features of the city – The city from a bird's eye view

**Subheading:** City exploration thematic walking tours



**Keywords:** natural features, hills, green areas, thematic walking tours

##### Topics:

- topography of the city
- plains and highlands
- built-in and green areas
- identifying prominent buildings

##### Practical competences:

- view our everyday environment from a new angle
- learning by gaining personal experience
- decodify the signals of the urban environment
- Outputs:
- Gellérthill (prezi)
- Bridges (film)

### 2.3.4 History and memory

##### General Description

In the course of a 45-minute class and a subsequent guided walk, we explored the ways in which history leaves its mark on the city, with particular emphasis on monuments. The aim of the activities was to get a sense how a common, shared sense of history within a society is a not self-evident. Rather it is a creation that can be revaluated and contested. In Hungary in particular, in the course of the 20<sup>th</sup> century radically different

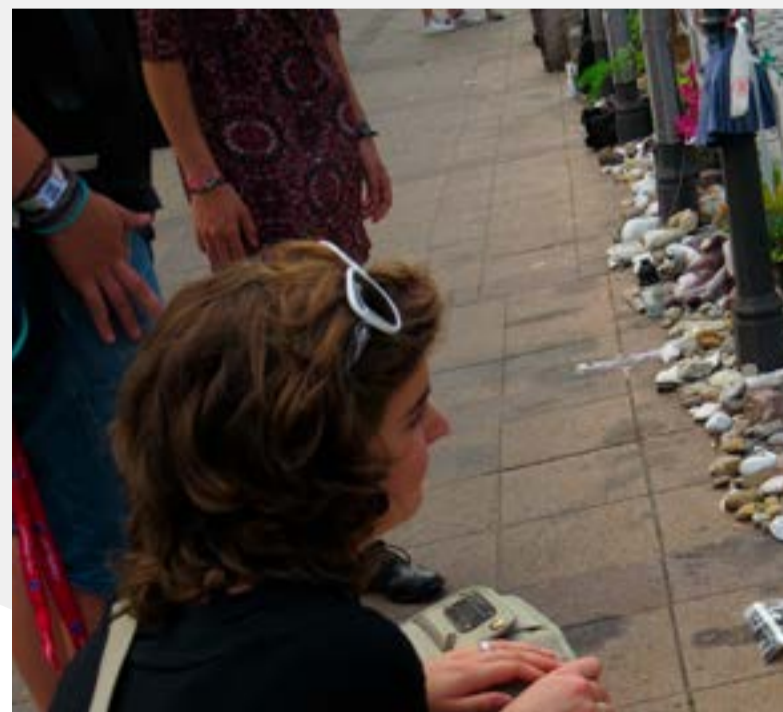


Students open-air activities

regimes followed each other; each with its own historical narrative. Memorials exemplify these different attempts of history writing.

Memorials by definition serve as places of collective remembrance – but also as sites of reminding, where different narratives of the past can be enforced. The aim of the class was to problematize the common sense view of history as a straightforward and simple narrative. Groups of students received different tasks connected to different documents, images and texts. One group had to build on their knowledge from a previous activity to arrange images depicting the changes in one of the most representative spaces in Budapest, Heroes' square. Another group received an excerpt from a poem by György Petri, a cultic figure of late socialism. Two groups read excerpts from the memory studies literature, which provided a basic theoretical background on the nature and construction of collective memory, and the ways in which it appeared in the urban space. Another group received two images of the toppling of statues of dictators (one from the Hungarian revolution of 1956, another from 2002 Iraq). This group had to analyse the images and think about the symbolic significance of the toppling of memorials during revolutions. The last group read documents from the state socialist era describing the revolution of 1956 as a counter-revolution. This group had to think about why was it crucially important for the regime to reevaluate the revolution. After the first round of tasks, each group merged with another, and received new questions, which required the joint knowledge of both groups to answer. These larger groups subsequently presented their findings to their fellow students and we reached our final conclusions together. The guided walk served as a counterpart for the class. Students generally found the topic

hard to broach, as it was both unfamiliar and abstract. The walk counterbalanced the class as it provided very concrete examples. The tour focused on one square laden with symbolism; Liberty square in downtown Pest. The square contains no fewer than seven memorials from different eras, some violently contradicting another. Walking around the square and methodically exploring the different elements of the square deepened and broadened students understanding of the nature of history, and the importance of the city space as a symbolic site.



Students open-air activities

### ***In detail***

**Title:** History and memory

**Subheading:** Interactive class and city walk

**Keywords:** history, memorials, statues, memory, historical narratives, rewriting history

### **Topics:**

- history in the city space
- collective memory
- memorials
- historical narratives

### **Practical competences:**

- working in group
- presenting ideas
- textual and visual analysis

## **2.3.5 Living History**



### **General Description**

#### ***Living History part 1: Medieval Buda***

On the irregularly shaped plateau of Castle Hill, little streets and alleys surrounded by the castle wall lay out the structure of the Medieval City. In lack of wings we need to climb the steeple of Matthias Church to see all this. Matthias Church is the oldest church of medieval Buda, it witnessed many events defining the city's life, from joyful ones like coronations, to sad ones like the devastating sieges. After acquainting ourselves with the church's history, we observe in more detail

the features of medieval residential buildings: The facades slightly protruding at the first floor; the richly carved stone frames of doors and windows, Gothic recesses, ground floor shop-windows and the multitude of different staircases and inner gardens. We evoke the living conditions of people who once dwelt in the buildings: the way they ate, cleaned, traveled and shopped. Our main written source is passages from the Buda Code of Law (Ofner Stadtrecht)

(2015. nov. 19., 32 participants)

#### ***Living History part 2: Buda under Ottoman Turkish occupation***

We get to know Buda under the Ottoman Turkish rule. Availing ourselves of the unique opportunities the museum has to offer, we learn from archeologists specializing in this era. After discovering the still lasting influence of the Turkish rule on our culture, food, articles, and agriculture, we further investigate the habits and everyday way of life in the era by reading excerpts from the travelogue of Turkish traveler and historian Evliya Çelebi. From the still existing architectural heritage we cover baths, and visit the Rácz thermal bath. Our guide is the archeologist who has lead excavations here between 2005 and 2008. We will hear about excitement and hardships as well that were involved in this work. We can observe differing methods architects choose to present artefacts from different eras, by creating a contemporary interior to include them all. This visit was an exceptional opportunity, all the more so, as the bath is currently not open to the public due to legal disputes.

(26. November 2015, 30 participants)

### **Living History part 3-4: Decisions about the unification of the city - A Metropolis is born**

In the first part of the program we imagine ourselves as citizens of old Pest, Buda, and Óbuda of different nationality, religion, social status, gender, and age; and form opinions about the plans of unification. We collect arguments for and against the merging of the three cities, trying to find out how different people might benefit from it or on the contrary, be disadvantaged. We collect and discuss these views and opinions.

In the second part we put ourselves a few years after the unification, when Pest, Buda, and Óbuda are already merged into Budapest and the city undergoes vigorous development. We form committees of the Metropolitan Board of Public Works where members evaluate the current state of affairs, put forward plans on development and solutions to problems.

They also argue for funding of their projects. When forming the committees we follow the thematic sections of the History Museum. The members account for their work, then we make budgeting decisions based on the arguments.

The Committee of Administration and

Elective Franchise is concerned with changes in population and their legal status. The Committee of Education looks at issues in public education with regard to differences in gender, religion and nationality; and makes proposals for change.

The Committee of Public Health and Epidemiological Affairs researches the causes of outbreaks, the general hygienic situation in the city, and the expected outcome of planned measures.

The Committee of Industrial Development oversees development from guilds through manufactories to the founding of factories.

The Committee of Urban Planning, Development and Architecture works out plans to better the city's road network.

The Committee of Transport and Bridges co-operates with the Committee of Water Resources and Disaster Management on harnessing the Danube and building new quays and bridges.

The Committee of Infrastructure Development plans investments for creating up-to-date means of water supply and waste water management, gas and electricity, telecommunication and waste management.

On the thematic walking tour after the session we inspect the results of developments we had planned at the previous session. At the Pest bridge-head of Margit Bridge we discuss the circumstances of the construction of the

second bridge over Danube. From here we stroll along the Grand Boulevard guided by a city historian specializing in this era. We compare photographs from the museum's collection that depict the construction period to the actual view today and account for the differences. From Oktogon we take the Millennium Underground Railway (or Metro line M1) to the city centre. Commonly known as the 'Little Underground' it was the world's first underground railway line to exclusively use electric traction and the first ever underground railway line on the European mainland, built in 1896. Luckily, the construction was a treat for contemporary photographers, too, so we have an abundant collection of pictures to browse. Then we walk along the Little Boulevard, following the line of the medieval wall around the then city centre. We discover the everyday sites here from a brand new perspective.

(26.April and 10.June 2016, 30 participants)

### **Living History part 5: Heroes' Square Many faces of a square**

We acquaint ourselves with the history of this part of town through old maps, engravings, and photos. We arrange these into a chronological order. We observe how the square looked before the museums and the memorial that define today's view were built and we follow the transition. We recall how the square got its name and discuss how the nation's self-representation is shown in the Millennium Monument: Who are presented, and who are left out, how the persons changed during historical



events and what symbolic meaning does this all have.

We analyze the mock-up statues from the museum collection, and take on the role of jury members in a dramatization, giving advice to sculptors how to change their work. We decide whether we agree with the original concept, or come up with our own monuments. We can present artists and scientists, too, among the kings and rulers. Half of the group can play foreign tourists who visit the square for the first time, while the other half of the group answers their questions.

In the second part of the session we cover important events that took place in Heroes' Square. Examples that are presented in the exhibition are the May 1st march in 1919, and events of the 1938 Eucharistic Congress. Up to this day, the square often serves as the locale for mass events, be it a rock concert, political rally, or Catholic Mass pontificated by the Pope. A key event in Hungary's 1989 regime change was the re-interment ceremony of former PM Imre Nagy and his fellow martyrs. We talk about these figures and their importance in history in more depth. The creator artist of the catafalque installation speaks in a documentary movie about the events, letting the audience in on behind-the-scene struggles with authorities. Finally, we share with each other some of our own memories associated with the square, possibly with photos, too.

(13. June, 2016., 32 participants)

### ***In detail***

**Title:** Living History part 1: Medieval Buda

**Subtitle:** City exploration thematic walking tour

**Keywords:** city exploration thematic walking tour, Medieval city structure, Medieval lifestyle

### **Topics:**

- the structure of the Medieval city
- the history of the Matthias church
- the characteristics of Medieval dwellings
- Medieval lifestyle

### **Practical competences:**

- our everyday environment in new perspective
- learning based on experience, individual observation
- decoding the signs and markers within the urban environment

### **Outputs:**

- Buda (prezi, ppt, Facebook game)

**Title:** Living History part 2: Buda under Ottoman Turkish occupation

**Subtitle:** City exploration thematic walking tour

**Keywords:** city exploration thematic walking tour, Buda under the Ottoman

Turkish rule, bath culture

### **Topics:**

- the heritage of the Turkish era in material culture
- lifestyle in the Turkish era
- Turkish bath culture
- historical layers of Rác bath
- dilemmas architects are confronted with in the course of renovating historical sights

### **Practical competences:**

- learning based on experience, individual observation
- markers of different historical eras on buildings
- differentiating between the reconstruction and the original

### **Outputs:**

- Budapest baths (prezi, quiz game)

**Title:** Living History part 3-4: Decisions about the unification of the city – A Metropolis is born

**Subtitle:** Session in the Castle Museum of Budapest History Museum + City exploration thematic walking tour

**Keywords:** city unification, debating, decision making, city development, urbanisation

### **Topics:**

- dilemmas of city unification
- who are the winners and the losers of

- the unification?
- Metropolitan Board of Public Works
- the perspectives of urban development

### **Practical competences:**

- indentifying with different viewpoints and perspectives
- debate and compromise
- decision making
- thematic walking tour

### **Outputs:**

- the Grand Boulevard (presentation and map)
- routes connecting Secession style buildings

**Title:** Living History part 5: *Heroes' Square* - Many faces of a square

**Subtitle:** Session in the Castle Museum of Budapest History Museum

**Keywords:** national self-representation, Heroes' square, monument, Millennium

### **Topics:**

- national self-representation and its transformations through time
- symbolic meanings of monuments
- Millennium
- historical events on the square

### **Practical competences:**

- sorting images according to chronological order

- role play; judging of the competing plans of monuments
- role play; tour guiding

**Outputs:**

- Heroes' Square and Andrassy street (pp)



Students activities

### 2.3.6 Is there a way out of homelessness?



**Introductory-Sensitizing**

**Session – General Description**

The essence of the project is to let students know about the city, their closer environment in terms of the problems. Our goal is to introduce the city by speaking about the problems of homelessness which students see day by day. Sensitization, understanding of specific life situations, critical approach to the situation, gathering good examples and exercises, searching for the hubs will bring the social problems of the city closer to the students and make them aware and willing citizens.

The work consisted of three phases:

**1. Introductory lesson, getting to know the subject:**

In the opening session, students shared their feelings and experiences with homelessness. We discussed the possible work form and the goals of the mutual work. Until the next session, students began working through Internet research or personal contacts, on articles related to homelessness, searched for public or non-governmental organizations and got acquainted with their activities. Among the articles, there was also a reading for the methodological foundation of interviews.

### 2. Downtown walk

Walking as an out-of-school exercise gave students the opportunity to meet the problem of homelessness in a real place. The thematic nature of the walk also made it possible to identify the problems that people living on the streets have to face. During the walk, obstacles regarding the historical background of homelessness, job opportunity, housing problems, difficulties associated with basic physiological needs came up. At the end of the walk, students also met a homeless host. During the urban walk, students took notes and photos, made videos and short interviews with the people on the street or with social workers and volunteers working with them.

### 3. Researching and formulating options

After the urban walk, students searched for answers to the problems. With the help of the online questionnaire, a survey was conducted to find out how homelessness is judged by the people of the street, what they see as the root of social problems and how the respondents propose solutions. During the evaluation of the data, students compared their experiences with the research results. Based on individual experiences and the results of the research, they formulated their own ideas and suggestions. The virtual map, created during the work, is a summary of the information learned during the sessions, the results of the questionnaire were demonstrated in a presentation, and the final findings were shared with their classmates in a composition.



Students indoor activities

**In detail**

**Keywords:** social problems in the city, sensitization, current problems, critical thinking, solutions suggestions

**Subjects covered:**

- the historical background and causes of homelessness
- social problems and challenges in the city
- What do the people of the street think?
- work, housing, basic needs from a homeless perspective
- How can we help, what is the future?

**Practical Competences:**

- personal involvement, experience, sensitivity towards social problems
- exploring, processing and formulating suggestions to social problems
- teamwork, data collection,

- interviewing
- making digital materials and presentations

**Output:**

- a digital map to explore the lives of homeless people
- a questionnaire to the people of the street, the results of the questionnaire
- video about the walk
- ormulating lessons and conclusions



Students meet an homeless

**2.3.7 What is the ideal urban space like?**



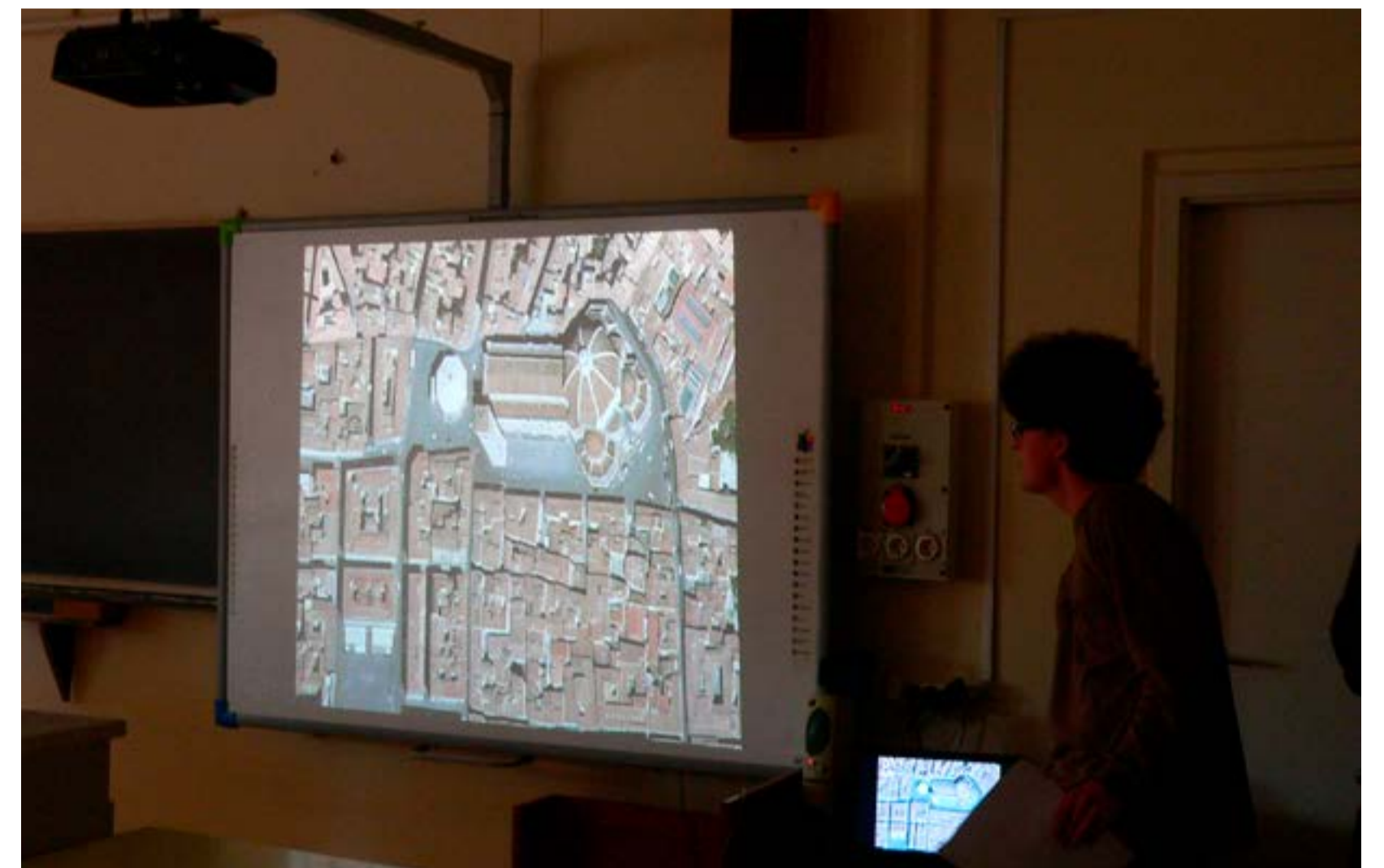
1. different functions and characteristic types of public spaces
2. historical overview of the development of urban spaces
3. important squares in Budapest, then and now
4. let's ask the users; online survey
5. creation of a 3D model based on the needs of the public

**General Description**

In one of the final, concluding phases of the Erasmus project, we set out to discover what might an ideal urban space be like.

During the first brainstorming session the students had to propose ways to explore this question. Based on their ideas, students were sorted into groups, which then researched a different aspect of urban space. The following topics emerged:

The groups were then given a longer period of time to engage with their topic (around 3 weeks- 1 month). They presented their findings in a concluding session. Group 4 and 5 collaborated closely in mapping the



Students presentation

needs of contemporary city dwellers and creating a model that closely reflected these. During this period, groups could experience the hardships of independent research.

(2017 May-June, 15 participants)

### ***In detail***

**Title:** What is the ideal urban space like?

**Subtitle:** Online survey

**Keywords:** most popular spaces in Budapest, model, different functions of urban spaces

### ***Topics:***

- different types/functions of public spaces
- historical overview of the development of urban space
- modern needs

### ***Practical competences:***

- collecting material
- organisation/analysis of material
- learning through sharing
- creating online surveys
- analysis of surveys
- planning/modelling

### ***Outputs:***

- transformation of different urban spaces throughout history (ppt)
- online survey output
- 3D model of the ideal urban space

## 2.4 Lycée Auguste Blanqui Innovative Teaching Tools

The students of the Lycée Blanqui were involved in training and teaching activities conceived and conducted in collaboration with the Archives of the Persepolis Médiathèque.

The service of the Archives depends from the City Council of the city of Saint-Ouen and counts on specialists in history of art and in urbanism who have developed methods to involve students in learning by letting them manipulate archive materials such as replications of ancient maps, models of the city and visits in situ.

Moreover, as the Archives of the Persepolis Médiathèque works in order to promote the cultural resources of the city, the students of the school developed competences which span to communication, resources enhancement and storytelling applied to cultural heritage.



## 2.4.1 Urban development around the river of the Seine. Saint-Ouen and the Grand Paris.

The first set of training activities has been focused on the natural resources available in the territory of Saint-Ouen and in the suburbs of Grand Paris. The urban development around the river of the Seine was one of the main focuses of interest. In order to provide the students with practical tools with which they could start working, it was decided to explain them how the Service of the Archives worked. The training activities have been chosen to give to students useful skills which they could use in different situations of work at school. Students were asked to extrapolate useful informations from documents they could find in the Archives and to create different kinds of slides. The aim of the first workshop activity was to raise awareness on urban evolution from a scale model. Students were divided in four groups according to their preferences and explored different periods of the history and the urban evolution of Saint-Ouen. They manipulated different models corresponding to public infrastructures, housing, factories, offices, green areas, streets, places, monuments. During these workshops students recreated and reshaped the city of Saint-Ouen as it grew around the river of the Seine. Afterwards, it was necessary to raise

awareness on the different island which developed on the river of the Seine. In order to increase the involvement of students in the topic concerned it was decided to study the Vannes Island and its evolution. This island is indeed an island students know well because they practice sport there very often with their teachers. Paris canals was the following topic concerned in order to show how suburbs are connected with the capital. Finally, it was decided that students could present a walk along the river of the Seine in order to show how the most important historical places were built near the river. It was decided to stress the economic and cultural aspect of the urban evolution of Saint-Ouen and of Paris in order to increase the involvement of the students because most of them had chosen to study economic and social issues. It was asked students to produce two different kind





of outputs : five power-points including five set of iconographic documents showing the evolution of the item selected and five short texts explaining this evolution. Students should prepare this material in order to present it during the international meeting which took place in Rome in April 2016.

### ***In detail***

**Title:** How does a city develop?

**Subheading:** Urban development around the river of the Seine. Saint-Ouen and the Grand Paris.

**Key-words:** Urban development, natural resources, Saint-Ouen, Grand Paris, slide

### **Theory contents:**

1. Discovering the Service of the Archives of Saint-Ouen.
2. Discovering how archives work.
3. Studying and reading a historical map.
4. Studying and reading old iconographic documents.
5. Industrial evolution of the city and the importance of natural resources: environmental, economical and social aspect of the urban evolution.
6. Why slides are important to communicate.
7. How to create slides with open-source softwares.

### **Research topics:**

1. The city of Saint-Ouen and its evolution around the river of the Seine.
2. The Vannes island.
3. The concept of Grand Paris
4. The concept of Plaine Commune
5. Pedestrian streets and green areas in Paris
6. The district of the Docks in Saint-Ouen : an example of sustainability in Saint-Ouen.

### **Skills:**

1. How to make a research in the Archives
2. How to select useful images from the Archives
3. How to choose and select useful informations
4. How to connect images and texts in order to produce slides

### **Output:**

1. 5 set of slides
2. 10 texts
3. 15 reportage images

## 2.4.2 Learning

### ***city past through art history***

The second set of training activities was developed after students' exchange occurred in Rome in April 2016, when 18 hungarian students and 18 french students came to Rome for a week and presented the works they had accomplished to the students of the other schools. In order to create greater involvement among students, it was decided to link the training activities to the subject of history of art. Indeed, many students involved in the project had chosen it as an optional subject at school. Moreover, in order to facilitate the students approach to urban development it was decided to link the topic of history to the context of the area where the school is situated (the Garibaldi district). The city council of Saint-Ouen is located not far from the school and provides interesting work of art showing the issues linked to the development of the city. Students were divided in four groups according to their own interest and they were asked to choose a topic on which to make their research. The first part of the training activities focused on the study of the mural paintings which are hosted in the City Council and which are registered in the complementary list of the Historical Monuments. Through the paintings of Paul Gervais, students discovered everyday life in Saint-Ouen at the beginning of the XX century. These paintings show the different activities which took place

on the banks of the river of the Seine, in the old district of the Docks and in the district of the old Saint-Ouen. Moreover, through the paintings of Jean Julien, an artist close to Socialist Realism, students discovered how the city of Saint-Ouen was represented in the 1930s: an ideal working class town. The second part of the training activities consisted in a guided tour of the district of the Docks and of the old castle in order to make students aware of the presence of the city heritage. Students discovered and worked on the history of the town. The aim of this visit was to raise awareness on an exemple of how an old industrial territory was converted in an ecological district. Moreover, the objective was to make students aware of the issues linked to sustainability. For the third set of training activities it was decided to choose the history of the Flea Market of Saint-Ouen from its origins. Students discovered how the ragmen were involved in the history of this famous market. Students were asked to produce two different kinds of output : 2 games (a play of cards and a multiple choice test) and 8 set of 5 slides in order to present the evolution of the cities of Saint-Ouen and Paris during the international meeting in October 2016.

### ***In detail***

**Title:** Urban development

**Subheading:** The development of Saint-Ouen and Paris

**Key-words:** Saint-Ouen, Grand-Paris,

Flea market, mural paintings, ragmen

### **Theory contents:**

1. The city between past and present
2. The development of the city through art
3. How to understand a work of art
4. How to realize multiple choice tests

### **Research topics:**

1. The castle of Saint-Ouen
2. The Flea Market of Saint-Ouen
3. Place de Grève and the Place de l'Hotel de Ville
4. The development of PSA industry
5. Place des Vosges
6. The City hall of Saint-Ouen and its paintings
7. Les Halles : from the market to the Forum
8. Ragmen market in Saint-Ouen

### **Skills:**

1. Team building and team working
2. How to write short texts to communicate
3. Understanding and presenting a work of art

4. How to speak in public and to present slides

### **Output:**

1. Multiple-choice test
2. 8 slides with texts and pictures
3. 1 project of a game of card

## **2.4.3 Imagining the future of the city. Saint-Ouen towards Smart City. The issue of public transport.**

The last set of training activities has been focused on the future of the city and its development as far as public transport is concerned. It is important to underline the fact that the issue of public transport is a major project of the Grand Paris in which students will work and act as responsible citizens. Moreover, the city of Saint-Ouen is concerned by sustainable development because of the presence of many private and public companies which, during the past twenty years, have settled their headquarters in the city. People will ever more in the future come to work in Saint-Ouen from all over Paris and its suburbs. It is therefore necessary to develop furthermore public transport network. Students considered this issue an important aspect of the city of the

futur : in order to face the problem of the development of Saint-Ouen and the problem of sustainability, they decided to work on the problem of traffic and pollution and to present this main issue to the Italian and Hungarian. We decided to treat the issue under two main angles : we wanted students to understand how the city of Saint-Ouen has developed during the last twenty years and to imagine a city where people could live in good health and use original and environmentally friendly transport means.

We asked students to work in group and to produce three kinds of outputs: 1) four photographic reportages on modern and innovative buildings and suburbs. 2) Four texts which described them. 3) Four texts where they imagined funny and environmentally friendly public transport means. 4) A set of interviews they will make to the other students during the Budapest meeting in march 2017. Students worked first of all on graphic and iconographic documents which showed problems related to public transport : traffic, pollution, health problems etc. The aim of this prequel activities was to reactivate language skills and to mobilise Italian and English vocabulary in order to produce outputs. Afterwards, they worked on audio and video documents which showed young people committed to problems related to traffic, pollution and over crowding cities. The objective of this activity of comprehension was to give some examples of interviews. Finally, students visited two exhibitions in Saint-Ouen. The first exhibition, #Sportsinthecity, was dedicated to urban

sports and to urban cultures in Saint-Ouen since the end of the XIX century until today. The visit of this exhibition was an opportunity to approach the issue of travel mode in the city of the future. Students were divided in four groups. Each group attended a workshop under the supervision of the responsible of the Archive in order to imagine a city where young people could live healthy and in good shape as well as using original and new means of transport.

They were asked not only to imagine how different kind of urban sports could take place in the city of the future but also how people could move using scooters, bicycle, etc. The second exhibition concerned public transport at the Atlas, the scientific and technical cultural centre in Saint-Ouen. The cultural referent raised awareness on the issue of public transport in the future and in Grand Paris, on the development of public transport network and on the extension of the metro line 14 which will connect Paris to Saint-Ouen.

### ***In detail***

**Title:** Saint-Ouen, a smart city.

**Subheading:** The futur of Saint-Ouen and the issue of public transport.

**Key-words:** Saint-Ouen, Grand Paris Express, line 14, imagining, Atlas, smart city

### **Theory contents:**

- Environmentally friendly buildings in Saint-Ouen
- The Grand Paris Express.
- Photographic reportage: points of view on the reality
- Public transport of the future
- Methodology about writing a presentation

#### **Research topics:**

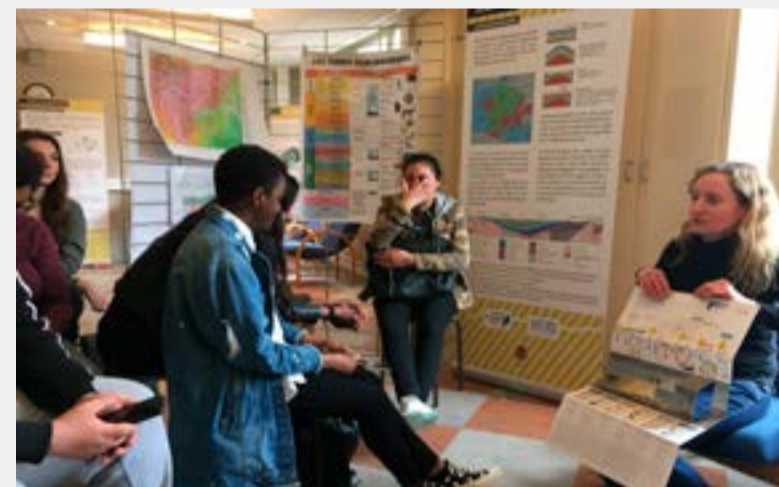
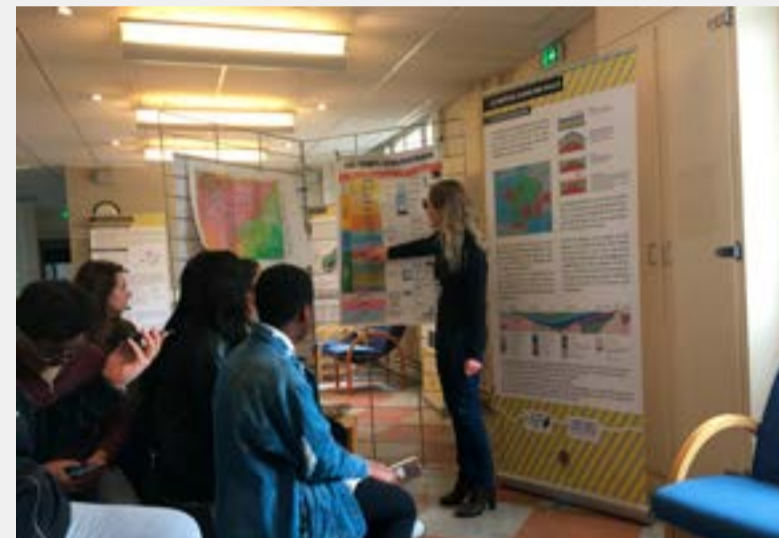
1. Urban Sport
2. Public transport
3. Building a tunnel
4. Paris grounds

#### **Skills:**

1. team building and team working
2. texts writing
3. photographic reportages

#### **Output:**

1. 8 texts
2. 4 photographic reportages
3. Interviews



# CHAPTER 3

THE STUDENTS  
LOGBOOK  
EXPERIENCE SMART CITY

Chapter 3

# 3.1 ExperienceRome

## 3.1.1 Experience Eur through images. Triple Bottom Line Sustainability

All texts, images and infographics have been realized and collected by Vivona students.



Aerial shot of EUR. The pentagonal shape of the neighborhood is evident in this photo of the early 1960s. Credits: Archivio Storico Fotografico EUR S.p.A

**TOWARD SMART CITY**  
SUSTAINABILITY AND LIVEABILITY  
OF CONTEMPORARY CITY

### 3.1.1.1 The historical context: Eur through past and present

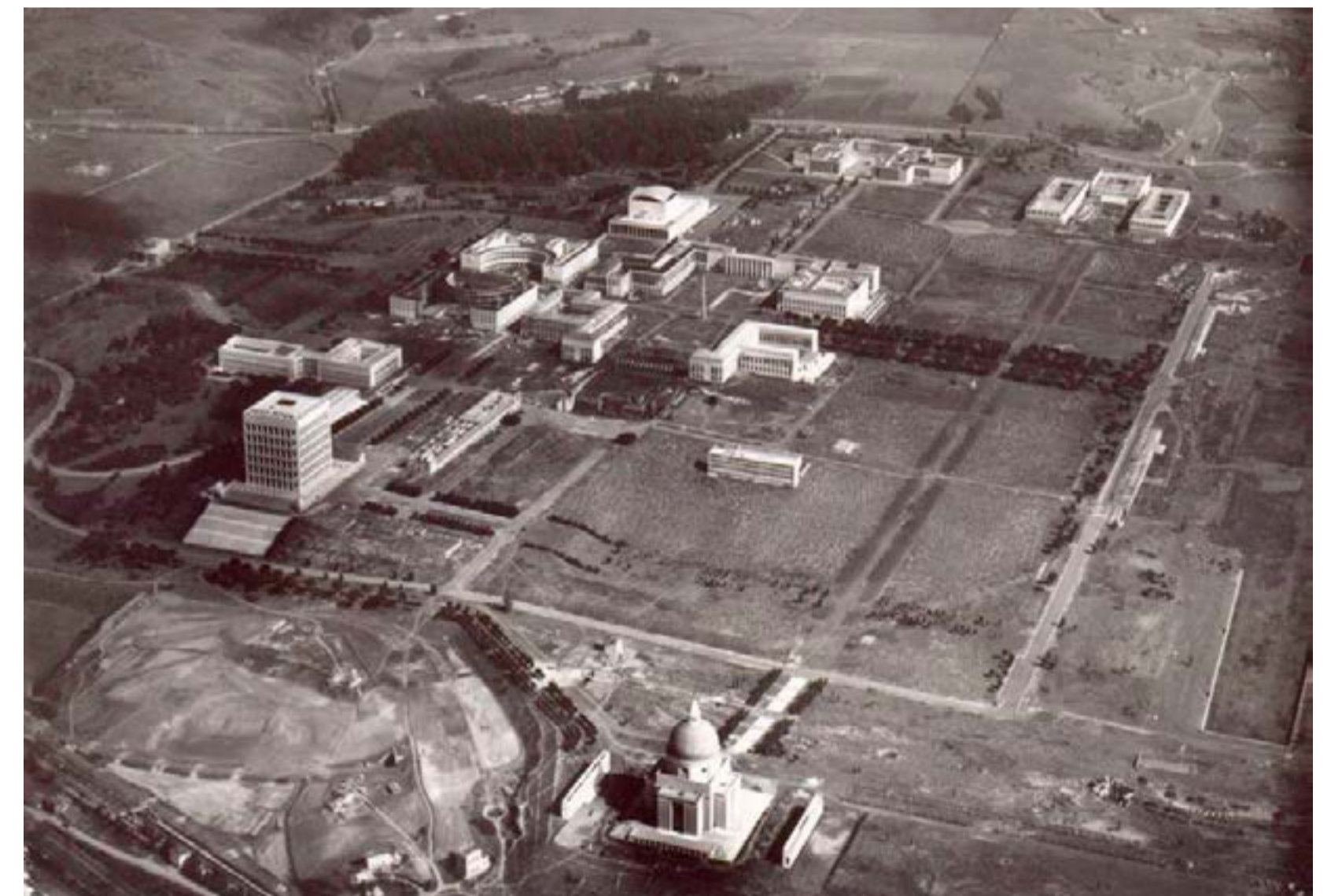


EUR is a complex wanted by Benito Mussolini; it was planned in order to celebrate the twenty years of the march on Rome and the power's taken by the fascism, in occasion of a luxurious international fair.

In 1935, Rome's governor Giuseppe Bottai proposed to Mussolini to present the candidature of Rome for the Universal Expo to show the world Italy's greatness. In order to realize the event an independent institution was constituted on the 26th of December 1936. The interested area

was identified in the one nowadays called "Tre Fontane". The new neighborhood was designed to become the expansion's centre toward south-west side of the city and the sea. It had to be the seat of "Civilization's Olympics", and to be the new centre of Rome.

The project, shown in 1938, was given to Marcello Piacentini who took inspiration from roman classical urbanism, typical of fascist ideology, adding elements of Italian Razionalism. Among the architects and the urban planners of Piacentini's team there was a lively debate and collaboration. That's why EUR, in the 30's, became a creative laboratory where the ideas of some genial architects were brought together, to get a modern urbanistic plan, still considered a great actuality project.

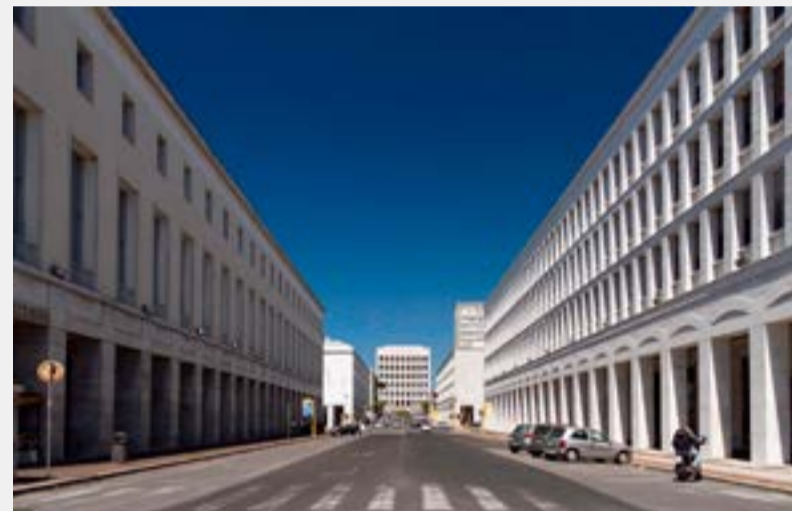


EUR UNDER CONSTRUCTION WITH THE SQUARE COLOSEUM ON THE LEFT. Credits: Archivio Storico Fotografico EUR S.p.A

**TOWARD SMART CITY**  
SUSTAINABILITY AND LIVEABILITY  
OF CONTEMPORARY CITY

“The all neighborhood aimed at...”, as the historian Alessandra Tarquini said “a modern style, rationalist and monumental, able to evocate the empire, but also to show Rome as an example for the future...”

The hood’s symbol became the Italian Civilization’s Building, also known as Squared Colosseum, the most important opera built in Rome during the last one hundred years.



PALAZZO DEI CONGRESSI BY ADALBERTO LIBERA. Credits: PHOTO OF Mzximvs VdB, WWW.FLICKR.COM, CREATED UNDER CC LICENSE

The planning of big green areas complete the style of E42, a complex about 70 hectares of parks and gardens that have been constituting the “green lung” of the romans. The construction of E42 was stopped due to the Second World War, that made impossible the Universal Expo in 1942. Abandoned for many years, it was established to restart the works finalizing the infrastructures and completing the uncompleted buildings. In the construction projects were also included the first residential structures to make it a living area.

In 1954 and 1960 the Palazzo dei Congressi

e il Palazzo dello Sport were resceduled as sport facilities; the sport pole Tre Fontane was also built, in 1958. The Velodromo laid out in the same year, but afterwards it was demolished. In 1960 the Piscina delle Rose, system used for water sports, was opened. Palazzo dei Ricevimenti e Congressi was also in the project, which was made for congressional uses.

Architects turned some of the buildings in museums such as Museo dell’Arte Antica, Museo dell’Arte Moderna, Museo dell’Arte e delle Tradizioni Popolari; they also added to the plan Palazzo dello Sport, Saint Peter and Saint Paul Church, il Fungo, tank made between 1957 and 1959, and Palazzo della Civiltà Italiana, impressive centre of cultural interest.



EUR LAKE PARK IN THE SEVENTIES. Credits: Archivio Storico Fotografico EUR S.p.A

The Archivio Centrale dello Stato was previously situated in an older building, which was already introduced in the first plan. Seats and offices of important industries were built in 1960 such as headquarter della Confindustria, dell’INAIL

e dell’Eni. Therefor, EUR is full of offices, headquarters and public high schools.

Living in EUR became a status symbol and the upper middle class moved from the north of Rome to the south. Now EUR isn’t extreme periphery anymore, but reference point for many neighborhood nearby born at the end of the 90s. The new Palazzo dei Congressi was built in 2008; it is the emblem of contemporary architecture, featured by logistic solutions: it is called Nuvola, which means cloud, and it was designed by Massimiliano Fuksas. Moreover there was the requirement to project an area dedicated to Mediterranean’s safeguard, that’s why since 2009 Mare Nostrum plan started, it will end with the construction of a modern aquarium, equiped by new tecnologies which will surely offer an unforgettable show to visitors.

EUR CONSTRUCTION STEP BY STEP ↓

EUR BUILDING ↓



EUR LAKE PARK IN THE SEVENTIES. Credits: Archivio Storico Fotografico EUR S.p.A

### 3.1.1.2 The richness and liveability of a mixed-use district

Eur is an urbanistic and architectural complex which offers a huge kind of services and activities available to residents and for the ones who live in suburbs not far from there. In this area we can find lots of buildings for many uses and needs.

There are many interesting buildings, and you can distinguish the ones of “First Generation” (planned before World War I, where prevails the marble) to the ones of “Second Generation” (planned in the post-war period, where prevails the iron and glass).

Strangely, the first and the second are in harmony, also for the presence of large and straight streets, unusual in Rome, and big green areas. Actually EUR, in addition to being a living area, is also the place where public and private offices are situated, ie Confindustria, the Ministry of



EUR LAKE PARK AND ENI HEADQUARTERS. PHOTO BY STUDENTS.

Health, Ministry of Communications, Ministry of Environment, SIAE, ICE, ENI headquarter in the skyscraper located to an extremity of the lake, Unicredit headquarter, Italian Post Office headquarter, INAIL, INPS, and the headquarters of many Italian multinationals. A big part of the area was dedicated to green zones and many other natural elements like eur's lake and eucalyptus wood.

EUR THROUGH DATA:

- POPULATION 
- COMPARING EUR WITH CITY CENTER 
- CULTURE DIVERISTY IN EUR 

### 3.1.1.3 The green and water frame in Eur

The architecture of the EUR has a geometric strict and symmetrical style. It's not just because of the Roman inspiration but also for technical reasons: the natural differences in height have been changed to obtain only one level in order to manage easily the water system and to create a practical and linear path for the universal exposition. The water of the gardens of the

neighbor is not just a scenic element, but it also fullfills important technical functions. One of the most important examples is the Giardino del Lago, also known as il Laghetto dell'EUR.

The park was conceived as a green area, for this reason it's prosperous of vegetation. Cherry-trees are characteristic of the park, they were donated by the First Minister of Japan and in honour of his country the pedestrian path, that crosses the park, was called "Japan Walking".

The lake was thought as a central place both for the spare time and for the sports events, in fact around it were built



CHERRY TREES IN EUR. PHOTO BY STUDENTS.

infrastructures as la Piscina delle Rose and il palazzo dello sport.

The central part is the most scenic one: the Giardino delle Cascate was made of cliffs and natural rocks. The majestic waterfalls, over the big eye impact, are a source of oxygenation for the waters of the lake and are part of a completing element of the hydroelectric system to which it belongs the main reservoir, better known as il Fungo.

[THE LAKE PARK ON TRIPADVISOR](#) 

But all EUR is rich of water. The fountains of square Konrad Adenauer are among the most beautiful.

They are aesthetically important because they complete the Salone delle Fontane; they represent a good example of architecture and rationalist art; these fountains offer a beautiful scenery, above all in the evening when they are illuminated.



FOUNTAINS IN EUR. Credits: PHOTO OF FRANCESCA PULVIRENTI, WWW.FLICKR.COM, CREATED UNDER CC LICENSE

Instead, along "Viale Civiltà del Lavoro" we find the Fontane Gemelle. The water comes out through gushes whose holes are put inside the tank in order to form two concentric circles: the smaller one is made up of eight gushes, the bigger one of sixteen gushes. The central stream overlooks all the others. The fountains are very breathtaking especially during the night. Along all the perimeter of the fountains there are big hedges, well-finished.

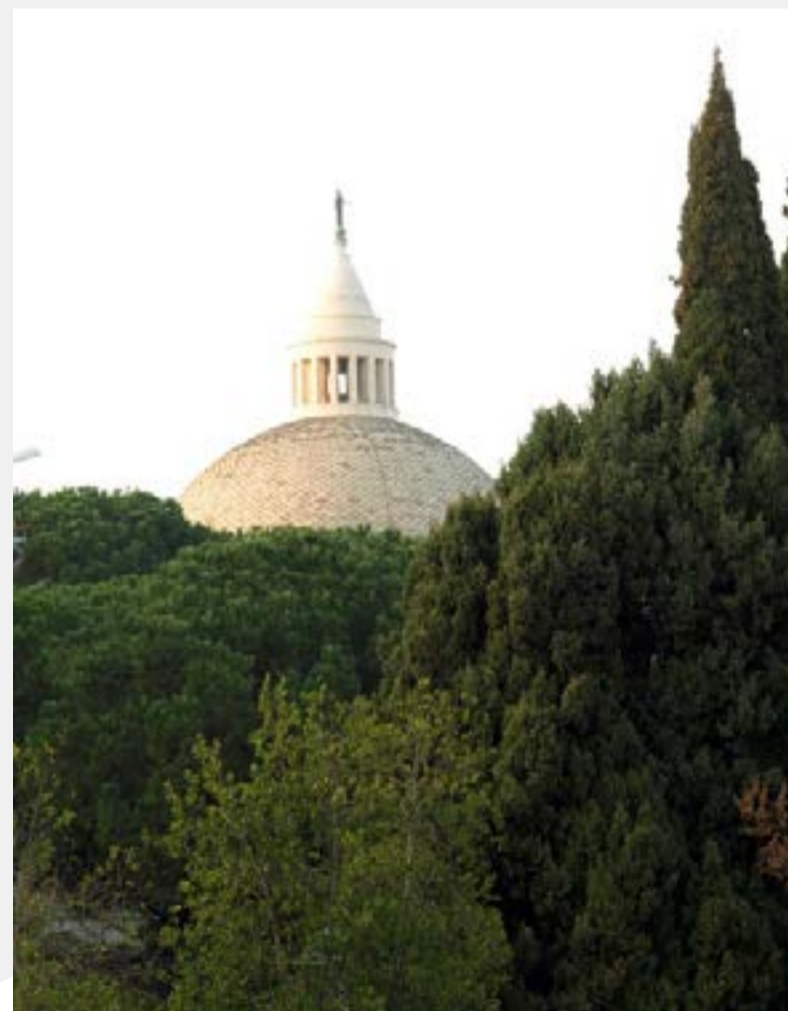
Beyond the fountains, running down a staircase, there is Parco del Turismo, contiguous to the Parco del Ninfeo. These parks are both wide green areas full of precious shrubbery and different species of trees as , for example conifers. In the first park, the most important structure is the fountain-stele made by Ercole Drei which illustrates people dedicated to the agriculture life.

The Parco del Ninfeo takes his name from the Fontana del Ninfeo. The geometric form of the square totally overlooks this park and it is often found



LIVING IN A GREEN AREA. PHOTO BY STUDENTS.

also in the details as low relieves and the geometric draws of the rooves. On the background stands out the Palazzo della Civiltà, that underlines the geometric characteristics. On the other side of the pentagon there is the Parco degli Eucalipti. Here it is possible to walk through boulevards and depressions that interchange themselves with hillocks plunged in a green meadow and with big eucalyptus trees, from which it takes his name. The peculiarity of this space is due to the presence of this tree that diffuses its fragrance from 1800. Indeed, here there was a wood planted by Trappist monks from the nearby abbey of "Tre Fontane". They used it to prepare essences and medicines. The current arrangement, with about 1500 plants, is the result of Varisco's project (the same architect who projected il Fungo), who



THE SAINT PETER AND SAINT PAUL CHURCH CUPULA BETWEEN THE TREES. PHOTO BY STUDENTS.

replaced De Vico. Next to the park, in 1969, it was realized the amusement park of Rome, Luner; organized in terraces, lookout points, avenues and overpasses. It has been closed only recently, but it will soon reopen. In the park, aside from admiring the impressive trees, it is possible to appreciate the stunning low-relievs of the Fascist period.

### 3.1.1.4 Flora and fauna in Eur



In 2007 our city was officially nominated the greenest capital in Europe with the 68% of green areas by the major of Rome at that time, Walter Veltroni. To reach this aim, the State Forestry Corps has worked hard to boost the afforestation and the creation of numerous parks such as the one of Eur.

The green of Eur is articulate in a system of five large parks, besides flowerbeds and gardens. The Central Park characterized by wide gardens which surround the artificial lake. The Tourism Park is situated on the west side of the Cristoforo Colombo Street and it is decorated with the big stele-fountain of Drei and with the low relieves by Bellini. The Ninfeo's Park is famous for a double row of plane trees and for a geometric hedge of privet and takes its name from the fountain of Ninfeo, built in 1940. The Eucalyptuses' Park developers on a side of Laurentina Street. The

arrangement of this park, in which we count about 1500 plants, comprehends a set of terraces, belvedere, paths and over-ground passages.

The Eur, therefore, considered as the "green lung" of the town, features a great number of floristic species: pines, palms, cedars of Lebanon, Taxus Disticum, oaks, poplars, magnolias and the typical Japanese cherry-trees among the Japan Walking.

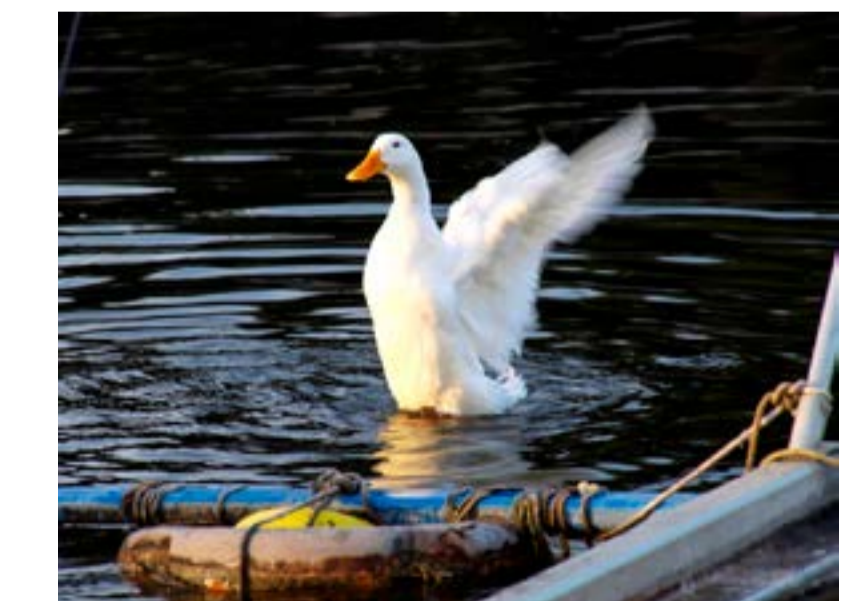
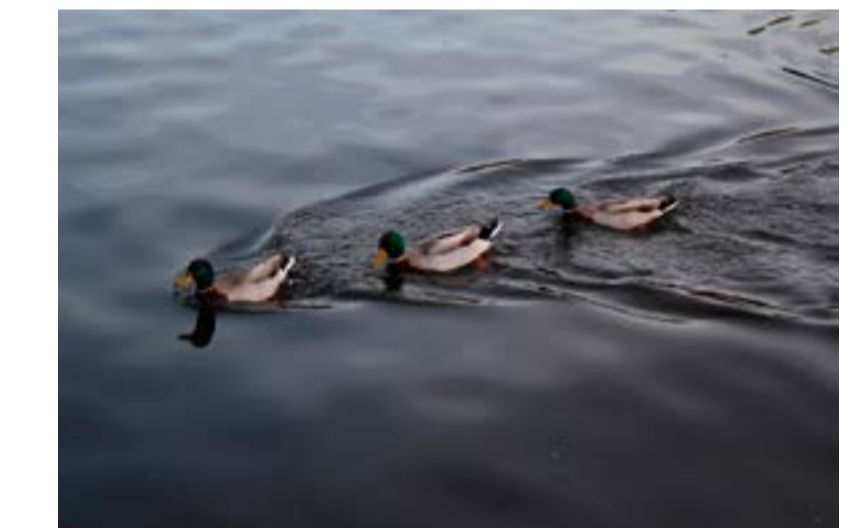


PALMS WOOD IN EUR. PHOTO BY STUDENTS.

From the point of view of fauna, as regards to the aquatic species, it is possible to find carps, which prefers non-crystalline, warm and stable water and for these reasons the Eur's lake host hundreds of these specimens. The black bass is far shorter than carps and it does not reach 5 kg. Furthermore, you can find: freshwater eels: fish similar to a snake, who lives in the lake bottom; catfishes: this animal has antennas like cat's whiskers; turtles: in particular "Trachemys scripta elegans" aquatic turtles with unmistakable red stripes on their head. They are from United

States and, even if they don't grow a lot, those specimens which reach 20 years are really aggressive. Up to 5 years they feed themselves only with meat, fish and little dead birds; once passed the development age they eat also vegetables.

As regards to birds we can found gulls (females brown and males with green neck), wild ducks, classic white ducks and an only rare specimen of mandarin duck.



FAUNA IN EUR. PHOTO BY STUDENTS

### 3.1.1.5 Hydricsystem in Eur



Eur is the only area of Rome with its own supply of not drinkable water for the maintenance of public green spaces: the water supply is guaranteed by 44 artesian wells wells located near Castello della Cecchignola and along the gallery that reaches the “Edificio di riunione”, restored in the Nineties.

WATER SYSTEM IN EUR



WHY WATER IS IMPORTANT



#### Water supply network

The area of Cecchignola is characterised by a noticeable abundance of water: currently a small river (il Fosso della Cecchignola) and a water spring are located there, while a small lake, of which a picture was taken in 1908, is now drained.

#### The lake

The artificial lake was finished in 1960, in occasion of the Olympic games in Rome, together with the Palazzo dello Sport, the Velodromo and the Piscina delle Rose. It is approximately one kilometer long and about 150 meters wide in the largest point and has a rectangular shape with indentations and projections which liven the perimeter. The lake, which has a capacity of 220.000 cubic



EUR LAKE. PHOTO BY STUDENTS.

meters, serves as an important water reserve in case of fires and regulates the micro-climate. In the undergrounds of the park, which are accessible from Viale Oceania and which you can visit with a special permission, there is the machine room, where the water lifting center is situated.

#### The fountains

The idea of making the “Giardino delle **Cascate**” stumbled upon Raffaele De Vico’s mind inside EUR’s park; this ingenious designer also worked on the park of **Colle Oppio**, the new **Piazza Mazzini** and the **Giardino degli Aranci**. The waterfalls accomplish two technical tasks: firstly, they refresh the water of the lake, secondly, they are an important part of the hydroelectric system of EUR, along with the lifting central of **Viale Oceania** and the main water reservoir, also known as **Il Fungo**.

#### Water lifting devices

The water is taken by a water purification plant, it is collected in a fore-bay and then it is lifted up to the city reservoir with a special water pumping plant: finally, it is taken to everybody’s home. The first aqueducts risen in Italy used to work with the help of gravity, in fact they used transfer water from high altitude water sources. Nowadays there is no potable water supply system which can work without a water pumping plant. Pumps are very often combined to asynchronous electric motors and work with electricity. EUR’s lifting system consists in two couples of water pumps,

one working during the day, the other by night. One of the pumps in every couple is actually working, while the other is there just in case the first has a malfunctioning problem. There are 2 optical sensors which must maintain a constant amount of water. In summer, when there is the highest consumption of water, the water pumps work all day long; during the winter, these pumps work every two hours.

#### Fungo (“The mashroom”)

The process of renovation of the peziometric tower of Eur, best known as the “Fungo” (Mushroom) is almost finished. The tower was built between July and December 1957 on the project of the architects Colosimo, Martinelli and Varisco, to completion of the infrastructures that made Eur an urban-architectonic avantgarde. The Fungo is a tank, which is used both for the fire plan of Eur and for the irrigation of Eur Spa’s parks and the private gardens of the area. It is also used to run the fountains, which are placed as an ornament in the neighbourhood. All these functions are possible thanks to the capacity of the tank, which can contain 2500 meters cube of water. It was built during the preparation of the Olympics of 1960. It was used as a tank for the water taken from the artificial lake, which is located near by. The water was then put in the irrigation and fire plan of the area. The building, which is almost 52 meters high, was built with a special and peculiar structure in reinforced concrete with a diameter of 30 meters.



**Water distribution system**

The Water Centre building is 93 m tall from the ground, with an architectonic solution which, being perfectly integrated with the functional organism, makes this masterpiece a strong synthesis of masses in harmonious balance. The Water Center has been entirely built with weathering steel and stainless steel claddings with a total weight of 1600 tons. The annular tank placed 63 meters

from the ground measures an external diameter of 34 meters with a public promenade of more than 100 meters. The purpose of the Center is to reach out to the Eur, Laurentino, Ostiense and part of Ardeatino neighbourhoods and the Testaccio, Ripa and San Saba districts. Moreover it will be used to sort the waters for the Cecchignola and Ostia Lido centers.



US IN EUR. PHOTO BY STUDENTS.

**3.1.2 Experience Tiber by playing****3.1.2.1 TiberQuiz**

TiberQuiz is a collection of almost 70 multiple-answer questions around Tiber produced by students and divided in 6 sections: Tiber today, History along Tiber, Miths and Legends of Rome, Popular Culture around Tiber, Places and Monuments along Tiber, Tiber Bridges. Right answers are at the end of each section. Let's check how much you know about Tiber!

**Tiber TODAY****1) The Tiber River Park**

The fauna of the park includes the osprey, the swan, the great white heron, gray heron, cormorant. The buzzard and the mallard. Among the fish is the perch, pike and carp. The flora of the park is characterized by typical wetland vegetation. Typical trees of the park are the holm oak, the white willow and the poplar.

When did the Tiber River Park open?

- a) 1964
- b) 1978
- c) 1990

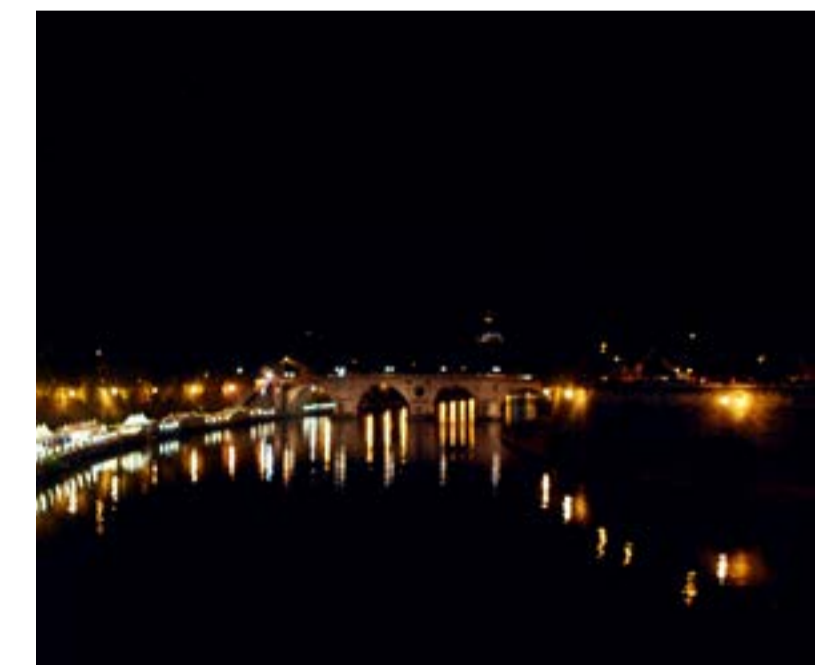
d) 1666

**2) Events on the Tiber's Riverbank**

Every year in summer on the Tiber many events take place. The goal is to help citizens and tourists to rediscover the charm of a river, which narrates the history of the city of Rome. Offers every year a rich programme of interesting events: cinema, museums, concerts, theater and sports, food and wine tasting. These activities takes place at stalls on the banks of the Lungo Tiber, which are illuminated at night, creating an unforgettable atmosphere.

Which of these stands can't be found along Tiber?

- a) Movies;
- b) Food;
- c) Artistic works;
- d) Circus.



Events along Tiber by Night. Credits: photo by Evelyn Hill, www.flickr.com, created under CC licence

### 3) William Kentridge's Murales

William Kentridge's murales are with 80 different illustrations, realized from the south African artist William Kentridge.

The opera was realized without colors and varnish, but only The murales tells the story of Rome from the lupa capitolina, so from the origins, till now.

The opera was realized in a rather singular way. How?

- a) With neon lights;
- b) Using different kinds of paint;
- c) Cleaning the biological glaze amassed during the years;
- d) Scalping.

### 4) The Cycle Path

In 2005 the cycle path along the Tiber in central area of Rome was completed. This is actually the solution of the quay running along the Tiber just above its level. So in case of a Tiber's flood the track remains buried by mud. The route begins from Piazzale Ponte Milvio in Tor di Quinto, runs for a long commute, as well the facilities at the Foro Italico, and ends just before the G.R.A. Its mostly non-existing gradient makes it accessible to any person who wants to spend a day right into the heart of the eternal city.

How long is the cycle path along the Tiber?

- a) 20 km;
- b) 13 km;



Triumph and Laments by William Kentridge.

Credits: photo by Bruno, www.flickr.com, created under CC licence

- c) 34 km;
- d) 8 km.

### 5) About the Tiber

The Tiber is the main river of Rome. It is 405 km long and its average flow rate in the capital is 240 m<sup>3</sup>/s. This river has been and often is subject to flooding following the floods.

The ancient Romans believed that the floods foretold important events or divine punishment. For this reason the emperors who reigned in Rome ordered the construction of canals and stemmed the river to prevent further flooding.

Why does the Tiber is considered the soul of Rome? And why that owes its very existence?

- a) Ancient Romans used to think that their kind rose from its waters;
- b) The first Roman King died in the Tiber;
- c) According to legend, on the Tiber's shores Romulus and Remus were found, the founders of Rome.
- d) Ancient Romans used to think that from the Tiber all waters originated.

### 6) Ancient Uses of the Tiber

On the Tiber there were sailing boats of all types. In addition to barges pulled by tugboats and the boats of fishermen, there were also small boats to transship people from shore to shore. The river was used

for many centuries as a communication route: in the Ancient Roman Era merchant shipping could ascend directly to Rome, especially to the Emporium, while smaller boats, suited to river transport, carried goods and agricultural products to Umbria, through a capillary system of canals that penetrated the inland.

What was the Emporium?

- a) A training area for soldiers;
- b) The palace where the Senate assembled;
- c) A market;
- d) A place to store goods.

### 7) The Tiber's Riverbanks

The disastrous flood of the 28<sup>th</sup> of December 1870 finally convinced the citizens of Rome to do something to prevent the outcomes of future floods. On 23 September 1875 the Commission did not approve the concept projected by Garibaldi, but the conservative one from engineer Raffaele Canevari. It provided the embankment (building of 20 meters high stone walls) of the river from Ponte Milvio to the Basilica of Saint Paul Outside the Walls and a stabilization of its width to 100 meters.

Which historic roman figure progressively disappeared because of this structures?

- a) The Roman Centurions;
- b) The Roman Boatmen;

- c) The Roman Haruspices;  
d) The Roman Valets.



A flood near Ponte Milvio in 2008. Credits: photo by Francesco Paroni Sterbini, www.flickr.com, created under CC licence

### 8) The Tiber's Springs

The Tiber river source is located on the slopes of Mount Fumaiolo (1268 meters), on the side that turns towards Tuscany. It was Mussolini that in 1933 moved the regional borders, including the Monte Fumaiolo and the so-called Tuscan Romagna region in the east of the Apennines: he did that to indulge his desire of having the river's spring in his birth-province, Forlì. The river goes from the Apennines to the Tyrrhenian Sea, on a course that touches many cities in Tuscany and Lazio and that is crossed by many secondary streams: its outfall is near Ostia.

Where is Monte Fumaiolo located now?

- a) Tuscany;  
b) Lazio;  
c) Sicily;  
d) Lombardy.

### HISTORY ALONG TIBER

1) A battle took place near the Milvian bridge and took its name: the Battle of the Milvian Bridge, which took place on October 28 of 312 between Constantine and Maxentius. It was won by Constantine who was welcomed triumphantly in Rome and proclaimed sole emperor of the West. He dedicated his victory to the God of the Christians, of whom forbade persecution with the Edict of Milan in 313.

The body of Maxentius was:

- A) Never found;  
B) Honored with a funeral ceremony by his soldiers;  
C) Found, and his head exhibited in the triumphal parade of Constantine;  
D) Fed to the dogs.
- 2) The pontiffs in Rome were a college of experts of the sacred law, which had the task of preserving the religious traditions of the city, to keep it in harmony with its gods.

Among them, the pontiff held the most important position and often coincided with the emperor himself. The current role of the pope is the legacy of this ancient investiture.

The word "pope" comes from Ancient Latin. What does it mean?

- A) Designer of clothes;

- B) Bridge Builder;  
C) Key Keeper;  
D) Pastor of souls.

3) Horatius Codes was a brave Roman who in 508 BC halted the advance of the Etruscans, while his fellow Sublicio was demolishing the bridge to prevent the enemy from passing the Tiber. He is a heroic character because he ordered his companions to save themselves, remaining alone to face the enemy. According to some sources, he threw himself into the river, drowning in it; according to another source, he survived. He became very popular among the citizens of Rome and received official honors.

According to the second source, he never became console because:

- A) He caught a leg disease which prevented him from walking;  
B) He was blind in one eye (in fact its name, Cocles, in Latin means "blind");



The Cloaca Maxima. Credits: photo by Pedro Camba, www.flickr.com, created under CC licence

C) The Senate feared him for his excessive popularity;

D) He himself did not want it.

4) The Cloaca Maxima is the oldest sewer built in Rome, going back to the VI century, the time of the seven kings of Rome: in particular the king who built it was Tarquinio Prisco. Its completion took many years: that's why it is made with different styles and materials. Today, after 2000 years, it is still functioning thanks to the renovations.

The Cloaca Maxima is cleaned up:

- A) Monthly by specialized personnel;  
B) Periodically by rain and natural flooding;  
C) It's not cleaned;  
D) From the city's volunteers.

5) The Forum Boarium was an area on the left bank of the River Tiber, between the Capitol and the Aventine. There was a square where the market took place, while the bank of the



Foro Boario. Credits: photo by Pablo Cabezas, www.flickr.com, created under CC licence

river served as the river port. There was a bronze statue of a bull, symbol of the square: its name, Foro Boario, in Latin meant "the cattle market." There are also many places of worship, such as the temple of Portunus and Hercules. It was a crowded area frequently prone to fires and floods.

To which deity is dedicated the temple of Portunus?

- A) Hermes;
- B) Apollo;
- C) Jupiter;
- D) Portuno.

6) Pope Formoso, the 111th Pope of the Catholic Church, who lived in one of the most difficult moments in the history of the papacy, is remembered for the tale of "Cadaver Synod." After his death, a legal file was opened against Formoso, who was judged a traitor for his adverse behavior against the dominant lineage in Italy, having asked for the intervention on Italian soil of a foreign king with its army.

The trial took place:

- A) At the presence of Formoso's lawyer;
- B) Within a week;
- C) In a purely symbolic way;
- D) In the presence of Formoso, exhumed and dressed as pontiff.

7) In 1870, shortly after the annexation of Rome to the Kingdom of Italy, there was a violent flood of the Tiber. Giuseppe Garibaldi returned to Rome as a member of Parliament to discuss this matter. Only thanks to him the flooding problem was recognized and a Commission was scheduled for immediate action. Embankments were raised that have certainly solved the drama of the floods, however, making the river less accessible to citizens.

Garibaldi thought the floods matter in Rome was so important because:

- A) it would have damaged the economy of Rome and consequently of the Kingdom;
- B) The people, weakened by recent wars, did not know how to manage the floods;
- C) Rome, as the future kingdom's capital, had to be worthy also on an urban-architectural level;
- D) It was an opportunity to assert himself in Parliament.

8) In 1849 Rome became for a few months the Roman Republic because of Mazzini and Garibaldi: the new government was attacked by French troops under the orders of general Oudinot, that Garibaldi and his men tried to fight off. While both armies fought near Ponte Milvio, the French artillery bombarded Rome to make the Roman republic surrender. Mazzini and Garibaldi:

- A) Surrendered Rome to Oudinot
- B) Waited for the allied troops' support;
- C) Died during the battle;
- D) Got to terms with Oudinot.

- a) Cow
- b) Pork
- c) Snake
- d) Cat

RIGHT ANSWERS 1:C; 2:B; 3:A; 4:B; 5:D; 6:D; 7:C; 8:A

### MYTHS AND LEGENDS OF ROME

1) Near 290 AC in Rome there was a terrible epidemic of plague.

Roman senate decided to send to Epidaurus a group of aristocrats to ask for help to "medicine god" Esculapio. While the Romans were in the temple an animal consecrated to the god came on their ship. When they returned in Rome the animal went on the tiberin island and the plague immediately finished.

Which was the animal, linked also now a days to the medicine, of the myth?

2) In 509 BC the plague was exhuming outside Rome. That is how Pope Gregory invited the citizens to attend a procession to avert the arrival of the plague. When they arrived to Adrian's tomb on the top of it appeared an angel and the angel sheathed his sword. The Pope thought that that was the sign that the plague was about to end and that's what actually happened. As a tribute to the angel it was decided to sculp an angel on the top of Adrian's Mausoleum and from that moment it was called Castel Sant'Angelo.

What was the name of the angel?

- a) Pietro
- b) Sigismondo



Castel S. Angelo. Credits: photo by ErWin, www.flickr.com, created under CC licence

c) Gabriele

d) Michele

3) For more than 2500 years before the river banks were built, the Tiber flood was very frequent and dangerous. The floods were a sign of imminent disgrace, and people were terrified of the possibility of these events. On December 24, 598 there was the biggest flood of history.

At what level did the Tiber River rise?

a) 19,5 meters

b) 36,3 meters

c) 25,1 meters

d) 6,4 meters

4) The Trojan hero Aeneas after a long journey arrived in Italy. At the point of the Tiber on which he had landed, he would have founded a city from which the history of the Roman Empire would begin.

Which city Aeneas founded on the Tiber after crossing the Circeo?

a) Lavinio

b) Alba Longa

c) Roma

d) Milano

5) During the siege of Rome by the Gauls towards 390 BC, on the Capitol, on the site of the temple of Juno, where there were the sacred geese of the goddess, the Romans, under siege for several days, were beginning to suffer from hunger, so they wanted to kill the geese that were on the Capitol, however, had not the courage, because they were consecrated to the goddess. A night the Gauls attempted an attack against the rock of the Capitol, and they were already climbing the walls when Rome was saved from the hurry of geese.

How did the geese save Rome?

a) They aroused a Roman guard

b) They attacked wildly the Gauls

c) They bit the king of Gauls

d) They distracted the Gauls

6) The Latin god Pater Tiberinus was connected to river Tiber in Rome. Every year, the eighth of December there was a religious celebration for the anniversary of his temple's foundation on Tiberina Island with the ceremony of water and sources' purification rites.

How was this celebration called?

a) Tiberinaland

b) Tiberinalia

c) Festum Tiberi

d) Tiberanee

7) One day by the Fumaiolo mountain born two jets of water that were called Savio and Tiber. When they became rivers the Savio and the Tiber took two different streets. Savio arrived in the sea immediately instead of the Tiber that after several years arrived in the sea even if get wet a lot of soils.

According to the inventor of the legend why the Tiber had a prize?



The god Tiber. Credits: photo by Matteo Piotta, www.flickr.com, created under CC licence

a) Because he born before of Savio

b) Because he born after the Savio

c) Because make fruitful a big part of soil

d) Because he arrived at the sea after the Savio

8) According to the legend Romolo and Remo were sons of Rea Silvia and a god. Once a servant was asked by Amulio, their uncle, to kill the children because he wanted to be only king and he was also

afraid that one day Romolo and Remo could take his crown. However the servant who had to kill them wasn't so brave to do that so he decided to put the children in a basket and live them on river Tiber. They survived because a female wolf took them as sons.

Which god was children's father?

a) Neptune

b) Mars

c) Bacchus

d) Anubi

9) Tiberino was the son of Gian; one day he fell into the river and drowned. For this reason the river was called Tiber. The Romans considered him very angry and feared. The river had many names, such as "COLUBER" (snake) and "SERRA" (saw). He hated all the buildings except those in wood, as like the Sublicio Bridge. On the Sublicio Bridge there was a ceremony in his honor.

Why did the Romans fear Tiberias?

a) Because he is Giano's son

b) Because the river don't stand the construction

c) Because of his floods

d) Because he looks like a snake

10) According to Plutarch the Tiberin

island was created because of a popular riot against the king Tarquinius Superbus in 509 b.C., in fact people threw lots of bags stolen from a Tarquinius property, that's how they created accidentally the tiberin island. After this riot they succeeded in expulsion of the king and in this way the republic started.

What was inside the bags?

- a) Sand
- b) Salt
- c) Escrement
- d) Wheat

11) One of the most famous emperor of Rome was Nero, who was well known for his madness. In fact one of the most obvious example of it there was when he want to give birth to a son. He was so stubborn to threat all the doctors in Rome with death if they can't help him to his purpose. So the doctors to not be the victim of the Nero's rage prepared a deceit: they made a mash a bit soporific and made it swallow with a little frog. So the frog was still alive for a bit when it was in the Nero's stomach, giving him the sensation of a pregnant woman and during this time the doctors escaped.

Which fact about Nero is supposed to be true?

- a) He made an horse senator

- b) He sets fire to Rome
- c) He killed his tutor
- d) He died due to a fever

12) Everybody knows that the Colosseum, one of the most famous monuments of Rome, has often been the theater of bloody battles made between gladiators for the emperors and people's pleasure. In the Middle Ages, it was known a legend about all these spirits of gladiators and slaves that hadn't found the eternal rest and wandered around the placed that had caused their death: the Colosseum. Emperors used to show the fighters' destiny by putting their inch up to express their safety, or putting it down to express their impending death.

Why did emperors use this type of sign to show the death?

- a) To point out the place where he



The interior of Colosseum. Credits: photo by VI04, www.flickr.com, created under CC licence

gladiators will be buried: the ground

- b) To express the disappointment that they felt about killing a person: they didn't want to do it
- c) To point out the victims' throats, the place where they will be shot to death
- d) Because it was a typical roman greeting

RIGHT ANSWERS 1:C; 2:D; 3:A; 4:A; 5:A; 6:B; 7:C; 8:B; 9:C; 10:D; 11:B; 12:C

POPULAR CULTURE AROUND TIBER

1) Er Barcarolo is a song composed in 1926 by Romolo Balzani, master of Roman song; he wrote some of the finest musical pages dedicated to the Eternal City. It was sung by Claudio Villa, one of the most powerful and popular voices, known as "little king", a nickname given to him for his temper.

Which famous italian actor sang this song?

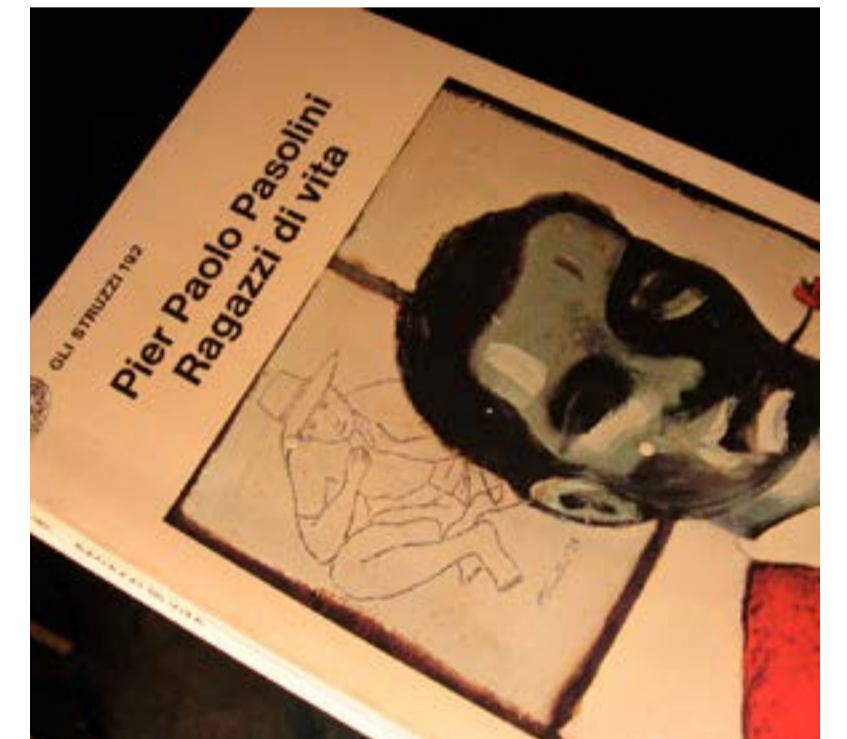
- a) Gigi Proietti
- b) Alessandro Siani
- c) Claudio Bisio
- d) Enzo Salvi

2) "The Ragazzi" is a novel by Pier Paolo Pasolini. The main characters are teenagers from the world of lower social classes, living as they can, trying to grab any kind of object that can be resold: iron manhole covers, tires, tubes, food.

When was it published?

- a) 2000
- b) 1955
- c) 1780
- d) 1980

3) Ettore Roesler Franz was an Italian painter with German origins, specialist in the technique of watercolor. Among his works of art, the most famous one



Pasolini book. Credits: photo by Ho visto nina volare, www.flickr.com, created under CC licence

is "Roma Sparita" (Disappeared Rome), a series of 120 aquarelles with the aim to save the landscape which would have been destroyed by the industrial firms to modernize the city. Hence his paintings witness the changing of the society at the end of the XIX century. He was also one of the first painters who represented the Roman ghetto.

Why did Ettore Roesler Franz choose the technique of watercolor?

- a) It was the only technique he was able to paint.
- b) It was the best and most realistic way to represent the countryside, the water and the sky.
- c) Aquarelles were very popular during the latest decades of 1800.
- d) Since watercolor painting is really hard to do, he wanted to show his cleverness.

4) Neo-realist cinema is characterized by plots that talk about poor and working classes with long shooting outdoors. The films deal mainly economic and moral situation of the Italian post-war period, and reflect changes in feelings and living conditions. As an example we can take "Poor but beautiful" which is a 1957 film directed by Dino Risi.

When was the neorealism born?

- a) In 1946
- b) In 1943
- c) In 1950
- d) In 1945

5) Giuseppe Palmulli, a lifeguard at Castelporziano, is a man who used to dive into the Tiber. He began this activity in 1989, when he met the Belgian diver

Rick De Sonay, who began the tradition of diving in the Tiber in 1946, and at the end of his dip he used to do the ok sign to say that he was alive. From that sign comes the name Mister Ok.

How old is he?

- a) 60
- b) 87
- c) 63
- d) 42

6) Giuseppe Capogrossi was a Roman painter who was born in 1900. He started his career with some self-portraits and landscapes and views over Rome. Always connected to his city, in 1935 he exhibited some paintings and "Piena sul Tiber" (Flood on the Tiber) was one of those. After that he was acclaimed as a main character of the renovation of the Roman painting. Then, he gradually moved to a personal form of abstractionism distinguished by only one repetitive sign and bright colours.

Why did Giuseppe Capogrossi leave figurative painting?

- a) He thought he could have been more successful distinguishing himself.
- b) He believed he was not clever enough for that kind of painting.
- c) He hated light and pastel colours.
- d) He took inspiration from other

painters keen on abstractionism.

7) The traditional Roman kitchen is based on ingredients of rural and peasant origin. The cornerstones of this kitchen are the first dishes, or dry soup. The latter are prepared with pasta with vegetables or beans and the so-called "fifth quarter": it is what remains of the cow or sheep, and also indicates all innards.

Which were the most common dishes at parties?

- a) Vegetables
- b) Fruits
- c) Lamb
- d) legumes

8) Rugantino is a comedy in Roman dialect written in 1848, summed up in a theatrical work in 1887 by Edoardo Perino. In August of 1887 poet Giggi Zanazzo and professor Francesco Sabatini proposed Edoardo Perino to bring back the head of the old "Rugantino". He accepted and on September 18 of that year the first issue of the new "Rugantino" was launched.

Who is Edoardo Perino?

- a) A Publisher
- b) A Journalist
- c) A Cook
- d) A lawyer

9) "Tanto pe' canta'" is a song by Ettore Petrolini (music) and Alberto Simeoni (text). It was composed in 1932. The most popular version and the note remains the one executed during Sanremo Festival in 1970.

Who sang this song during Sanremo 1970?

- a) Alberto Sordi
- b) Nino Manfredi
- c) Lando Buzzanca
- d) Marcello Mastroianni

10) "Roma città aperta" is a film directed by Roberto Rossellini. It is one of the most famous operas and representative of the Italian cinematic neorealism. It is the first film in the trilogy of war directed by Rossellini.

He received a nomination for the Academy Award for Best Original Screenplay and won two Silver Ribbons, for Best Director and Best Supporting Actress (Anna Magnani).

The movie version restored by the "Rossellini Project" has been screened at over 70 cinemas in April 2014 for the Liberation Day.

in which year was produced the film?

- a) In 1945
- b) In 1947

c) In 1951

d) In 1976



Anna Magnani in "Roma Città Aperta". Credits: photo by Breve storia del cinema, www.flickr.com, created under CC licence



Pasquino statue. Credits: photo by Alistair Young, www.flickr.com, created under CC licence

11) Talking Statues of Rome are statues on which, since the sixteenth century, Roman people put up anonymous messages, containing mostly critical and satirical poems against authorities; the most famous talking statue is that one of Pasquino.

How many are the statues?

- a) six
- b) seven
- c) eight
- d) ten

*RIGHT ANSWERS 1:A; 2:B; 3:B; 4:A; 5:A; 6:D; 7:C; 8:A; 9:B; 10:A; 11:A*

## PLACES AND MONUMENT ALONG TIBER

### 1) Castel Sant'Angelo

Castel Sant'Angelo, also known as Mausoleum of Hadrian, is a towering cylindrical building in Parco Adriano, very close to the Tiber. It was initially commissioned by the Roman Emperor Hadrian as a mausoleum for himself and his family. The building has later been used by the popes as a castle and a fortress. Nowadays it is used as a museum known as Museo Nazionale di Castel Sant'Angelo. The Castle used to be the tallest building in Rome.

What is the statue of the angel, on the top of the building, holding?

- a) a sword
- b) a torch
- c) a bible
- d) a lance

### 2) Isola Tiberina

The Tiber Island is the only island of the river. The island has the shape of a boat and has been connected with bridges to both sides of the river since antiquity. The island has always been associated with medicine and healing, because of the fact that it has been the seat of the temple of Asclepius and later of the hospital commonly known as Fatebenefratelli. It is 270 metres long and 67 metres wide.



Tiberina Island. Credits: photo by Pietro Motta, www.flickr.com, created under CC licence

What is the actual meaning of the Italian expression "fatebenefratelli"?

- a) we heal people
- b) God is upon us
- c) love is the best way of healing
- d) brothers, make good things

### 3) Porto di Ripetta

Porto di Ripetta was a harbour in the city of Rome. It was situated on the banks of the River Tiber and was designed and built in 1704 by the Italian architect Alessandro Specchi. Its low walls with steps descended in sweeping scenographic curves from the street to the river. When Rome became part of the Italian Kingdom, Porto di Ripetta was demolished in order to build walls to protect the city from floods.



What is the architectural style of the Porto?

- a) Liberty
- b) Gothic
- c) Romanic
- d) Late Baroque

#### 4) Tiber Harbours

There are many beautiful ancient harbours on the Tiber's shores, once used as stations for public transportation in the river. The most important of them is the Harbour of Ancient Ostia and the Emporium Port, best known nowadays as Ripa Grande port. This was possible because once Tiber could be navigated by boats of all kinds, even sailing boats.

Which emperor built the Harbour of Ancient Ostia?

- a) Claudius
- b) Augustus
- c) Trajan
- d) Hadrian

#### 5) Industrial Rome

There is a 92-meters-high steel cylindrical gasometer towering the Tiber river situated in the southern Roman Metropolitan Area. The gasometers are actually three, the smaller ones were built in 1910 and the bigger one (the proper Gazometro) was built in 1937.

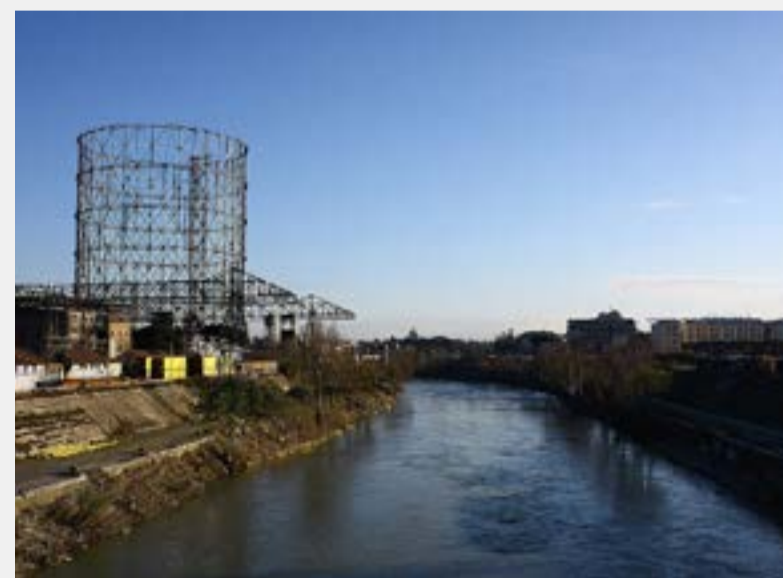
The so-called "Industrial Colosseum" was once used as a container at night for the gas Romans used during the day in their houses.

The majority of the ex industrial structures are now unused and the whole area is very populated.

Architects and renovators from all over the world take part in projects that aim to make the three gasometers "shine again".

During the Luxometro event of 2006 the steel structure of the Gasometro was covered with:

- a) 1 million LED bulbs
- b) 1 million daisy flowers
- c) 1 million children's drawings
- d) 50 km of toilette paper



Gazometro. Credits: photo by Bruno, www.flickr.com, created under CC licence

#### 6) Trastevere

Trastevere is a famous neighbourhood located on the west bank of the Tiber, south of the Vatican. This part of the city, that was Etruscan, was conquered by the Romans in the monarchy period, but they had no interest in building or developing activities until the Imperial period when many political figures built their villas there. It had a great development during the Middle Ages and we can see its influence even today. Nowadays it is a very lively and eventful place thanks to its many restaurants that are very busy all along the week.

What does Trastevere means?

- a) dedicated to the god Tiberinus
- b) built by Tiberius
- c) beyond the Tiber
- d) seat of the Tabularium



Trastevere. Credits: photo by Viajar ahora, www.flickr.com, created under CC licence

#### 7) Rome ghetto

The Roman ghetto is one of the oldest of the world. It was an area dedicated to the Jewish population in the city, according to Pope Paolo IV's will in 1555. During the years the borders of the ghetto changed frequently according to the Pope wills. Pio IX decided to destroy the walls of the ghetto in 1848. Considerably renovated in 1888, it was divided into three main streets, which nowadays are still the most important and those with the most famous restaurants, such as via Del Portico D'Ottavia or via del Tempio. During the Second World War, a lot of Jewish were taken from the ghetto and landed to Auschwitz; the survivals were only seventeen, including just one woman, Settimia Spizzichino. Today you can visit the ghetto and especially during the weekend it is very populated because of its typical and tasty cooking.

Which is the most typical Roman dish you can find everywhere in the Ghetto?

- A) Carbonara Pasta
- B) Spaghetti with meat-balls
- C) Giudia Artichoke
- D) Yellow Risotto

#### 8) The Justice Palace

The Justice Palace is a judicial building situated in the North-Centre of Rome. The palace is renowned for being one of the most beautiful buildings in the city, with its particular architecture inspired by the baroque and the late renaissance

style and its suggestive decorations. It was built between 1889 and 1911 after the declaration of Rome as the capital of the newborn Regno d'Italia (Italy's Kingdom) by Guglielmo Calderini. It occurred to strongly restore the building in the early 70's to make it safe, and many people wanted to just destroy it and create a huge garden.

But luckily it is now renovated and the seat of the roman Supreme Court of Cassation and of the Lawyers' Order.

This building is famous between the population with a nickname. Which one?

- a) Cupolone (The Big Dome)
- b) Palazzaccio (The bad Building)
- c) Occhiello (The Little Hole)
- d) Colosseo (The Big One)

**9) Foro Italico**

Foro Italico, formerly Foro Mussolini, is a sports complex in Rome. It is home to numerous sports venues, such as the largest sports facility in Rome, the Stadio Olimpico, the ornate Stadio dei Marmi and the adjoining building which is the seat of the Italian National Olympic Committee. Foro Italico also comprises an aquatics center built for the 1960 summer Olympics, that were held in Rome.

This monument is a clear example of...

- a) Rationalist architecture
- b) Classic achitecture

- c) Post Modernism architecture
- d) Socialist classicism architecture



Foro Italico statues. Credits: photo by Jean-Pierre Dalbéra, www.flickr.com, created under CC licence

**10) Ara Pacis Augustae**

The Ara Pacis Augustae is an altar in Rome dedicated to Pax, the Roman goddess of peace. The monument was commissioned by the Roman senate on 4th July 13 BC to honor the return of Augustus to Rome after three years and it is composed by an altar and a surrounding wall, all in marble. The monument consists of an open-air altar in the center, surrounded by a wall which has two openings on the eastern and western sides.

Where was the Ara Pacis situated when it was first built?

- a) in the "Campo Marzio"
- b) in "Villa Borghese"
- c) in the "Campidoglio"
- d) in the outskirts of Rome

**11) San Giovanni Battista dei Fiorentini Basilica**

Walking around Rome you will find a thousand of churches, and if you're lucky enough you'll step into the Basilica of San Giovanni Battista dei Fiorentini. This is a Catholic building dedicated to John the Baptist, and reserved to the Catholic people of Florence in Rome.



Ara Pacis. Credits: photo by Jean-Pierre Dalbéra, www.flickr.com, created under CC licence

When the project of this church was spread, a lot of great architects were interested to deal with it, such as Raffaello Sanzio or Jacopo Sanzovino, the official architect of the building. The final creation took from the 1523 to the 1734.

It is typically Baroque, and the most important thing you will see is that it has an incredible statuesque apparatus inside. Just to nominate some of the most beautiful sculptures: The Faith, The Charity, Christ's Baptist, The Justice.

The Church is located in a famous street whose name comes from a pope. It is...

- a) Via Daniela;
- b) Via Giovanna; Via Gregoria;
- c) Via Giulia.

**12) Porta Portese**

Porta Portese is an ancient city gate, located at the end of Via Portuense, where it meets Via Porta Portese, about a block from the banks of the Tiber in the southern edge of the Rione Trastevere of Rome. The surroundings of the Porta are famous because of a market, located just outside of the door, along the Via Portuense and in close proximity to Viale Trastevere. The market continues to be held only on Sunday morning, but over time some of the stalls holders have converted the shacks along the way in stationary commercial installations.

What is Porta Portese's record?

- a) Being the biggest flower market in the capital
- b) Being the biggest market in Italy
- c) Being the biggest market in Rome;

d) Being the only outdoor market in Central Italy

RIGHT ANSWERS 1:A; 2:D; 3:D; 4:C; 5:A; 6:C; 7:C; 8:B; 9:B; 10:A; 11:D; 12:C

## TIBER BRIDGES

### 1) Ponte Sisto

**Ponte Sisto** is a bridge in Rome's historic centre. It connects **Via dei Pettinari** to **Piazza Trilussa** in **Trastevere**. The construction of the current bridge occurred between 1473 and 1479 and was commissioned by pope Sisto IV, after whom it is named. The former bridge was the **Pons Aurelius** and was later known as **Pons Antoninus**. This was partially destroyed in 772, when the lombard king Desiderius took Rome.

Why does **Ponte Sisto** have a circular hole (oculus) in the central pylon?

- a) To allow the water to flow when the river is high
- b) To lighten the weight of the structure
- c) It has a decorative function
- d) In antiquity it was used to anchor ships

### 2) Ponte della Musica

**Ponte della Musica** is a roman bridge, which connects the neighbourhoods **Della Vittoria** and **Flaminio**. It is made

of iron and reinforced concrete and it is used by pedestrians, bicycles and public transport. The total length of the bridge is almost 190 meters and it comprises two outwardly inclined arches. Furthermore, **Ponte della Musica** is one of the widest pedestrian bridges ever built.

In 2013 the bridge was dedicated to Armando Trovajoli, an important musician and composer, why?



Ponte Sisto. Credits: photo by Daryl Mitchell, www.flickr.com, created under CC licence

- a) Because Armando Trovajoli died in that year
- b) Because other than being a famous artist, Armando Trovajoli funded and designed the bridge
- c) Because on the 25th of May 2013 Armando Trovajoli gave a concert on the bridge

d) Because he dedicated one of his compositions to the bridge

### 3) Ponte Sant'Angelo

**Ponte Sant'Angelo** is a roman bridge completed in 134 A.D. by emperor Hadrian, to span the Tiber from the city center to his newly constructed mausoleum, now the towering **Castel Sant'Angelo**. The bridge is faced with travertine marble and spans the Tiber with five arches. The original architect is thought to be Demetrianus, though it was designed again in the XVII century by Gian Lorenzo Bernini.

On the bridge we can find ten statues of angels carrying different objects. What do they tell the story of?

- a) The resurrection of Christ
- b) The apostles

c) The passion of Christ

d) The birth of Christ

### 4) Ponte Vittorio Emanuele II

**Ponte Vittorio Emanuele II** is a bridge in Rome constructed in 1886 by the architect Ennio De Rossi. The bridge across the Tiber connects the historic centre of Rome with the neighborhood **Borgo** and **Vatican City**. The bridge commemorating Vittorio Emanuele II of Italy is carried in three arches spanning a distance of 108 metres. It is decorated at the ends with high socles carrying colossal bronze winged Victories and over each of the piers with massive allegorical travertine sculptural groups.

The bridge was given the name of Vittorio Emanuele II. Who was he?

- a) A famous Italian writer
- b) The first king of Italy



Ponte della Musica. Credits: photo by Simone Tagliaferri, www.flickr.com, created under CC licence

- c) A pope from the XVIII century
- d) The first president of Italy

### 5) Ponte Milvio

**Ponte Milvio** is a historic bridge in the city centre of Rome: it links **Piazzale Cardinal Consalvi** and **Piazzale di Ponte Milvio**. It was built in 207 B.C. by the consul Gaius Claudio Nero, in relation to the won battle of the **Metataurus**, during the otherwise unsuccessful **Punic War**. It is known nowadays for the tradition, born in the early 2000s, of attaching on its lampposts love padlocks with the lovers initials carved in: when locked, their keys must be thrown in the river, as an emblem of the couple's undying love.

Whom did Emperor Constantine defeat in the **Battle of the Milvian Bridge** in 312 A.D.?

- a) Nero
- b) Julius Caesar
- c) Maxentius
- d) Plato

### 6) Ponte Flaminio

**Ponte Flaminio** is a bridge that links the two neighborhoods of **Parioli** and **Tor di Quinto**, through the street named **Corso Francia**: works to build it started in the late 30s of the XX century to better allocate the amount of traffic that used to overrun **Ponte Milvio**. Its construction was delayed to the late 40s due to WW2 ravaging

the capital of Italy in 1943. It was the first monumental bridge to be built in the northern region of Rome, and served for many years as the main entry to the capitol.

Which of these materials clothes **Ponte Flaminio**?

- a) Silver
- b) Marble
- c) Andesite
- d) Gold

### 7) Ponte Sublicio

**Ponte Sublicio** links **Piazza dell'Emporio** and **Piazza di Porta Portese**: it is said to be built in the very first years of the Roman monarchy, when **Anco Marzio** (642-617 B.C.) was the ruler of the city. Its docks used to be flooded with the many boats that used the Tiber as a trading route: this function remained the same until the XX century, when the renewal of the bridge reallocated its main structure to a less strategic point.

What does **Sublicia**, the etymon of the bridge's name, mean?

- a) "Under the bridge"
- b) "Wooden Boards"
- c) "God's Favor"
- d) "Lucky Port"

### 8) Ponte Rotto

**Ponte Rotto** was built around 240 B.C., as **Plutarc** testifies, in honor of the consul **Fulvio Nobiliore**: its name comes from its breaking down in the XVI century, when a huge flood damaged three of its arches. A reconstruction in the XIX century replaced the original structure with a catwalk made of iron, which was disliked by the population due to its unnatural and excessively modern look: it was later replaced once more when the Tiber's riverbanks were rebuilt anew. Nowadays only one of the arches is left standing, left alone in the middle of the river.

**Ponte Rotto** was called by Ancient Romans **Tombstone Bridge**. Why?

- a) It was situated near a cemetery
- b) There was Fulvio Nobiliore's tomb
- c) There was a gravestone for the fallen in the Battle of Benevento
- d) The structure's material was marble

### 9) Ponte Marconi

**Ponte Marconi** is a modern bridge built after WW2: it links **Piazza Augusto Righi** and **Piazzale Thomas Edison**. It is the longest bridge in Rome, with 231 meters in length, 31 meters in wideness and six arches: it is entirely built in reinforced concrete.

Who was **Guglielmo Marconi**?

- a) The leader of the fascist Regime;

- b) A famous poet;
- c) The last King of the Italian Kingdom;
- d) The inventor of the radio.

### 10) Ponte Cestio

**Ponte Cestio** was built in stone in the I century B.C. for the consul **Gaio Cestio**: it links the western side of the Tiber Island with the city's riverbanks, while its



Ponte Rotto. Credits: photo by Barnimages.com, ifttt/1PhXbX2, created under CC licence

opposite, **Ponte Fabricio**, does the same on the eastern side of the island. Unlike its counterpart, **Ponte Cestio** underwent many renewings and reconstructions during the years: the most incisive was the 1888's one, when the bridge was demolished and remained inaccessible for four years.

Which of these other monuments was also built in consul **Gaio Cestio**'s honor?

- a) Temple of Cestius
- b) Pyramid of Cestius
- c) Obelisk of Cestius
- d) Domus Cestia

**11) Ponte Garibaldi**

**Ponte Garibaldi** was built in 1888 to connect Trastevere and the city centre, in particular after the construction of the train Station of Trastevere. It was dedicated to Garibaldi's victories for the Roman Republic in 1849: the four columns at the sides of the bridge have the names and dates of these battles carved on them.

What particular pieces of clothing distinguished Garibaldi and his army?

- a) Blue trousers;
- b) Green belts;
- c) Red shirts;
- d) Orange kerchiefs.

**12) Ponte del Risorgimento**

**Ponte del Risorgimento** was built to commemorate the 50th anniversary of Italian Unification in 1909.

Its construction used a method called Hennebique, which allowed to build one single arch longer than 100 meters and 20 meters large, a very ambitious structure for the time. Because of this, several accidents delayed the end of the work and it was opened only in 1911.

Near the bridge there is a famous beach that was used in fascist years as a colony where approximately 160 pupils were educated.

When was Italy unified as a country?

- a) 1909
- b) 1861
- c) 1859
- d) 1702

*RIGHT ANSWERS 1:A; 2:A; 3:C; 4:B; 5:C; 6:B; 7:B; 8:D; 9:D; 10:B; 11:C; 12:B*

**3.1.2.2 Game Design** 

Game design exercises have been produced in order to make students can design a game.

Each group of students have had to fill a form that first explained which are the characteristics of the assigned game, and then invite them to think about what is needed in order to design a game. By filling this form, students are able to describe their game, giving it a name and rules, in order to imagine a product that can be both educative and funny. Finally, students developed one game starting from the work on board games and they named it "Pugna".

**1) TREASURE HUNT**

A treasure hunt is a game in which competitors, organized in teams or individually, must find the "treasure", that is the final prize, through a sequence of subsequent clues that can lead to stages or intermediate prizes.

A variation of the treasure hunt may be the one in which the goal is not to discover a real final "treasure", but the accumulation of a higher score by achieving more intermediate stages/treasures (eg Pokemon Go). The treasure hunt leverages the fascination of the mystery given by the interpretation of the clues and that of the discernment of the discovery. Treasure hunt always implicitly contains a journey, in time or space, in search of the gradual discovery of the ultimate goal, the arrival.

**GAME DESIGN****1. WHERE**

Where is the game set up? (It can be a physical or, virtual space, or both of them: for example, a physical space where you are asked to go backward in time - so in the virtual, etc.)

ALONG TIBER. THE STARTING IS NEAR CASTEL SANT'ANGELO

**2. WHO****Who are the players?**

You play alone or in team?

- alone  in team

If you play in team, everyone has the same role or there are special roles in the team?

EACH TEAM WILL HAVE A CAPTAIN

Players (or teams) are asked to choose an avatar?

- YES  NO

Players are free to define avatars or they have to choose between some option? Which one?

THERE WILL BE 4 TEAMS: NUTRIAS, GOOSSES, SEAGULLS AND GENETICALLY MODIFIED ANIMALS

**3. WHEN****In what period of time is the game set?**

(a day, a week, etc.)

A MORNING

**4. GAME STORYTELLING****Purpose of the game, initial endowments, beginning, access to subsequent stages and rules of operation, conclusion and award****Purpose of the game**

Who wins? (ie. who arrives at the final stage, who do it in less time etc.)

WHO FINDS THE TREASURE FIRST

**Initial Endowments**

Which initial endowment is given / allowed? (It is allowed or not the use

of smartphones, special programs or applications, maps, a mysterious object or objects such as pen, bicycle, umbrella, etc ...)

A MAP. SMARTPHONE USE IS NOT ALLOWED

### Beginning

Is there a simultaneous start for all teams / players? Otherwise, who is the first player or the first team? TEAMS WILL LEAVE T

Access to subsequent steps and operating rules  
How do I access every stage?  
(Answering a question correctly, finding an object, doing an action, etc.)

ACCESS TO THE STAGES WILL BE DIFFERENT (LOOKING FOR MORE ITEMS, ANSWERING A QUESTION, SOLVING A RIDDLE, ETC.)

What do I find at every stage?

(The question to access the next stage, a score to be accumulated, etc.)

AT EACH STAGE THERE WILL BE A CLUE THAT WILL LEAD TO THE NEXT.

How many stages are there?

8

The development is sequential (A to B leading to C, I can not get to C if I did not

first A and then B), horizontal (I have to pass for most stages but no matter what order) or mixed (I have to pass for the most stages but I can not miss some)?

DEVELOPMENT WILL BE SEQUENTIAL

Are there any special rules? (who uses the smartphone is expelled, some stages give double score ...)

1) YOU CAN NOT USE THE PHONE  
2) EACH TEAM CAN USE A MAP OF THE AREA WHERE THE GAME WILL TAKE PLACE

Conclusion and awards

What is the treasure?  
A TICKET FOR A MUSEUM TO BE GIVEN TO THE WINNING TEAM OR A SOUVENIR OF ROME

### DESCRIPTION OF THE GAME

NAME: *TIBERINA ADVENTURE*

SYNTHETIC PLAY DESCRIPTION:

THE GAME IS SET ALONG TIBER, STARTING NEAR CASTEL SANT'ANGELO. IT IS THOUGHT AS LIKE AN EVENT DURING WHICH PLAYERS CAN KNOW BETTER TIBER HISTORY AND CHARACTERISTICS BY HAVING FUN. PLAYERS WILL BE ORGANIZED IN 4 TEAMS, AND EACH ONE WILL HAVE TO CHOOSE A CAPTAIN AND A

NAME: NUTRIAS, GOOSES, SEAGULLS AND GENETICALLY MODIFIED ANIMALS. EVERY TEAM WILL HAVE A MAP WHERE STAGES ARE LOCALIZED ALONG TIBER: THEY HAVE TO DISCOVER WHICH PATH THEY HAVE TO DO, ANSWERING CORRECTLY TO QUESTIONS THAT THEY WILL FIND IN THE FIRST STAGE AND THAT LEAD THEM TO THE FOLLOWING STAGE. THE TEAM THAT FINDS THE LAST STAGE AND THE TREASURE FIRST IS THE WINNER.

WHY IS IT EDUCATIVE?

The teams will be able to learn more about the Tiber and will visit important sites located near the river.

WHY IS IT FUNNY?

The teams will try to overcome the clues as soon as possible.

WHAT IS NEEDED ORGANIZE IT?

Basic knowledge of the territory (in the specifics of the Tiber), fantasy and ability to organize a path.

### 2) BOARD GAME

A board game is a game that requires a well defined playing surface, which is usually called billboard or dashboard. The family of board games is very wide, In this exercise we will refer to the so-called "path" table games.

In the path games, the board is a journey that must be accomplished by the players, and the winner is normally the first to reach the finish line.

The most famous is the game of the goose, but there are also many more complex path games, like Taboo or games where, depending on the path box, the player must answer a question or make a specific action. In the board game is very important the narrative frame that is given by the characterization of the pawns and the graphic of the board; If these are fine designed, the board game not only measures the skill and luck of the players, but it does immerse yourself through imagination in a fantasy setting similar to that of role-playing games (ie Monopoly).

### GAME DESIGN

#### I. WHERE

**Does the game have a particular setting?**

It is about choosing if board, pawns and game structure respond to one particular setting (historical period, professional sector, geographical area) or if they simulate a very precise situation (war, travel, adventure) etc.

SETTING:

Greece of the 5th century BC

SITUATION:

The Peloponneso War

BOARD CHARACTERISTICS:

Map of Grecia and Magna Grecia of the fifth century

**2. WHO**

**Who are the players?**

You play alone or in team?

alone     in team

**3. WHEN**

**How much time is needed to play it?**

(1 hour, 3 hours etc.)

1-3 HOURS

**4. GAME STORYTELLING**

**Purpose of the game, initial endowments, beginning, access to subsequent stages and rules of operation, conclusion and award**

**Purpose of the game**

Who wins? (ie. who arrives at the final stage, who do it in less time etc.)

WHO ELIMINATES ALL THE PLAYERS OF THE OPPOSING TEAM

Who loses/is expelled? (For example, if an initial amount of money is given, who stays without money)

WHO IS LEFT WITHOUT TERRITORIES

Progress on the board, accumulation scores, rules of operation

How's left over the board? (Pulling the dice in turn, pulling the dice up to order opposite, etc.)

THE TOUR IS IN CLOCKWISE DIRECTION. WHEN IT IS THE TURN OF A PLAYER, THIS, AFTER ANNOUNCING HE WANTS ATTACK SOMEBODY'S TERRITORIES, PULL THE DICE, AND THE CHALLENGED PLAYER DOES THE SAME. WHO GETS THE HIGHEST NUMBER IS ASKED TO ANSWER A QUESTION FROM A DECK OF CARDS.

How do the boxes differ? (Each color indicates a type of question to which

Answer, action, reward / penalty)

EACH BOX REPRESENTS A GREEK REGION

Are there special / ordinary boxes or are they all different?

THERE ARE SPECIAL AND ORDINARY BOXES

Are there intermediate premiums / levels?

PLAYERS CAN RECEIVE PRIZES

Initial facilities

Which initial endowment is given / allowed? (A certain amount of initial money, it is allowed or not the use of smartphones, programs or applications, or

objects such as: pen, bicycle, umbrella, etc ... etc.)

INITIALLY A CARD IS ISSUED INDICATING YOUR CITY, A PAWN FROM PLACE ON THIS AND A CARD INDICATING THE ALLIANCE (DELIO-ATTIC LEAGUE OR PELOPONNESIACA) OF WHICH HE IS A PART.

Is there a simultaneous start for all teams/ players? Otherwise, who is the first player or first team?"

THE FIRST PLAYER IS THE ONE WHO GETS THE HIGHEST NUMBER WITH THE DICE

**DESCRIPTION OF THE GAME**

NAME: *POLEMOS*

SYNTHETIC PLAY DESCRIPTION:

POLEMOS IS A BOARD GAME WITH WHICH YOU CAN IMAGINE TO BE A V CENTURY BC WARRIOR. A BILLBOARD REPRODUCES GREECE TERRITORY. INITIALLY, EACH PLAYER IS PROVIDED WITH A CARD INDICATING HIS CITY, A PAWN AND A CARD ASSIGNING THE ALLIANCE OF WHICH HE IS PART; THEN THE PLAYER WHO GETS THE HIGHEST NUMBER WITH THE DICE STARTS PLAYING AND PROCEEDS IN THE RIGHT DIRECTION SCHEDULE. PLAYERS CAN ATTACK OTHER PEOPLE'S LANDS, AS LONG AS THEY ARE BORDERING ON THEIR OWN, DURING YOUR TURN AND ONCE A PLAYER DECIDES TO ATTACK

ANOTHER ONE YOU PROCEED THIS WAY: INITIALLY, YOU DRAW TWO DICE, IN CASE THE ATTACKED ONE GET THE HIGHEST NUMBER THERE IS NO CHANGE, ON THE CONTRARY IF THE ATTACKER GETS THE HIGHEST NUMBER MUST ANSWER A QUESTION DONE BY ANOTHER PLAYER, WHO WILL TAKE A CARD FROM THE DECK OF QUESTION CARDS. IF HE ANSWERS CORRECTLY, HE WINS THE BATTLE, OTHERWISE THERE ARE NOT CHANGES. IN CASE A "SPECIAL" TERRITORY IS GAINED (LIKE AD SUCH AS THE ORACLE OF DELPHI OR THE SHRINES OF DELO AND OLYMPIA), YOU CAN GAIN SPECIAL PRIVILEGES: FOR EXAMPLE IN CASE YOU GET THE TERRITORY OF DELPHI YOU WILL KNOW WHICH ALLIANCE BELONGS TO ANOTHER PLAYER. THE WINNER IS THE ONE WHO IS ABLE TO CONQUER ALL TERRITORIES.

WHY IS IT EDUCATIVE?

Because it brings players closer to history

WHY IS IT FUNNY?

Because it combines the story with the game

WHAT IS NEEDED TO ORGANIZE IT?

Billboard, pawns and questions about Ancient Greece.

### 3) TEST

Skill games and tests do not provide a real winner, even if the player accepts the challenge of testing their abilities or simply discovering something of themselves. There is no prize, but rather the end result is a “profile” that returns, even ironically, the peculiarities of the player (for example, “What kind of roman are you?”)

In the tests you play most of the time on your own, but also thanks to the Social Network, you can share the results, learn about others, and then have fun together and challenge someone at a distance.

## GAME DESIGN

### 1. WHAT

**What’s the purpose of the game? What is the particular feature that the test wants to test?**

THE TEST “MEASURES” IF THE PLAYER HAS MORE FEATURES IN COMMON WITH THE BOY’S PROTOTYPE IN EITHER NORTH ROME OR SOUTH ROME.

### 2. WHO

**Who are the players?**

There is a particular target such as children, students, adults, tourists, kitchen lovers, etc.?

THE TEST IS MAINLY AIMED AT

HIGH SCHOOL AND UNIVERSITY STUDENTS.

Does the test aim to create a gaming community?

IT IS NOT THE PRIORITY, BEING AN INDIVIDUAL PSYCHOLOGICAL TEST, BUT MEMBERSHIP OF NORTH ROMA AND SOUTH ROME GROUP MAY REPRESENT MEMBERSHIP OF A COMMUNITY.

### 3. WHEN

**In what time is the game played?**

(Check the probable duration of the game duration: 20 min, 1 h, indefinite)

ABOUT 10 MINUTES

### 4. WHERE

Does the game have a particular setting? Is it a real or virtual space? Is it an urban space?

TEST QUESTIONS WILL APPEAR ON A VIRTUAL URBAN MAP OF ROME.

### 5. GAME STORYTELLING

Game rules, conclusion.

How do I sign up for the game?

IT IS NOT NECESSARY.

How can the competitor’s ability / feature is tested?

THROUGH QUESTIONS TO CHOOSE BETWEEN TWO RESPONSES.

Is there a score to be accumulated? How does accumulation score? (All questions are worth 1 point, there are “premium” questions that are worth more points, the game is articulated for greater difficulty levels, etc.)

IT SHOULD NOT BE ON THE SCORE BUT ON THE “PATH”: EVERY QUESTION, DEPENDING ON THE CHOICE BETWEEN ONE OR THE OTHER, LEADS YOU TO ANOTHER SIDE TO THE QUESTION RELATED TO IT. THE END RESULT IS ACHIEVED BY MOVING ON THE MAP, DEMAND IN DEMAND, TO ONE OF TWO DESTINATIONS: A REPRESENTATIVE DISTRICT OF NORTH ROME (EG PARIOLI) AND ONE OF SUÈOUTH ROME (EG GARBATELLA).

Is there a chance of losing points and / or being expelled from the game? How?

NO

### Conclusion

Which and how many profiles do you get at the end? Is there a final ranking?

TWO PROFILES.

Is there a chance to share the results by creating an avatar that responds to the profile obtained? Briefly describe the avatars.

AVATAR NUMBER 1: A BOY WHO

LIVES OR ATTENDS NORTH ROME. THERE WILL BE A BRIEF AND IRONIC DESCRIPTION OF WHAT SHOULD BE THE TYPICAL FEATURES.

AVATAR NUMBER 2. BOY WHO LIVES OR ATTENDS ROME SOUTH. IT WILL FOLLOW A BRIEF AND IRONIC DESCRIPTION OF WHAT SHOULD BE THE TYPICAL FEATURES.

## DESCRIPTION OF THE GAME

NAME: *SOUTH ROME VS NORTH*

ROME: WHAT’S YOUR SIDE?

SYNTHETIC PLAY DESCRIPTION:

IN ROME, GUYS WHO LIVE IN THE SAME NEIGHBORHOOD ARE USED TO HAVE THE SAME HABITS, THE SAME INTERESTS ETC. THE TEST PLAYS EXACTLY ON THESE SOCIAL CONDITIONS, ON THE BASIS OF WHICH WE WILL TRY TO GUESS WHICH ROMAN GUY PROTOTYPE THE PLAYER BELONGS THROUGH SIMPLE QUESTIONS. THE PLAYER IS ALWAYS FORCED TO CHOOSE BETWEEN TWO ANSWERS: THAT EXPECTED BY A GUY FROM NORTH ROME, AND THAT EXPECTED BY A GUY FROM SOUTH ROME. SO EVEN A NON-ROMAN PLAYER CAN EVENTUALLY FIND HIMSELF IN A CATEGORY OR IN ANOTHER ONE. THE TEST DOES NOT WANT TO GIVE A DESCRIPTION THAT IS



PERFECTLY CONSISTENT WITH THE PLAYER, BUT WANTS TO HAVE FUN JOKING WITH STEREOTYPES AND COMMON PLACES.

#### WHY IS IT EDUCATIVE?

Because questions will lead players to better know Rome history and geography. Each question will be placed on the map, highlighting important monuments and meeting points of the Roman society. Some of them will also be deepened from the historical-cultural point of view.

#### WHY IS IT FUNNY?

Because this bilaterality of the Roman citizen is a reality that we guys know and we like to play with it.

The goal of the test is to not take too seriously and smile about these apparent social divisions that coexist in a big city like ours.

#### 4) QUIZ

The quiz is a question or series of questions designed to test the preparation or the memory of the candidate. The quiz can be of different types: multiple choice (the player chooses a response between the proposed ones), true or false (the player chooses the true or false answers), sequentially (the player must put in order the set of responses proposed).

For example: put in order the 7 Kings of Rome).

The quiz is a very simple type of game, but it can be made more complicated by the insertion of aids or traps, or from a multi-level organization: success at each level gives you the right to move to the next one, characterized by greater difficulty, up to the final conclusion of the game with victory (or defeat, eg: Who wants to be a millionaire). The quiz is the classic game in which the participant's pleasure is determined by being able to overcome challenges and demonstrate his value.

### GAME DESIGN

#### 1. WHERE

Does the game have a particular setting?

(It is to choose a space, which can be real or virtual. The quiz can also develop as a city game, ie questions are put to the player who is in a particular location in the city and relate to the knowledge of that place)

YES. ITS SETTING IS A VIRTUAL RECONSTRUCTION OF ROME

#### 2. WHO

Who are the players?

You play alone or in team?

BOTH

Are players (or teams) asked to choose an avatar?

YES

Is the choice left to the fancy of the player or can it be between a predetermined number of options? If yes, what?

PLAYERS CAN CHOOSE BETWEEN TYPICAL CHARACTERS OF HISTORY OF ROME: A CENTURION, A GARIBALDI SOLDIER, A BISHOP ETC.

Do players challenge each other together, in pairs, or each one against a virtual opponent?

MATCHES CAN OCCUR OFFLINE

(1 VS. 1) OR ONLINE (1 VS. 1, 1 VS. GROUP, GROUP VS. GROUP).

#### 3. WHEN

**In what time is the game played?**

(Check the probable duration of the game duration: 20 min, 1 h, indefinite)

NOT DEFINED

#### 4. GAME STORYTELLING

**Game rules, conclusion.**

**Purpose of the game**

Who win? (For example, who answers more questions, who comes to the bottom of the game)

THE QUIZ IS STRUCTURED IN LEVELS. THE WINNER IS THE ONE WHO ARRIVES AT THE HIGHEST LEVEL.

#### **Accumulation scores, rules of operation**

How does accumulation score? (All questions are worth 1 point, there are "premium" questions that are worth more points, the game is articulated for levels of greater difficulty, etc.)

EACH MATCH CONSISTS OF A VARIABLE MATCH SERIES, IN WHICH BOTH CONTESTANTS ARE ASKED FOUR EQUAL QUESTIONS: THE FIRST CONCERNS ART IN ROME, THE SECOND IS AN ANECDOTE ON THE ETERNAL CITY, THE THIRD ONE IS ABOUT THE URBAN "MOVIDA" AND THE FOURTH IS ABOUT HISTORY. SCORING SYSTEM DOES NOT ENCOURAGE RANDOM RESPONSES: +1 FOR EACH CORRECT ANSWER, 0 FOR A STEP AND -0.5 FOR AN INCORRECT ANSWER. THE MID POINT IS A MEASURE THAT REDUCES THE CHANCE OF DRAWS WITHIN A MATCH; IT IS EASIER FOR THEM TO DECIDE WITH A HALF-POINT GAP.

#### **Conclusion and awards**

What do you can win?

THE WIN IS SYMBOLIC: YOU CAN ACCESSORIZE YOUR AVATAR THE MORE YOU ADVANCE IN THE GENERAL RANKING AND YOU CAN SHARE YOUR RESULTS ON SOCIAL NETWORKS.

## DESCRIPTION OF THE GAME

NAME: SPQR: SuPErQuizRoma

### SYNTHETIC PLAY DESCRIPTION:

SPQR is a quiz on issues around the city of Rome: matches can occur offline (1 vs. 1) or online (1 vs. 1, 1 vs. Group, Group vs. Group).

Each match consists of a variable match series, in which both contestants are asked four equal questions: the first concerns art in Rome, the second is an anecdote on the eternal city, the third one is about the urban "movida" and the fourth is about history. Scoring system does not encourage random responses: +1 for each correct answer; 0 for a step and -0.5 for an incorrect answer. The mid point is a measure that reduces the chance of draws within a match; it is easier for them to decide with a half-point gap.

Each question has a response time of 20 seconds, beyond which this is considered past; in case of drawing, the play is a single and very difficult bonus question, which can not be overpassed. If the app closes during a game, this will mark the current query as wrong.

The response of a group (3/5 people, in any case odd numbers) is expressed by voting the response each member feels is the correct one: the option chosen more times is the group's response to the question.

In order to prevent an early player encounters an already expert, according to the scores in the global rankings, players are divided into

bouts of confrontation, from which they exit only if they exceed the number of wins required to enter the next one ; likewise, after a consecutive series of defeats (less and less as it rises in the ranking scale), it goes down to the lower end.

The choice of a user's avatar is initially determined by an aptitude test: the choice is about the skin, that is, the preconfiguration of the avatar, who can be a centurion, a garibaldi soldier, a bishop, etc. ...

All avatars represent a typical character of history of Rome. Personal details, such as sex, color of eyes and hair, height and others are defined by the user following the test: the more inside the game you can get, picking points with the victories, the more you get accessories to customize the avatar.

### WHY IS IT EDUCATIVE?

Because questions will lead players to better know Rome.

### WHY IS IT FUNNY?

Because you can challenge your friends, or know new friends, demonstrating your talent and sharing your results.

## 3.1.2.3 Pugna: a board game along Tiber

Although all games designed by students are very interesting and challenging, we decided together to develop better the board game, transforming it in a "Risiko" along Tiber banks.

Students were asked to design all graphic materials of the game by using free softwares. You can download here the game and try to play it with your friends... have fun!

PLAY WITH US!

DOWNLOAD "PUGNA", THE BOARD GAME OF VIVONA STUDENTS 

## 3.1.3 Experience the future eternal city

We have explored the more futuristic part of the eternal city visiting 6 contemporary architecture buildings, and we have imagined how Rome can be in the next 30 years if we become able to realize our dreams (or nightmares!)

### Rome 2050: the most avantgardistic Smart City in the world!

Story by our reporters

Today, after a long absence, we have come back to our Rome. Everywhere its reputation is so good that almost it does not look like the city where we were born and raised, so we decided to visit it. Indeed, just landed at Fiumicino Airport, we have found ourselves in a truly viable town: between gates there are fountains, indoor gardens with space for children to play, services of all kinds, like such as gyms, and there is even a hotel where travelers can rest while waiting for their next flight. The warm light that illuminates the corridors is almost completely natural light, reused through a careful system of mirrors and windows. In addition, the entire building is dominated by thin solar panels, which we almost don't recognize as they are integrated with the structure.

We do not need taxis or rented cars to get to city center as we comfortably reach a subway line that runs only through electricity.

It is surprising to note, as we proceed, that the palaces of the center have been renewed without losing the elements that distinguish them: all buildings have been rendered counter-seismic, perfectly clean outside, keeping baroque friezes or floral decorations typical of Liberty style.

All the major attractions of the city, from the Colosseum to the most modern museums, are rounded by ecosostenible and upgraded areas.

The authorities have also funded projects for the care of green spaces that are no longer abandoned and used improperly, but have types of flora and fauna that are absolutely consistent with the area they are located. For this reason, tourists can enjoy the scenery while waiting to enter a museum relaxing in the shade of a poplar in the Tiber area or a maritime pine in the areas closest to the sea.

We realize that even the residential buildings are all equipped with a photovoltaic system and we note that near each building there is a dedicated waste collection center and an area equipped with devices to recharge electric cars, that are the main part of urban vehicles, plus a slightly smaller group of hybrid cars. We almost do not recognize our city, which has become the most avant-garde Smart City on the planet, and with a smile we are surprised to think that it is perhaps true that Rome is the eternal city.

DOWNLOAD OUR REPORTAGE:  
VERY CLOSE TO THE CLOUD.  
EUR NUVOVA BUILDING



### **Rome 2050: the periphery project is complete. 20 auditoriums/ libraries/ museums have been built in the Roman outskirts.**

Story by our reporters

March 17, 2050 - Today, on the occasion of the 189th anniversary of the Unification of Italy, the City of Rome has decided to inaugurate the new auditorium of Tor Bella Monaca, a building designed by the best Italian architects with the most advanced acoustic technologies of the moment: in addition, the auditorium is also equipped with a very large library room and a small museum space, illustrating the architectural design of the building.

This auditorium ends with the “Culture for the Roman Suburbs” project, a program launched in 2017 that aims to allow the enjoyment of cultural spaces even to those who do not live in the center thanks to the opening, in thirty years, of twenty auditoriums in the most peripheral areas of Rome. The project was the beginning of the process of modernization and upgrading of Rome and especially of its less central and more neglected neighborhoods: for this reason the inauguration of the Tor Bella Monaca auditorium is the crowning not only of an architectural project but also of what, until ten years ago, was considered a true utopia.

Thanks to this redevelopment project, over the years, Rome has been able to regain the title of cultural capital of

Europe, next to cities such as London, Berlin, Paris and Stockholm: throughout the year and in any area of Rome, there is a sophisticated and diverse calendar of cultural events such as concerts, conferences, exhibitions, fashion shows and even interactive evenings for youngest people.

Many events focus on the rediscovery of Italian and Roman culture, and once a month is organized the “Tourists in Rome”, entirely financed by the Municipality, where Roman citizens have the opportunity to visit various areas of the city under the guide of the best art history experts.

In these evenings it is also possible to visit the new interactive museums, another creation of the project “Culture for the Roman Suburbs”: in these museums, drawn by famous international architects, an interactive holographic path is built on a variety of subjects, to show the visitors the works in their original state.

In conclusion, it can be said with certainty that, in 2017, the creators of the “Culture for the Roman Suburbs” project have had the ability to look far beyond the cultural and economic crisis of that time, thus allowing the “Urbe”, thirty years later, to regain the role of capital of culture, music and art, even in its most distant suburbs.

DOWNLOAD OUR REPORTAGE:  
CULTURE IS MORE THAN YOU  
BELIEVE. THE MACRO MUSEUM



### **Rome 2050: is Rome the new Milan?**

Story by our reporters

Today, June 8, 2050, we went to visit Rome.

The rapid process of modernization which in the last twenty-five years has interested this city has no doubt modified its deepest essence: Rome has passed from being the ancient Urbe, whose geopolitical weight was limited only to the Mediterranean area, to being a vibrant capital, completely inserted in the European and intercontinental context.

It can now be said that Rome has a whole new face: whether until the first decades of the second Millennium, in fact, sporadic skyscrapers and modern shopping malls were mainly confined in the peripheral district of the EUR, today, standing in the old center, we have the impression of being embraced by imposing futuristic buildings, which surround the historic districts.

Nowaday, the Roman periphery is in effect one of the most “trendy and stylish” places in the country and in the world. High fashion shows are on the agenda and now the inhabitants of the Capital have learned to live with the almost permanent presence of thousands of designers, journalists and fashion fanatics. The relevance of Rome in haute couture has made it counting among the big cities of the fashion Week, with Paris and New York, taking the place that once belonged to Milan.

Until 30 years ago, the Italian capital of

culture was Milan. It was at the San Siro Stadium that most of the concerts of international artists took place. Since about 10 years, however, the Eternal City welcome the greatest stars in its five great stadiums (four were built in the last 20 years). This has undoubtedly greatly increased the visibility of the city in the world, helping to make it one of the most visible western metropolis.

**DOWNLOAD OUR REPORTAGE: PEOPLE IN THE FUTURE. BNP HEADQUARTERS IN ROME** ↓

### **One night at the Muse.**

How would it be if, in 2055, the museums were used for discos?

A novel by our young writers

I'm in the middle of a pre-crisis Saturday night. I continue to try different shirts and jackets. Even though I've already been at the Muse, and more than once, I do not know how to dress up! Do I choose to look into the metallic pink jacket of the last collection, or do I go on classic black smoking? Of course the jacket is in the latest fashion, but Khalida is not a fashion victim, maybe she would prefer a simple version of me...

"Mark? Do you want your girlfriend will wait for you? It is ok if women are late, not men!"

"Grandma, but how old you are! Gir is a word that is possible to read only in literature books ... and then these

conventions on who must be punctual are over the years. She is coming in 15 minutes!" I reply as I try a pair of sneakers under the smoking.

"Listen grandmother ... does it look bad if I get dressed like this?"

"It does not matter ..." - she answers me, "let me hear what you smell."

She approaches me to smell and smiles me delighted. Then she tells me:

"In my opinion, you did not have to bother her to come and pick you up, now there are so efficient transports!"

Do you mean the bus? But grandmother, they seem efficient only to you, because you are used to the bare bus that you get when you were young, and they were always late and stopped in traffic!"

She looks at me with a fierce glance. "Just do not take what you have to take for granted. It took years and many investments to solve the transport problem in Rome. Thanks to your mother's generation if you have buses with a specific lane, fast as the metro, numerous, modernized and everything. Oh, how wonderful!"

But I'm not listening anymore. I'm thinking about Khalida. My grandmother notices that I have my head in the clouds and starts asking me where we are going tonight. We will go to the EUR. It is a very popular place for young people today, in 2055, and is where the Muse is, a very popular disco.

"The Muse?" - she asks me grandma - "this is new to me. In my time there was Space Twentieth Century"

"Space, Grandma? Seriously? It has completely fallen since the Muse was born. In fact it was not just the opening of the Muse to cause its collapse, but a whole host of local events and festivals inspired by the Greek-Roman classical heritage. It's long to explain but I'll tell you why, as you studied classical subjects, you should be particularly interested. So: young people dance above all a new kind of music, similar to the vaporwave you may already know"

"The vaporwave was born in my time ... and you're right, it has to do with busts of classic statues"

I see her interested in my speech, then I continue: "Here, the discos are made in that style. Oneiric atmospheres, holograms of Greek statues, psychedelic lights ... I think a great businessman has bought the whole museum complex near the Eur oel. In a plethora of economic crisis, the Italian government reluctantly agreed to sell it, finding it was no longer gaining any profit. Fortunately, this entrepreneur is an enlightened man and has decided to exploit the structure to exalt the art instead of erasing it! He started organizing events inside, hosting different artistic collections every time. He involved all Rome in his project of cultural revaluation, using mainly the main social media. Mom is very critical of this disco, she says we dance in the face of the paintings, but it is not sacrilegious at all, indeed it is the only way to live the culture today. We

guys interact a lot with it having fun, more than reading books. It has to be said that if you've also read the books you do it all the more exciting. My friend Paolo, who loves Greek mythology, has entertaining dialogues with the holograms of ancient Greek statues, like Love and Psyche! He once tried to kiss Aphrodite, but it was a failure. And I believe, if you try it with the most beautiful! However, interaction with statues is one of the main attractions; but not the only one. Each room features a repertoire of paintings chosen for the occasion at each event; these paintings often form mosaics or you can enjoy light games made by using their shapes and colors. The statues define the private areas: inside the eyes there is a microscope that recognizes the specific bracelet of each private area and allows access. And then, you can't imagine what they told me about the surrealist night! I swear to you, I swear to you, they were able to recreate Escher's stairs. Dancing there must have been a unique experience, quite hypnotic. And then the paintings of Salvador Dali..."

"But, Marco, does not it seem a bit sad what you said before? This is the only way to make you love culture? After all, what was a museum now is a disco. This fact witnesses the death of culture and it's enough"

I'm perplexed. I keep listening to it.

"The classical heritage gets you to school from books, reading, translating, studying, and especially loving classics. This is instead ostentation, marketing, pure aesthetic. A glamorous and immediate way to attract

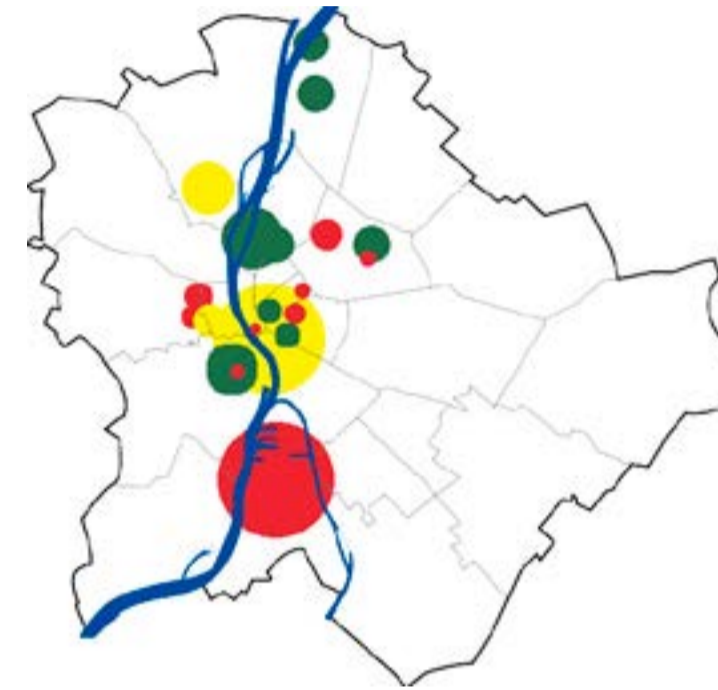
large masses of young people”

“I know Grandma, you’re right. But if everyone has forgotten culture, is not it positive that somehow, even if inadequate, do you celebrate beauty? Mescere utile dolci: combine useful to delightful. Horace was saying that too!”

I look at her with the malicious smile of those who know they have got the last word.

Meanwhile Khalida played at the door. I salute my grandmother and I tell her that I will think of her words.

## 3.2 Experience Budapest



NATURAL RESOURCES THE TRAVEL EXPERIENCE THE FUTURE

### 3.2.1 Experience Budapest through its natural resources

#### 3.2.1.1 Our relationship with the city. Introductory activities.

At the beginning of our project activities as a first step we defined our personal relationship to the city where we live. The students were given the task of writing a short essays describing what their favourite place in the city is and why. They had to write in a personal manner, focusing on their own experiences.

As the texts were handed in electronically, it was easy to arrange the essays – and characteristic excerpts - according to topics.

The student essays titled “My favourite place in the city” shows a clear pattern of typical urban spaces and venues that students listed as their favourites. Such places are:

1. the island (Margaret island): 11 mentions
2. water, waterside (different point along the Danube): 9 mentions
3. parks and the zoo (Szent István park, Városliget, etc.): 7 mentions
4. hills (Gellért hill, Márton-hegy): 4 mentions
5. an emblematic square of the city (Gellért square, Heroes' square, Batthyányi square): 5 mentions
6. closer locality: 2 mentions
7. cafés: 5 mentions
8. shopping centres: 3 mentions



Students during activities

This initial grouping already provided some interesting insights; on one hand that all of the places listed could be covered by so few categories, and on the other hand that most of the places were connected to the city's natural features and their convenient access. Out of a sample of 45, 31 students chose the waterside, the island, a hill or a park as their favourite.

By far the most preferred was Margaret island and the Danube-side. The defining element of the city that most students chose is the Danube. These conclusions in themselves were a useful product of this task. A connection to nature appears to be elementarily important to the urban dweller, as well as being a source of happiness. It is also clear that there is a lot that could be done to make the Danube even more accessible to all inhabitants of the city.

During the class when these initial conclusions were shared, it was clear that students were very excited to find out the number of votes each place received. They were also interested to find out who else shares their love for a particular place. During the class, this is how different groups were formulated. The task for each group was to discuss why they love the places they chose and attempt to describe their reasons with a few key words. In the following phase of the task, each group had to present what they had come up with, with the aid of a mind map of their key words.

Perhaps one of the most exciting part of the activity turned out that most groups arrived at very similar keywords. All of

these reasons behind their love for a place mirrored elementary human needs and desires.

These were the keywords we arrived at:

- memories, shared experiences, intimate moments, personal history: 5 groups
- frequent contact, bond, habit, home: 5 groups
- special ambiance, sights, permanence, magic: 5 groups
- calm, safety: 4 groups
- friends: 4 groups
- freedom, a sense of liberation, distanciation: 4 groups

In conclusion, there is a need for more urban spaces where these inner desires and motivations can be realised and experienced – and more people shaping the city who make this as a priority.

Preferences of the adults according to the interviews:

1. island (Margaret island + new: Óbudai island): 5 mentions
2. water, waterside (Danube side + new: Lukács spa): 5 mentions
3. parks and zoo (new: open ice rink): 6 mentions
4. hill (new: children's train in Hűvösvölgy): 7 mentions
5. an emblematic square of the city: 6 mentions

6. closer locality: 2 mentions

7. cafés, bars, places of entertainment: 3 mentions

Similarities:

- important to note that the same categories can be used with this new sample
- connection/proximity to nature remains an important organising principle

Differences:

- among the adult sample no one mentioned the shopping centre – it remains a space for a younger generation
- among the adult sample, emblematic and historical spaces and buildings in the city are more frequent choices (Buda castle, St. Stephen's basilica, the Citadel, the Parliament building). Students did not name buildings as their favourites at all.
- Among the choices of the adults, we can see emblematic places of leisure of an earlier era on the one hand, or preferred venues of family activities on the other. Students tended to prefer hip cafés, ruin bars etc.

Again, most interesting were the motivations behind the different choices:

- we can see the same keywords emerge as with the students, with one significant difference. Where students mentioned experiences with friends, adults focused on the scenes of family time.

- Among the adults, connection to the time of youth emerges as a significant factor. Spending time with friends emerge as past memories connected to certain places.
- A place's historical background and significance appears to have a much larger significance for adults.

To the question "Which place do you dislike most in the city?" we had surprisingly unified responses.

Disliked places in the city are:

- out of 26 students, 18 named different underpasses or metro stations or metro line 3 specifically
- 3 other students chose railway stations
- 3 picked a crowded tram or suburban railway line
- 2 people named a square that they disliked for a particular bad experience.

What should be changed?

Some keywords:

- crowds
- litter, dirt, bad smell, noise
- unsuitable lighting, darkness
- lack of safety
- aggressiveness, fearsome aura
- unsafe, unreliable vehicles (metro line 3, tram lines 4 and 6)

Even through this mini survey, the weak points of the city – that should be given more care - are clearly visible.

### 3.2.1.2 My favourite places. Students' preferences

#### THE ISLANDS

##### Margaret's Island

I love it because there are endless possibilities of activities and it looks beautiful no matter what season. In the winter everything is covered in snow and you can buy hot chocolates from the food stands, when it's spring the flowers are growing and you can hear the hundreds of birds that inhabit all the trees and green parts of the island; in the summer the island offers cold drinks, and an almost endless show at the centre of the island, the big fountain that is called „The Singing Fountain”. This famous attraction, that is often visited not only by tourists but locals too, is one of the prettiest sites in this city. And in autumn, when all the leaves are falling from the trees and everything is cozy, it is nice to have a picnic or just take a walk. Unfortunately, I can very rarely visit the island, because I live on the other side of Budapest. But when I get the chance, I happily go there with friends or family, because I find it a relaxing adventure. It's not a huge island, but thankfully it's not that crowded, even though there are a lot of tourists. You can also find people who seek being active, hence the running path and the swimming pool. There are restaurants and stands you can buy food from, so it's even suitable for a whole day of going out. I love going there and I hope that in the future I'll be able to visit it more often. (M. O.)

First of all, it can be described as „The lungs of Budapest” because if you'd like some fresh air, this is the best place to visit. It's an area full of trees, plants and flowers. It gives you the feeling of being close to nature which I really miss here in Budapest.

Secondly, coming here is a kind of escape from ordinary, tiring days. I also like this place because it reminds me of my home village which is surrounded by forests and mountains.

Next, healthy lifestyle is essential for me so I usually come here to do some sports. It has got very good facilities like a modern running track, tennis courts, a swimming pool and a big football pitch. There are also some huge fields where schools can organize sport competitions. The most beautiful part of the island is the music fountain which is a unique sight on the island.

I hope I can enjoy the relaxing atmosphere of this place for a long time. (K.F.)

I think it is my favourite place because it is the only spot in Budapest that's really and fully green. Not that other places can not boast with trees and natural beauty, but Margaret Island is absolutely special. Also, it is very close to where I live, so it is easy to meet my friends there.

The island is named after a princess (Margit) who was sent to a nunnery on this island. She was the daughter of Bela IV of Hungary. Today you can only see the ruins of this cloister. The island offers the opportunity for a lot of outdoor programs,

since it is built up of several parks. There is a small zoo and several playgrounds on it and it also has various sports facilities such as a 3.33 mile long rubber-coated running track, and it also hosts the biggest open-air swimming complex in Budapest, Palatinus. The island is the only place in Budapest where you can rent bikes which can carry up to five or six people at a time. There is a Music Fountain here as well. This fountain is famous because in summer it plays music every hour and water springs out according to the rhythm of the music. This way it looks as if the water was dancing to the various types of classical music. Another famous building on the island is the Water Tower, which was built in an Art Nouveau style, today functioning as a lookout and an exhibition hall.

As you can see, there are a lot of activities to do here, but I think the best thing to do is to sit down somewhere with your friends or with a book and have fun. (K.A.)

Margaret Island is one of the most popular places in Budapest and there's no wonder why. Being the “green heart of Budapest”, Margaret Island is an enormous area full of trees and shady walkways. It's the perfect place for a picnic and people of all ages can find something to do there. There's opportunity to ride in a cycling equipment called “bringóhintó”, see the animals at the petting zoo, take a romantic walk in the Japanese garden, eat cotton candy, visit Palatinus Lido and quite often there are concerts and entertaining shows taking place on the island. It's easily approachable and I'm always having a lovely time there because it's truly fascinating in every season of the year and it's literally one of the best places I've

ever been to because one can have either fun or a relaxing time, all out in nature. (Sz. L.)

#### RIVER AND THE RIVERBANKS

##### Carl Lutz Riverbank

Not exactly Carl Lutz Riverbank, but a tiny park with a playground and benches between Újpest Riverbank and Carl Lutz Riverbank. It's not too far from the school where I go to so it is a place that I often visit after the lessons. The scenery is wonderful, you can see the River Danube and Margaret Island, and even though it's not a hidden place (it's a few hundred meters from the busy Jászai Mari Square), it's quiet and has its privacy. Not to mention that there are several cafés nearby where you can grab a snack, so for me, being there with some food equals perfect harmony. (Sz. L.)

##### Margaret bridge

In the middle of Margaret Bridge there is a crown where you can stand and watch the city.

Well, I always climb up and sit on the top of it. I usually go there with a friend at night. The last time I was there I was with Fanni. It was pretty cold so I brought 1 litre of tea. We just sat there and talked a little. We could see as the Parliament, Chain Bridge and so many more beautiful places shine. It was unbelievable.

However, it's a mixed feeling when you're there. You are fascinated by the view but when you look down, you realize that what you're doing is really dangerous. There are no fences or anything. When you look down (if you dare) you can only see the Danube.

As I sit there and everything is so big and I realize I am so little, I always forget my problems. Because if I am this small, my problems cannot be that big. This place helped me to get over a lot of things. (K. ZS.)

## PARKS

### City Park

As my primary school's building was right at the edge of the City Park, one of Budapest's biggest parks, I've got to know it very well and I'm obsessed with that place. It gives home to numerous tourist attractions, such as the Zoo, the Museum of Fine Arts, Vajdahunyad Castle (a romantic castle by the boating lake – where my parents got married), the City Park Ice Rink, Széchenyi Spa and of course the famous Heroes' Square.

Just like at Margaret Island, the City Park has always got something to give, cultural programs, environmental activities, sports events, for instance.

In all of the aforementioned places, I have emphasised the importance of the peace and calmness that surrounds you because I find it very relevant for me to have some silent time to myself even when I'm outside, at a public place. Though the City Park is a much attended area with hundreds of people going there each day, it's such a huge park that one can always find hidden spots to relax. (SZ. L.)

### Saint Stephan park

I met my group leaders and classmates there for the first time. I still remember the way we introduced ourselves, the

games we played, the good atmosphere and that I was almost late. (M. M.)

## HILLS

### Gellerthill

It is one of the main landmarks of Budapest with a breathtaking view from the top of it. For me, as a nine-year-old child, it was a nightmare. I used to be afraid of the sculpture on the top, so every time we visited my sister in the capital and passed by the hill I tried to hide under my seat in the car. As the years passed by I went to Budapest many times, not just with my family, but with the class from my former school for a class outing. We climbed the hill in summer, in the early afternoon when it was extremely hot, but we didn't give up and managed to do it. I spent last New Year's Eve there, too (which was the first here) with my family. (M. M.)

## NEAR RESIDENCE

### Újpest

One of those places – for me – is Újpest, because that's where I went to primary school, and my best friends both live there, so it's quite inevitable that I go there to spend time with them.

With one of them we visit the playground next to our former school a lot, especially when it's already a bit dark outside, or just in the later hours of the day, because it's very peaceful then – given that no kids are there by that time of course. It holds many memories of when we were still younger and went there after school and things like that, so it's kind of special in my eyes. (T. K.)

## CAFÉS

### Westend

In my opinion it's just a nice place to walk around at, get a coffee and then just sit there for hours to talk. (B. P.)

### Rengeteg Romkávészó (Café)

I found this place only a few weeks ago and it's one of the most enchanted places I have ever been to. It's a tiny spot in a vaulted cellar, and it's almost like a ruin pub but it's simply magical. You enter the place and it feels like you arrived in a different world. The café is stuffed with antique furniture, equipment of all kinds, board games, photos and postcards from the 1940s, antiques, the walls are covered in **framed tree branches** etc. The place is special to me because when I was there for the first time, I went there with a newly found friend who is now one of the closest people to me. As we sat there, talking about literally everything we could think of, listening to calming, old music, a nice middle-aged man with a fuzzy beard came up to us and asked us what we were going to order. We could choose from tea, coffee and hot chocolate and he said we could ask for any kind of hot chocolate. That's right. Rengeteg Romkafé is the place where I drank the most delicious hot chocolate I've ever had and you can choose from literally every flavour in the world (orange, strawberry, lavender, mint etc.) and different stages of darkness (from white chocolate to 85%) and the price surprised me the most because it's totally affordable considering the quality and quantity of it. Also, the place, as I've already mentioned is like a vintage, bohemian dream full of kindness and peace. (SZ. L.)

### Massolit Café

Massolit Books and Café is a very unique coffee shop in the city centre. Not only is it an amazing café with coffee and tea specialities, but it also functions as a bookstore. The café is actually a very tiny place, furnished with old sofas and chairs, it's loaded with postcards and books written in Hungarian, German, French and – mostly – English; and also, a pretty inner garden belongs to it and the people who go there can enjoy the peace that would surround them. There are certainly other coffee shops with a similar theme but Massolit has such a warm, welcoming atmosphere that, for me, it's utterly one of a kind. The fact that I've never been to the same coffee bar more than twice, except for this (I've been there five times) proves my point, as well. (SZ. L.)

### Ketto Kockacukor

As for the coffee shop I have mentioned before, it is called "Kettő Kockacukor" in Hungarian which translates to "two sugarcubes" and it is the loveliest place I have ever been to. It really is just a tiny, cute café and that's what I like the most about it; it isn't a remarkably well-known place and, again, quite small, in consequence it is just a wonderful little spot to spend time at and take a break from the fast-paced world we live in. You enter the shop and immediately fall in love with it because its interior is designed to be welcoming with all its colorful chairs, miniature plants and artsy pictures hanging on the walls. Stopping by for a juicy smoothie or a handmade chocolate chip cookie in the early morning never fails to put a smile on my face. I ate there the most flavorsome



sandwich one afternoon and since my preferable food is always sandwich I was delighted to find the most delicious one of all time. I often visit the shop with my sister, her being the person who showed me the place. (SZ. L.)

### 3.2.1.3 The Danube Project – Summary

We think this opportunity ables us to find out more about our capital's features, monuments, sites and secrets was quite extraordinary.

The first major topic of this Erasmus project rotated around water and the four of us got the task to discover the River Danube, one of Europe's most significant rivers.

We divided the topic into several smaller segments and examined the river from many points of view as we possibly could. Some of the segments we worked on:

- general info
- the historical significance of the Danube
- the flora and fauna of the Danube
- bridges
- freetime activities at/near the Danube
- problems
- economic benefits
- personal relations
- the future of the Danube

Working on this project had many benefits, in our opinion. It taught us how to work in groups more efficiently, we've spent our time usefully and we've actually learned a lot of new and interesting things. It's weird to think about how the River Danube is in the middle of our capital city and yet most people know so little about it, when in fact, it's really important.

We think it's important to mention that the four of us who've been working on this project were not quite familiar with each other in the beginning. Surely, we were classmates but that didn't mean that we were very close friends.

Well, this also changed in the middle of our project when we suddenly found ourselves getting to know each other better. It's got to the point now where we consider each other good friends, even though the pressure of finishing everything in time was extremely stressful sometimes.

To make this presentation possible, we spent days shooting small films, making interviews, taking photos, and of course, researching. We did all the filming, editing, and we surveyed the people of the street and our classmates, then we translated and subtitled everything to English.

Also, we had quite eventful adventures as well, including almost falling into the Danube while filming on its ice, waiting long minutes on a freezing bridge just to film the perfect moment of a tram crossing it, climbing up to the Buda Castle for an educational and interactive exhibition about the history of the river, going to

the 5 th birthday celebration of a town development and recreational company, visiting cafés and using their free wifi to work on the project, listening to classical music while editing the interviews, it was a cultural paradise, to put it that way.

All in all, we aimed to create something that shows Danube in its true from, present it from various aspects with personal parts to emphasise how important it is for us because as the River Danube flows right next to our school and many students go there to chat and relax after the lessons, we feel a personal and strong bond with it. As we've said, we got to get to know each other better, discovered numerous exciting and important (fun) facts and we had fun. We think the point of all this is extremely useful and we want to provide a colourful presentation because just while working on this project we truly learned how lucky we are to be able to educate ourselves in such creative ways and with such amazing methods, while building team spirit and actually enjoying it all!

[DUNA](#) 

WATCH THE VIDEOS:

 [BRIDGES ALONG DANUBE](#) 

 [DANUBE NATURE](#) 

 [FREE TIME ACTIVITIES ALONG DANUBE](#) 

[DANUBE IN OUR OPINIONS](#) 

[DANUBE IN BUDAPEST PEOPLE'S OPINIONS](#) 

[LET'S TALK ABOUT DANUBE!](#) 

### 3.2.1.4 Green Areas: Parks in Budapest

[WATCH THE VIDEO](#) 

#### Városliget

The park was established in 1811. The location was however first mentioned in Carmen Miserabile. In 1259 this land was gifted to a cloister. The here held diets led to the destruction of the place. Rex Mathias often attended the here nourished hunting park.

Lipót allowed the region to Pest. In the 18th century the land was a meadow (at least the smaller part of it that could be used somehow). In 1785 there was a better attempt in draining the moor. The planting-work lasted until 1794.

In 1799 Batthány József hired the whole region for 24 years, but he died soon after



signing the contract. His brother, Tódor inherited the domain, but he did not only stop the construction, but started exploiting the trees. The council ended the process by regaining the domain in 1805.

In 1813 the Királyi Szépitő Bizottság invited applications for the best park possible for everyone. The construction lasted for a long time, or we can say, they just did not stop.

Numerous buildings have been built for the Millennium and since then the Városliget has become to be a beloved outleap.

**Szent István (Saint Stephen) park**

The Szent István park (then called Lipótvárosi park) which is my favourite green place in the heart of Budapest, was established in 1928. It was built to an old parquet factory's place in the 13th district, between the western end of Csanády street, the upper wharf and Hollán Ernő street. The park was made by the plans and mandates of the Fővárosi Közmunkák Tanácsa. They were able to landscape the whole garden by 1935. The mentioned 1928 provision prescribed a unified style for the surrounding houses. These represented the Bauhaus style, which were the first penthouse-like houses in Budapest. Not far from the park, the Margaret bridge connects the two sides of the city. Since the Danube flows next to the park, it gives a beautiful view of the Margaret Island and the Buda Hills. This way people can calmly enjoy the colourful nature and flowers, ignoring the teeming city.

The area of the park and the surrounding houses are full with statues and plaques, including Raoul Wallenberg's, who was

a Swedish diplomat. In World War 2. he saved thousands of jewish people from deportation from Hungary. The grassy area is divided by fountains and flower beds. The flower beds always give place to the plants of the actual season. It starts with narcissuses and tulips in the spring, followed by summer's typical flowers. The basketball court and the ping-pong tables offer active rest for the people and the meadows give opportunity for playing and gymnastics also. Many runners appear at the park's gravel roads too. The big and well-equipped playground gives families a relaxation.

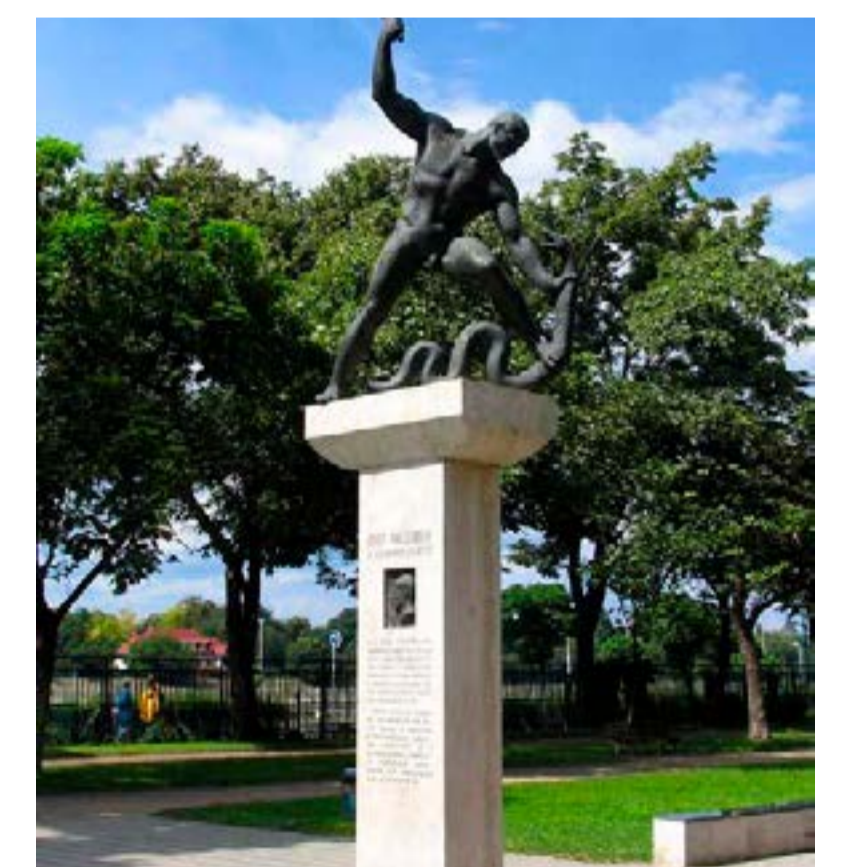


When the weather is nice many events take place at the park, such as concerts. But even

without these great occasions the Szent István park is the best place for walking your dog, for a hand-in-hand walk or if you want to have breakfast outside in a relaxing, calm place.

**Museum garden**

The Museum building we see today designed by Mihály Pollack was done by 1846. It was bare without park till 1855 because of the Hungarian Revolution and War of Independence.



The state didn't offer money to build up a park so the citizens funded it. They held classical concerts in the Museum's Ceremonial Hall to collect the sum in the name of 'Garden Fund'. By 1852 they had enough money to build up the gardener's house and in the following year a plan for a park-like solution was drawn up by Ármin Petz. People were celebrating the planting of the first trees in 1855.

From the newspapers we know that the first trees were planted in the corner of the Museum boulevard and Bródy Sándor



street and they were watered by a special can made for this event.

The first trees were brought from the Margaret island. The lindens especially were from the property of baron Simon von Sina. In 1880 during the widening of Múzeum körút, an area of approximately 950 square m. was taken away from the garden for the road. The fence, made in

1865 designed by Miklós Ybl, were moved inwards after.

The garden of the National Museum has been the place for many important social events in addition to the famous revolutionary gathering on 15 March 1848: it has witnessed a meeting in support of voting reform, a strike meeting, funeral gatherings, and commemorations and it has always been a favoured place for relaxation too. In the last two decades, it has become a festival venue, too, since 1996, the May Meeting of Museums has



The Museum garden in the Hungarian Forint's back side.

been held annually in the garden of the Hungarian National Museum.

### Károlyi garden

Long long time ago it belonged to the Károlyi family, today it is a fenced French-style unique garden in Budapest. It is the oldest garden in the center of the city. The palace was built between 1746-50, and in 1761 it was rebuilt. It was the garden of the palace since 1768. Some researchers believe that King Mátyás's wild animal's garden included the area of the garden. It might not be true because its area was inside the old city-walls, almost beside the wall of the castle.

In the summer of 1929 the park was rebuilt by the plan of Károly Ráde. Unfortunately, the Second World War has almost completely destroyed it.

During the Second World War a pool of water used for firefighting was planned to build to the middle of the garden. A skeleton was found during the work process so they cancelled the construction. With the help of the Archaeology and Excavation Institute multiple artifacts were found in the garden. Then, during the war, people were buried in the garden like it happened earlier, when it was a cemetery.



From the 1940s open-air concerts were held in the garden with tickets to enter.

By 2014 the dog park turned to be closed to expand the playground instead. Close to the entrance an old bunny lived, called Károly.

### Népsziget

DOWNLOAD THE PRESENTATION 

### 3.2.1.5 The Hills: a presentation of Gellert area



DOWNLOAD THE PRESENTATION 



We have created an online group game on the website named **Kahoot.com**. It's aim is to test your knowledge with your friends about the Mount Gellert.

After watching the presentation and maybe had a tour by yourself, you'll be able to answer the questions.

Here's a little help:

1. Download the Kahoot App on your phone/tablet
2. Open it on your laptop/computer/tablet.

3. On your phone register with a nickname, and use the code shown on the display
  4. Even 10 people can join the game.
- Even 10 people can join the game.
- Have fun!

### 3.2.1.6 The Islands: let's learn about Margaret Island!

DOWNLOAD THE PRESENTATION 



HAVE A TOUR 



### 3.2.2 Time travel experience in Budapest

#### 3.2.2.1 The Roman Age: Aquincum

Our group's aim is to introduce Aquincum to you. We chose this topic because we find it really important to preserve ancient values. And we thought that this topic is quite underrated and there are untapped possibilities in it. Of course we all have learned about the Romans in history classes and this brings Aquincum even closer.

We wanted to make an interesting and entertaining project which reviews Aquincum's culture, inhabitants and habits.

We divided our presentation into different parts.

First you can see the location of Aquincum. You can see where it was and how far you had to walk to get there.

Then comes the lifestyle. You can see what religion the inhabitants followed, what kind of clothes they wore and how it changed during the centuries. You can get an insight into the everyday life of Aquincum: the life of soldiers, how people worked and how they had fun.

At the end we want to summarise our presentation with two important questions.

First, why is this important to us? Now we should not think only of Aquincum, but also of our whole history. It is our duty to preserve historical relics. This is important because they show how people lived in the past.

Second, how can we subside the collected information and reveal the ones not yet collected.

We tried to make a film about the life of Roman citizens in Aquincum, with all its good and bad sides. How friendships and alliances were made to survive on this harsh land. We made it mostly by ourselves with some help. It was interesting to discover the hidden roman ruins in the city. We borrowed some clothes from the museum of Aquincum so that the film shall be more realistic. Even if sometimes it was quite far from what it might have been in the Roman times, we all had fun, and got many experiences while filming it.

We think history is not linear which always goes forward, but a circle which always repeats itself.

This was what we wanted to share with you to make you begin to think about it. About the answers to these questions and to get to know each other's roots and history. And with this to understand each other better.

Thanks for your attention.

WATCH THE PREZI PRESENTATION 



DOWNLOAD THE HANDOUT OF THE FILM 

### 3.2.2.2 The Middle Age

DOWNLOAD THE  
PRESENTATION



WATCH THE PREZI PRESENTATION



### 3.2.2.3 The birth of a new European Capital

#### Ybl Miklós- creator of the new city/ Exhibition

Transcript of the speech at the Exhibition  
Opening:

We now have great pleasure in greeting  
here today Farkasné Ács Erzsébet, a  
photographic artist, whose works of art  
now adorn the walls of this building.

This exhibition has so much to say to  
me and gives me the opportunity to  
experience the quintessence of a wide  
range of different themes. It is to be  
welcomed for many reasons that we are  
here today.

The photos offer us a survey of Miklós  
Ybl's life-work through the sensitive eyes  
of a photographer who gives us an insight  
into the theme by attending to every  
single detail. She shows us the play of

light and shadow on surfaces and arches,  
the richness of forms and the subtleties  
of architectural solutions as well as the  
details hidden in the images.

The exhibition is not the only place where  
the photographer creates a path for the  
viewers' eyes but she wishes to become  
our guide also in our own city thus making  
it possible for us to recognize and realize  
the richness of our built environment  
and the significant role a highly esteemed  
architect can play in the creation of such  
environment. In our city some of the  
emblematic buildings linked with the  
name of Miklós Ybl are the Opera House,  
the building once used as the Customs  
House of Budapest (today's Corvinus  
University), the St. Stephen's Basilica with  
its cupola and slim towers and I could go  
on with the blocks of flats and palaces, just  
to mention but a few of his architectural  
masterpieces.

It is good to see that a lot of these  
architectural productions have been  
renovated since the time the photos  
were taken (let's think, for example, of  
the Castle Garden Bazaar or the Festetics  
palace) and now their incredible beauty is  
blooming again. We celebrated the 200th  
anniversary of Miklós Ybl's birthday last  
year.

Here, at the Berzsenyi secondary grammar  
school, we commemorated this event  
with the memorable work produced  
by a teacher, namely Boskovitzné  
Csernyánszky Katalin – a piece of artistic  
work that consisted in the idea of thread  
drawings created by students about Ybl's

buildings. And now we are about to also  
commemorate the 125th anniversary of  
his death. Older students can surely recall  
their own drawn thread artifacts. This is  
how the different layers of knowledge and  
studies match up with each other. And this  
the reason why schools exist.

Together with the students of the 10th  
grade we are working on an Erasmus  
plus project whose theme is the city,  
which is a topic offering itself as a focus of  
attention within the walls of the Berzsenyi  
grammar school while also touching on  
subjects relating to the architect and his  
city and the architect as a "city shaper".  
However, the experience that events are  
closely connected to and built upon each  
other is still not complete since, to my  
greatest surprise, the photographic artist  
has turned out to be the grandmother of  
a student from my class. To top it all, the  
grandmother herself used to be a student  
of the Berzsenyi grammar school and as  
a former Berzsenyi student, she donated  
her photos to the school to teach us how  
to see.

LOOK AT THE MAP



WATCH THE VIDEO



DOWNLOAD THE PRESENTATION



Ring of Budapest

LOOK AT THE MAP, THEN READ  
THE DESCRIPTIONS



**SZENT ISTVÁN KÖRÚT 14. -Vízínház**  
With it's 1100 seats and 121 year old  
history the Vígszínház is one of the most  
important cultural institute in Budapest.  
The building was specially designed to be  
a theatre by Fellner and Hermer.

The theatre was built to play comedies  
and foreign plays. It was one of the pioneer  
theater's which introduced modern acting



to Hungary. Now it's most important motto  
is to combine traditions with modern arts.  
During the II. World War the theatre has  
been hit by a bomb, because of this most  
of the interior had to be renovated. It has  
not only been restored but expanded too.

Now it has 3 stages. It's style is neo-  
baroque. The theatre has a huge audience  
and many succesfull plays.

#### CAFÉ NEWYORK

The New York Palace was built in 1894. The  
building was constructed by New York Life  
Insurance Company as a local head office.  
It was designed in eclectic style by architect  
Alajos Hausszmann. The building was opened  
on the 23. of October in 1894. In the famous  
New York Café, the grand floor has been a

long time center for Hungarian literature and poetry.

Café NewYork is currently the most beautiful café in the world. It used to be the center of Budapest's bohemian life but now it's a luxuriouse café for the elite society. Can you imagine that once the owner of the café tried to advertise the Café by convincing a seal-trainer to have a breakfast on the terrace, with his seal?

According to one urban legend Ferenc Molnár, a famous Hungarian writer threw the keys of the Café into the river Danube, - so that it can never be closed! The Café was actually open 24 hours a day for a while. Café NewYork used to be a real "Literature Café" meaning Budapest's writers, poets, artist, and bohme's used to bother here to spend time together and have a chat.

Free ink, pens, and paper were available for every author. A so-called "writer-plate" was introduce, which was a cheap "cold-plate" only for writers.

[DOWNLOAD THE PRESENTATION](#) 

**JÓZSEF KÖRÚT 4.- Hotel Nemzeti**

Once this building was the most fancy and elegant hotel of Budapest, the „National Hotel". It has hosted several famous aristocrats, writers, actors, etc. It's café, called the „golden cage", had a reputé by its own too. It is said that the famous chocholate cake, the rigójancsi was made here in honor to one of the guests. The hotel is still working. Though it has a more modern interior many of the original



furnishing have stayed. It gives home now to the National Art Club which's aim is to affect Budapest's cultural life.

**JÓZSEF KÖRÚT 58.**

architect: Elek Fekete - builder: Sándor Pollák - year of construction: 1889

Ármin Vidor had a bookbinding shop in the house during the WW2. His grandchildren were helping Jewish people to hide with the false papers printed at the house.

It also had special basement for the people living in the house to hide there in case of attack (bombing).

**TERÉZ KÖRÚT 28.**

architect: Alajos Augenfeld - builder: Antal Löwy - year of construction: 1898

A cattle-dealer Löwy Antal proposed the contruction of the house. In the early 1900's two important Art Nouveau architects were living there, Marcell Komor and Dezső Jakab.

At the same time the Ullmann sisters had a fashion room in the ground floor. A contemporary news paper advertised their fashion room in 1903. Fun fact: above



the main stairwell there's a huge painting. Long time ago it was a part of a theatrical scenery.

**CORVIN DEPARTMENT STORE**

Corvin Department Store was one of the largest department store in Budapest, ranging all the way from the twenties. It opened its doors for the first time in 1926





in front of eager buyers. Due to the crowd of the Eastern and Western Railway from early years it enjoyed great popularity among customers from the region and suburbs as well.

Until 1944 a huge variety of opportunities were given. Coffee shop, neat and tidy restaurants, ticket offices. Occasionally, it



gave place to contemporary art exhibitions and fashion shows as well. The store was very popular, so soon after the opening of the store Blaha Lujza square became one of the busiest crossroads of our capital. No wonder, the first “electricity police” was placed there too! The store was a great success in 1931, has an installed escalator, which was the first in the country. It had a modern outlook which advertised it's elegance.

The store in 1944, as a result of the Second World War closed down, but the greatest harm suffered by the building during the '56 revolution. In the year of 1967 the store took up the Center Corvin Department Store name. As also known by us, the government before the regime covered the store with an aluminum case on it this year. In the mid-90s it began to decline when the larger, modern shopping malls have appeared in the city.

Heroes' square



DOWNLOAD THE PRESENTATION

3.2.2.4 The Liberty tour



WATCH THE PREZI PRESENTATION

3.2.2.5 City Bridges

WATCH THE VIDEO

3.2.3 Experience the future: a tour in the contemporary city

3.2.3.1 The future Danube

DOWNLOAD THE PRESENTATION



3.2.3.2 The Aquarium

WATCH THE PREZI PRESENTATION



3.2.3.3 The Tram 2



Our team worked by dividing the topics among us and each of us made profound research on our selected segment. Earlier (in the summer, for instance) we





have visited the Whale, in order to gain personal experience, plus we have also gone through many of the stops on Tram Number 2's line, while inspecting the nearby sights and monuments.

Throughout our presentation, we wanted to emphasize the possibilities that lie within these places, and we tried to combine displaying the past and providing historical facts with attempting to offer probable solutions in the future. Besides demonstrating the characteristics of



such sites, we wanted to think about the possible ways of additional exploitation (wherever it is needed). Our aim was to create something that is easily presented, intriguing and information-packed but still enjoyable. We have also prepared a little surprise because we wanted to have a handmade, genuine product of this whole project. It is a pinata in the shape a whale that could be either smashed or carefully opened up. It is filled with extra information about our topics, fun facts and of course, on top of it all some candy.

[WATCH THE PREZI PRESENTATION](#) 

### 3.2.3.4 The Squares

We tried to grasp the topic by putting an online survey together. The survey was about what an ideal square would look like for the citizens of Budapest. The online questionnaire contained these kinds of questions:

Which kind of activities do you do in the squares?

What do you think is important in a square? (Bench, Fountain, Community Garden, etc.)

Which features could be the most useful? (Wi-Fi, bike shed, public toilet, electricity, etc.)

We also asked people to rate specific squares, how they see them.

From this online survey, we wanted to get a picture of how the citizens of Budapest see the 'ideal square'. We drew a conclusion, and we got the results. But we wanted to visualise it, making it easier to understand and imagine.

That's why, we made a 3D model of the ideal square, including all the features, what turned out to be important from the survey. So it is a visualised conclusion of the online questionnaire.

We compared the qualities of the ideal square with already existing ones as well. With this part, we wanted to highlight the positive and negative sides of the squares of Budapest. And offer ways to improve specific squares.

We also looked at how squares changed under different regimes and the typical squares over history. As the last step, we wrote about the characteristics of these certain types of squares.

[DOWNLOAD THE PRESENTATION](#) 

How Budapest squares have changed:

[DOWNLOAD THE PRESENTATION](#) 

Answer the questionnaire on Squares issue:

[QUESTIONNAIRE](#) 

Berzsenyi students have realized a video in order to think over importance of public spaces in urban frame.

[WATCH THE VIDEO](#) 

### 3.2.3.5 Social problems in Budapest

As part of the Erasmus+ project, we looked at social problems that Budapest faces, the challenges that this city has for the government, for NGOs and for the people of Budapest.

The purpose of our work:

To know the historical background and causes of homelessness

To explore the places that are most affected in downtown

To seek civil and public organizations that could help raise the homeless

To find positive examples that proves there is way out of homelessness



To articulate the tasks the city and its residents shall face

Our partner was the Budapest Shelter Foundation during the project. We had the chance to walk around the city with former homeless people and social workers so that we can see through a homeless eye. During the 'special' guided tour we talked, took photos and made videos. Our experience and everything we've learned is published on a map filled with information.

During our work, we also wanted to find out how people of Budapest think about homelessness. An on-line questionnaire was prepared, evaluated and compared with the experiences we have seen during our walking tour with professionals.

**THE QUESTIONNAIRE**

The aim of our questionnaire was to get some information about the relation between citizens of Budapest and homeless people. In a few questions we had a look on the dispersion according to age and sex to make assumptions from the information. For us, homelessness is a social problem that we really see as an important topic and we feel the urge to help them.

We usually pass through a street without noticing a bunch of homeless people sitting on the ground in their own dirt. It is a natural thing that we become immune to certain things in life. But sometimes it is really important to try to see the world through their eyes, to think from their perspective and looking for ways to help

them. The problem is that just a few people reach that point to help with something for those people. Everyone should have the opportunity to get help and a chance to turn things into their good side. Being kind does not cost a thing.

Another reason why people tend to weasel out of help giving is that they think a little help can't solve a problem in general. Only a little kind word can help them or give them hope. It's like when you have a pretty bad day but you see someone smiling at you in the street. A little gesture but it can boost your mood.

Before we started to work on this project, we didn't really think about that very big social issue. We were immune to that problem and even when we did imagine their life, we didn't reach that part to help them more. It made us sad sometimes to think about it but nothing more. Through this project, we were able to see their situation from another point of view, to see things more profoundly and know more of the facts concerning on that very problem. Now I can see that it's a very important thing to support them and make their situation better. It helped me to be more aware of the social issues. It would be really great to make people more aware about homelessness.

The first question, that was 'How much it annoys you to see homeless people on the streets everyday?', gave us the following statistics:

Only 34 people out of the 197 said that it doesn't bother them

Women are more sensitive to the issue such as people from the age of 35 to 50

Younger people are the least annoyed by this situation

In the second question ('Which places are you annoyed the most by them?') in the first place there is the public transport (137 votes), in the second place with the underpass and in the third place with the street. It is natural that in the public transport people have a smaller personal zone and they are more annoyed of those many strangers than on the street when they have a bigger of that personal zone.

The third question was the following:

'How much can you sympathize with them?'

Women and people from 35 to 50 are more sensitive as we could also see that from the first question

Only few people said that they can't sympathize at all that is really promising

From the fourth question ('Do you think it is important to make people more aware of that problem?') we could know that 95,9% of the people thinks that it would be important.

7th question- 'How do you help?'

116 out of 197 help with charity such as giving money, food, clothes to organisations

20% helps by giving them money and 20%

by giving food.

Only about 1% of the people taking part in the questionnaire said that he/she would do charity work.

8th question- 'How would you help?' – ideas that are more feasible

Charity (57 people)

Giving money (45)

Giving food (45)

Personal help such as talking/asking them if they want something from a shop (30)

Finding a job for a homeless people (14)

1,5% charity work

In the next and last question ('What are your biggest ideas to help?') we got many wonderful ideas. It's worth thinking about them more or starting to carry out a few of them.

DOWNLOAD THE QUESTIONNAIRE WITH THE RESULTS



WATCH THE MAP

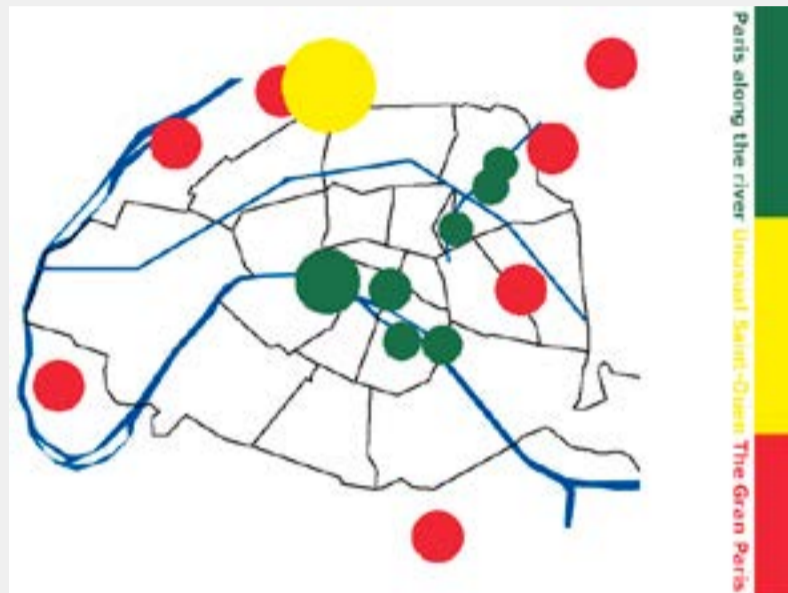


WATCH THE VIDEO



## 3.3 Experience Paris

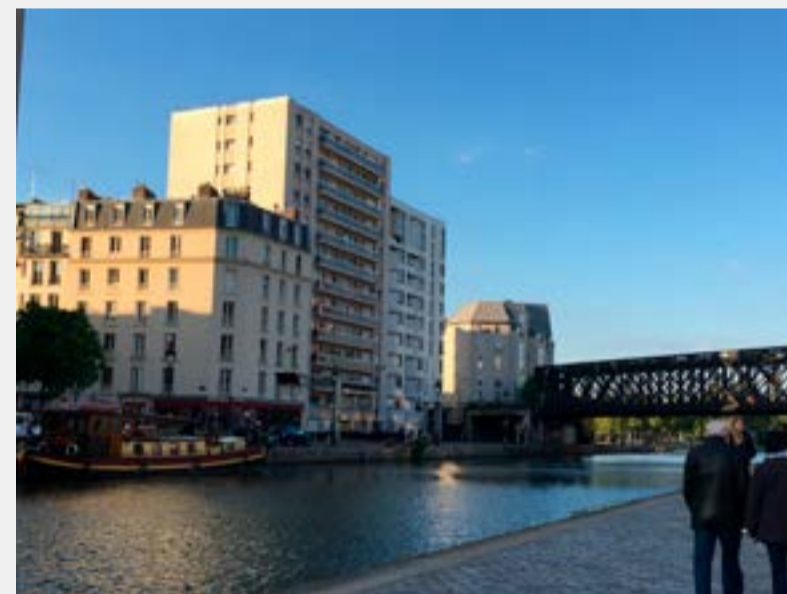
### 3.3.1 Experience Paris along the river



### 3.3.1.1 Canals in Paris

#### GRAND PARIS CANALS

The Seine has a big importance for Paris and its surroundings. Cities developed their businesses on the banks of the Seine which is the most important natural resource of Grand Paris. Several touristic and leisure activities are organized on the Seine and even on the Seine's banks such as Paris plage during the summer and Bateaux-mouches all over the year. Many canals connect the suburbs such as Bobigny, Pantin and Aubervilliers to the Seine and the heart of the city.



#### CANAL OF OURCQ

The Canal of Ourcq goes from Mareuil-sur-Ourcq to the Pond of La Villette. It was built in the 20th century to feed Paris with drinking water. Crossing the department of Seine-Saint-Denis, it reveals all its different aspects from the countryside to the city, from industrial buildings to leisure surroundings, it reflects the different aspects of the suburbs of Paris.

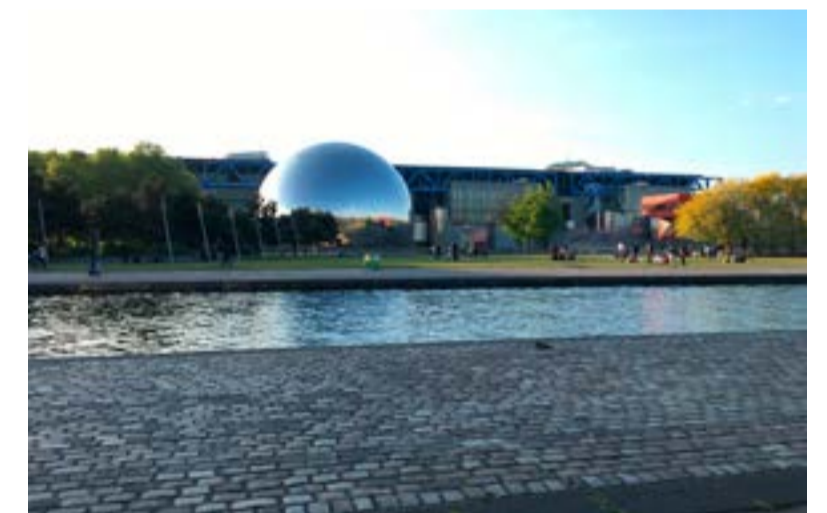
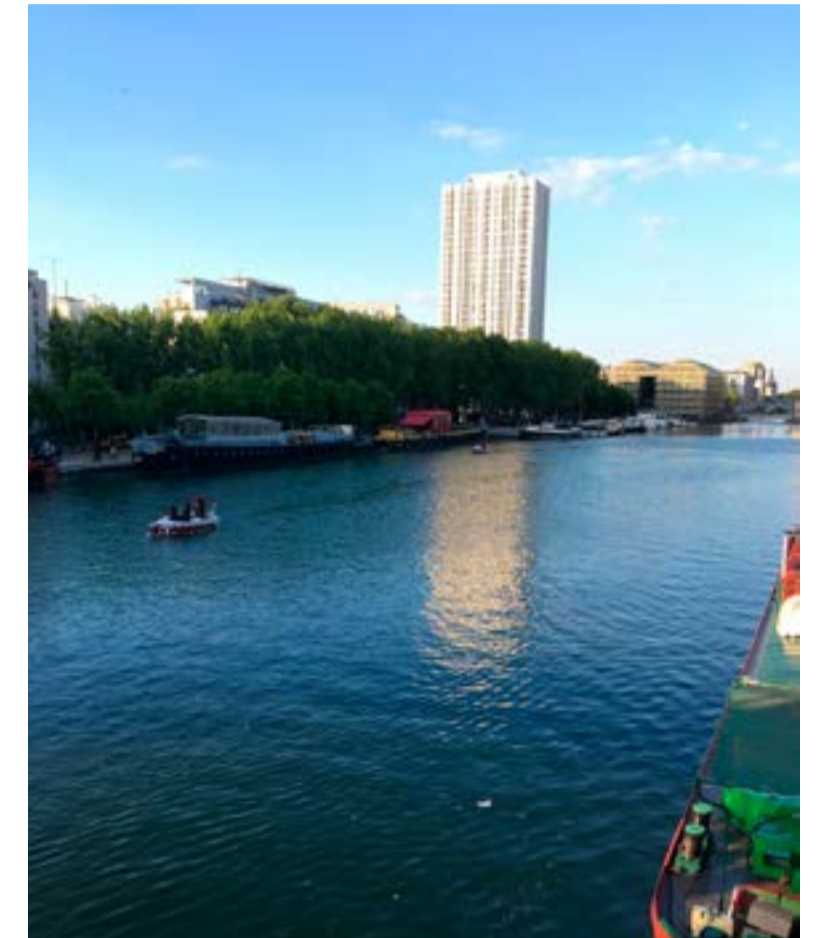
#### CANAL SAINT-MARTIN

Formerly reserved for the commercial traffic, the Saint-Martin canal offers a landscape to all the lovers of the capital and an ideal frame for a Parisian cruise. With its nine locks, its two bridges, its footbridges, its mysterious vaults, its hundred-year-old trees, the canal offers to the walkers the atmosphere of Paris of former days. The canal is essentially situated in 10th and 11th districts. The port of the Arsenal or the pond of the Arsenal, situated in Paris, connects the Canal Saint-Martin to the Seine, between the quay of the Worn and the Place de la Bastille. It was formerly a commercial port and became, in 1983, a marina.


#### BASSIN DE LA VILLETTE

Conceived in 1808, the pond of La Villette is the biggest artificial stretch of water in Paris and connects the canal of Ourcq to the Saint-Martin canal. It develops commercial transport by inland waterways. A lot of animations and cultural activities (shows, concerts, theater) make of this pond a place appreciated by tourists and Parisians. The Bassin de la Villette is situated in the 19th district. It is 800 meters in length and 70 meters in wide, it starts near the bridge of the rue de Crimée and ends in

the square of Stalingrad, where is situated the rotunda of La Villette. The Bassin de La Villette also welcomes counters for river cruises, as well as a film complex MK2. The



Rotunda of the square is original because it is located in former porticoes made in cast iron. The banks of the Bassin de la Villette are connected by boat.

**DOWNLOAD THE PRESENTATION:  
FROM BASTILLE SQUARE TO THE  
STATUE OF LIBERTY** 

### 3.3.1.2 Enjoy the river in a sustainable way

Last year, Seine's banks were full of cars and there were many pollution peaks in Paris. To let Parisian and tourists breathe a healthier air and to develop an ecological and smart way to live in the French capital, the Municipality of the city wanted to do something important. In order to fight pollution and to improve the quality of life, the Mayor of Paris decided to close the road to traffic on the right Seine's banks in the center of Paris. This historical solution, taken on the 19th of September by the Council of Paris, was an excellent measure to reduce pollution. The Seine's banks are now exclusively restricted to pedestrian, cyclists and other ecological forms of transports such as skates or scooters. It is therefore very pleasant to walk and ride along the Seine and enjoy Paris in another way. Moreover, these places are very romantic: without pollution and without traffic jams! It's a real success, especially for the 6 millions of tourists that come to visit Paris every year! The municipality of

Paris carries on the plan to create more pedestrian streets for the years ahead. Moreover, Paris can be chosen as the olympic city for the Olympic Games in 2024

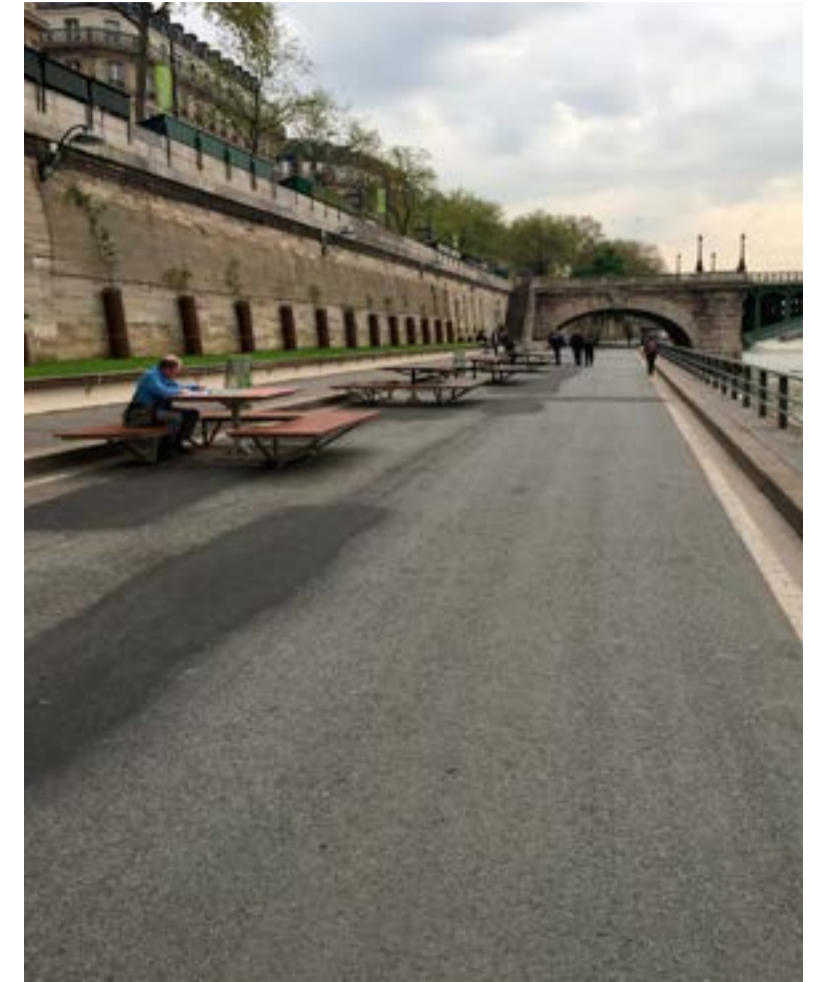
It is possible that swimmers would do races on the Seine for this important mondial event. What a wonderful challenge!

On the right banks of the Seine, we can do a lot of activities: practice, for example, the sport of pétanque on pétanque courts. There are also many Velib' stations where it is possible to hire a bike for several hours.

We can also practice the «mölky», a trendy game consisting in using a wooden pin to try to knock over wooden pins of almost similar dimensions, which are marked with numbers from 1 to 12. On the right Seine banks there are also lots of trendy cafés and small jazz concerts as well as little shows of clowns and magicians. It's a very enjoyable place!

However, this measure is not the only one taken to improve the quality of the air we breathe. «Paris Respire» is a plan which aim is to fight pollution and to make life in Paris healthier. All over the year there are many green spaces and streets where car traffic is forbidden : the district of Sentier (2e), of Marais (3e/4e), of Mouffetard (5e), the rue des Martyrs and avenue Trudaine (9e), rue du Poteau and rue Daguerre are pedestrians on Sundays and on bank days as well as the district of Canal Saint-Martin (10e), the district of d'Aligre (12e), of Montmartre.

The famous Champs-Elysées are pedestrians every first Sunday of the month and the Bois de Boulogne every Saturdays and Sundays.



### 3.3.2 Experience past Paris: an unusual tour in Saint-Ouen district

#### 3.3.2.1 The City Hall of Saint-Ouen



The city hall of Saint-Ouen is an interesting place where you can still see pictures which show the life of the city during the period of industrialization.

In the middle of the XIX century new districts are built in the south area of Saint-Ouen. The old city hall seems too off-centre and for this reason the mayor, Alexis Godillot, decided in 1862 to build a new town house. The project is assigned to the architect Pual-Eugène Lequeux and the place chosen is a land located at the junction of two big roads: the Route de la Révolte and the avenue des Batignolles, which are called nowadays Boulevard Victor Hugo et Avenue Gabriel Péri. The city hall has three floors and a rectangular plan and is built in a neoclassical style.

In 1917 the lounge of the municipal council is decorated with paintings from Paul Gervais. These paintings are a precious evidence of every day life even if not every aspect of Saint-Ouen society are shown such as, for example, life in the Zone and the flea market. Paul Gervais shows the social reality of the beginning of the XX century. The artist pays a tribute to

workers and especially to women working as linen maid or water carriers. In another painting he shows the atmosphere of the local market and how the industrialisation changes every day life: a lot of workers with their family settle in Saint-Ouen and accommodation and life condition are bad. Gervais depicts a worker who loads charcoal in a wagon. In the background we can see the industrial environment. The dark colors of the painting enhance the dirt produced by the charcoal.

Another artist whose paintings we can admire in the city hall is Jean Julien. He decorated the municipal bureau in 1922 and wanted to show life in the industrial city. Julien's paintings represent an ideal city: mothers giving breast in a park, workers leaving the factory, Sunday rest on the Seine banks... The countenance of people represented in these paintings suggest calmness and peace. However, even if the artist gives an idyllic vision of the city life, it is easy to recognize some industrial buildings and some locations: the Place d'Armes, the district of the Old Saint-Ouen and Montmartre in the background.

#### 3.3.2.2 The castle of Saint-Ouen



Due to the presence of the Seine and the proximity of Paris, Saint-Ouen became very soon a resort for the nobility and the bourgeoisie. Between 1664 and 1669

Joachim Seiglières of Boisfranc, chancellor of the Duke of Orleans, had a castle built by the architect Le Pautre (first architect of Louis XIV). Several illustrious guests stayed there such as, for example, Madame de Pompadour and Marie-Antoinette.

At the beginning of the XIX Century, when the Napoleonic empire is on the verge of collapsing, France is about to restore monarchy. In 1814 Louis XVIII signed in Boisfranc castle a statement called « The Saint-Ouen declaration » in which he announced the Restoration Chart which maintained some achievements of the Revolution. This castle doesn't exist anymore. In 1815, during the invasion, the castle is damaged, and is bought by Louis XVIII who made a new castle build by architects Jean-Jacques-Marie Huvé. Louis XVIII decided to give this new castle to his lover, Zoé-Victoire Talon, Comtesse du Cayla, who lived there until her death, in 1852. Her daughter Valentine, Princesse of Beauvau-Craon, rented the domain to the Equestrian Society, in 1878. This company transformed the park in a racehorse area.

In 1917 the Company Thomson-Houston bought the domain. Saint-Ouen municipality has bought the castle and a part of the park in 1958. Alstom Company (born after the merging of the Société Alsacienne de Construction Mécanique and Thomson-Houston) kept the ownership of a part of the domain.

From 1963 to 1965, Saint-Ouen municipality restored the castle which became, in 1965, a museum of history and art. Nowadays, the castle is a conservatoire

where pupils can learn music, theater and dance.



#### 3.3.2.3 The Market of Biffins



The market of biffins is a market located in the city of Saint-Ouen between the famous flea market, les Puces de Saint-Ouen, and the Porte de Montmartre in Paris. It is situated under the bridge of

the ring road, called the Périphérique. You can reach it with the metro and get off at Garibaldi station (line 13), then you can take rue Charles Schmidt and you will find it on top of the street. The name of «biffin» comes from old french and means a kind of poor clothe, a rag. Poor ragged men used to collect objects and sell them 100 years ago near the old fortifications of Paris. Biffin is nowadays the name of people who sell their objetcts under the bridge of the Porte de Montmartre. They are also called Chiffonniers. The Baffin market is the market of misfortune where almost 1000 sellers gathered, between piles of concrete and traffic lanes, to sell all kind of objects and clothes. The market of biffins caused many problems and therefore, Paris municipality decided, in 2010, to legalize the place and to create 100 places, called «squares» which are drawn on the concrete floor. It is illegal to sell outside of these places. Moreover, only the inhabitants of the Seine Saint-Denis department and the XVIII and the XIX districts of Paris can have a place according to their income. The Baffin market is a market of sales where the most deprived (unemployed persons,



retired people, immigrants) sell any sorts of objects of recovery they found in the street or in the waste containers such as, for example, shoes, clothes, mattresses. It is illegal to sell outside the places drawn on the floor. Nowadays 270 biffins sell their objects. Police is there to control what is sell and to remove illegal sellers. The place under the bridge has been colored and coated in wood.

### 3.3.2.4 Les Halles: from the market to the Forum

Les Halles is an enormous shopping mall located in the very heart of Paris near the Seine, the Louvre Museum and the Pompidou center. In the Middle Ages and since 1137, Les Halles was the traditional central market of Paris. However, at the beginning of the XIX century it was necessary to reorganize Les Halles because there were many problems of public health and because the market was too big: it was extended on 33 hectares and

elevated 25 meters above the ground. Ten pavilions were then built according to the project and plans of Victor Baltard ( 1805-1874 ), between 1852 and 1870. Baltard's project consisted in building 10 pavilions of iron and glass, which were planned to sell each a specific product such as fruits, fish and meat. In 1873 french writer Emile Zola wrote about the atmosphere of «Les Halles» in his novel: Le ventre de Paris and described the animation, the stalls and the commerce related to the food. He showed the immensity of the market and he described with precision the merchandise. On the 6th of january 1959, the first minister Michel Debré ordered the demolition and the transfer of «Les halles» in Rungis which is a suburb in the south of the Grand Paris and where there still is the hugest wholesaler market of the region. The authority decided to destroy Baltard flags. An enormous space was left and called The hole of Les Halles. The unoccupied flags built by Baltard will become a cultural place with many art exhibition, theaters and plays. You can

see the only Baltard flag left in Nogent sur Marne. The 4th of September 1979



the project of the shopping mall of Les Halles was drawn by the architect Jean Willerval and was inaugurated by the mayor of Paris, Jacques Chirac. Since 2010 new areas were created such as playing grounds, wide green areas, libraries, restaurants, cinemas, a swimming pool and the Musical Conservatory. The structure of «Les Halles» has changed a lot during the centuries. There are no more flags but a roof of glass and metal called «canopy».

### 3.3.2.5 Saint-Ouen Flea Market - Les Puces



Saint-Ouen Flea market, which is called in french Les Puces, is one of the most important antiques market of the world. It spreads over 7 hectares, it is composed of 14 markets and 5 millions visitors come to visit the site each year. It takes place every Saturdays, Sundays and Mondays. It is easy to reach by metro, the nearest station is Porte de Clignancourt on the line 4. Les Puces is an inevitable place. Tourists and famous people visit it to buy antiques. Saint-Ouen flea market is also



an important historical place. The History of Les Puces began around 1870 when rag-and bone men, second-hand clothes sellers and bargain-hunters moved from the city of Paris for public health reasons and settled in the Malassis area, called La ZONE.

This strip of waste land was approximately 300 meters wide, just outside the ancient fortifications of Paris. It was located from boulevard Poissonniers to Porte de Montmartre and it was an area where it was forbidden to build. On the other side of the ZONE were the first houses of Saint-Ouen village. The Zone became quickly the safe haven for a lot of poor people. Officially, the market was born in 1885 :the Gipsies, who were already there since a long time, saw new people coming including rag-and bone. These people, called in French “biffins”, “crocheteurs”, “fripiers” and «chineurs» started to build their shacks and to sell all kind of objects every Sunday on the ground. Very soon appeared shops and «guinguette» and some Parisian came there on Sundays to have a walk and a cheap drink. After the First World War was created the first market, the market Vernaison. Romain Vernaison was the first to create small

shacks which he rented to rag and bone men. After 1945 these people gave way to «brocanteurs» and antique shops and other markets opened.



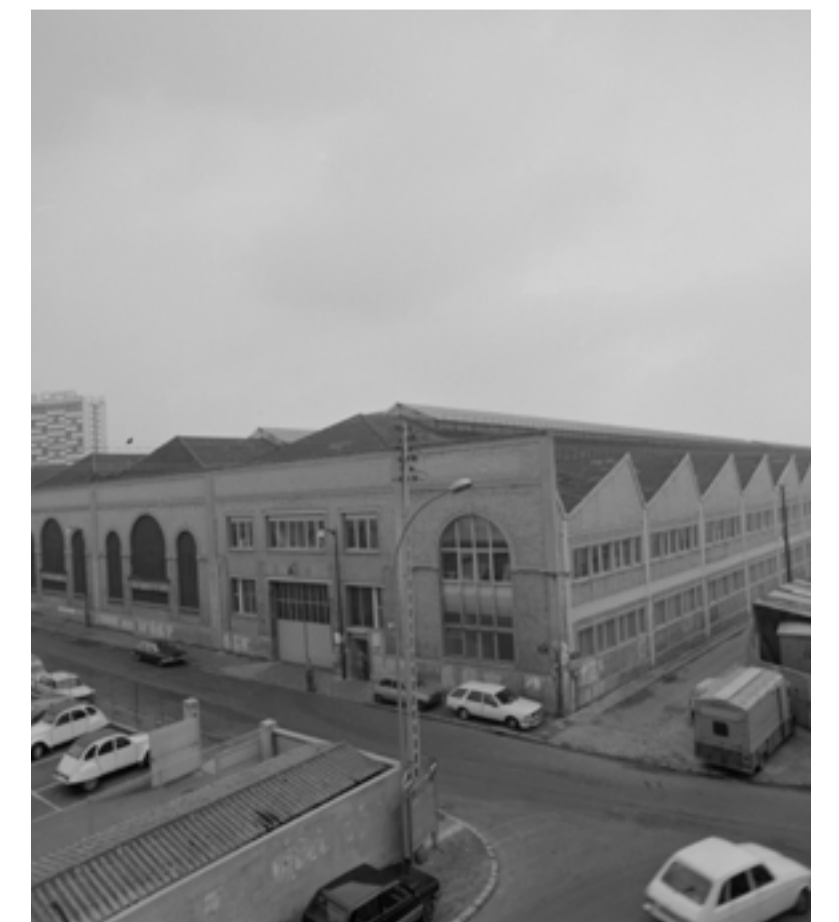
DOWNLOAD THE MARKET QUIZ!

### 3.3.2.6 PSA Citroen Factory



PSA Peugeot Citroën is an industrial site in the heart of the city of Saint-Ouen. PSA factory is located in the Garibaldi district, 13-19 avenue du Capitaine-Glarner. Today there is a building in Saint-Ouen which bear witness of the original industrial site. The several modifications have spared the old building which attest the importance of the industry in the

city. The industrialization of Saint-Ouen started in 1830 with the construction of the Water Station in order to supply Paris with water. In 1848 Marie-Joseph Farcot, a Parisian industrialist, settled in Saint-Ouen and built a company which produced steaming machines. With the extension of the area and the diversification of the production, the factory, which employed 145 people in 1849, grew from 500 to 700 workers between 1872 and 1902. During the First World War, The company SOMUA bought this industrial site to produce weapons, tanks and artillery. Between 1920 and 1930, the metallurgy production developed in the Paris suburbs, including Saint-Denis and Saint-Ouen. In these suburban areas it was less expensive to build factories. Moreover, the most polluting industries were kept outside Paris in order to avoid breathing diseases. The main industry of that period





was the car industry. At the beginning, the car industry was led by Renault and Citroen and was located in Levallois and Clichy. In 1924, André Citroën established his factory in two sites in Saint-Ouen and he bought this industry. In its production workshop were built spare parts to supply the Citroën Industry in the Javel district in Paris. At the end of 1920, 3,200 people worked there. Nowadays the PSA factory in Saint-Ouen continues to assemble spare parts and employs approximately 700 people.

### 3.3.2.7 The Place des Vosges and the Victor Hugo's House



The Place des Vosges, formerly called the Royal place is the oldest square in Paris, and is listed as a historical monument. It

is situated in the middle of Paris, between the fourth and third district. The Place des Vosges is set in the famous neighborhood called Le Marais. The square was built on the initiative of king Henri IV in 1605, and several architects and painters will participate to its construction, such as Louis Métezeau or Le Veau. The neighborhood is a historical arrondissement of Paris which welcomed kings, famous writers, noble persons. And much later, workers, craftsmen... It then became the Jewish and homosexual district. Furthermore, a lot of museums were built there, such as the Pierre Cardin museum, the Carnavalet museum or Victor Hugo's house. The Place des Vosges contains the famous public garden Louis XIII, in which four fountains occupy the center of the square. Between these fountains, rise a statue of Louis XIII. The Place des Vosges was the dynasty of Valois' kings' favorite house, in particular the Tournelles' Hotel, which was inside the square. Catherine de Médicis destroyed the Hotel, and The Place des Vosges as we know it today was established. Furthermore, numerous famous personalities lived there, such as the writer Madame de Sévigné, or the famous Victor Hugo whose house was transformed into a museum.

Victor Hugo's house is located at 6 Place des Vosges, on the second floor. The visit of the museum allows the tourist to discover the apartment that Hugo and his family occupied over sixteen years, since 1832. It is in this apartment that the french writer wrote several of his major books, such as his novel Ruy Blas, Les Misérables and a part of the Contemplations. He also saw

number of his friends who were also writers in this house, among whom were Balzac, Mérimée and Lamartine.

### 3.3.2.8 The "Place de Grève" and its evolution

The place de Grève, became in 1803 the "Place de l'Hôtel de Ville". It's one of the most important squares in Paris and is settled in the fourth arrondissement, at the very centre of the city. This square gave its name to the word «strike» which means a deliberate stop of work. The "Place de Grève" takes its name from the fact that it was bordered by a beach of sand and gravel. It was one of the main harbor of Paris. It greeted boats which provided city with wood, wheat and wine. A market settled down nearby and the unemployed men easily found a job there. The expression "to strike" meant thus "stay still on the place waiting for work" before evolving towards the sense that we know today : "stop working, by joining forces to fight for one's rights". Until the middle of the 11th century, the place de Grève was empty and there was only a sandy shore.

In 114, LouisVII sold to the most important corporation of the traders of water a part of this place to install a wider harbor than that of Saint Landry. The place de Grève was located in front of the pillars' house, on the current location of the city hall. In its middle, there was a gibbet where were

executed the condemned persons. Behind, we could see the church bell towers of Saint Jean de Grève, destroyed in 1790. This place was also used for public tortures and has been sheltering the Parisian city hall since 1357. When he returned from the Italian wars, King François the first decided to build a new palace, and asked the Italian Domenico Baccador to do it. The new building was conceived in 1533 and was finished in 1628. The first capital executions took place in the square in 1310 and only stopped in 1832. Over five hundred years, people could witness the most dramatical executions which became a real attraction to the Parisians.

In the first half of the XIXth century, the square is the object of important reorganizations which alter the initial style. In 1849 it became the siege of the prefecture of the Seine and, in 1853 it welcomed the prefect Haussman who be master teacher of work to modify the face of the square. The square of Strike became pedestrian in 1982 ; today Place de l'Hôtel de ville knows a more festive fate because it is a place where people can do several activities : during the event «Paris plage» an artificial beach is installed, and, during the winter, a huge ice rink. People ca watch big sports events on a huge screen.



### 3.3.3 Experience future Paris: the Grand Paris project

#### 3.3.3.1 The Gran Paris project



The Grand-Paris is a project which aims to transform and to improve Paris into a big European metropolis. The purpose is to improve the inhabitants' living environment. This aim will be achieved with the construction of new houses that are accessible to everybody, with the construction of a smart city which respects the environment by consuming less and by protecting the natural spaces. There are several institutionnal, socioeconomic partners connected to transports this is the reason why The Grand-Paris project involve several sectors: culture, sport, environment, transports, housing environment, economy and employment.

The project of Big Paris include 12 territories:

Many more subway lines will be built before 2030 to connect directly workplaces and places where people live. In order to reduce traffic and pollution, people will be encouraged to use public transportation. The company of Grand Paris plans the addition of lines 15, 16 and 17, besides the continuation of the line 14 which will be connected with the City hall of Saint-Ouen.



The Grand-Paris includes seven big poles:

The pole of innovation and research (which will be the most important campus of Europe) situated in the Saclay plateau.

The pole of international exchanges situated at the airport Roissy-Charles De Gaulle.

The pole of health which extends itself from Villejuif to Evry.

The pole of creation in Saint-Denis (Plaine Commune).

The pole of finance in La Defense.

The pole of aircraft industry and tourism in Le Bourget.

The pole of smart city in the Cité Descartes of Marne-La-Vallée.

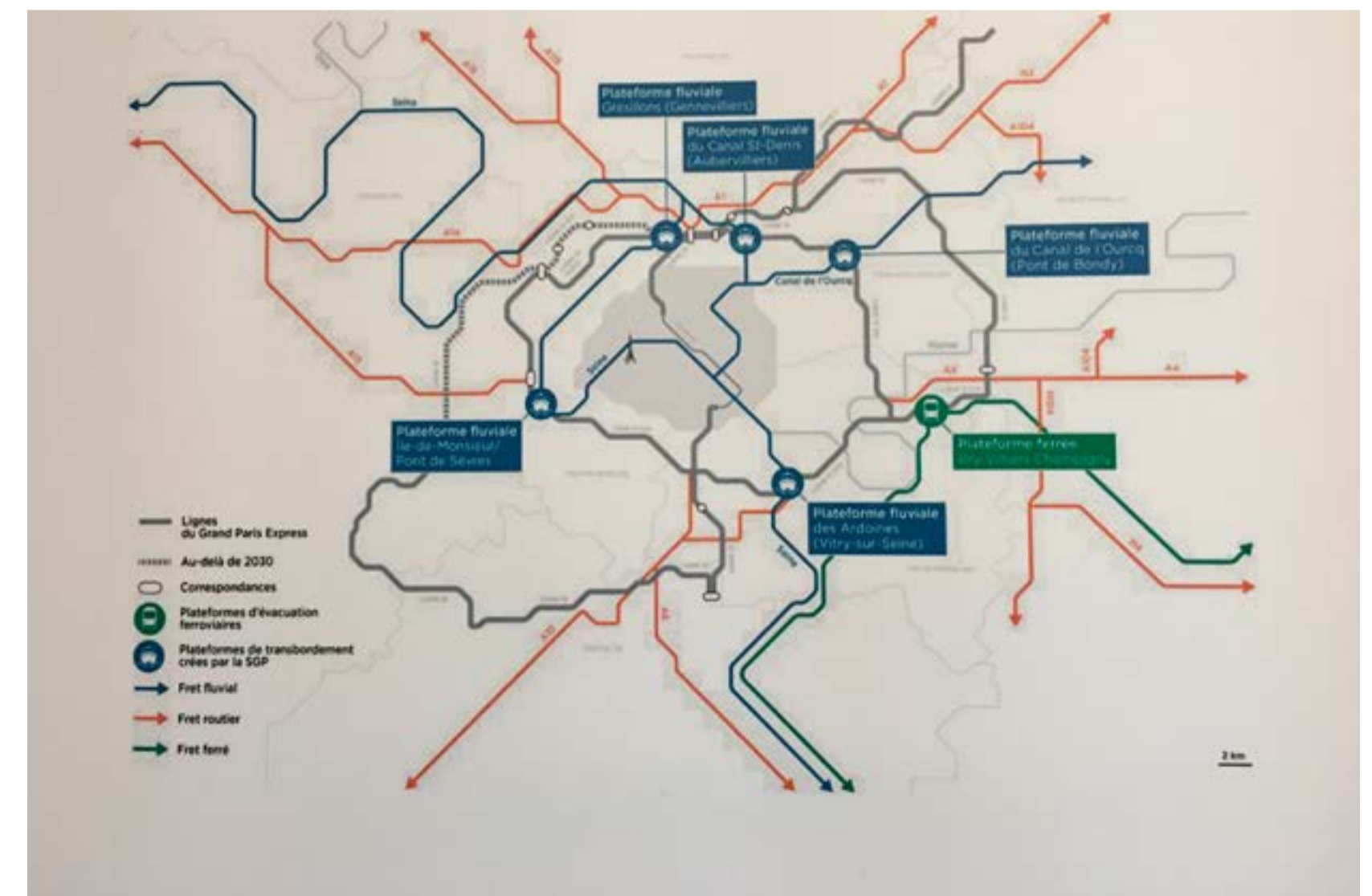
The pole of creation of the Plaine Commune is first known for the Cité of cinema created by Luc Besson and opened on September 21st, 2012. It also includes

### 3.3.3.2 Saint-Ouen and Grand Paris: towards smart cities. The Grand Paris Express



several head offices as the «SNCF» («FRENCH NATIONAL RAILWAY COMPANY»), «Private Sale», «Siemens» and «SFR»... The State de France and the Society of Grand-Paris are also a part of the Plaine Commune, which also includes the house of the Human sciences (Paris Nord), the Fratellini Academy ( a Circus), the shopping mall called The Millennium and the campus Condorcet. The Plaine Commune is well connected to Paris by the RER (REGIONAL EXPRESS NETWORK) D and B and counts seven subway stations on lines 12 and 13). Soon, Saint-Denis Pleyel will gather lines 14, 16 and 17 and there will be also a correspondence between the line 15 and the RER D.

The «Grand Paris express» is a project made to create new subway lines. Today, In Paris there are many transports but sometimes they are saturated and badly organized. Throughout the entire territory of the Ile de France, the State realized that transports have their limits. Therefore, it decided to establish new subway lines to facilitate travel mode in Paris and around the capital. This project is called the «Express Line» and will connect Paris to





its suburbs such as Saint-Ouen and Saint-Denis.

The line 13 which connect Saint-Ouen and Paris is often saturated. These new lines will be completely automatic and without driver and will connect the two Airports of Paris, Orly and Charles de Gaulles, without crossing the centre of the capital. Besides, these new lines will be very fast and will allow to make connections between the different cities of the Grand Paris. Travelers and workers will improve their conditions of journey. In this context, the city of Saint-Ouen is particularly affected by the continuation of the line 14. The works of the project of " Grand Paris Express " will be ended in 2030.

In order to reduce pollution and to facilitate the mobility of a lot of people, the company of Grand Paris has undertaken preparatory works before digging tunnels and building metro stations. Archeological excavations and surveys must check that there are no relics of the past. The survey of the grounds is essential to understand and classify in categories the waste which will be generated during the construction of the Grand Paris Express. Moreover, the company of Grand Paris is looking for transport options that are alternative to road to carry the waste produced. It is estimated that the project of the construction of new lines will generate 43 millions tons of waste in 10 years. Modern rail and waterway network are being used as an alternative to road transport.

### 3.3.3.3 How tunnels are built?



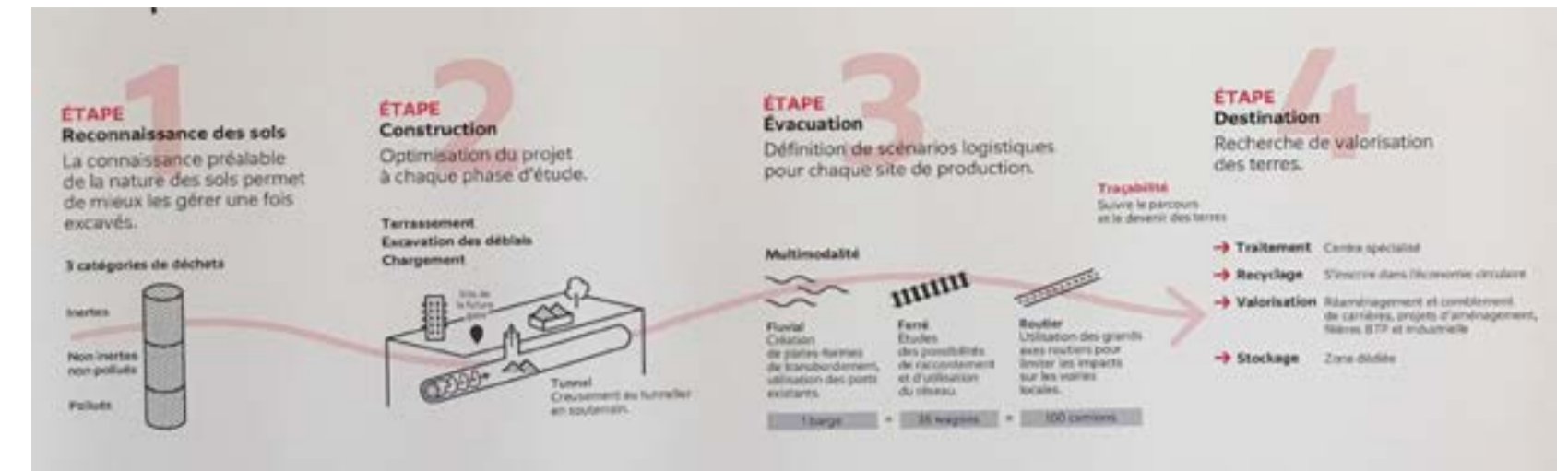
In order to extend metro line 14 until the city of Saint-Ouen, the Société du Grand Paris employs a shield-type tunneling machine.

Definition: the «tunnelier» is a tunneling machine that digs tunnel such as the Channel tunnel.

The tunneling machine has several functions:

- ground removal;
- disposal of excavated rock through different methods either by water or by truck;
- installation of a support, assembly of voussoirs rings, sprayed concrete or, if the rock is in a good condition it is left as it is;
- When the tunnel is finished, the tunneling machine is disassembled and recovered.

The tunneling machine is a very huge machine which diameter measures 100 meters and which has several functions. On its anterior part there is the cutting wheel with its metal teeth that will dig and scratch the rock. Then, beneath the wheel, are placed some sorts of metal jaws that will reduce in small fragments of excavated rock the huge stone. The fragments are then evacuated towards the surface on treadmills. The excavated fragments of rock



will be conveyed elsewhere by trucks, by train or by boat. The excavated materials are recovered and may be reused to fill quarries, to build roads or to make bricks in order to construct new buildings. Yet, the tunneling machine has another function: not only it digs and evacuates but it also install some concrete slabs which are called voussoirs. The tunneling machine will place the voussoirs on the wall of the tunnel in order to stabilize it.



### 3.3.3.4 Les Halles of the future: a playground in the heart of Paris



The project to reorganize the district of Les Halles plans to create a huge playground for children under 7 years in the south-est part. This project will offer a space of 1400 square meters, structures to have fun where children will be able to run, in a sort of jungle full of trees. Caves connected with bridges and tunnel will be placed to make the environment more funny. Moreover,





game will be installed such as moving walkways, ball games, sandpits, and abacus. The centre of Paris will become a place environmentally friendly where it will be possible for families to relax and walk in a green area.

### 3.3.3.5 Eco quartier des Docks à Saint-Ouen



Since 2007 a green district project has been under way in the Docks ZAC. This ancient industrial site was developed from the mid-19th century, thanks to its advantageous geographical location on the Seine. The development of a water stations and transport infrastructures encouraged the set up on the site of industries and warehouses.



Since the 70s, deindustrialisation has started and left behind wastelands. If particular areas are quickly subject to redevelopment (ZAC Victor-Hugo), it's not until 2007 that the project for the development of the Docs ZAC is carried out. Indeed part of the site remained active, in particular with the Alstom factory. On the other hand the site is classified SEVESO due to the presence of Total (from 1912 to 2004). This is the reason why cleaning up the soil pollution is needed before any development project.

The reconversion of the Docks ZAC

began in the mid-2000 and enabled to return the land to the Saint Denis inhabitants. The objective is to reinforce the attractiveness of Saint-Ouen whilst also proposing an innovative neighbourhood in terms of urban and environmental quality but also in terms of social and functional diversity.

The construction of this eco-district is distinguished indeed by the building of diversified accommodation, 12 hectares park, public facilities (school, nurseries...) and a dynamic economy with offices and businesses.

This attractiveness is supported by an efficient transport network with the extension of the metro line 14. With this new district the town revolves once

more around the river.

The management of the district heating

A heating network was implemented by the House of energy (CPCU) which provides heating to buildings of the eco-district utilising 3 sources:



The Seine with a specific installation for water pumping that recycles energy from the river. Then the water is released back into the Seine or can be used to supply the district basin.

Syctom combustion of waste produces heat that is sent to the House of energy.

The House of energy (CPCU) supplies heating to the buildings of the ZAC via a network of hot water.

The collecting of household refuse also supplies the district heating: the household waste is left in collection stations located in facilities dedicated to this type of activity. When the stations are full, the waste is automatically sucked and transported via underground pipes to the final collection point on the Syctom site.

The non-recyclable housing waste is subsequently processed by Syctom. The recyclable one is disposed to waste recycling centres. Then the waste is combusted and the heat is collected to supply the district heating via CPCU. The Docks project includes also the management of storm water. The buildings have green roofs and water retaining spaces for collecting rainwater. Rainwater from roadway systems are also collected into this open air network. Rainwater is then directed to the water-supply network. This keeps the water basin in good condition.

The water is pumped and distributed in the Filtering Gardens. Filtered water is used to irrigate green areas. In case

of a rise in water level in the basin and possible flooding the water is discharged into the river.

### 3.3.3.6 The school of the future: Pef school in the dock district

The city of Saint-Ouen has given itself the mission to build, to extend and to renovate the urban frame. The municipality plans the different school sectors and organises the children's assignment in pre-school and elementary school according to their place of residence. The municipality takes in charge the lunch room and the leisure activities before and after the class and during holidays. The system based on school sectors aims to guarantee equal opportunities to children in order to promote a social mix and broaden the population range in the city centre. To achieve this aim, the city decided to build the school of the future in the Docks district: it is the PEF School. Located in the middle of an urban complex made mainly by offices and accommodations, the school has on its roof 761 solar panels. Before the construction of PEF, we already had nursery and elementary school named after writers and politicians:

- Alexander Bachelet
- Jean Jaurès
- Emile Zola

- Joliot Curie
- Anatole France
- Nelson Mandela
- Le Petit Prince

And finally, we got The PEF School. PEF school of Saint-Ouen is the second school which was built on the Dock district after Nelson Mandela's school. Its uniqueness is that it is an ecological school which produces its own energy and recycles waste. The inauguration of the school took place on the 5th of October 2013. PEF, the author and illustrator of young



literature, was there to open the school which took his name.

The school is made by:

- 17 classes
- 1 leisure center
- 1 lunch room.

Made by the architectural firm Mikou Design Studio, under the expertise of Séquano Aménagement, the school has been made to make the children comfortable but also to respect nature. This building is orientated towards south

to have the energy in class and to have the best orientation for the lunch break.



# CHAPTER 4

CITIZEN  
OF THE FUTURE  
STUDENTS TALK ABOUT THE PROJECT

## 4.1 Citizen of the future. Students talk about the project

**We are at the end of our trip and it's time to think about these two years, what we have learned and which memories will remain impressed in our mind. We also want to reflect on our cities, what we love of them and what we would like to change.**

So, it's time to let the students talk about this experience. Read students reports and watch the videos: look at how many opportunities Erasmus+project could give to your schools!

LINK VIDEO:

WATCH THE VIDEO



WATCH THE VIDEO



WATCH THE VIDEO



Hungarian language interviews:

WATCH THE VIDEO



WATCH THE VIDEO



*In 2015, when we turned our hands to participate in this 2-year-long project, probably none of us would've thought what experiences will we gain and how this would result.*

*Of course we had some expectations. I imagined we would take part in numerous museums' interactive activities here in Budapest and that we would prepare presentations and see the sights of Budapest. Although my concept proved to be true, looking back on the past one and a half-two years, this is not exactly how I would sum up the project, because these weren't the only things it was about.*

*Initially, when we went to the Buda Castle to work with the project, unexperienced and, as it turned out, knowing surprisingly little of our capital city, we were barely even tenth graders, and were only gathering information. As time passed by, we learned more and more about Budapest. From that time on, ideas came up very quickly and easily about how to do the work, how to present our topic and how to make our presentations more colourful and intriguing.*

*We worked as real teams, each of us paying attention to our topics with such thoroughness and precision that wasn't exactly typical before. Comparing our creations from two years ago and the present, there is quite a sharp contrast. This is also visible in our delivery. Even if it was not done consciously and on purpose and even if this wasn't the primary aim of this project, we gradually improved our presenting skills and we managed to interpret our topics in a more entertaining and confident way, having acquired abilities*

*that we can have a good use of in the future.*

*We found out more and more innovations which would contribute to making the project more useful, especially focusing on the keyword „sustainability”, looking into the future as well, attempting to give something palpable, to come up with something genuinely innovative.*

*This was one part of the project, the part which we have more or less expected to be like this. That until the work lasts, we will aim at high quality implementation and that we will learn and discover many new things.*

*And then, there was also the very tempting opportunity to travel abroad with the program, which all of us considered a truly exceptional chance and a privilege.*

*According to my calculations I expected the exchange program to happen in a normal way. I would get a nice exchange partner whom I can stay with while we're working on the project in a different country and then they will come to me too, then at the end of the programme we'll say farewell, talk for a few weeks after that, but then we'll eventually lose interest and our job with the Erasmus+ would be done for good.*

*What I was not prepared for, however, that throughout the Erasmus+ project we would gain experiences that will follow us to the rest of our lives. That we would discover parts of a city that is intact and unknown by tourists, the real, multiple faces of it. That one event and situation may completely alter our perception of the world. And obviously, I for one, certainly wasn't prepared and I would*

*never have imagined that we would meet people who we will become true friends with within a week, whom we'll laugh with and love, despite the communicational difficulties and cultural differences that might occur.*

*We never imagined that by the end of the third round in the exchange project, on the very last day, we would say goodbye while hugging each other tight, not wanting to part, promising each other in tears that we would come back, inviting our new friends to stay with us because we would be more than happy to host them. That until the bus going to the airport is in our sight, we keep waving at each other, crying, and that even months later we still mention bits of our adventures repeatedly, that short period of time when we were together.*

*Still today, although it's been months since we've last seen each other, the connections remain. Many of us have already booked flights to Rome or Paris to meet our friends again. The experiences gathered throughout these 2 years have become a part of us, they've merged into us.*

*So many extraordinary things have happened to us during this time. Us and the program both had our ups and downs, there were times when the work had barriers and clogs, we were tired sometimes and lost enthusiasm for a brief second. But after such a long period, I could confidently state that we only remember the great parts, and we learn from our mistakes, a lot, continuously.*

*The way I see it, the world has opened up its gates to us and we have finally started to understand it a little. We've grown up. Some*

of us literally. But what is without doubt, is that we have become more mature and we see things a lot differently than before. The Erasmus+ project sure has some character developing ability, it really formed and shaped our personalities.

Everything we gave and were given, not depending on being negative or positive, is determinant. We aspired to create something good, even prominent with huge energy investment. The fact that this came along with so many defining things, influences, impulses and brand new memories, these are all just additional, a little (Erasmus) plus.



First of all, I want to emphasize, that I feel, it was such a big possibility in my life, it has given me some rather big experience, and it has had a big effect on me.

When I got the information that our class will be apart of this project, I became enthusiastic and excited. Eventhough I thought it will be in the far future when I will meet with the corresponaces. I did not expect anything neither good, nor bad. I could not be aware of if we will be getting on well with the company or not. So without any expectations this two years could gave me unbelievably much.

I can not say „this one thing was my most significant experience” because i feel, the whole Erasmus+ was an an impressive and relevant event in my life. In one hand it was fantastic, to win a little insight to others

culture and especially to their life, but in the other hand it was somethimes strange and unknown for me. Of course, I got to know the italian group more, than the french, beacuse I chose Rome. So maybe for me, the week that I spent at my Italian hoster family was the newest, as the most significant for me.

There were uncountably much beautiful moment durnig the two years. Start from the autumn of 2015, when we visited the king Mathias church with the class, the freeday in Rome that we spent in the seaside, the walkings in the historycal Rome with the half class, the evenings with the exchange partners, through the italian ice reams, to the last day we spent together in Budapest. The fact that I had not got big difficulties is just make it better. Though there is no deny, it was hard to speak first with my exchange student, and to got used to the „italian tempo” was tough too and sure, when we had to say good by int he end of the weeks it was harmful a lot. But maybe, I had one real difficulty, during the time we should work, beacuse it was hard to complete the work to the deadline, and the collaboration was not so easy in my first group, because we were 6.

During the two years I became more flexible and I also realised, others thinking in a completely different way, beacuse the came from a differend bacground and society, so I have to pay attention and try to understand „why they are like this”. I got to know myself a bit also, how can I be more open, and extrovert wich is fairly important to me. I also admitted the fact that it is really hard to make a perfect division of labour, and there will be always a person

(or more) who add more than the others, it is unavoidable.

During the two years, a whole new world has opend for me, I became more candid, and also broad-minded. I met amazing people, and they have given me unforgattele memories, and hopefully they will be giving in the future more. In the end I would add a honest „thank you”.



Two years is a long time. Especially if you are in a two-year-long school project.

We spend four years in high school, two years are the half of it. This is really much if you consider the fact that in the beginning of this project I was only a 15-year-old girl and now, in the end I am going to be an adult. And when you are viewing back you don't understand how could so much time fly away only in seconds.

This project gave me a lot if things and to be honest, not about those things I expected. In the beginning of this whole project I was thinking about museums and churches. About presentations and creative ideas. I was not thinking about more but the basic things. But why I would have? This was the beauty in this whole thing. I experienced so many new things that I never even thought about before.

I think in some way we always imagine the future. We make plans for tomorrow and we have a picture in our heads about the years before us. But we do not calculate

with things, which are strange for us. We only pay attention to our present selves and while things are happening everything becomes natural, and our old, ignorant selves are going to be the past.

Two years ago, I never thought that I would find myself in a 17-year-old Italian girl home and that a family in Paris will change the way I am thinking about the world.

In these two years I learned a lot. I learned about livable cities, baths, Art Nouveau, Budapest, Rome and Paris. About teamwork, creativity and presenting. But it would be a lie if I would say that these were the most important lessons. Because the 3 weeks I spent together with people worth more than any course.

I am a favored student, because I had the chance to take part of all the three meetings.

Rome was special.

Beautiful buildings, nice weather, delicious food. And amazing people. Boys and girls in our age who are different from us yet almost the same.

There was something dreamlike in Rome. I was carefree there. It was a hiding place back then. And in my heart it will be always a special city where I am happy.

Paris was a different experience. In every single minute I saw new things I never did before. I was out of my comfort zone. It was new and vivid. But I learned a lot.

*About people, about our society and about myself.*

*After all, the week in Budapest is the most important. Because in Budapest the two girls met. And so did my two experiences.*

*Before their week here, I was confused. One part of me wanted to see again her friend, but my other side was afraid. I was afraid from the lack of a common language and from leaving my comfort zone again. But the date of the meeting came and it took the two girls with itself.*

*And the best thing happened here. I enjoyed this week, but what is more important that I am sure that the girls also did. And this is the most important part of this project.*

*The fact that after everything we went through in Rome and in Paris, three girls an Italian a French and a Hungarian, with different lives could enjoy a week together. We had good and bad moments but after all we will remember the good ones. And it was good because we moved over a lot of things. It was good because we overcame ourselves. It was good because we believed that it could be good.*

*Everything can happen in the way we imagined or sometimes the exact opposite of our plans will turn to reality, but in the end the only thing matters is that how much we put into it and how much we take.*

*I could have done this project with closed eyes and heart, but instead I got love and*

*some sadness, I was scared and extremely happy, I learned a lot and still, I want to learn more.*

# CHAPTER 5

**TOWARD  
FUTURE**  
THE PROJECT AFTER ERASMUS +

## 5.1 Toward future. The project after Erasmus +: observations and results

*We are at the end of our adventure and we'd like to greet you with some reflection about this exciting project.*

International experiences are always fundamentals for young generations, because, in a world where distances are shorter, they open their mind and make they get used to approach different cultures as global citizens. Erasmus +, in particular, is a two-years experience that gives students many opportunity at the same time: to travel through an exchange agreement with partners school, to approach a topic that normally is not included in traditional didactic programs, to reach work skills needed in the 21st century. But it has been very challenging not only for students: teachers and istitutional partner could enlarge their vision and acquire new learnings too. As each good international experience does, Erasmus + crushes our convictions by colliding with those of other people, and this distruction process is creative too.

At the end of this experience we can tell that it doesn't end now, and this is not a rethorical statement: for instance, having experimented innovative didactic modules has given teachers the opportunity to test new teaching tools that normally they have no time or possibility to use during their traditional activity, and that can now can be replicated next years with other students; not only people, but also schools can be changed by participating to this kind of programs; and maybe this is the most interesting entail that Erasmus + leaves us: the idea that it has make better not only people who were involved in, but the whole community of the school, such as a seed that will continue to flourish over the years.

ITALY  
FRANCE  
HUNGARY



## Non-hyerarchical Index

*A different way to read this e-book. We have grouped in this non-hyerarchical index all texts according to some relevant theme.*

### **The importance of water resource: rivers in the city as enviromental and cultural resource**

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3.2.1.3 The Danube Project – Summary

3.2.1.6 The Islands: let's learn about Margaret Island!

3.3.1.1 Canals in Paris

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### **Let's travel: what you can visit in our cities A tour in Eur:**

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### **What's happening just now in European cities?**

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ITALIAN  
FRENCH  
HUNGARIAN  
TEXT

“Sostenibilità e vivibilità della città contemporanea: verso la Smart City” è la naturale prosecuzione del progetto My City Smart City studiato e realizzato nell’anno scolastico 2014/ 15, dal Liceo Classico Statale “ F.Vivona” in collaborazione con l’Istituto Superiore “Leon Battista Alberti”, il Liceo scientifico “S. Cannizzaro” e il patrocinio dell’Eur S.P.A in cui l’obiettivo comune era la valorizzazione dell’EUR attraverso l’utilizzo delle nuove tecnologie e la razionalizzazione delle risorse esistenti sul territorio, mediante lo studio del contesto e la storia urbanistica del quartiere, dei suoi edifici “storici” nonché delle sue specificità ambientali. L’interesse per la tematica della Smart city nasce dalla proiezione del filmato “EUR: il futuro della storia” diffuso dalla RAI nel 2013 nell’ambito del 150° Anniversario Unità d’Italia. My City Smart City si è concluso il 30 aprile 2015 presso Palazzo dei Congressi a Roma con la presentazione da parte degli studenti di sei progetti, “Agorà”, “Activent”, “Immenseur”, “I virtuosi dell’energia”, “Green day” e “The same way”, relativi allo sviluppo di app intelligenti, alle applicazioni tecnologiche e sviluppo software; presenti all’evento rappresentanti istituzionali, del mondo accademico, nonché ottocento studenti delle scuole superiori del territorio, docenti e Dirigenti scolastici. Il gradimento riscontrato è stato il motore che ha spinto ad estendere ed internazionalizzare l’esperienza attraverso le opportunità offerte da Erasmus Plus. Anticipando e preparando l’introduzione di innovazioni, quali l’estensione

dell’Alternanza Scuola Lavoro anche alla realtà liceale, il focus è stato individuato nella capacità di lavorare in una dimensione transnazionale sullo stesso tema partendo dalla conoscenza e consapevolezza del territorio in cui si vive. Comune denominatore :il fiume che attraversa le tre capitali. In sintesi il progetto “Sostenibilità e vivibilità della città contemporanea: verso la Smart City” ha realizzato i seguenti obiettivi sia a livello didattico che socio/ relazionale: la condivisione di saperi e la costruzione/ affinamento di competenze quali la capacità di lavorare in team interagendo in modo costruttivo, attivando strategie diversificate a partire da processi di insegnamento/apprendimento resi più empatici attraverso un ruolo decisamente più attivo e responsabile degli studenti che ha loro permesso di migliorare a breve termine la propria capacità di applicare le conoscenze teoriche in contesti concreti; l’adozione delle tecnologie Smart per lavorare, comunicare e progettare tra studenti, professori , musei e agenzie formative di tutti i paesi coinvolti; l’utilizzo della metodologia “learning by doing” incentrata sulla “ didattica museale” realizzata efficacemente dai partner; l’acquisizione di più efficaci strategie di comunicazione e di gestione delle dinamiche relazionali tese al superamento di qualsiasi pre-giudizio che hanno reso l’esperienza un reale “laboratorio” di integrazione europea socioculturale ; la sensibilizzazione degli studenti riguardo

la valorizzazione dell’ambiente e del patrimonio culturale dell’area locale delle scuole e della città nel suo complesso ha favorito spontanee riflessioni a partire dalla consapevolezza del limite delle risorse naturali della terra e dei rischi derivanti all’ambiente da comportamenti inadeguati. La necessità di trovare una possibile armonia tra la città e le esigenze personali, di vivere in un modo più sereno (slow city), di definire un rapporto più diretto con la natura (zone verdi, fiumi, paesaggio) ha sollecitato una attenta riflessione sull’importanza dell’esercizio della cittadinanza europea incentrata sulla “sostenibilità” dell’ambiente e delle città e ha permesso inoltre agli studenti di comparare le soluzioni adottate in questo senso tra le città coinvolte nel progetto (Roma, Parigi, Budapest) e di ipotizzarne di alternative. Particolarmente positivo è stato il gradimento della modalità di alternanza scuola lavoro adottata che, non sempre inizialmente accettata dagli studenti italiani delle scuole secondarie di indirizzo umanistico-linguistico, è stata vissuta come occasione preziosa per l’efficacia e la ricaduta positiva in termini di sperimentazione innovativo/digitale e per il coinvolgimento di diversi ambiti disciplinari. Ha suscitato entusiasmo il veder concretizzate le esperienze vissute in materiale didattico-metodologico e in “prodotti intellettuali” tecnologicamente avanzati direttamente fruibili da tutti ed in linea con le attuali modalità di interazione: app, e-book e la pagina facebook dedicata.

In conclusione, al termine di questo complesso progetto triennale, vorrei ringraziare tutti gli attori e i partner del Progetto, in particolare i dirigenti scolastici, i docenti referenti dell’iniziativa, gli studenti e le loro famiglie con i quali abbiamo condiviso un percorso impegnativo e gratificante ma anche e soprattutto un sistema valoriale che ha consentito di raggiungere insieme le finalità ultime dell’esperienza.

Daniela Benincasa, Dirigente Scolastica  
Liceo F.Vivona

Egy okos világban élünk. Bármerre járunk, okos eszközök vesznek körül bennünket: okos órák, okos szemüveg, okos televízió és még hosszasan sorolhatnánk azon tárgyakat, amelyeket napi szinten meghatározzák életünket. Ennek az „okosságnak” a mibenlétét viszonylag egyszerű megragadni a mindennapi tárgyak, használati eszközök szintjén. Ez az eszköz szintű „okosodási” folyamat átszövi életünk minden színterét, megjelennek otthonainkban, közttereinken. Azonban ez a fejlődés egyre inkább kiköveteli, és ezzel párhuzamosan szükségserűvé és elkerülhetetlenné teszi, hogy a „smart”-ság, az „okosan gondolkodás” lassan, de biztosan átszűrődjön az egyes szervezetek szintjére is, és áthassa annak elemeit. Ebből a folyamatból nem maradhatnak ki az oktatás fellegvárai, a jövő nemzedékeit nevelő intézmények, az iskolák sem. Csupán a felszínét kapargatjuk a világban zajló „smart” szemléletváltásnak, ha az iskolák tekintetében mindössze az infrastruktúra fejlesztésében gondolkodunk, azaz megelégszünk azzal, hogy az épületet modernizáljuk, és tantermeinket felékszerezünk modern és látványos eszközökkel. Ennek az okosodási szemléletnek az iskola, mint szervezet teljes vertikumában, minden színterén meg kell jelennie - kommunikációjában, jövőképében, célrendszerében, működési és kapcsolati felépítésében, de talán elsőként és legfőképp a 21. század fontos kérdéseire igazodó tematikájában (fenntarthatóság, környezetvédelem, információs technológia), és ehhez szervesen és szorosan kapcsolódóan tananyagaiban és módszertani repertoárjában. A Berzsényi Dániel Gimnázium azt az ambíciós célt tűzte ki

maga elé, hogy elinduljon az okos iskolává válás hosszú útján a szó legtaggabb, legmodernebb és legnemesebb értelmében. Igazi innovatív tudásközponttá, amelynek színterei, folyamatai és minden apró eleme egy egymást erősítő finomhangolt rendszer részeként működik, és amely az iskolát innovatívvá és eredményessé, egyben élhetővé, tanár- és tanulóbaráttá, és ennek következtében fenntarthatóvá teszi. Okos iskolává válási törekvésünk és szemléletváltásunk érdekében egyrészt újrafogalmazzuk az intézményünk belső tereit, és törekszünk olyan közösségi helyszínné válni, ahol egy tető alatt jelenik meg a nevelési-oktatási, művelődési és szabadidős funkció. De a külsőségek mellett, oktatási - nevelési tevékenységünk során egy olyan merőben újfajta szemlélettel fordulunk a tanítványaink felé, amely az anyag kényszerű elsajátítása helyett igazi élménnyé teszi számukra a mindennapos tanulást. Tesszük ezt - az információs technológia innovatív vívmányaiban rejlő lehetőségeket kiaknázva - a megszokott és a megszokottól eltérő módszertan ötvözésével. Legfőbb törekvésünk olyan oktatásban és nevelésben részesíteni tanítványainkat, hogy képessé és nyitottá váljanak a világ multikulturális kincseinek befogadására és széleskörű lexikális ismeretük mellett azzal a gyakorlati tudással és képességgel is fel legyenek vértézve, melyek együttesen biztosítják számukra a sikeres életkezdés és a jövőbeni érvényesülés lehetőségét.

Kiss Gyöngyi, Berzsényi Dániel Gimnázium igazgató

Le Lycée Auguste Blanqui a eu la chance de participer de 2015 à 2017 à un ambitieux projet Erasmus+, en partenariat avec deux autres établissements scolaires européens: le Lycée Vivona de Rome et le Lycée Berzsényi de Budapest. A l'initiative des professeurs de langues, en particulier d'italien, il reposait non seulement sur un échange linguistique entre les élèves des différents pays mais aussi sur un travail collectif autour d'un projet fédérateur concret et exaltant : celui de réaliser une application pour smart phone.

Le projet Erasmus + a permis au lycée Auguste Blanqui d'expérimenter de nouveaux outils pédagogiques axés sur le numérique, en partenariat avec le Service des Archives et du Patrimoine de la Mairie de Saint-Ouen. Pendant deux années, les 36 élèves impliqués dans ce projet d'envergure ont pu se former dans une dimension européenne. Leur réussite, l'équité et la solidarité sont les trois axes qui font exister notre lycée et pour lesquels nous œuvrons chaque jour.

En ce sens, le projet a représenté un atout majeur pour les élèves qui ont eu la possibilité d'acquérir des compétences et des savoir-faire transversaux et indispensables aux citoyens européens de demain. La mobilité internationale a été un avantage considérable, non seulement d'un point de vue linguistique et culturel, mais également d'un point de vue humain. De plus, la rencontre avec les élèves des lycées partenaires a permis aux élèves français de connaître

un environnement nouveau et instructif. 18 élèves ont été accueillis en famille à Rome, au mois d'avril 2016 : c'est grâce à ce séjour qu'ils ont pu approfondir la connaissance de la culture et de la langue italienne, qui fait partie de leur cursus. De même, les 18 élèves qui se sont rendus en Hongrie ont pu perfectionner leur anglais, par une pratique tant orale qu'écrite. Or, si ces échanges ont été très enrichissants d'un point de vue linguistique, ce fut sans commune mesure avec l'enrichissement humain que la rencontre avec des cultures différentes a apportée aux élèves. Des amitiés ont vu le jour et des liens très forts se sont créés.

Quelle satisfaction de voir la joie et l'implication des élèves français lors de l'accueil que le lycée et les familles ont réservé aux 18 élèves du lycée Vivona et aux 18 élèves du lycée Berzsényi en octobre 2016 ! Toutefois, ces liens n'auraient pas été aussi intenses si les élèves des trois établissements n'avaient pas travaillé ensemble sur un projet commun, capable de fédérer leur intérêt et de les motiver à atteindre des objectifs ambitieux. La création d'un produit numérique (en l'occurrence une application pour téléphone mobile illustrant les différents enjeux du développement de la ville) les a incités à avoir un rôle plus actif dans leurs apprentissages en les impliquant dans un travail de groupe et en leur donnant la possibilité de mettre en commun leurs travaux avec les correspondants italiens et hongrois. Enfin, l'harmonisation

des pratiques d'enseignement entre les partenaires et la collaboration avec le Service des Archives et du Patrimoine de Saint-Ouen a permis aux professeurs de construire des projets pédagogiques innovants dans l'intérêt, la formation et la réussite des élèves

Marlène Guinier, Provisure du lycée Auguste Blanqui.

Tutte le attività didattiche del Liceo Vivona sono state ideate e realizzate in collaborazione con Open City Roma, Associazione Culturale che conta al suo interno ricercatori in ambito urbano e ha sviluppato un know-how specifico nelle teorie sulla Smart City nel corso degli anni. Poiché l'associazione opera nel campo della promozione culturale, le competenze lavorative sviluppate hanno riguardato la comunicazione, la progettazione grafica e visiva, le tecniche di

## **2.2.1 Comunicare il concetto di sostenibilità attraverso le immagini. Visual storytelling e infografiche.**

### **Descrizione generale delle attività**

Al fine di creare un maggiore coinvolgimento e consapevolezza tra gli studenti sugli argomenti trattati, per la prima tranche di attività didattiche si è deciso di collegare il tema generale della sostenibilità al contesto più concreto dell'area in cui si trova la scuola (quartiere Eur di Roma); si è inoltre deciso di non affrontare la questione della sostenibilità unicamente in senso ambientale, ma anche in quello sociale e economico, per offrire agli studenti una visione complessa e problematica della questione.

Le attività di formazione sono state progettate per fornire competenze non previste dall'insegnamento scolastico, ma sempre più utili nel mondo del lavoro odierno, vale a dire la capacità di estrapolare dati utili e brevi informazioni provenienti da testi complessi e comunicarli attraverso l'uso di immagini e infografiche. In linea con questi

obiettivi didattici, le lezioni frontali sono state condotte principalmente attraverso l'uso di immagini, fotografie e raccolte di dati; la maggior parte dell'attività didattica è stata sviluppata attraverso workshop, dibattiti e attività pratiche (learning by doing). Alcune lezioni sono state inoltre condotte in collaborazione con Eur Spa, la società pubblica che gestisce le aree verdi, le risorse idriche e la manutenzione dei monumenti nel quartiere Eur. Il modo in cui le lezioni sono state condotte ha quindi privilegiato l'aspetto giocoso e orizzontale in modo da poter trasmettere concetti molto complessi (come la teoria dei sistemi o della tripla sostenibilità) senza che gli studenti li trovassero ostici, legandoli sempre alla sensibilità personale dei ragazzi e dandogli la possibilità di imparare attraverso il confronto con la loro esperienza quotidiana e concreta.

Le attività didattiche si sono svolte in diversi incontri, durante quali l'argomento è stato approcciato gradualmente, dal generale e dalla teoria al dettaglio e alla pratica, alla produzione, attraverso alcune attività di gruppo. In particolare, gli studenti sono stati divisi in sei gruppi: un gruppo ha lavorato sulla sostenibilità delle risorse idriche per sviluppare i concetti necessari per il lavoro degli altri cinque gruppi, che si sono concentrati invece più specificamente sul concetto di sostenibilità nel territorio dell'Eur.

In questo modo, alla fine delle attività didattiche, gli studenti sono stati in grado di acquisire a una serie di conoscenze teoriche e competenze pratiche, tra cui "soft skills" come la capacità di lavorare in gruppi, di esporre il proprio lavoro in pubblico, di

esprimere la propria opinione e mediare il conflitto – il che è sempre più importante nei processi produttivi dell'economia della conoscenza. Gli output prodotti da questa prima serie di attività sono stati, per ogni gruppo, un reportage fotografico e di immagini (un insieme di 12 fotografie che racconta una storia intorno all'argomento assegnato) e un'infografica, realizzata utilizzando software gratuiti, che trasformava dati e informazioni in immagini e comunica l'urgenza di iniziare a pensare e ad agire quotidianamente in modo più sostenibile.

### **In dettaglio**

Titolo: Cos'è la sostenibilità?

Sottotitolo: Dillo con un'immagine: visual storytelling e infografiche

Parole chiave: sostenibilità, risorse idriche, complessità, immagini, infografiche

Contenuti teorici:

1. differenze tra ambiente, natura e paesaggio. Sviluppare una sensibilità verso questi tre problemi utilizzando le immagini
2. cosa è la sostenibilità e quando nasce questo concetto?
3. teorie della complessità (panoramica generale)
4. tripla sostenibilità: ambientale - economica - sociale
5. città intelligente e dati: dalle informazioni alla conoscenza
6. perché le immagini sono importanti per la

comunicazione

7. che cosa è un'infografica e come farla con un software open-source

Temi di ricerca:

1. Conoscere l'Eur: la storia
2. Eur sostenibile: gli spazi verdi
3. Eur sostenibile: l'equità sociale
4. Eur sostenibile: la vita culturale
5. Le risorse idriche dell'Eur: gestione sostenibile e innovazione (in collaborazione con Eur Spa)

6. La sostenibilità delle risorse idriche nella nostra società

Competenze:

1. team building e lavoro di squadra
2. scrivere testi brevi
3. data design
4. visual design: come costruire un racconto visuale e un'infografica

Output:

1. 6 testi brevi
2. 6 visual storytelling reportages (12 immagini per ognuno)

### **2.2.2 Imparare la storia della città giocando**



Descrizione generale delle attività  
La seconda attività didattica è stata sviluppata a seguito dello scambio internazionale tra studenti avvenuto a Roma nell'aprile del 2016, quando 18 studenti ungheresi e 18 studenti francesi hanno soggiornato nella capitale italiana per una settimana. Il Liceo Vivona e Open City Roma avevano appena concordato di sviluppare l'argomento "relazione tra passato e presente" concentrandosi sul caso del fiume Tevere: in questo modo infatti era possibile continuare a parlare di sostenibilità concentrandosi maggiormente sulle risorse idriche, ma anche su una delle infrastrutture più importanti della città sin dalla sua fondazione, 2500 anni fa. Capire il ruolo del fiume nella struttura urbana lungo i secoli avrebbe aiutato gli studenti a comprendere anche perché questa relazione tra città e fiume sia sempre stata importante, come la città è cambiata a causa del cambiamento di questa relazione e perché è importante conservarla e recuperarla per quanto possibile. Per questo motivo, durante lo scambio internazionale, è stata organizzata una visita guidata lungo il fiume Tevere.

Ma è stato deciso anche che la seconda attività formativa, fatto salvo l'argomento Tevere, sarebbe stata organizzata anche con gli studenti, ascoltando le loro opinioni e desideri, dopo un confronto con le esperienze didattiche all'interno del progetto Erasmus + dei loro colleghi ungheresi e francesi. In

particolare, gli studenti italiani erano rimasti molto affascinati dall'idea di poter imparare nuove nozioni attraverso la progettazione di giochi e quiz. Le attività di formazione sono state quindi focalizzate in questo semestre sulla progettazione e realizzazione di un gioco sul fiume Tevere. Gli studenti sono stati suddivisi in 6 gruppi a cui è stato richiesto, innanzitutto, di produrre una serie di domande a risposta multipla sul Tevere, localizzandole sulla mappa della città: questo approccio ha portato gli studenti ad approfondire il tema del Tevere divertendosi, imparando la storia, l'arte e l'architettura, le tradizioni, gli aspetti ambientali, la cultura pop, tutto ciò che insomma ruota intorno alla più importante infrastruttura naturale della città e ne ha definito nel tempo la sua identità. La seconda parte delle attività di formazione è stata più focalizzata sul tema del gioco: come funziona, quali tipi di giochi possono essere progettati e come realizzarli. Gli studenti sono stati suddivisi in 4 gruppi, secondo le proprie preferenze, e hanno sviluppato la progettazione di 4 diversi tipi di giochi utilizzando le domande della prima fase di attività formativa: una caccia al tesoro, un quiz, un test e un gioco da tavolo. Infine, quest'ultimo è stato concretamente realizzato. In questa serie di attività l'attenzione è stata trasferita ad un'altra importante competenza dell'economia contemporanea: la capacità di concepire, seguire e realizzare un progetto, dall'idea al prodotto.

Differences between game, gamification, game design

**In dettaglio**

Titolo: Giochiamo!

Sottotitolo: Un urban game sul fiume Tevere per conoscere la storia e prendersi cura del presente della nostra città

Parole chiave: Tevere, game design, urban game, imparare giocando

Contenuti teorici:

1. Il Tevere tra passato e presente. La relazione con la struttura urbana.
2. Che cosa è un gioco urbano: caratteristiche, obiettivi, esempi
3. Come progettare un gioco. 4 tipi di giochi e loro differenze: caccia al tesoro, quiz, test, gioco da tavolo
4. Come realizzare elementi grafici per un gioco: imparare a usare Sumo Paint (software libero)

Temi di ricerca:

1. I ponti sul Tevere
2. I monumenti del Tevere
3. Arte e cultura popolare intorno al Tevere
4. Miti e leggende sul Tevere
5. La storia del Tevere
6. Il fiume oggi: dati e caratteristiche

Competenze:

1. team building e lavoro di squadra

2. scrivere testi brevi
3. progettare un gioco
4. realizzare elementi grafici semplici e immagini utilizzando software gratuiti

Output:

1. 72 domande a risposta multipla
2. mappa interattiva
3. 4 progetti di gioco
4. gioco da tavolo sul Tevere

### 2.2.3 Immaginare il futuro della città attraverso la scrittura e la narrazione creativa

#### Descrizione generale delle attività

L'ultima serie di attività didattiche sono state sviluppate intorno al concetto del rapporto tra la città presente e quella futura. Questo tema è cruciale per quello che è oggi il contesto di Roma: il meraviglioso passato della città eterna è stato, negli ultimi 50 anni, molto ingombrante ogni volta che si è cercato di ragionare in termini di modernizzazione: la presenza di importanti e preziosi monumenti sopra e sotto il livello del suolo ha spesso comportato ostacoli nella costruzione di una linea metropolitana ramificata ed efficiente e nella trasformazione del centro storico per renderlo più adatto ai bisogni contemporanei, senza che peraltro venissero evitati fenomeni di speculazione, il decadimento delle periferie e la gentrificazione del centro. Nonostante questi problemi, negli ultimi 20 anni sono state costruite importanti architetture contemporanee in città, ma queste sono spesso sconosciute, sia dai turisti che dai residenti, in quanto completamente surclassate dall'importanza dei monumenti storici.

Quindi, immaginare il futuro di Roma a partire dalle sue attuali opportunità e problemi, allo stesso tempo conservando e rispettandone il passato, è una questione molto sensibile e un problema difficile

da risolvere nella nostra città. Abbiamo deciso di affrontare il problema in un duplice senso: da un lato, volevamo che gli studenti conoscessero meglio l'importante patrimonio contemporaneo della città; dall'altro, ci siamo ispirati a una metodologia di pianificazione creata negli anni '90, il cosiddetto "visioning", aggiungendo un certo grado di utopia: a volte, non porre limiti alla fantasia e all'immaginazione è l'unico modo per superare le difficoltà del presente e iniziare a costruire un futuro migliore, lontano da espressioni come "non si può fare, non saremo mai in grado di farlo".

Per questo motivo abbiamo chiesto agli studenti di produrre due tipi di output: un reportage fotografico su 6 architetture contemporanee della città che possono offrire un punto di vista non tradizionale di Roma e un testo in cui immaginare il futuro della città. Questo secondo esercizio poteva essere un racconto utopistico o un reportage giornalistico, ma scritto come se l'autore visse nel 2050. Abbiamo chiesto agli studenti di sognare in grande: per esempio, immaginando che Roma fosse diventata la città più smart del mondo, o che fossero state costruite ben 20 linee di metropolitana. Nessun freno, quindi: autentiche utopie per evidenziare l'aporia del presente, rompere le catene del "non può essere che così", comprendere le nostre reali esigenze e immaginare un futuro non così impossibile.

**In dettaglio**

Titolo: Roma 2017-2050

Sottotitolo: Presente e futuro della Città Eterna

Parole chiave: Roma, architettura contemporanea, visioning, utopia, pianificazione

Contenuti teorici:

- Architettura contemporanea a Roma: sei progetti che parlano di una diversa visione della città eterna
- Reportage fotografico: punti di vista sulla realtà
- Utopia-distopia: l'immaginazione del futuro come un genere letterario e un campo di ricerca urbano
- Visioning: una metodologia di pianificazione

Argomenti di ricerca:

1. Architettura contemporanea a Roma
2. Esempi di reportage fotografici
3. Utopia e distopia
4. Visioning

Competenze:

1. team building e lavoro di gruppo
2. scrivere testi brevi
3. realizzare reportage fotografici

Output:

1. 6 storie brevi
2. 6 reportage fotografici

**2.3.1 Viszonyunka városunkhoz****Leírás**

A csoportfoglalkozást megelőzően a diákok azt a feladatot kapták, hogy írjanak fogalmazást arról, melyik a legkedvesebb hely számukra a városban, és hogy miért is kötődnek hozzá. Arra kértem őket, hogy minél személyesebben és élményszerűbben közelítsék meg a témát. A fogalmazás e-mailben kértem, a beadásra egy hetet adtam.

A következő napokban felmerült néhány diák részéről, hogy nem könnyen tudnak egyetlen helyet választani, inkább többről írnának. Ez alapján úgy módosítottuk a feladatot, hogy a fő fogalmazás mellé mindenki jelöljön még négy kedvenc helyet rövidebb indoklással.

A szövegek digitális volta lehetővé tette, hogy az adott típusok szerint rendezzem össze a diákok fogalmazásait, illetve azokból vett jellegzetes passzusokat. A foglalkozáson is ezek alapján kerültek csoportokba diákok. Tehát aki a Carl Lutz park egyik meghitt zugáról írt fogalmazást, az a parkos csoportba került, ahol azokat a szövegeket kapta kézbe, amelyeket ő, illetve a csoportja többi tagja a parkokról írt. Ilyen módon 6 csoport alakult (az arányos csoportlétszám érdekében összevontuk a kávézós csapatot a plázásokkal, illetve a jellegzetes tereket a szűkebb lakóhellyel). A csoportfoglalkozáson a csoportok feladata az volt, hogy az adott környezetről írt szövegek alapján szedjék össze és néhány markáns kulcsszóval

ragadják meg azokat a tényezőket, amelyek miatt szeretik azt a helyet. A többieknek tartott beszámolót lapokra írt kulcsszavakkal kellett előkészíteni. A bemutató közben a táblára rögzítették egy-egy csoport kulcsszavait.

Tovább lépésként a diákok azt a feladatot kapták, hogy készítsenek interjút szüleikkel vagy nagyszüleikkel az ő kedvenc helyükről, hogy ellenőrizzük, hogy az idősebb generáció preferenciái mennyiben térnek el a tizenévesekétől. Ismét elektronikus úton adták be az egyénileg elkészített interjúkat, de most az utómunkákat nem a tanár végezte el, hanem két önként jelentkező diákra lehetett bízni a csoportosítás, elemzés feladatát.

Azt kellett megnézniük, vajon ugyanazok a preferenciák, csoportok és motivációk jelennek-e meg a felnőttek mintájában is, mint amit a tizenéveseknél közösen beláttunk. A két diák a következő foglalkozáson számolt be a többieknek a munkájuk eredményeiről.

A városhoz fűződő pozitív viszony taglalása után, a kép úgy lesz teljes, ha a negatív, visszatetszést keltő helyeket is megvizsgáljuk, hogy ezek okaira is rávilágítsunk és ehhez kapcsolódó cselekvési stratégiákat gondoljunk ki.

A diákok feladata az volt, hogy a kiosztott lapokra rajzolják le azt a helyet, amit a leginkább utálnak a városban. Aki végképp nem tud rajzolni, felírja a lapra a hely nevét, és hogy mi minden zavarja ott.

A rajzokat és egymásnak megmutatva



csoportokat alkotnak a diákok: a hasonló rajzok/azonos helyek kerülnek egy csoportba.

A csoport együtt megbeszéli a zavaró tényezőket és beszámol róluk a többi csoportnak a legsikerültebb rajzokat felmutatva.

Levezető feladat: kreatív fogalmazás: Min változtatnál a városban, ha te lennél a polgármester?

A csoportfoglalkozásokon 32 diák vett részt, de 45-en adtak be a fogalmazásokat, mivel a felmérésbe nemcsak a humános osztályt, hanem egy nyelvtagozatos angol csoportot is bevontunk. Ők angolul adták be a fogalmazást, de nem vettek részt a foglalkozásokon.

Cím: Viszonyunk a városunkhoz

Alcím: Bevezető-érzékenyítő foglalkozások

Kulcsszavak: legkedveltebb helyek és legellenzenvesebb helyek, kötődéseink és ellenérzéseink, természeti elemekhez való viszony

Tárgyalt témák:

Legkedveltebb helyek a városban

Miért kötődünk a város bizonyos helyeihez?

Milyen generációs eltérések mutatkoznak a preferenciákban?

A negatív viszonyulást kiváltó helyek

számbavétele

Az ellenszenv okainak feltárása

Javítási javaslatok, a város alakíthatósága

Gyakorlati kompetenciák:

személyes érintettség, élményszerűség, a városhoz való viszony, kötődések megfogalmazása, tudatosítása (elektronikus formában beadandó fogalmazások)

csoportmunka, információk csoportosítása, közös jegyek kiszűrése, általánosító megállapítások levonása

csoportmunka tanulságainak megosztása a többi csoporttal

információs tábla készítése a legfontosabb címszavakkal

interjúkészítés

Output:

Egyéni fogalmazások a legkedvesebb helyekről

Az egyéni fogalmazások csoportosítását, közös elemeit tartalmazó táblázat

Interjúk a szülőkkel/nagyszülőkkel

A szülői/nagyszülői generáció véleményeit összegző táblázat

Tanulságok megfogalmazása

### 2.3.2 A város természeti adottságai - A Duna elválaszt és összeköt



#### Leírás

Előzetes feladatként minden diák 5 gondolatot, szót gyűjt össze a Dunáról. A foglalkozás elején a foglalkozásvezető ezt összesíti, és röviden elemzi, hogy milyen tendenciákat mutatnak. Fontos a személyes emlékek, érzések, asszociációk feltérképezése, hogy a gyerekek minél inkább nyitottá váljanak feldolgozandó a téma iránt. A BTM Vármúzeumban először régi térképekkel dolgozunk. A várostérképeket időrendi sorrendbe tesszük, megfigyelve a városrészek, városkezdemények terjeszkedését, összekapcsolódását. A kronológia kialakításában segít az egyes területek funkciójának megváltozása, a hidak száma, utcanevek változása. Majd Budapest Duna hídjainak szerkezeteit tekintjük át szétszedhető híd makettek segítségével. A hidak tulajdonságait játékos párbeszéddel, szinte megszemélyesítve őket, és fotójukat emlékezetünk segítségével párosítjuk össze. Ezután a Budapest – fény és árnyék: a főváros 1000 éves története című, várostörténeti kiállításában ismerkedünk a Duna szerepével a város életében. 8 csoportot alakítunk, minden csoport kap egy kiállítási alaprajzot az általa feldolgozandó téma bejelölésével, valamint egy szöveges idézetet, és képeket. Feladatuk megkeresni a témához kapcsolódó kiállítási tárgyakat, megkeresni az összefüggéseket a tárgyak és idézet között, és egy kis jelenetet kitalálni, amit

bemutatnak a többi csoportnak. A jelenet szereplőit, szituációját a résztvevők önállóan alakítják.

Olyan események kerülnek feldolgozásra, amelyek során a város életében jelentős szerepet játszott a Duna, és ez a kiállításban is kellőképpen reprezentálva van. Mint például a dunai zárólánc használatának ideje, a török idők hajóhídja, vagy a repülőhíd, amit a folyó sodrása mozgat a két part között. A 19. század fauszodái is érdekesek, hiszen bennük védett körülmények között a Duna vizében lehetett fürödni. Az 1838-as utolsó, nagy dunai árvíz, a nagyszámú áldozat és pusztítás miatt, valamint a Duna-szabályozás előzményeként is egy ilyen jelentős esemény. Ilyen témakörök és állomások még Budapest első hídja, a Lánchíd építése, melynek költségeit közadakozásból finanszírozták, majd a még el sem készült híd majdnem áldozatul esett az 1849-es ostrom során egy robbantási kísérletnek. Továbbá, a II. világháború után a felrobbantott hidakat helyreállították, de a korabeli közvéleményt nagyon megosztotta a döntés, hogy a régi Erzsébet hidat újra cserélték. Kiemelt kérdése ennek a foglalkozásnak a háború bűneire, zsidó honfitársaink elpusztítására emlékeztető, a Duna parti cipők emlékműve, és a mederkotrás során előkerült áldozatok kiállításban látható cipői is.

A csoportfoglalkozást 2015. okt. 22-én tartottuk, és 30 diák vett részt rajta.

Cím: A város természeti adottságai - A Duna elválaszt és összeköt

Alcím: Foglalkozás a Budapesti Történeti Múzeum Vármúzeumában

Kulcsszavak: természeti adottságok, történeti mag, hidak, kiállítás, múzeum

Tárgyalt témák:

A város történeti magja, terjeszkedése

A Duna hídjai (hídtípusok, hídszerkezetek)

A Duna szerepe a város életében

Miről mesélnek a kiállítás tárgyai?

Történelmi korok/sorsfordulók és a Duna

Gyakorlati kompetenciák:

személyes emlékek, érzések, asszociációk feltérképezése

térképolvasás, térképek időrendbe helyezése

manipuláció makettekkel

csoportmunka, információk gyűjtése a múzeumi térben

a kiállított tárgyak és szöveges információk összekapcsolása

történelmi események/személyek játékos megidézése: csoportos jelenet előadása

történelmi sorsfordulók átélése egy-egy

valós emberi sors tükrében

Output :

Duna (PPT, Személyes asszociációk, Interjúk)

Margitsziget (PPT, Portya)

Hidak (film)

### 2.3.3 A város természeti adottságai – A város madártávlatból



Leírás

Városfelfedező tematikus sétáink során új nézőpontot kínálunk a diákoknak. Olyan érdekességeket mutatunk meg, amiket nem ismernek, bár lehet, hogy naponta látnak, de nem igazán vesznek észre, vagy olyan különleges helyszínre szervezzük meg a bejutást, ami a látogatók előtt (egyelőre) el van zárva.

Madártávlatból, a Mátyás templom tornyából, tekintünk le a városra, természeti adottságait megfigyelve, hegyek és síkság találkozását a Duna két partján, a folyó kanyarulatait a partján sétálva alig vesszük észre, fentről viszont remekül kirajzolódnak. A beépített területek és zöldövezetek arányát vizsgáljuk Pesten és Budán, a kiemelkedő épületeket beazonosítjuk, az általunk kedvelt helyszíneket megkeressük.

A sétát 2015. nov. 12-én tartottuk, és 28 diák vett részt rajta.

Cím: A város természeti adottságai – A város madártávlatból

Alcím: Városfelfedező tematikus séták

Kulcsszavak: természeti adottságok, hegy, zöldövezet, városfelfedező séta

Tárgyalt témák:

a város topográfiája

síkság és hegyvidék

beépített területek és zöldövezetek

kiemelkedő épületek beazonosítása

Gyakorlati kompetenciák:

nézzünk új szemmel mindennapi környezetünkre

tanulás tapasztalati úton, személyes megfigyelés alapján

a városi környezet jeleinek dekódolása

Output

Gellérthegy (prezi, játék)

Hidak/Városi séta (film)

### 2.3.4 Történelem és emlékezet



#### Leírás

Egy 45 perces tanóra és az ezt követő vezetett séta keretében a diákok felderíthették, hogy a történelem milyen nyomokat hagy a városi térben, különleges hangsúllyal az emlékművekre. Az óra és a séta célja az volt, hogy a diákok felfedezzék, hogy egy társadalomban a közös történelemtudat közel sem magától értetődő - maga is mint történelmi produktum újraértelmezhető és vitatható. Magyarország 20. századi történelme során a hatalom mindig a történelmet is újraírta. Különböző korok emlékművei a leglátványosabb példái ezeknek a történelem-újraírási kísérleteknek. Az emlékművek alapvető célja, hogy megjelenítsék ez emlékezetet a térben – azonban közben emlékeztetnek is, alapvetően meghatározzák emlékezetünk szerkezetét, narratívák legitimitációját is szolgálják. A tanóra fő célja az volt, hogy némileg megkérdőjelezze a történelem hétköznapi elgondolását mint egyszerű narratíva. A diákok csoportokban dolgozva különböző feladatokat kaptak, melyek képek, dokumentumok illetve szövegek köré épültek. Az egyik csoportnak egy korábbi programból származó tudásukra építve kellett sorrendbe állítani képeket, melyek a Hősök tere változásait ábrázolták különböző történelmi korszakokban. Egy másik csoportnak Petri György egy versének részletét kellett értelmeznie és elemeznie. Két csoport részletet

olvasott az emlékezéstudományi szakirodalomból, amely alapvető elméleti háttérrel adott a kollektív emlékezet létrejöttéről és természetéről valamint arról, hogy mindez térben hogyan jelenik meg. Egy másik csoportnak két képet kellett elemeznie, melyek diktátorok szobrainak ledöntését ábrázolták (az egyik kép 1956-ból, a másik pedig 2002-ből, az iraki háborúból származott). A csoportnak arról kellett gondolkodnia, hogy milyen szimbolikus jelentősége van a szoborledöntéseknek. Az utolsó csoport pedig 1956-ot tárgyaló pártközleményeket olvasott a Kádár korszakból. A csoport feladata az volt, hogy megválaszolják miért volt alapvető fontosságú a Kádár rezsimnek 1956 ellenforradalommal minősítése. Miután a csoportok külön-külön megvitatták a saját feladatukat, két-két csoport egyesítésével új csoportok jöttek létre. Az új csoportok ismét kérdéseket kaptak, melyek megválaszolásához szükség volt mindkét eredeti csoport tudására. Ezután a csoportok bemutatták a többieknek, hogy miről gondolkodtak, ezt pedig egy rövid közös összegzés követte. A vezetett séta jól kiegészítette a tanórát, mivel ez a téma nehezen megfogható, a kérdésfelvetései és a nagymértékű absztrakciója is nehézséget jelentett a diákok számára. A séta konkrét példái ellensúlyként működtek. A vezetés a Szabadság térre fókuszált. Ez az egy tér nem kevesebb, mint hét emlékműnek ad helyet különböző korszakokból, melyek radikálisnak különböző történelmi narratívákat jelenítenek meg (például a Szovjet háborús emlékmű vagy A német megszállás áldozatainak emlékműve). A

tér módszeres felfedezése elmélyítette a diákok megértését a történelem természetéről és a város mint szimbolikus tér szerepéről.

Cím: Történelem és emlékezet

Alcím: Interaktív tanóra és városi séta

Kulcsszavak: történelem, emlékművek (szobrok), emlékezet, történelmi narratívák, a történelem újraírása

Tárgyalt témák:

történelem a városi térben

kollektív emlékezet

emlékművek

történelmi narratívák

Gyakorlati kompetenciák:

csoportmunka

ötletek bemutatása

szöveg-és képelemzés

### 2.3.5 Velünk élő történelem

#### Leírás

*Velünk élő történelem 1. rész: Középkori Buda*

A Várhegy szabálytalan alakú fennsíkján a várfallal körülvett utcák közök, a sikátorok által határolt épületek megmutatják a középkori város szerkezetét.

Mindehhez szárnyak híján a Mátyás templom tornyába mászunk fel, ami a középkori Buda legrégebbi temploma, mely tanúja volt a város életét felforgató örömteli és szomorú eseményeknek a királykoronázástól a pusztító ostromig. A templom történetével való ismerkedés után a középkori lakóházak jellegzetességeit vizsgáljuk meg közelebbről: az emeletnél kissé előreugró homlokzatokat, a kapuk és ablakok díszesen faragott kő kereteit, a kapualjak gótikus ülőfülkéit, a földszinti boltocskák utcára nyíló pultjait, a lépcsőházak, belső udvarok változatosságát. Felidézünk a hajdan itt lakó emberek életének körülményeit, közlekedési, tisztálkodási, vásárlási szokásait a megmaradt írott források, elsősorban a Budai Jogkönyv passzusainak segítségével.

(2015. nov. 19., 32 résztvevő)

*Velünk élő történelem, 2. rész: Török kori Buda*

A török hódoltság kori Budával ismerkedünk, a múzeum kínálta különleges lehetőségeket kihasználva ezt

a korszakot kutató régész segítségével.

Miután felidéztek a török hódoltság korának mai napig fellelhető hatását a tárgykultúrára, táplálkozásra, növénytermesztésre, a korabeli emberek életmódjával, szokásaival Evlija Cselebi török világutazó, történetíró Budán tett látogatásának leírásán keresztül ismerkedünk meg. A máig fellelhető építészeti emlékek közül a fürdőkkel foglalkozunk, és a Rác fürdőt látogatjuk meg. A török kori épületrészeket is magába foglaló fürdő 2005–8 közötti régészeti feltárásait vezető kutató kalauzolt minket munkájának nehézségeibe és örömeibe is bepillantást engedve. Megfigyelhettük az épület rekonstrukció-felújítás során az építészek előtt álló dilemmákra adott válaszok megvalósulásának változatait, ahogy a különböző korok emlékeit egységes mai terekké formálták. Mivel a fürdő jogi viták miatt a mai napig nem látogatható, igazán kivételes lehetőségben volt részünk.

(2015. nov. 26., 30 résztvevő)

*Velünk élő történelem, 3-4. rész: Döntések a városegysítés körül - Budapest nagyvárossá válása*

A foglalkozás első részében Pest, Buda és Óbuda különböző társadalmi réteghez, nemzetiséghez, valláshoz tartozó, eltérő hivatású, nemű és korú lakosainak a helyébe képzeljük magunkat és alkotunk véleményt a városok egyesítésének tervéről. Ki miért tartja jó, vagy rossz kezdeményezésnek, érveket, ellenérveket gyűjtünk annak figyelembe vételével,

hogyan kinek milyen érdeke érvényesülhet, esetleg sérülhet a döntés következtében. Ezeket a szempontokat, véleményeket összegyűjtjük és megvitatjuk.

A második részben már néhány évvel a városegysítés után vagyunk, a város fejlődésének legdinamikusabb időszakában. Megalakítjuk a Fővárosi Közmunkák Tanácsának bizottságait, ahol a tagok beszámolnak a meglévő helyzetről, javaslatokat tesznek a problémák megoldására, fejlesztésekre, és meggyőző érveket sorakoztatnak fel a meglévő pénzkeret minél nagyobb részének a témára fordítása érdekében. A bizottságok kialakításánál kapcsolódunk a várostörténeti kiállításban feldolgozásra kerülő témákhoz, a helyszínen számolnak be a tagok a munkájukról, majd közösen döntünk a rendelkezésünkre álló pénzügyi keret elosztásáról.

*A közigazgatási – választójogi bizottság a lakosságszám változásával, a jogi helyzettel foglalkozik, az oktatásügyi bizottság a nemi, nemzetiségi vallási hovatartozás szerint tekinti át a közoktatás helyzetét és változtatási javaslatokat tesz. A közegészségügyi – járványügyi bizottság vizsgálja a járványok okait, a város higiéniai állapotát, a tervezett intézkedések várható hatásait. Az iparfejlesztési bizottság a céhektől a manufaktúrákon át a gyárak alapítását segítő intézkedéseket tervez, a várostervezési – építészeti, városrendezési bizottság az úthálózat bővítésére dolgoz ki tervet. A közlekedésügyi, hídügyi bizottság a tömegközlekedés fejlesztésével a*

vízügyi, katasztrófavédelmi bizottsággal együttműködve a Duna szabályozással rakpartok kiépítésével és a létesítendő új hidak problémájával foglalkozik. Az *infrastruktúrával foglalkozó* bizottság beruházásokat tervez a vízellátás és szennyvízelvezetés kiépítése, áram és gázszolgáltatásra, a hírközlés, és hulladékkezelés korszerűsítésére.

A foglalkozáshoz tematikus séta kapcsolódik, melynek során azokat a fejlesztéseket mutatjuk be, amiket a foglalkozáson terveztünk el. A Margit híd pesti hídfőjénél a második Duna híd építésének körülményeivel ismerkedünk, innen a Nagykörút vonalát járjuk be, egy ezzel a korszakkal foglalkozó várostörténész vezetésével. Az építés időszakáról, az akkori látványról a múzeum fotógyűjteményének felvételeit hasonlítjuk össze a mai állapotokkal, megfigyelve a változásokat. Az Oktogontól a Millenniumi Földalatti Vasút (M1-es metróvonal) igénybevitelével utazunk a belvárosba. A köznyelvben Kisföldalattiként emlegeti a világ első villamos hajtású, egyben a kontinens első földalatti vasútját, mely szintén a tárgyalt időszakban 1896-ban épült. Szerencsére a korabeli fényképek is érdeklődéssel figyelték az építkezést, és sok korabeli fotót vizsgálhatunk meg. Majd a középkori városmag körüli városfal mentén épült Kiskörút környékének történetével és nevezetességeivel ismerkedünk új nézőpontból vizsgálva a nap mint nap bejárt útvonalakat.

(2016. ápr. 26. és június. 10., 30 résztvevő)

*Velünk élő történelem, 5. rész: Hősök tere - Egy tér sok arca*

Régi térképek, metszetek és fotók segítségével ismerkedünk a környék múltjával, majd a térről készült ábrázolásokat időrendi sorba tesszük. Megfigyeljük, hogyan nézett ki a tér a mai arculatát meghatározó emlékmű és múzeumok megépítése előtt, és milyen lépésekben alakult ki a jelenlegi kép.

Felidézzük, mikor és hogyan kapta a nevét a tér, és a rá épített Millenniumi avagy Ezredévi emlékművel milyen önreprezentációt mutat a nemzet. Kik kerültek ábrázolásra, kik maradtak le, hogy változtak a történelmi események hatására a bemutatott személyek és mindez milyen szimbolikus jelentéseket hordoz. A kiállításban szereplő szobor maketteket elemezzük, és dramatikus foglalkozáselemként eljátsszuk a zsűri szerepét, a szobrásznak tanácsokat adva műve változtatására.

Eldöntjük, hogy egyet értünk-e az eredeti koncepcióval, elképzeljük saját emlékművünket, eldöntjük, hogy művészeket, tudósokat, vagy uralkodókat ábrázoljunk-e. Eljátsszuk, hogy a fele csoport külföldi turista, aki most van itt a téren először; az általuk feltett kérdésekre a másik csoport válaszol.

A foglalkozás második részében a téren zajló eseményekről van szó, szélsőséges példaként az 1919-es május elsejei felvonulás és az 1938-as Eucharisztikus Világkongresszus itt zajló eseményei szerepelnek a kiállításon. A tér a mai

napig gyakorta helyszíne tömeges rendezvényeknek, rock koncerttől politikai tüntetéseken át a pápai szentmiséig. A rendszerváltás kiemelkedő jelentőségű eseménye volt 1989. június 16-án Nagy Imre és mártírtársai újratemetés előtti felravatalozása a téren. Az alkalomra készült installáció alkotója egy dokumentumfilmen beszél az eseményekről, bepillantást engedve a tervezés szempontjaiba, a színpalak mögötti küzdelmekbe. Végül a térhez fűződő saját emlékeinket elevenítjük fel szerencsés esetben fényképekkel illusztrálva.

(2016. jún. 13., 32 résztvevő)

Cím: Velünk élő történelem I. rész: Középkori Buda

Alcím: Városfelfedező tematikus séta

Kulcsszavak: városfelfedező séta, középkor, városszerkezet, életmód

Tárgyalt témák:

a középkori város szerkezete

a Mátyás templom története

középkori lakóházak jellegzetességei

középkori életmód

Gyakorlati kompetenciák:

mindennapi környezetünk új szemmel

tanulás tapasztalati úton, személyes

megfigyelés alapján

a városi környezet jeleinek dekódolása

Output:

Buda (prezi, ppt, Facebook játék)

Cím: Velünk élő történelem, 2. rész: Török kori Buda

Alcím: Városfelfedező tematikus séta

Kulcsszavak: városfelfedező séta, török hódoltság, fürdőkultúra, életmód

Tárgyalt témák:

a török hódoltság nyomai a tárgykultúrában

életmód a török korban

török fürdőkultúra

a Rác fürdő történeti rétegei

Milyen dilemmák elé kerül az építész egy történeti emlék rekonstruálása során?

Gyakorlati kompetenciák:

tanulás tapasztalati úton, személyes megfigyelés alapján

különböző történelmi korok nyomai egy épületen

eredeti és rekonstrukció megkülönböztetése

Output:

Budapest fürdői (prezi, honfoglaló játék)

Cím: Velünk élő történelem, 3-4. rész: Döntések a városegysítés körül - Budapest nagyvárossá válása

Alcím: Múzeumpedagógiai foglalkozás a Budapesti Történeti Múzeumban + Városfelfedező tematikus séta

Kulcsszavak: városegysítés, érvelés, döntéshozás, városfejlesztés, nagyvárossá válás

Tárgyalt témák:

a városegysítés dilemmái

Kinek miért előnyös/hátrányos a városegysítés?

Fővárosi Közmunkák Tanácsa

a városfejlesztés szempontjai

Gyakorlati kompetenciák:

azonosulás különböző nézőpontokkal, szempontokkal

érdekütköztetés és kompromisszumkeresés

érvelés, a döntéshozás szimulációja

a tematikus séta eszköztára

Output:

Nagykörút (térképes bemutató)

Szecessziós útvonalak

Cím: Velünk élő történelem, 5. rész: Hősök tere - Egy tér sok arca

Alcím: Múzeumpedagógiai foglalkozás a Budapesti Történeti Múzeumban

Kulcsszavak: nemzeti önreprezentáció, Hősök tere, emlékmű, Millennium

Tárgyalt témák:

a nemzeti önreprezentáció és időbeli változásai

az emlékmű szimbolikus jelentései

Millennium

a téren zajlott történelmi események

Gyakorlati kompetenciák:

képi ábrázolások időrendbe állítása

játsszuk el a szoborpályázat zsűrijét

információátadás játékos formában (turista - idegenvezető játék)

Output:

Hősök tere és Andrassy út (ppt)

### 2.3.6 Van kiút a hajléktalanságból?



Bevezető-érzékenyítő foglalkozás - Leírás

A foglalkozás lényege, hogy a diákok a várost, szűkebb környezetüket a problémák oldaláról is megismerjék. Célunk, hogy a hajléktalanság problémájának tárgyalásával olyan oldalát mutassuk be a városnak, mellyel nap, mint nap találkoznak. Az érzékenyítés, a konkrét élethelyzetek megismerése, a helyzet kritikus megközelítése, jó példák és gyakorlatok gyűjtése, a kiutak keresése közelebb hozzák a diákokhoz a városi szociális problémákat, tudatos és tenni akaró állampolgárokká válnak.

A munka három fázisból állt:

Bevezető óra, ráhangolódás, ismerkedés a témával:

A projektnyitó foglalkozáson a diákok megosztották egymással a hajléktalansághoz fűződő érzéseiket, élményeiket, tapasztalataikat. Megtárgyaltuk a lehetséges munkaformát és a közös munka céljait is. A következő foglalkozásig a diákok a hajléktalanság témaköréhez kapcsolódó cikkeket dolgoztak fel, internetes kutatás vagy személyes kapcsolatokon keresztül állami vagy civil szervezeteket kerestek fel, azok tevékenységével ismerkedtek. A cikkek között az interjúzás technikájával foglalkozó, módszertani megalapozást segítő olvasmány is szerepelt.

Belvárosi séta

A séta, mint iskolán kívüli foglalkozás lehetőséget adott a diákoknak arra, hogy a hajléktalanság problémakörével valós helyszínen találkozzanak. A séta tematikus jellege azt is lehetővé tette, hogy azokat a problémákat tárják fel a diákok, melyekkel az utcán élők szembesülnek. A séta során előkerült a hajléktalanság történeti háttere, a munkalehetőség kérdése, a lakhatási problémák, az alapvető fiziológiai szükségletekhez köthető nehézségek, akadályok. A séta végén a diákok egy hajléktalan szállóval is megismerkedtek.

A városi séta során a diákok jegyzeteltek, videó-felvételeket, fényképeket és rövid interjúkat készítettek az utcán élő emberekkel vagy a velük foglalkozó szociális munkásokkal, önkéntesekkel.

Megoldási lehetőségek kutatása, megfogalmazása

A városi séta után a diákok a problémákra adható válaszokat kutatták. Az online kérdőív segítségével kutatást végeztek, melyben választ kerestek arra, hogy a hajléktalanságot miként ítéli meg az utca embere, miben látja a szociális problémák gyökerét és a válaszadók milyen megoldási javaslatokat adnak. Az adatok kiértékelése során a diákok összevették a séta során szerzett tapasztalataikat a kutatás eredményeivel. Az egyéni élmények és a kutatás eredményei alapján egyéni ötleteiket és javaslataikat fogalmazták meg.

A munka során született virtuális térkép összefoglalja a foglalkozások során tanult

információkat, a kérdőív eredményeit prezentációban mutatták be, a végső megállapításokat fogalmazásban osztották meg osztálytársaikkal.

Kulcsszavak: szociális problémák a városban, érzékenyítés, jövőbeni kihívások, kritikus gondolkodás, megoldási javaslatok

Tárgyalt témák:

a hajléktalanság történeti háttere és okai

szociális problémák és kihívások a városban

mit gondol az utca embere?

munka, lakhatás, alapvető szükségletek egy hajléktalan szemszögéből

miben segíthetünk, mi a jövő?

Gyakorlati kompetenciák:

személyes érintettség, élményszerűség, szociális problémák iránti érzékenység

szociális problémák feltárása, feldolgozása, megoldási javaslatok megfogalmazása

csoportmunka, adatgyűjtés, interjúkészítés

digitális anyagok készítése, prezentáció

Output:

digitális térkép a hajléktalanok

élettereinek feltárására

kérdőív az utca emberéhez, a kérdőív eredményei

video a sétáról

tanulságok, következtetések megfogalmazása

### 2.3.7 Milyen a jó városi tér?

#### Leírás

Az Erasmus projekt egyik lezáró egységként arra kerestünk választ, hogy milyen a jó városi tér. Az első ötletgyűjtő foglalkozás során a diákoknak kellett javaslatot tenni arra, milyen módokon járhatjuk körül ezt a kérdést. A felvetődő szempontok szerint kis csoportok alakultak, amelyek egy-egy aspektust kutattak. A következő témák bontakoztak ki:

1. A városi terek funkciói és a jellegzetes tértípusok
2. A terek alakulása a történelemben
3. Budapest néhány fontos tere a jelenben és a múltban
4. Kérdezzük meg a felhasználókat! – közvélemény-kutatás és ennek kiértékelése
5. Mp4 modell készítése a felhasználói igények figyelembe vételével

A csoportok hosszabb időt kaptak a témában való elmélyülésre (legalább 3 hét-1 hónap tűnik ideálisnak), és a lezáró foglalkozáson bemutatják egymásnak az eredményeiket. A 4. és az 5. csoport szorosan együtt működött a mai budapesti felhasználók igényeinek feltérképezésében és az erre reflektáló modell elkészítésében. A felkészülési idő alatt a csoportok megtapasztalták az anyaggyűjtés és elrendezés kihívásait.

(2017. máj. 2, jún. 12, 15 résztvevő)

Cím: Milyen a jó városi tér?

Alcím: Internetes közvélemény-kutatás

Kulcsszavak: Budapest legkedveltebb terei, modell, a terek funkciói

Tárgyalt témák:

a városi tér funkciói és típusai

a városi tér alakulásának történelmi áttekintése

modern felhasználói igények

Gyakorlati kompetenciák:

anyaggyűjtés

ismeretek elrendezése, összegzése

egymás tanítása

internetes kérdőív készítése

a kérdőív kiértékelése, konzekvenciák levonása

modellkészítés

Output:

A terek változásai a történelemben (ppt)

Internetes közvélemény-kutatás és az eredménye – Mitől lesz egy köztér ideális a budapesti lakosok számára

Ideális tér – mp4 modell

### 2.4 Activités pédagogiques mises en place par le lycée Auguste Blanqui.

Introduction

Les élèves du lycée Auguste Blanqui ont pu bénéficier d'activités pédagogiques innovantes conçues par les professeurs, en étroite collaboration avec le Service des Archives et du Patrimoine de Saint-Ouen. Ce service peut compter sur les compétences de spécialistes en urbanisme et en histoire des arts et conservation du patrimoine. Les professeurs engagés dans le projet ainsi que les responsables des Archives ont travaillé afin de proposer aux élèves des activités pédagogiques ayant pour but la valorisation du territoire et du patrimoine historique. Ainsi, les élèves du lycée ont pu acquérir des savoir-faire et des compétences transversales qu'ils pourront réutiliser tout au long de leur scolarité et réinvestir dans leur formation future. De plus, les activités mises en place ont intégré le numérique et ont permis aux élèves de développer des compétences en matière de communication.

### 2.4.1 L'étude des ressources naturelles sur le territoire de Saint-Ouen.

L'objet d'étude retenu pour les séquences du premier semestre était « Les ressources naturelles sur le territoire de Saint-Ouen et le développement urbain à partir de la Seine des origines à nos jours (Saint-Ouen et Paris) ». Dans un premier temps, les élèves ont été sensibilisés aux enjeux et aux objectifs du projet Erasmus +. Ils ont visité le centre de ressources des Archives de Saint-Ouen et ont été confrontés aux différents métiers liés à la valorisation du patrimoine. Ils ont assisté à des visites commentées des fonds patrimoniaux, dans le but de découvrir les multiples moyens de se documenter et de faire des recherches de façon approfondie. A l'heure du numérique et de l'internet, il devient urgent de faire comprendre aux élèves qu'il existe une façon de travailler où les documents historiques originaux occupent une place importante. Ensuite, les élèves ont été divisés en quatre groupes selon leurs propres préférences et ont participé à des ateliers où ils ont utilisé comme supports des plans anciens, des maquettes, des textes, des images d'archives et des cartes postales originales. Ainsi, les élèves ont étudié l'évolution du territoire depuis le village de Saint-Ouen (autour de son activité agricole) jusqu'à aujourd'hui, en passant par l'aventure industrielle, marqueur fort de l'histoire locale. Les objectifs pédagogiques de ces séquences étaient de leur faire acquérir des savoirs et des savoir-faire afin de leur permettre de

produire des textes et des reportages photographiques sur le développement de la ville autour de la Seine. Dans un deuxième temps, les élèves ont été sensibilisés à l'importance des ressources hydriques, en étudiant les îles qui se sont développées sur la Seine et les canaux de Paris qui relient les villes périphériques à la capitale. Les objectifs de ces recherches et ateliers étaient de mettre en valeur l'importance de ces ressources hydriques dans le développement de Paris et des villes alentour. Dans cette perspective, les élèves ont notamment décidé de présenter à leurs correspondants les principaux centres d'intérêt qui se situent le long de la Seine. Les séquences pédagogiques du premier semestre ont été conduites selon une approche actionnelle, en soulignant le développement économique et social des villes de Saint-Ouen et de Paris. Les élèves ont réalisé cinq power-point (cinq reportages photographiques illustrant le développement de la ville autour de la Seine et cinq textes) afin d'expliquer à leurs correspondants l'évolution de la ville, lors de la rencontre internationale qui devait se tenir au mois d'avril 2016.

Titre : Comment une ville se développe-t-elle ?

Sous-titre : Le développement urbain autour de la Seine. Saint-Ouen et le Grand Paris.

Mots-clés : développement urbain, ressources naturelles, Saint-Ouen, Grand Paris, power-point

Contenus théoriques :

1. Découverte du Service des Archives et du Patrimoine de Saint-Ouen.
2. Comment faire des recherches aux archives.
3. Lire et comprendre un plan.
4. Lire et comprendre les enjeux d'un document historique.
5. L'évolution industrielle et l'importance des ressources hydriques : les aspects économiques et sociaux du développement urbain.
6. Apprendre à faire un power-point.
7. Comment créer un power-point avec des logiciels libres de droits.

Thèmes :

1. La ville de Saint-Ouen et son évolution autour de la Seine.
2. L'île des Vannes.
3. Le Grand Paris
4. La Plaine Commune
5. Voies piétonnes et espaces verts à Paris
6. Le quartier des Docks à Saint-Ouen

Savoir-faire :

1. Apprendre à sélectionner et à hiérarchiser des informations
2. Sélectionner des images originales libres de droits d'auteur. L'importance des archives.
3. Communiquer des informations à travers des images et des textes brefs. Synthétiser.
4. Relier des images et des textes de façon pertinente afin de produire des power-point.

Productions :

1. 5 séries de power-point.
2. 10 textes.
3. 5 séries de reportage photographiques.

## 2.4.2 Le développement urbain à partir de la Seine des origines à nos jours.

Les activités du deuxième semestre se sont déroulées après la réunion internationale qui a eu lieu à Rome au mois d'avril 2016. Lors de cet échange, 18 élèves du lycée Auguste Blanqui ont fait la connaissance de leurs correspondants (18 élèves italiens), avec lesquels ils étaient déjà en contact via les réseaux sociaux, et ont pu leur présenter leurs productions. Afin d'impliquer davantage les élèves dans les thèmes choisis pour les activités pédagogiques du deuxième semestre, les professeurs ont décidé de centrer les sujets autour de l'histoire des arts car certains élèves concernés par le projet avaient opté pour cette matière en enseignement obligatoire. Par ailleurs, dans le but de faciliter l'approche historique, les enseignants ont invité les élèves à étudier in situ l'histoire de Saint-Ouen en les confrontant à l'analyse et à l'interprétation des peintures murales qui décorent les salles de la mairie. Ces peintures montrent bien le développement historique de la ville et les problématiques liées à son industrialisation. Les élèves ont été divisés en quatre groupes selon leurs préférences et chaque groupe a choisi une thématique parmi celles proposées. La première séquence a eu comme objet d'étude les peintures murales de Paul Gervais inscrites à la liste complémentaire des Monuments historiques (1919) : les élèves ont découvert la représentation de la vie quotidienne à Saint-Ouen au début



du XXème siècle et les différentes activités le long des berges de la Seine, dans l'ancien quartier des Docks et du vieux Saint-Ouen. Lors de la deuxième séquence, les élèves ont étudié les peintures murales de Jean Julien et ont découvert une autre représentation de Saint-Ouen dans les années 30, à savoir une cité ouvrière idéale à travers des peintures proches du « réalisme socialiste ». La deuxième partie des activités pédagogiques a commencé par une visite du nouveau quartier des Docks et du château afin de sensibiliser les élèves à la dimension historique de la ville et à son évolution urbaine. Le but de cette visite était de faire comprendre aux élèves comment un ancien territoire industriel peut être reconverti en quartier durable et éco-responsable. Les élèves ont travaillé en groupes et en ateliers sur l'histoire de la ville de Saint-Ouen et de Paris afin de produire des documents iconographiques et des textes à présenter à leurs correspondants lors de la rencontre internationale d'octobre 2016 au lycée Auguste Blanqui. La troisième série d'activités pédagogiques a eu comme objet le marché aux Puces de Saint-Ouen. Ce marché à la renommée internationale et constitutif de l'identité de la ville est géographiquement proche du lycée et pourtant presque méconnu des élèves. A travers l'étude de l'évolution de ce marché, les élèves ont réfléchi à la structure de la ville de Paris et à ses anciennes fortifications. Au cours du deuxième semestre, les élèves ont réalisé deux types de productions : deux jeux à présenter à

leurs correspondants (finalement un seul jeu a été effectivement ré-alisé) et 8 power-point.

Titre : Le développement urbain

Sous-titre : Le développement urbain à partir de la Seine des origines à nos jours .

Mots-clés : Saint-Ouen, Grand-Paris, Marché aux Puces, Peintures murales, chif-foniers, biffins

Contenus théoriques :

1. La ville entre présent et passé
2. Le développement de la ville à travers l'art
3. Comment comprendre et interpréter une oeuvre d'art
4. Comment réaliser des QCM

Thèmes :

1. Le château de Saint-Ouen
2. Le marché aux Puces de Saint-Ouen
3. De la place de Grève à la Place de l'Hotel de Ville
4. Le développement de l'usine PSA
5. La Place des Vosges
6. L'hôtel de ville de Saint-Ouen et ses peintures murales

7. Les Halles de Paris : du marché au Forum.

8. Le marché des biffins

Savoir-faire :

1. Apprendre à travailler en équipe
2. Ecrire des textes pour illustrer des documents iconographiques
3. Comprendre et savoir présenter une oeuvre d'art
4. Apprendre à s'exprimer en public et à présenter des travaux de groupe

Productions :

1. 1 QCM
2. 8 power-point avec des textes et des images
3. 1 projet de jeu de cartes

### 2.4.3 La ville du futur à travers la problématique des transports.



Le thème choisi pour les activités pédagogiques du dernier semestre était la ville du futur et son développement. Plus particulièrement, les élèves ont travaillé en ateliers autour de la problématique des transports. Le Grand Paris Express est l'un des chantiers les plus ambitieux de la Société du Grand Paris. En outre, la ville de Saint-Ouen est directement concernée par le développement des transports et la problématique du développement durable (prolongement, entre autres, de la ligne 14 du métro parisien) car, depuis une vingtaine d'années, des sociétés publiques et privées ont installé leur siège à Saint-Ouen. Dans les prochaines années, la ville accueillera environ 20.000 personnes supplémentaires, sans compter le fait que tous les jours, des milliers de personnes se rendent à Saint-Ouen sur leur lieu de travail. Pour toutes ces raisons, la problématique des transports a constitué aux yeux des élèves un thème important qu'ils ont souhaité présenter à leurs correspondants italiens et hongrois. Les professeurs et les responsables des Archives et du Patrimoine de Saint-Ouen ont décidé de traiter ce problème sous deux angles : comprendre comment la ville de Saint-Ouen s'est développée pendant les vingt dernières années et imaginer une ville durable et respectueuse de l'environnement où les gens puissent respirer un air pur et utiliser des moyens de transport

originaux et écologiques. Il a été demandé aux élèves de travailler en groupes et de produire plusieurs types de supports : 1) quatre reportages photographiques sur des bâtiments écologiques, innovants et respectueux de l'environnement 2) Quatre textes qui décrivaient ces bâtiments. 3) Quatre textes où les élèves imaginaient des moyens de transport amusants et innovants et 4) quatre séries de questions qu'ils poseraient à leurs correspondants sous forme de jeu, lors de la rencontre internationale de mars 2017 à Budapest. Les activités pédagogiques se sont déroulées en plusieurs temps : en premier lieu, les élèves ont été sensibilisés aux problèmes des transports à travers l'analyse et l'étude de documents iconographiques et sonores, afin de réactiver le langage relatif aux transports et aux problèmes liés à l'environnement. Par la suite, les élèves ont visité deux expositions à Saint-Ouen. La première exposition, #Sportsinthecity, était consacrée aux sports urbains et aux cultures urbaines à Saint-Ouen, depuis la fin du XIX<sup>ème</sup> siècle à nos jours. Ce fut une manière de découvrir comment les habitants de Saint-Ouen animaient l'espace urbain et, plus largement, s'approprièrent leur territoire par le biais d'activités de plein air. La visite de cette exposition a également été une manière d'aborder les problématiques liées aux déplacements et aux sports. Les élèves ont formé quatre groupes selon leurs préférences et ont travaillé en ateliers pour imaginer comment le sport pouvait s'inscrire dans la ville du futur et comment la population pourrait utiliser des moyens de transport écologiques

et originaux pour se déplacer quotidiennement. La deuxième visite a eu lieu à l'Atlas, le centre de culture scientifique et technique de Saint-Ouen. Les élèves ont découvert une exposition sur les transports et ont été sensibilisés à la problématique des transports en milieu urbain et plus précisément au développement du réseau de transport public lié au prolongement d'une nouvelle ligne de métro à Saint-Ouen (la ligne 14).

Titre : Saint-Ouen, une ville intelligente.

Sous-titre : La ville du futur à travers la problématique des transports.

Mots-clés : Saint-Ouen, Grand Paris Express, ligne 14, imaginer, Atlas, smart city

Contenus théoriques :

1. Les bâtiments durables et écologiques de la ville de Saint-Ouen
2. Le Grand Paris-Express
3. Reportage photographique : représenter la réalité sous différents aspects
4. Les transports publics du futur
5. Présenter un power-point et s'exprimer à l'oral

Thèmes :

1. Sports urbains entre présent et futur

2. Le prolongement de la ligne 14

3. Le tunnelier

4. Les sols et les strates de l'agglomération parisienne

Savoir-faire :

1. Travailler en équipe
2. Rédiger des textes en vue d'une présentation en public
3. Réaliser des reportages photographiques en vue d'une présentation en public

Productions :

1. 8 textes
2. 4 reportages photographiques
3. Interviews

### 3.1.1.1 Il contesto storico: l'Eur attraverso il passato e il presente



L'Eur è un complesso voluto da Benito Mussolini, fu pianificato per celebrare i vent'anni della marcia su Roma e della presa del potere da parte del fascismo, in occasione di una fastosa fiera internazionale. Nel 1935, il governatore di Roma, Giuseppe Bottai propose a Mussolini di presentare la candidatura di Roma per l'Esposizione Universale per mostrare al mondo il genio della civiltà italiana. L'ente autonomo preposto alla realizzazione dell'evento e delle opere architettoniche fu costituito il 26 dicembre 1936. L'area interessata fu identificata in quella allora nota come Tre Fontane. In termini urbanistici, il nuovo quartiere fu progettato per diventare il polo dell'espansione a sud-ovest della città, verso il mare. Avrebbe dovuto essere sede delle "Olimpiadi della Civiltà", e andare a costituire il nuovo centro di Roma.

Il progetto, presentato nel 1938, fu affidato a Marcello Piacentini e ispirato all'urbanismo classico romano, tipico dell'ideologia fascista, con l'aggiunta di alcuni elementi del razionalismo italiano. Tra gli architetti e gli urbanisti si accese un vivace dibattito su quale dovesse essere lo stile architettonico da adottare. Fu così che l'Eur negli anni Trenta divenne un laboratorio creativo in cui si concentrò l'opera di geniali architetti, nel segno di un moderno piano urbanistico, ancora oggi considerato un progetto di sviluppo territoriale di grande attualità.

"Tutto il quartiere volse..", come sostiene la storica Alessandra Tarquini, "...ad uno stile monumentale e moderno al contempo, monumentale e razionalista, stile in grado di evocare l'impero.., ma anche di lanciare Roma come mito per il futuro.."

Il simbolo del quartiere divenne il Palazzo della Civiltà Italiana, noto anche come Colosseo Quadrato, l'opera più importante costruita a Roma negli ultimi cento anni.

A completare il codice stilistico dell'E42 contribuì la progettazione di ampi spazi verdi, un complesso di circa 70 ettari di parchi e giardini che hanno costituito nel tempo il polmone verde dei romani. La costruzione del modello E42 fu interrotta con il procedere della Seconda Guerra Mondiale, che rese impossibile l'appuntamento con la grande Esposizione Universale del 1942. Per molti anni abbandonato, negli anni '50 si decise di riprendere i valori ultimando le infrastrutture e completando le opere rimaste incompiute. Nei progetti di costruzione furono incluse anche le prime strutture residenziali per renderlo un quartiere abitabile.

Nel 1954 e nel 1960 furono completati il Palazzo dei Congressi e il Palazzetto Sportivo; anche il polo sportivo Tre Fontane fu costruito nel 1958. Il Velodromo fu realizzato nello stesso anno, ma fu successivamente demolito. Nel 1960 è stata aperta la Piscina delle Rose, un complesso per gli sport acquatici. Il Palazzo delle Riunioni e dei Congressi faceva anch'esso parte del progetto,

e fu realizzato per usi congressuali. Gli architetti trasformarono alcuni edifici in musei come Museo dell'Arte Antica, Museo dell'Arte Moderna, Museo dell'Arte e delle Tradizioni Popolari; inoltre fu aggiunto al piano il Palazzo dello Sport, la chiesa di San Pietro e Paolo, il Fungo, un serbatoio fatto tra il 1957 e il 1959, e il Palazzo della Civiltà Italiana, un imponente centro culturale.

L'Archivio di Stato Centrale fu inizialmente localizzato in un edificio più antico, che già era parte del primo piano urbanistico. Negli anni Sessanta sono stati costruiti sedi e uffici di importanti società come Confindustria, l'INAIL e l'Eni. Per questo, l'EUR è piena di uffici e scuole pubbliche.

Abitare all'Eur è diventato così uno status symbol per l'alta borghesia che ha lasciato, in parte, Roma Nord, per trasferirsi a Sud. Ormai l'EUR non è più estrema periferia, ma piuttosto punto di riferimento per numerosi quartieri satellite sorti alla fine del Novecento.

Nel 2008 è stato costruito il nuovo Palazzo dei Congressi: emblema dell'architettura contemporanea, è stato ribattezzato "La Nuvola" ed è stato progettato da Massimiliano Fuksas. Un altro progetto recente è nato sotto la spinta della necessità di un'area dedicata alla salvaguardia del Mediterraneo: il piano Mare Nostrum si concluderà con la costruzione di un acquario moderno dotato di nuove tecnologie che offriranno sicuramente un spettacolo indimenticabile ai visitatori.

### 3.1.1.2 La ricchezza e la vivibilità di un quartiere multifunzionale



L'Eur è un complesso urbanistico e architettonico che offre una vasta gamma di servizi e attività a disposizione dei residenti e per coloro che vivono in periferia non lontano da lì. In questa zona possiamo trovare edifici per diversi usi e necessità.

Gli edifici di interesse del quartiere sono molti, e si possono distinguere a grandi linee quelli "di prima generazione" (progettati prima della Seconda Guerra Mondiale, in cui prevale il marmo) e quelli di "seconda generazione" (progettati nel dopoguerra, per lo più in acciaio e vetro). Stranamente, i primi e i secondi si armonizzano molto bene fra loro, anche per la presenza di strade larghe e dritte, insolite a Roma, e di vasti spazi verdi.

In realtà l'EUR oltre che zona residenziale, è sede di uffici, sia pubblici che privati tra cui sono da ricordare la Confindustria, il Ministero della Salute, il Ministero delle Comunicazioni, il Ministero dell'Ambiente, la SIAE, l'ICE, la sede centrale dell'ENI nel grattacielo posto ad una delle estremità del laghetto, la sede centrale di Unicredit, la sede centrale delle Poste Italiane, la sede dell'INAIL, la sede dell'INPS, nonché le sedi italiane di numerose multinazionali.

Una grande parte dell'area è stata dedicata a zone verdi e ad altri elementi naturali come il laghetto e il bosco di eucalipti.

### 3.1.1.3 Il paesaggio urbano dell'Eur

L'architettura dell'EUR ha carattere geometrico, severo e simmetrico. Questo non è dovuto solo all'ispirazione romana, ma anche a motivi tecnici: si preferì modificare i naturali dislivelli del territorio per ottenere un unico livello, in modo da poter gestire più facilmente l'impianto idrico e da creare un percorso pratico e lineare per l'Esposizione. Infatti l'acqua dei giardini e dei parchi dell'Eur non è solo un elemento scenografico, ma assume anche importanti funzioni tecniche.

Ne è un chiaro esempio il Giardino del Lago, meglio noto come il "Laghetto dell'Eur". Fu concepito come area verde, per questo è ricco di vegetazione: caratteristici i ciliegi da fiore, donati dal primo ministro del Giappone. Proprio in onore al suo paese, il percorso pedonale e ciclabile che attraversa il parco fu chiamato Passeggiata del Giappone.

Il Lago è stato pensato come un luogo centrale sia per il tempo libero sia per gli eventi sportivi, infatti nei suoi dintorni sono state costruite infrastrutture come la Piscina delle Rose e il Palazzo dello Sport. La zona centrale, il Giardino delle Cascate, realizzato con scogliere e pietre naturali, è quella più scenografica. Le maestose cascate, oltre all'enorme impatto visivo, sono una fonte di ossigenazione per le acque del laghetto e costituiscono un elemento integrante del sistema idroelettrico, di cui fa anche parte il serbatoio idrico principale

meglio noto come "il Fungo". Ma l'Eur è ricco d'acqua in tutta la sua estensione. Tra le fontane più belle spiccano quelle di piazzale Konrad Adenauer. Sono importanti a livello estetico, perché completano armoniosamente il Salone delle Fontane e rappresentano un buon esempio di architettura e di arte figurativa razionalista. Offrono inoltre una bellissima vista soprattutto la sera, quando illuminate.

Su Viale Civiltà del Lavoro, invece, troviamo le Fontane Gemelle. L'acqua fuoriesce attraverso zampilli i cui fori sono disposti all'interno della vasca in maniera da formare due centri concentrici: quello minore è composto da otto zampilli, quello maggiore da sedici. Il getto centrale sovrasta tutti gli altri. Le fontane sono di gradevole e sorprendente effetto soprattutto la sera, quando vengono evidenziate da una sapiente illuminazione. Lungo tutto il perimetro sono presenti grandi siepi, ben curate.

Oltre le fontane, scendendo una scalinata, si arriva al Parco del Turismo, contiguo al Parco del Ninfeo. Questi parchi sono entrambi enormi zone verdi piene di pregiati arbusti e differenti specie di alberi, come ad esempio le conifere. Nel primo parco, la struttura più importante è la fontana-stele realizzata da Ercole Drei, la quale mostra persone dedite alla vita agricola.

Il Parco del Ninfeo, invece, prende il nome dalla fontana del Ninfeo. La forma del quadrato domina totalmente

questo parco e si trova spesso anche nei particolari come nei bassorilievi e nei disegni geometrici della pavimentazione. Nello sfondo si staglia il Palazzo della Civiltà che sottolinea le caratteristiche geometriche.

Sul lato opposto del pentagono c'è il parco degli Eucalipti. Qui è possibile camminare tra vialetti e avvallamenti che si alternano a poggi immersi in un prato verde, ben tenuto, e grandi alberi di eucalipti, da cui il nome dell'area. La particolarità di questo spazio è dovuta proprio alla presenza di questo albero che diffonde il suo profumo dall'Ottocento. Infatti qui era presente un bosco realizzato dai frati Trappisti della vicina abbazia delle Tre Fontane che lo utilizzavano per realizzare delle essenze e dei medicinali. L'attuale sistemazione, con circa 1500 piante, è il risultato del progetto realizzato dall'architetto Varisco (lo stesso che progettò il Fungo) che sostituì De Vico. Accanto al parco, organizzato in terrazze, belvedere, vialetti e passaggi sopraelevati, nel 1960, venne realizzato il luna park di Roma, Luneur, smantellato solo negli ultimi anni ma che riaprirà a breve. Nel parco, oltre ad ammirare gli imponenti alberi, si possono apprezzare dei bassorilievi in marmo di epoca fascista. Inoltre è presente un'area destinata agli animali.

### 3.1.1.4 Flora and fauna all'Eur

Nel 2007 la nostra città è stata nominata ufficialmente capitale più verde d'Europa con il 68% di aree verdi dall'allora sindaco di Roma Walter Veltroni. Per raggiungere questo obiettivo il Corpo Forestale dello stato si è dato da fare favorendo l'imboschimento e la creazione di numerosi parchi tra cui quello dell'Eur.

Il verde dell'EUR è oggi articolato in un sistema di cinque grandi parchi, oltre a numerose aiuole e giardini. Il Parco Centrale è caratterizzato da grandi giardini che circondano il lago artificiale. Il Parco del Turismo è situato sul lato ovest della Via Cristoforo Colombo ed è decorato con la grande stele-fontana dei Drei e i bassorilievi del Bellini. Il Parco del Ninfeo è famoso per un doppio filare di platani e da una siepe geometrica di ligustro e prende il nome dalla fontana del Ninfeo, realizzata nel 1940. Il Parco degli Eucalipti, si sviluppa su un lato della Via Laurentina. La sistemazione di questo parco in cui si contano circa 1500 piante, comprende un'insieme di terrazze, belvedere, vialetti e passaggi sopraelevati. L'Eur, quindi, considerato il polmone verde della città, presenta numerose specie floristiche: pini, palme, cedri del Libano, cipresso calvo (*Taxus Disticum*), querce, pioppi, magnolie e i caratteristici ciliegi giapponesi lungo la passeggiata del Giappone.

Dal punto di vista della fauna, per quanto riguarda le specie acquatiche, è possibile

trovare: carpe che prediligono acque non cristalline, calde e ferme e proprio per questi motivi il Laghetto dell'Eur ospita centinaia di questi esemplari. Persico trota è molto più piccolo delle carpe e non arriva mai a 5 chili di peso. Anguille di acqua dolce: pesce simile a un serpente che vive sul fondo. pesci gatto: questo animale ha delle inconfondibili antenne simili ai baffi dei gatti. Tartarughe: nello specifico "Trachemys scripta elegans", tartarughe acquatiche dalle inconfondibili strisce rosse sulla testa. Sono originarie degli Stati Uniti d'America e pur non crescendo molto, per gli esemplari che superano i 20 anni, sono molto aggressive. Fino ai 5 anni si nutrono esclusivamente di carne, pesci e piccoli volatili morti; superata l'età dello sviluppo si nutrono anche di vegetali.

Per quanto riguarda invece le specie volatili, si possono osservare gabbiani (le femmine di colore marrone e i maschi con il collo verde), germani reali, le classiche anatre bianche e un'unico raro esemplare di anatra mandarina.

### 3.1.1.5 Il sistema idrico dell'Eur



L'Eur è l'unico quartiere di Roma ad avere un proprio approvvigionamento idrico, non potabile, per il mantenimento del verde pubblico: l'approvvigionamento idrico è garantito da 44 pozzi artesiani di captazione localizzati nelle adiacenze del Castello della Cecchignola e lungo la galleria di adduzione che arriva all'Edificio di riunione restaurato negli anni Novanta.

#### Sistema di adduzione

La tenuta della Cecchignola è caratterizzata da una notevole ricchezza di acque: sono tuttora esistenti un piccolo fiume (il Fosso della Cecchignola) e una sorgente, mentre un laghetto, fotografato ancora nel 1908, è oggi prosciugato.

#### Laghetto

Il Laghetto dell'EUR è un laghetto artificiale, concluso nel 1960 in occasione delle Olimpiadi di Roma insieme al Palazzo dello Sport, al Velodromo e alla Piscina delle Rose. Lungo complessivamente circa un chilometro, largo nel punto massimo circa 150 metri, il lago ha una forma rettangolare con i lati lunghi non perfettamente rettilinei ma disegnati con sporgenze e rientranze che movimentano il perimetro. Il lago, con una capacità di 220.000 metri cubi di acqua, costituisce anche un'importante riserva idrica contro il pericolo di incendi, nonché un fattore di regolazione del microclima. Nei sotterranei del parco,

accessibili da viale Oceania e visitabili su richiesta, si trova la Sala Macchine, dove è installata la centrale di sollevamento dell'acqua.

#### Fontane laghetto

All'interno del parco nel 1939 l'architetto Raffaele De Vico, che aveva anche curato sempre a Roma la sistemazione del parco di Colle Oppio, la Nuova piazza Mazzini ed il Giardino degli Aranci, ideò il centrale Giardino delle Cascate (poi modificato e realizzato alla fine degli anni '50). Le cascate assolvono ad una importante e duplice funzione tecnica. Da una parte, sono una fonte di ossigenazione delle acque del laghetto, dall'altra, costituiscono un elemento integrante del sistema idroelettrico di cui fanno anche parte la centrale di sollevamento di viale Oceania ed il serbatoio idrico principale meglio noto come "il Fungo".

#### Impianti di sollevamento

La fonte primaria può essere prelevata da uno schema sorgentizio o da un impianto di potabilizzazione, viene raccolta in una vasca di carico, sollevata tramite un "impianto di sollevamento idrico" con apposite macchine dette elettropompe al serbatoio cittadino e poi immessa nella rete idrica dell'abitato per l'alimentazione delle utenze. I primi acquedotti che sono sorti in Italia funzionavano a gravità essendo alimentati esclusivamente da sorgenti di alta quota. Ai nostri giorni si può tranquillamente affermare che è quasi

inesistente un sistema di rifornimento idro-potabile che possa funzionare senza l'ausilio delle pompe di sollevamento. Le pompe normalmente usate sono quasi esclusivamente del tipo centrifugo abbinato a motori elettrici asincroni cioè a velocità fissa alimentati da corrente elettrica.

L'impianto di sollevamento dell'EUR è costituito da due coppie di pompe, una funzionante di giorno, una di notte. In ogni coppia una delle pompe è funzionante, l'altra è di supporto in caso di malfunzionamento della prima. All'interno sono presenti 2 sensori ottici che hanno la funzione di mantenere costante il livello di acqua. D'estate, con il consumo maggiore di acqua, le pompe sono sempre attive, mentre d'inverno entrano in funzionamento più o meno ogni 2 ore.

#### Fungo

Sono in fase di ultimazione i lavori di ristrutturazione della torre piezometrica dell'Eur, meglio nota come il "Fungo", che fu realizzata tra il luglio e il dicembre del 1957 sul progetto degli architetti Colosimo, Martinelli e Varisco, a completamento delle infrastrutture che hanno reso l'Eur un'avanguardia urbanistico-architettonica. Il Fungo è un serbatoio idrico, che serve sia per l'impianto antincendio del comprensorio dell'Eur sia per la rete di innaffiamento dei parchi di proprietà di Eur Spa e

dei giardini privati della zona e che consente, infine, il funzionamento delle fontane ornamentali del quartiere. Tutto ciò grazie alla sua vasca da 2.500 metri cubi di acqua. Fu costruito durante la preparazione ai giochi olimpici del 1960 con la funzione di serbatoio d'acqua pescata dal vicino lago artificiale e poi immessa nella rete antincendio e di irrigazione di tutto il quartiere Eur. L'edificio, alto 52 metri circa, è stato realizzato con una particolarissima struttura in cemento armato contenente un serbatoio di 30 metri di diametro.

#### Sistema di distribuzione

La costruzione del Centro Idrico si innalza fino a 93m dal suolo con una soluzione architettonica che, integrandosi perfettamente all'organismo funzionale, rende l'opera una forte sintesi di masse in armonioso equilibrio. Il Centro Idrico è interamente realizzato con acciaio di tipo auto-passivante e rivestimenti di acciaio inox del peso complessivo di 1600 ton. Il serbatoio anulare posizionato a 63 metri dal suolo misura un diametro esterno di 34 metri con passeggiata pubblica panoramica di oltre 100 metri. La funzione del Centro è di alimentare i quartieri Eur, Laurentino, Ostiense e parte dell'Ardeatino, ed i rioni Testaccio, Ripa e San Saba. Inoltre servirà allo smistamento delle acque per i centri della Cecchignola e di Ostia Lido.

### 3.1.2.1 TiberQuiz



TiberQuiz è una raccolta di circa 70 domande a risposta multipla sul Tevere ideate dagli studenti e suddivise in 6 sezioni: il Tevere oggi, la storia lungo il Tevere, i mitici e le leggende di Roma, la cultura popolare intorno al Tevere, i luoghi e i monumenti lungo il Tevere, i ponti sul Tevere. Le risposte giuste sono alla fine di ogni sezione. Gioca anche tu e scopri quanto conosci il Tevere!

#### IL TEVERE OGGI

##### 1) Il parco del Tevere

La fauna del parco comprende il falco pescatore, il cigno, l'airone bianco maggiore, l'airone cenerino, il cormorano, la poiana e il germano reale. Tra i pesci v'è il pesce persico, il luccio e la carpa. La flora del parco è caratterizzato dalla vegetazione delle zone umide: alberi tipici del parco sono il leccio, il salice bianco e il pioppo.

Quando è stato inaugurato il Parco Fluviale del Tevere?

a) 1964

b) 1978

b) 1990

b) 1666

##### 2) Eventi lungo le rive del Tevere

Ogni anno in estate sul Tevere si svolgono molti eventi. L'obiettivo è quello di aiutare i cittadini e i turisti a riscoprire il fascino del

fiume che narra la storia della città di Roma. Ogni anno è offerto un ricco programma con eventi interessanti: cinema, musei, concerti, teatro e sport, cibo e degustazione di vini. Queste attività si svolgono presso bancarelle sulle rive del Lungotevere, che sono illuminate di notte, creando un'atmosfera indimenticabile.

Quale di queste attività non può essere trovato sul Lungotevere?

a) Cinema;

b) Ristorazione;

c) Arte, in ogni sua forma;

d) Circo.

##### 3) I murales di William Kentridge

I murales dei muraglioni del Tevere raffigurano circa 80 illustrazioni diverse, realizzate dall'artista sud africano William Kentridge. Queste effigi rappresentano la storia di Roma dalle sue origini fino ai giorni nostri ed è tuttora una delle più grandi attrazioni che il fiume può offrire.

a) L'opera è stata realizzata in un modo piuttosto singolare. Come?

a) Con luci a neon;

b) Con diverse tipologie di vernicie naturale;

c) Ripulendo i muraglioni dallo smog accumulatosi negli anni;

d) Scolpendo la pietra dei muraglioni.

##### 4) Percorsi ciclabili sul Tevere

Nel 2005 è stata completata la pista ciclabile lungo il Tevere nella zona centrale di Roma. Questa corre lungo il Tevere, appena sopra il livello: quindi, in caso di inondazione del Tevere, la pista rimane sepolta dal fango. Il percorso inizia a Piazzale Ponte Milvio, zona Tor di Quinto, e termina poco prima della G.R.A. Il dislivello quasi inesistente rende la pista accessibile a chiunque voglia trascorrere una giornata immergendosi nel cuore della città eterna.

Quant'è lunga la pista ciclabile lungo il Tevere?

a) 20 km;

b) 13 km;

c) 34 km;

d) 8 km.

##### 5) Dati sul Tevere

Il Tevere è il fiume principale di Roma; la sua lunghezza è di 405 km e la sua portata media nella capitale è di 240 m<sup>3</sup> / s. Questo fiume è (ed è spesso stato) oggetto di inondazioni a seguito di alluvioni; gli antichi romani credevano che le inondazioni fossero segno di eventi importanti o punizione divina. Per questo motivo gli imperatori che regnarono a Roma hanno ordinato la costruzione di canali per derivare il fiume ed evitare ulteriori inondazioni. Perché il Tevere è considerato l'anima di Roma? E perché che deve la sua stessa esistenza?

- a) Gli Antichi Romani credevano di essere nati dalle acque del fiume;
- b) Il primo Re di Roma morì affogando nel fiume;
- c) sono stati trovati Romolo e Remo, i fondatori di Roma;
- d) Gli Antichi Romani credevano che il Tevere avesse generato tutte le acque del mondo.

## 6) Antichi usi del Tevere

Sul Tevere navigavano barche a vela di tutti i tipi. Oltre alle chiatte trainate dai rimorchiatori e alle barche dei pescatori, c'erano anche piccole imbarcazioni a traghettare le persone da una riva all'altra. Il fiume è stato utilizzato per molti secoli come via di comunicazione: in Età Romana Antica le barche mercantili potevano risalire il corso del fiume, mentre quelle più piccole e adatte al trasporto fluviale portavano merci e prodotti agricoli in Umbria, attraverso un capillare sistema di canali e affluenti che penetra nell'entroterra.

Cos'è l'Emporio?

- a) Un luogo dedito all'addestramento dei soldati;
- b) L'assemblea dei Senatori;
- c) Un mercato;
- d) Un magazzino.

## 7) Le rive del Tevere

La spinta finale per riprendere l'elaborazione di un sistema di difesa della città dalla furia del suo fiume era certamente dalla disastrosa alluvione del 28 dicembre 1870. Il 23 settembre 1875 la Commissione non ha approvato il progetto di Garibaldi, ma quello conservativo dell'ingegnere Raffaele Canevari. Questo prevede la costruzione dell'argine del fiume da Ponte Milvio alla Basilica di San Paolo fuori le Mura e una stabilizzazione della sua larghezza di 100 metri.

Quale figura folkloristica gli argini hanno contribuito a far sparire?

- a) I Centurioni;
- b) I Barcaroli;
- c) Gli Aruspici;
- d) I Posteggiatori.

## 8) La fonte del Tevere

La fonte del fiume Tevere si trova sulle pendici del Monte Fumaiolo (1286 metri). Mussolini nel 1933 aveva spostato dei confini regionali, tra cui il Monte Fumaiolo e la cosiddetta regione Romagna Toscana, nella parte orientale degli Appennini: questo per compiere il suo desiderio di avere le sorgenti del Tevere a Forlì, vale a dire nella sua provincia di nascita. Il fiume va dagli Appennini al Tirreno, su un percorso che tocca molte città della Toscana e del Lazio e che è attraversata da numerosi corsi d'acqua secondari: il suo sbocco è vicino Ostia.

Dove si trova il Monte Fumaiolo?

- a) Toscana;
- b) Lazio;
- c) Lombardia;
- d) Sicilia.

RISPOSTE ESATTE: 1:B; 2:D; 3:C; 4:C; 5:C; 6:D; 7:B; 8:A

## LA STORIA LUNGO IL TEVERE

1) Nei pressi di Ponte Milvio ebbe luogo una battaglia che da esso prese il nome: la Battaglia di Ponte Milvio, svoltasi il 28 ottobre del 312 tra Costantino I e Massenzio. Fu vinta da Costantino che fu accolto trionfalmente a Roma e proclamato imperatore unico d'Occidente. Dedicò la sua vittoria al Dio dei cristiani, di cui proibì la persecuzione con l'Editto del 313.

Il corpo di Massenzio fu:

- A) Mai ritrovato;
- B) Onorato con una cerimonia funebre dai suoi soldati;
- C) Ritrovato e la sua testa fu esposta nella parata trionfale di Costantino;
- D) Dato in pasto ai cani.

2) I pontefici erano a Roma un collegio di esperti del diritto sacro, i quali avevano il compito di conservare le tradizioni religiose della città, per mantenerla in armonia con i suoi dei. Tra di essi il pontefice massimo svolgeva la carica più importante e spesso

coincideva con l'imperatore stesso. L'attuale ruolo del papa è l'eredità di questa antica investitura.

La parola "pontefice" viene dal latino. Cosa vuol dire?

- A) Disegnatore di abiti;
- B) Costruttore di ponti;
- C) Custode di chiavi;
- D) Pastore di anime.

3) Orazio Coclite fu un valoroso romano che nel 508 a.C. arrestò l'avanzata degli Etruschi, mentre i compagni demolivano il Ponte Sublicio per impedire che i nemici passassero il Tevere. È un personaggio eroico perché ordinò ai suoi compagni di salvarsi, rimanendo da solo a fronteggiare il nemico. Secondo alcune fonti, si gettò nel fiume, annegandovi; secondo un'altra fonte, sopravvisse. Godette di grande popolarità tra i cittadini romani e ricevette onori ufficiali.

Nonostante ciò, attenendosi alla seconda fonte, non divenne mai console perché:

- A) Lo colse una malattia alle gambe che gli impediva di camminare;
- B) Era cieco da un occhio (infatti il suo nome, Coclite, significa in latino "cieco");
- C) Il Senato lo temeva per la sua eccessiva popolarità;
- D) Lui stesso non volle.

4) La Cloaca Maxima è il più antico condotto fognario costruito a Roma: risale al VI secolo al tempo dei sette re di Roma, in particolare il re che la costruì fu Tarquinio Prisco. Il suo completamento richiese molti anni: è per questo che è realizzata con stili e materiali diversi. Oggi, dopo 2000 anni, è ancora funzionante grazie alle continue ristrutturazioni.

La Cloaca Maxima è ripulita:

- A) Mensilmente dal personale specializzato;
- B) Periodicamente da temporali e inondazioni naturali;
- C) Non viene ripulita;
- D) Da volontari del comune.

5) Il Foro Boario era un'area situata sulla riva sinistra del fiume Tevere, tra Campidoglio e Aventino. Vi era presente una piazza dove si svolgeva il mercato, mentre la riva del fiume costituiva il porto fluviale. Vi era collocata una statua in bronzo raffigurante un toro, simbolo della piazza il cui nome, Foro Boario, in latino significava proprio "mercato di buoi". Molti sono anche i luoghi di culto presenti, come il tempio di Portuno e di Ercole Vincitore. Era una zona frequentemente soggetta a incendi e alluvioni.

A quale divinità è dedicato il tempio di Portuno?

- A) Ermes;
- B) Apollo;

C) Giove;

D) Portuno.

6) Papa Formoso, il 111° papa della Chiesa Cattolica, vissuto in uno dei momenti più difficili della storia del papato, viene ricordato per la vicenda del "Sinodo del cadavere". Dopo la sua morte, fu indetto un processo giuridico contro Formoso: era stato giudicato traditore per i suoi comportamenti avversi alla casata dominante in Italia, ad esempio quello di aver chiamato in patria un re e un esercito straniero.

Il processo si svolse:

- A) Alla presenza dell'avvocato di Formoso;
- B) Nell'arco di una settimana;
- C) In modo puramente simbolico;
- D) Alla presenza di Formoso stesso, riesumato e rivestito da pontefice.

7) Nel 1870, poco dopo l'annessione di Roma al regno d'Italia, si verificò una violenta inondazione del Tevere. Giuseppe Garibaldi tornò a Roma in veste di deputato parlamentare per presentare un disegno di legge a riguardo. Solo grazie a lui al problema delle inondazioni venne riconosciuto il bisogno di immediato intervento. Furono innalzati dei muraglioni che hanno certamente risolto in dramma delle inondazioni, rendendo però il fiume meno accessibile ai cittadini.

Per Garibaldi il problema delle inondazioni a Roma era così importante soprattutto

perché:

A) Avrebbe danneggiato l'economia di Roma e quindi del Regno;

B) Il popolo, indebolito dalle recenti guerre, non sapeva più gestire le inondazioni;

C) Roma, in quanto futura capitale del regno, doveva esserne degna anche a livello urbanistico-architettonico;

D) Era un'occasione per farsi valere in Parlamento.

8) Nel 1849 Roma, da pochi mesi diventata Repubblica Romana grazie a Mazzini e Garibaldi, venne attaccata dalle truppe francesi di Oudinot alle quali si opposero i volontari guidati da Giuseppe Garibaldi. Mentre entrambi gli eserciti combattevano nei pressi di Ponte Milvio, l'artiglieria francese bombardava Roma per costringere la Repubblica Romana a firmare la resa.

Mazzini e Garibaldi:

- A) Dichiararono la resa e lasciarono Roma in mano al nemico;
- B) Fecero intervenire delle truppe alleate;
- C) Morirono durante la battaglia;
- D) Scesero a patti con Oudinot.

RISPOSTE ESATTE: 1:C; 2:B; 3:A; 4:B; 5:D; 6:D; 7:C; 8:A

## MITI E LEGGENDE DI ROMA

1) Intorno al 290 b.C. a Roma ci fu una terribile epidemia di peste. Il Senato romano decise di inviare a Epidauro un gruppo di aristocratici per chiedere aiuto al Dio della medicina Esculapio. Mentre i romani erano nel tempio, un animale sacro al dio salì sulla loro nave. Quando tornarono a Roma, l'animale scese sull'isola tiberina e la peste finì subito.

Quale era l'animale, collegato anche ora alla medicina, del mito?

- a) una mucca
- b) un maiale
- c) un serpente
- d) un gatto

2) Nel 509 a.C. la peste stava imperversando fuori Roma. Fu così che il Papa Gregorio invitò i cittadini a partecipare a una processione per scongiurare l'arrivo della peste. Quando arrivarono alla tomba di Adriano, sulla sommità di essa apparve un angelo con la spada sguainata. Il papa pensò che fosse il segno che la peste stava per finire e questo è quello che infatti successe. Come tributo all'angelo fu deciso di scolpire un angelo sulla cima del Mausoleo di Adriano che da quel momento fu chiamato Castel Sant'Angelo.

Qual era il nome dell'angelo?

- a) Pietro



- b) Sigismondo
- c) Gabriele
- d) Michele
- 3) Per più di 2500 anni prima della costruzione degli argini del fiume, l'alluvione del Tevere era molto frequente e pericolosa. Le piene erano segno di disgrazia imminente, e le persone erano terrorizzate dalla possibilità di questi eventi. Il 24 dicembre di 598 ci fu la più grande alluvione della storia.

A che livello salì il fiume Tevere?

- a) 19,5 metri
- b) 36,3 metri
- c) 25,1 metri
- d) 6,4 metri

4) L'eroe troiano Enea dopo un lungo viaggio arrivò in Italia. Nel punto del Tevere su cui era sbarcato, avrebbe fondato una città, da cui sarebbe cominciata la storia dell'Impero Romano.

Quale città Enea fondò sul Tevere dopo aver attraversato il Circeo?

- a) Lavinio
- b) Alba Longa
- c) Roma
- d) Milano

5) Durante l'assedio di Roma da parte dei Galli intorno al 390 aC, sul Campidoglio, nel luogo dove si trovava il tempio di Giunone e c'erano le oche sacre della dea, i Romani, sotto assedio per diversi giorni, stavano cominciando a soffrire la fame e pensavano quindi di uccidere le oche; tuttavia, non avevano il coraggio, poiché queste erano consacrate alla dea. Una notte i Galli tentarono un attacco contro la rocca del Campidoglio e stavano già arrampicandosi sulle pareti quando Roma fu salvata proprio dalle oche.

Come hanno potuto, le oche, salvare Roma?

- a) svegliando una guardia romana
- b) hanno attaccato selvaggiamente i Galli
- c) mordendo il re dei Galli
- d) distraendo i Galli

6) Il dio latino Pater Tiberino era collegato al fiume Tevere a Roma. Ogni anno, a dicembre, c'era una celebrazione religiosa per l'anniversario della fondazione del suo tempio sull'isola tiberina con la cerimonia dell'acqua e dei riti di purificazione delle fonti.

Come è stata chiamata questa celebrazione?

- a) Tiberina
- b) Tiberinalia
- c) Festum Tiberi
- d) Tiberanee

7) Un giorno dal Monte Fumaiolo nacquero due getti d'acqua chiamati Savio e Tevere. Quando diventarono fiumi, il Savio e il Tevere presero due strade diverse. Savio arrivò subito in mare al posto del Tevere, che dopo diversi anni arrivò al mare, ma bagnando prima moltissime terre.

Secondo l'inventore della leggenda, perché il Tevere ricevette un premio?

- a) Perché era nato prima di Savio
- b) Perché era nato dopo Savio
- c) Perché rese le terre fertili
- d) Perché è arrivato al mare dopo Savio

8) Secondo la leggenda, Romolo e Remo erano figli di Rea Silvia e un dio. Un giorno Amulio, che era il loro zio, chiese a un servo di uccidere i bambini, perché voleva essere il solo re e aveva paura che un giorno Romolo e Remo potessero prendere la sua corona. Tuttavia il servo che doveva ucciderli non ne ebbe il coraggio e decise di mettere i bambini in una cesta e abbandonarli lungo il fiume Tevere. Essi sopravvissero perché una lupa li prese come figli.

Quale dio era il padre dei bambini?

- a) Nettuno
- b) Marte
- c) Bacco
- d) Anubi

9) Tiberino era il figlio di Giano; un giorno cadde nel fiume e vi annegò. Per questo il fiume fu chiamato Tevere. I Romani lo consideravano molto collerico e lo temevano. Il fiume aveva molti nomi, ad esempio "COLUBER" (serpente) e "SERRA" (sega). Egli odiava tutte le costruzioni tranne quelle in legno, come il Ponte Sublico. Sul Ponte Sublico quindi veniva fatta una cerimonia in suo onore.

Perché i Romani avevano paura di Tiberino?

- a) Perché era figlio di Giano
- b) Perché il fiume non sopportava le costruzioni
- c) A causa delle sue inondazioni
- d) Perché sembrava un serpente

10) Secondo Plutarco, l'isola tiberina fu creata a seguito di una rivolta contro il re Tarquinio il Superbo nel 509 aC; infatti la gente gettò nel fiume molti sacchi rubati da una proprietà di Tarquinio, creando così accidentalmente l'isola tiberina. Dopo questa rivolta il popolo riuscì a cacciare il re e in questo modo ebbe inizio la repubblica.

Che cosa c'era dentro le borse?

- a) Sabbia
- b) Sale
- c) Escrementi
- d) Grano

11) Uno dei più famosi imperatori di Roma era Nerone, noto per la sua follia. Infatti, uno dei più evidenti esempi di ciò fu il suo desiderio di dare alla luce un figlio. Era così testardo da minacciare tutti i medici di Roma con la morte se non potevano aiutarlo nel suo scopo. Quindi i medici, per non essere vittima della rabbia di Nerone, prepararono un inganno: fecero un intruglio soporifero e glielo fecero inghiottire con una piccola rana. Così la rana era rimase viva per un po' nello stomaco di Nerone, dandogli la sensazione di essere incinto, e durante questo tempo i medici fuggirono.

Quale fatto su Nerone invece è probabilmente vero?

- a) Face un cavallo senatore
- b) Mise a fuoco Roma
- c) Uccise il suo maestro
- d) Morì a causa di una febbre

12) Tutti sanno che il Colosseo, uno dei monumenti più famosi di Roma, è stato spesso teatro di sanguinose battaglie fatte tra gladiatori per il diletto degli imperatori e del popolo. Nel Medioevo, era nota una leggenda su tutti questi spiriti di gladiatori e schiavi che non avevano trovato il riposo eterno e vagavano intorno al luogo che era stato teatro della loro morte: il Colosseo. Gli imperatori erano soliti decidere il destino dei combattenti mostrando il pollice in su per salvargli la vita, o mostrarlo in giù per determinare la loro morte imminente.

Perché gli imperatori usavano questo tipo di

segno come simbolo della morte?

- a) Mettere in evidenza il luogo in cui i gladiatori sarebbero stati sepolti: il terreno
- b) Esprimere la propria delusione nell'uccidere una persona: non volevano farlo
- c) Per indicare le gole delle vittime, il luogo in cui sarebbero stati colpiti a morte
- d) Perché era un saluto tipico romano

RISPOSTE ESATTE: 1:C; 2:D; 3:A; 4:A; 5:A; 6:B; 7:C; 8:B; 9:C; 10:D; 11:B; 12:C

#### ARTE E CULTURA POPOLARE LUNGO IL TEVERE

1) È datata 1926 la canzone romana "Er Barcarolo" firmata da Romolo Balzani, maestro della canzone romana, che scrisse alcune delle più belle pagine musicali dedicate alla Città Eterna. Fu interpretata da Claudio Villa, una delle voci più potenti della canzone popolare italiana, conosciuto come "reuccio", un soprannome datogli da Corrado per il suo temperamento.

Quale altro famoso attore italiano ha cantato questa canzone?

- a) Gigi Proietti
- b) Alessandro Siani
- c) Claudio Bisio
- d) Enzo Salvi

2) "Ragazzi di vita" è un romanzo di Pier Paolo Pasolini composto da otto capitoli. I personaggi principali sono adolescenti delle classi più povere che vivono la vita urbana in modo feroce, facendo quanto si può, cercando di rubare qualsiasi oggetto che possa essere rivenduto: coperture di ferro, pneumatici, tubi, cibo.

Quando è stato pubblicato?

- a) 2000
- b) 1955
- c) 1780
- d) 1980

3) Ettore Roesler Franz era un pittore italiano di origini tedesche, specialista nella tecnica dell'acquerello. Tra le sue opere d'arte, la più famosa è "Roma Sparita", una serie di 120 acquerelli che tramandano il paesaggio che sarebbe stato distrutto dalle industrie costruite per modernizzare la città. I suoi dipinti quindi testimoniano il cambiamento della società alla fine del XIX secolo. È stato anche uno dei primi pittori a rappresentare il ghetto romano.

Perché Ettore Roesler Franz ha scelto la tecnica dell'acquerello?

- a) Era l'unica tecnica che conosceva.
- b) È stato il modo migliore e più realistico di rappresentare la campagna, l'acqua e il cielo.
- c) Gli acquerelli erano molto popolari negli ultimi decenni del 1800.

d) Poiché la pittura ad acquerello è davvero difficile, e voleva mostrare la sua abilità.

4) Il cinema neo-realista è caratterizzato da trame che narrano delle classi lavoratrici e povere, con lunghe riprese all'aria aperta. I film riguardano soprattutto la situazione economica e morale del periodo postbellico italiano e riflettono i cambiamenti nei sentimenti e nelle condizioni di vita. Un esempio è "Poveri ma belli", film del 1957 diretto da Dino Risì.

Quando nacque il neorealismo?

- a) Nel 1946
- b) Nel 1943
- c) Nel 1950
- d) Nel 1945

5) Giuseppe Palmulli, un bagnino di Castelporziano, è famoso per essere stato l'uomo che si tuffava nel Tevere. Iniziò questa attività nel 1989, quando incontrò il subacqueo belga Rick De Sonay, l'ideatore nel 1946 della tradizione dei tuffi nel Tevere, e alla fine delle sue immersioni faceva il segno "ok" per dire che era vivo. Da quel gesto deriva il nome di Mister Ok.

Quanti anni ha?

- a) 60
- b) 87
- c) 63
- d) 42

6) Giuseppe Capogrossi era un pittore romano, nato nel 1900. Iniziò la sua carriera con alcuni autoritratti, paesaggi e vedute di Roma. Sempre legato alla sua città, nel 1935 espose alcuni dipinti tra cui "La Piena sul Tevere", opera che lo fece acclamare come protagonista del rinnovamento della pittura romana. In seguito elaborò gradualmente una forma personale di astrattismo distinta da un solo segno ripetitivo e dai colori vivaci.

Perché Giuseppe Capogrossi lasciò la pittura figurativa?

- a) Pensava che avrebbe potuto avere più successo con una forma di arte unica e innovativa.
- b) Credeva che non fosse abbastanza abile per quel tipo di pittura.
- c) Odiava colori chiari e pastello.
- d) Fu ispirato da altri pittori astratti.

7) La cucina tradizionale romana si basa su ingredienti di origine rurale e contadina. I protagonisti di questa cucina sono i primi piatti e le zuppe. Queste ultime sono preparate con pasta con verdure o fagioli e il cosiddetto "quinto quarto", che sono gli scarti bovini e ovini, ma anche tutte le interiora in genere.

Quali erano i piatti più comuni alle feste?

- a) Verdura

b) Frutta

c) Agnello

d) Legumi

8) Rugantino è una commedia in dialetto romano scritta nel 1848 e rappresentata in teatro nel 1887 da Edoardo Perino. Nell'agosto del 1887 il poeta Giggi Zanazzo e il professor Francesco Sabatini proposero a Edoardo Perino di dirigere il vecchio Rugantino. Egli accettò e il 18 settembre di quell'anno fu lanciata la prima del nuovo "Rugantino".

Chi era Edoardo Perino?

- a) Un editore
- b) Un giornalista
- c) un cuoco
- d) avvocato

9) "Tanto pe' canta" è una canzone di Ettore Petrolini (musica) e Alberto Simeoni (testo). Fu composta nel 1932. La versione più popolare rimane quella eseguita durante il Festival di Sanremo nel 1970.

Chi ha cantato questa canzone durante Sanremo 1970?

- a) Alberto Sordi
- b) Nino Manfredi
- c) Lando Buzzanca

d) Marcello Mastroianni

10) "Roma città aperta" è un film diretto da Roberto Rossellini. È una delle opere più famose e rappresenta il neorealismo cinematografico italiano. È il primo film della trilogia della guerra diretta da Rossellini. Ha ricevuto una candidatura all'Oscar per la miglior sceneggiatura originale e ha vinto due nastri d'argento, per miglior regista e miglior attrice protagonista (Anna Magnani). La versione cinematografica restaurata dal "Rossellini Project" è stata proiettata in oltre 70 cinema nell'aprile 2014 per la Giornata della Liberazione.

In quale anno è stato prodotto il film?

- a) Nel 1945
- b) Nel 1947
- c) Nel 1951
- d) Nel 1976

11) Le "statue parlanti" di Roma sono statue su cui, fin dal XVI secolo, il popolo romano lasciava messaggi anonimi, contenenti soprattutto poesie critiche e satiriche contro le autorità; la più famosa statua parlante è quella di Pasquino.

Quante sono le statue parlanti?

- a) sei
- b) sette
- c) otto

d) dieci

RISPOSTE ESATTE 1:A; 2:B; 3:B; 4:A; 5:A; 6:D; 7:C; 8:A; 9:B; 10:A; 11:A

LUOGHI E MONUMENTI LUNGO IL TEVERE

1) Castel Sant'Angelo

Castel Sant'Angelo, noto anche come Mausoleo di Adriano, è un edificio a forma cilindrica nel Parco Adriano, molto vicino al Tevere. È stato inizialmente commissionato dall'imperatore romano Adriano come mausoleo per se stesso e la sua famiglia. L'edificio è stato poi utilizzato dai papi come un castello e come una fortezza. Al giorno d'oggi è usato come un museo conosciuto come Museo Nazionale di Castel Sant'Angelo. Il Castello una volta era l'edificio più alto di Roma.

Cosa tiene in mano la statua dell'angelo, sulla parte superiore del palazzo?

- a) una spada;
- b) una torcia;
- c) una bibbia;
- d) una lancia.

2) Isola Tiberina

L'Isola Tiberina è l'unica isola del Tevere. L'isola ha la forma di una barca ed è collegata tramite ponti ad entrambi i lati del fiume fin dall'antichità. L'isola è sempre stata associata con la medicina e la guarigione,

poichè è sede del tempio di Asclepio e dell'ospedale comunemente noto come Fatebenefratelli. E' lunga 270 metri e larga 67 metri.

Qual è il nome per esteso dell'ospedale "Fatebenefratelli"?

- a) Casa di cura Fatebenefratelli;
- b) FatebenefratellinelnomediDio;
- c) Ospedale San Giovanni Calibita Fatebenefratelli;
- d) Fratelli, fate cose buone.

### 3) Porto di Ripetta

Il Porto di Ripetta era un porto nella città di Roma. Era situato sulle rive del fiume Tevere ed è stato progettato e costruito nel 1704 dall'architetto italiano Alessandro Specchi. Le sue pareti bassi con gradini scendevano in curve ampie scenografiche dalla strada verso il fiume. Quando Roma entrò a far parte del Regno italiano, il Porto di Ripetta fu demolito per costruire muri per proteggere la città dalle inondazioni.

Qual è lo stile architettonico del Porto?

- a) Liberty
- b) Gotico
- c) Romanico
- d) Tardo Barocco

### 4) I ponti del Tevere

Ci sono molti bei porti antichi sulle coste del Tevere, un tempo utilizzati come stazioni per il trasporto pubblico nel fiume. Il più importante di questi è il porto di Ostia Antica e il Porto Emporium, meglio conosciuto oggi come porto di Ripa Grande. La presenza dei porti si spiega perché una volta il Tevere poteva essere navigato con barche di ogni tipo, anche con barche a vela.

Quale imperatore costruì il porto di Ostia Antica?

- a) Claudio;
- b) Augusto;
- c) Traiano;
- d) Adriano.

### 5) I gasometri e la Roma industriale sul Tevere

C'è un gasometro cilindrico di circa 92 metri in acciaio che domina il Tevere situato nel sud della città. I gasometri sono in tutto tre, i più piccoli sono stati costruiti nel 1910 e quello più grande è stato costruito nel 1937. Il cosiddetto "Colosseo industriale" una volta era utilizzato come contenitore durante la notte del gas usato durante il giorno dai Romani nelle loro abitazioni. La maggior parte delle vecchie strutture industriali sono ora inutilizzate e tutta la zona è molto popolata. Gli architetti e restauratori provenienti da tutto il mondo prendono parte a progetti che mirano a fare in modo che i tre gasometri "brillino di nuovo".

Durante l'evento Luxometro del 2006 la struttura in acciaio del Gasometro è stato ricoperto con:

- a) 1 milione di lampadine LED;
- b) 1 milione di fiori margherita;
- c) 1 milione di disegni dei bambini;
- d) 50 km di carta toilette.

### 6) Il quartiere di Trastevere

Trastevere è un quartiere famoso situato sulla riva occidentale del Tevere, a sud del Vaticano. Trastevere, che era una zona etrusca, fu conquistata dai Romani nel periodo regale, ma ad essi non è mai interessato costruire o sviluppare attività in quel luogo fino al periodo imperiale in cui molti esponenti politici decisero di costruire lì la loro. Ebbe un grande sviluppo durante il Medioevo e possiamo vedere la sua influenza anche oggi. Oggi è un luogo molto vivace e ricco di eventi grazie ai suoi numerosi ristoranti che sono sempre pieni, anche durante la settimana.

Che cosa significa Trastevere?

- a) dedicato al dio Tiberino;
- b) costruito da Tiberio;
- c) al di là del Tevere;
- d) sede del Tabularium.

### 7) Il ghetto di Roma

Il ghetto romano è uno dei più antichi del mondo. Era una zona dedicata alla popolazione ebraica della città, secondo la volontà di papa Paolo IV nel 1555. Nel corso degli anni i confini del ghetto sono cambiati frequentemente secondo il Papa. Pio IX ha deciso di distruggere le mura del ghetto nel 1848. Notevolmente rinnovato nel 1888, è stato diviso in tre strade principali, che oggi sono ancora le più importanti e quelle con i ristoranti più famosi, come ad esempio via del Portico d'Ottavia o via del Tempio. Durante la seconda guerra mondiale, un sacco di ebrei sono stati presi dal ghetto e portati ad Auschwitz; i sopravvissuti furono solamente diciassette, tra cui una sola donna, Settimia Spizzichino. Oggi è possibile visitare il ghetto e soprattutto durante il fine settimana è molto popolata per la sua cucina tipica e gustosa.

Qual è il tipico piatto romano che si può trovare ovunque nel Ghetto?

- a) Pasta alla carbonara;
- b) Spaghetti con polpette;
- c) Carciofo alla Giudia;
- D) Risotto giallo.
- 8) Palazzo di giustizia

Il Palazzo di Giustizia è un edificio giudiziario situato nel Centro Nord- di Roma. Il

palazzo è famoso per essere uno dei più bei palazzi della città, con la sua architettura particolare ispirata al barocco, lo stile tardo rinascimentale e le sue decorazioni suggestive. È stato costruito tra il 1889 e il 1911, dopo la dichiarazione di Roma come capitale dell'appena nato Regno d'Italia di Guglielmo Calderini. È stato costruito per ripristinare l'edificio nei primi anni '70 e per renderlo sicuro, nonostante molte persone volessero distruggerlo per fare un grande giardino. Per fortuna è ora rinnovato ed è la sede della Corte Suprema di Cassazione romana e dell'Ordine degli Avvocati.

Questo edificio è conosciuto dai Romani con un soprannome. Quale?

- a) Cupolone;
  - b) Palazzaccio;
  - c) Occhiello;
  - d) Colosseo.
- 9) Foro italico

Foro Italico, ex Foro Mussolini, è un complesso sportivo a Roma. È sede di numerosi impianti sportivi, come il più grande impianto sportivo a Roma, Stadio Olimpico, l'ornato Stadio dei Marmi e l'edificio adiacente che è la sede del Comitato Olimpico Nazionale Italiano. Il Foro Italico comprende anche un centro acquatico costruito per le Olimpiadi 1960 d'estate, che si sono svolte a Roma.

Questo monumento è un chiaro esempio di ...

- a) architettura razionalista;
- b) architettura classica;
- c) architettura post moderna;
- d) l'architettura classica-socialista.

#### 10) Ara Pacis

L'Ara Pacis Augustae è un altare a Roma dedicato a Pax, la dea romana della Pace. Il monumento è stato commissionato dal senato romano il 4 luglio 13 aC per onorare il ritorno di Augusto a Roma dopo tre anni ed è composto da un altare e un muro che lo circonda, tutto in marmo.

Dove era situato l'Ara Pacis quando è stato originariamente costruito?

- a) nel "Campo Marzio";
- b) in "Villa Borghese";
- c) nel "Campidoglio";
- d) nella periferia di Roma.

#### 11) Basilica di San Giovanni Battista dei Fiorentini

Passeggiando per Roma troverete un migliaio di chiese, e, se siete fortunati, passerete per la Basilica di San Giovanni Battista dei Fiorentini. Si tratta di un edificio cattolico dedicato a Giovanni Battista, e riservato ai cattolici di Firenze a Roma. Quando il progetto di questa chiesa è stato diffuso, un sacco di grandi architetti desiderarono avere a che

fare con esso, come Raffaello Sanzio Jacopo Sanzovino, l'architetto ufficiale del palazzo. La Basilica è tipicamente barocca, e la cosa più importante che si può osservare è che ha un apparato statuaria incredibile al suo interno. Solo per nominare alcune delle più belle sculture: la fede, la carità, Battista di Cristo, la giustizia.

La chiesa si trova in una famosa strada che trae il suo nome da un papa. È...

- A) Via Daniela;
- B) Via Giovanna;
- C) Via Gregoria;
- D) Via Giulia.

#### 12) Porta Portese

Porta Portese è un'antica porta della città, che si trova alla fine di Via Portuense, dove incontra Via Porta Portese, a circa un isolato dalle rive del Tevere nel bordo meridionale del Rione Trastevere di Roma. I dintorni della Porta sono famosi per un mercato, che si trova appena fuori della porta, lungo la via Portuense e in prossimità di Viale Trastevere. Il mercato si tiene solo la Domenica mattina, ma nel corso del tempo alcuni dei titolari di bancarelle hanno convertito le baracche lungo la strada in installazioni commerciali fissi.

Qual è il record di Porta Portese?

- a) Essere il più grande mercato di fiori nella capitale;
- b) Essere il più grande mercato in Italia;
- c) Essere il più grande mercato di Roma;
- d) Essere l'unico mercato all'aperto nell'Italia centrale.

RISPOSTE ESATTE 1:A; 2:D; 3:D; 4:C; 5:A; 6:C; 7:C; 8:B; 9:B; 10:A; 11:D; 12:C

#### I PONTI SUL TEVERE

##### 1) Ponte Sisto

Ponte Sisto è un ponte nel centro storico di Roma. Collega Via dei Pettinari a Piazza Trilussa nel quartiere di Trastevere. Il ponte è stato costruito tra il 1473 e il 1479 ed è stato commissionato da Papa Sisto IV, da cui ha preso il nome. Il ponte precedente era il Pons Aurelius, conosciuto in seguito come Pons Antoninus. Esso fu parzialmente distrutto nel 772, quando il re longobardo Desiderio assediò Roma.

Perché Ponte Sisto ha un foro circolare (oculus) nel pilone centrale?

- a) Per permettere all'acqua di scorrere quando il livello dell'acqua è alto;
- b) Per alleggerire il peso della struttura;
- c) Ha una funzione decorativa;
- d) Nell'antichità serviva per ancorare le barche.

## 2) Ponte della Musica

Ponte della Musica è un ponte di Roma, che collega i quartieri Della Vittoria e Flaminio. È fatto di ferro e cemento armato ed è usato da pedoni, biciclette e trasporti pubblici. La lunghezza totale del ponte è di 190 metri e comprende sue archi inclinati esternamente. In più, Ponte della Musica è uno dei ponti pedonali più larghi mai costruiti.

Nel 2013 il ponte è stato dedicato ad Armando Trovajoli, un importante musicista e compositore. Perché?

- a) Perché Armando Trovajoli era morto quell'anno;
- b) Perché, oltre all'essere un famoso artista, Armando Trovajoli fondò e progettò il ponte;
- c) Perché il 25 maggio 2013 Armando Trovajoli diede un concerto sul ponte;
- d) Perché dedicò una delle sue composizioni al ponte.

## 3) Ponte Sant'Angelo

Ponte Sant'Angelo è un ponte di Roma completato nel 134 d.C. dall'imperatore romano Adriano per abbracciare il Tevere, dal centro della città al suo mausoleo appena costruito, quello che oggi chiamiamo Castel Sant'Angelo. Il ponte è coperto da marmo travertino e si estende sul Tevere con cinque archi. Si pensa che l'architetto originale sia stato Demetrio, anche se è stato nuovamente progettato nel XVII secolo da Gian Lorenzo Bernini.

Sul ponte troviamo dieci statue di angeli che tengono diversi oggetti. Di cosa raccontano la storia?

- a) Della resurrezione di Cristo;
- b) Degli Apostoli;
- c) Della passione di Cristo;
- d) Della nascita di Cristo.

## 4) Ponte Vittorio Emanuele II

Ponte Vittorio Emanuele II è un ponte costruito nel 1886 dall'architetto Ennio De Rossi. Il ponte, che attraversa il Tevere, collega il centro storico di Roma con il quartiere Borgo e la Città Del Vaticano.

Il ponte, che commemora Vittorio Emanuele II è costituito da tre archi che coprono la distanza di 108 metri. Alle estremità è decorato con alte basi che reggono delle colossali Vittorie Alate di bronzo e sopra ogni molo con enormi gruppi scultorei allegorici di travertino.

Al ponte è stato dato il nome di Vittorio Emanuele II. Chi fu costui?

- a) Un famoso scrittore italiano
- b) Il primo re d'Italia
- c) Un papa del XVII secolo
- d) Il primo presidente d'Italia

## 5) Ponte Milvio

Ponte Milvio è un ponte storico nel centro di Roma: collega Piazzale Cardinal Consalvi e Piazzale di Ponte Milvio. È stato costruito nel 207 a.C. dal console Gaio Claudio Nero, per la vittoria nella battaglia del Metauro, durante l'altrimenti priva di successi Guerra Punica. È oggi noto per la tradizione, nata all'inizio degli anni 2000, di attaccare ai suoi lampioni lucchetti d'amore su cui sono incise le iniziali dei fidanzati: quando il lucchetto viene chiuso, la chiave dev'essere gettata nel fiume, come segno dell'amore imperituro della coppia.

Chi fu sconfitto dall'imperatore Costantino nella Battaglia di Ponte Milvio nel 312 d.C.?

- a) Nerone;
- b) Giulio Cesare;
- c) Massenzio;
- c) Platone.

## 6) Ponte Flaminio

Ponte Flaminio è un ponte che collega i due quartieri Parioli e Tor di Quinto attraverso la strada chiamata Corso Francia: i lavori per costruirlo sono iniziati alla fine degli anni 30 del XX secolo per distribuire meglio la quantità di traffico che prima invadeva Ponte Milvio. La sua costruzione fu ritardata fino alla fine degli anni 40 a causa della Seconda Guerra Mondiale che stava devastando la capitale italiana nel 1943. È stato il primo ponte monumentale ad essere costruito nella zona nord di Roma ed è stato per molti anni l'entrata principale alla capitale.

Quale di questi materiali ricopre Ponte Flaminio?

- a) Argento;
- b) Marmo;
- c) Andesite;
- d) Oro.

## 7) Ponte Sublicio

Ponte Sublicio collega Piazza dell'Emporio e Piazza di Porta Portese: si dice che è stato costruito nel primo anno della monarchia romana, quando Anco Marzio (642-617 a.C.) governava la città. I porti erano colmi delle barche che commerciavano sul Tevere: questa funzione rimase la stessa fino al XX secolo, quando il rinnovamento del ponte spostò la struttura principale in un punto meno strategico.

Cosa significa Sublicia, etimologia del nome del ponte?

- a) "Sotto il ponte";
- b) "Tavole lignee";
- c) "Favore di Dio";
- d) "Porto fortunato".

## 8) Ponte Rotto

Ponte Rotto è stato costruito intorno al 240 a.C., come testimonia Plutarco, in onore del console Fulvio Nobilione: il nome del ponte deriva dalla sua rottura nel XVI secolo,

quando uno straripamento ha danneggiato tre dei suoi archi. Una ricostruzione nel XIX secolo ha sostituito la struttura originale con una passerella fatta di ferro, che non piaceva alla popolazione a causa del suo aspetto innaturale ed eccessivamente moderno: successivamente è stato sostituito di nuovo quando gli argini del Tevere sono stati ricostruiti. Oggi rimane solo uno dei suoi archi, solo nel mezzo del fiume

Ponte Rotto veniva chiamato dagli Antichi Romani Ponte di Lapidi. Perché?

- a) Era posto vicino ad un cimitero;
- b) Vi si trova la tomba di Fulvio Nobiliore;
- c) Vi si trova una lapide per i caduti nella Battaglia di Benevento;
- d) La struttura era in marmo.

#### 9) Ponte Marconi

Ponte Marconi è un ponte moderno costruito dopo la Seconda Guerra Mondiale: collega Piazza Augusto Rigbi con Piazzale Thomas Edison. È il ponte più lungo di Roma, con i suoi 231 metri di lunghezza, 31 metri di larghezza e sei archi. È interamente costituito da cemento armato.

Chi fu Guglielmo Marconi?

- a) Il leader del regime fascista;
- b) Un famoso poeta;
- c) L'ultimo re d'Italia;

d) L'inventore della radio.

#### 10) Ponte Cestio

Ponte Cestio è stato costruito in pietra nel I secolo a.C. per il console Gaio Cestio: collega il lato occidentale del Tevere con gli argini della città, mentre il ponte di fronte, Ponte Fabricio, fa lo stesso per il lato orientale dell'isola. Ponte Cestio a subito molti rinnovamenti e ricostruzioni nel corso degli anni: il più incisivo è stato quello del 1888, quando il ponte è stato demolito ed è rimasto inaccessibile per quattro anni.

Quale di questi monumenti è stato costruito in onore di Gaio Cestio, come Ponte Cestio?

- a) Il Tempio Cestio;
- b) La Piramide Cestia;
- c) L'Obelisco Cestio;
- d) La Domus Cestia.

#### 11) Ponte Garibaldi

Ponte Garibaldi è stato costruito nel 1888 per collegare Trastevere con il centro della città, in particolare dopo la costruzione della stazione dei treni di Trastevere. È stato dedicato alle vittorie di Garibaldi per la Repubblica Romana nel 1849: le quattro colonne ai lati del ponte portano le incisioni dei nomi e delle date di queste battaglie.

Quali particolari indumenti contrassegnavano Garibaldi ed il suo esercito?

- a) Pantaloni blu;
- b) Cinture verdi;
- c) Camicie rosse;
- d) Bandane arancioni.

#### 12) Ponte del Risorgimento

Ponte del Risorgimento è stato costruito per commemorare il cinquantesimo anniversario dell'Unità d'Italia nel 1909. Per la sua costruzione è stato utilizzato un metodo chiamato Hennebique, che ha permesso di costruire un solo arco più lungo di 100 metri e largo 20, una struttura molto ambiziosa per quell'epoca. Per questo motivo, molti incidenti hanno ritardato la fine dei lavori e il ponte fu inaugurato solamente nel 1911. Vicino al ponte si trova una famosa spiaggia che era usata nel periodo fascista come colonia dove approssimativamente 160 giovani venivano istruiti.

In che anno è avvenuta l'Unità d'Italia?

- a) 1909
- b) 1861
- c) 1859
- d) 1702

RISPOSTE ESATTE 1:A; 2:A; 3:C; 4:B; 5:C; 6:B; 7:B; 8:D; 9:D; 10:B; 11:C; 12:B

### 3.1.2.2 Game Design



Gli esercizi di “game design” sono stati realizzati con l’obiettivo di far apprendere agli studenti come si progetta un gioco.

Ogni gruppo di studenti ha dovuto compilare un form che illustrava innanzitutto le caratteristiche del gioco assegnato, invitandoli in secondo luogo a riflettere su ciò che era necessario per progettare quel tipo di gioco. Compilando questo modulo, gli studenti sono stati in grado di descrivere il loro gioco, dandogli un nome e delle regole, e immaginare un prodotto che fosse educativo e divertente.

Come compito finale, gli studenti hanno sviluppato e portato a termine il progetto di un gioco da tavolo e lo hanno chiamato “Pugna”.

#### 1) CACCIA AL TESORO

La caccia al tesoro è un gioco in cui i concorrenti, organizzati in squadre oppure singolarmente, devono trovare il “tesoro”, cioè il premio finale, attraverso una sequenza di indizi successivi che possono portare a tappe o a premi intermedi.

Una variante della caccia al tesoro può essere quella che non prevede la scoperta di un vero e proprio “tesoro” finale, ma l’accumulazione di un punteggio maggiore attraverso il raggiungimento di un maggior numero di tappe/tesori intermedi (es. Pokemon Go).

La caccia al tesoro fa leva sul fascino del mistero dato dall’interpretazione degli indizi

e su quello dell’appagamento della scoperta. La caccia al tesoro contiene sempre implicitamente un viaggio, nel tempo o nello spazio, alla ricerca del disvelamento graduale dell’obiettivo finale, l’arrivo.

#### GAME DESIGN

##### 1. DOVE

Dove è ambientato il gioco? (Può essere uno spazio fisico, virtuale, oppure le due cose insieme: ad esempio uno spazio fisico nel quale viene chiesto di fare un viaggio a ritroso nel tempo – quindi nel virtuale, etc.)

#### NEI PRESSI DI CASTEL S'ANGELO

##### 2. CHI

Chi sono i giocatori?

Si gioca da soli o in squadra?

da soli  in squadra

Se si gioca in squadra, hanno tutti lo stesso ruolo oppure ognuno riveste un ruolo specifico all’interno della squadra?

#### CI SARÀ UN CAPITANO PER SQUADRA.

Ai giocatori (o alle squadre) è chiesto di scegliere un avatar?

SÌ  NO

La scelta è lasciata alla fantasia del giocatore o può avvenire tra un numero predeterminato di opzioni? Se sì, quali?

CI SARANNO 4 SQUADRE: NUTRIA, PAPERE, GABBIANI E ANIMALI GENETICAMENTE MODIFICATI (A.G.M)

#### 3. QUANDO

In che tempistica si svolge il gioco?

(una giornata, una settimana, etc.)

#### UNA MATTINATA

#### 4. SVILUPPO NARRATIVO DEL GIOCO

Scopo del gioco, dotazioni iniziali, inizio, accesso alle tappe successive e regole di funzionamento, conclusione e premiazione.

Scopo del gioco

Chi vince? (es. chi arriva all’ultima tappa – quella del tesoro - chi tocca il maggior numero di tappe, chi lo fa nel minor tempo)

#### VINCE CHI TROVA IL TESORO.

Dotazioni iniziali

Quale dotazione iniziale viene data/ consentita? (viene consentito o no l’uso degli smartphone, programmi o applicazioni particolari, mappe, un oggetto misterioso, oppure oggetti come: penna, bicicletta, ombrello, ecc... etc.)

OGNI GRUPPO AVRÀ LA POSSIBILITÀ DI USARE UNA MAPPA. NON E’ CONSENTITO L’USO DEGLI SMARTPHONE

Inizio

C’è un inizio simultaneo per tutte le squadre/giocatori? In caso contrario, chi è il primo giocatore o la prima squadra?

LE SQUADRE PARTIRANNO INSIEME.

Accesso alle tappe successive e regole di funzionamento

Come accedo a ogni tappa? (rispondendo correttamente a una domanda, trovando un oggetto, facendo un’azione etc.)

GLI ACCESSI ALLE TAPPE SARANNO DIFFERENTI (CERCANDO PIÙ OGGETTI, RISPONDENDO AD UNA DOMANDA, RISOLVENDO UN INDOVINELLO ETC.)

Cosa trovo in ogni tappa? (la domanda per accedere alla tappa successiva, un punteggio da accumulare etc.)

AD OGNI TAPPA CI SARÀ UN INDIZIO CHE CONDURRÀ ALLA SUCCESSIVA.

Quante tappe prevede la caccia al tesoro?

CIRCA 8.

Lo sviluppo è sequenziale (A porta a B che porta a C, non posso arrivare a C se non ho fatto prima A e poi B), orizzontale (devo passare per il maggior numero di tappe ma non importa in che ordine) o misto (devo passare per il maggior numero di tappe ma non posso mancare alcune)?

LO SVILUPPO SARÀ SEQUENZIALE.



Ci sono regole particolari? (viene espulso chi utilizza lo smartphone, alcune tappe danno doppio punteggio...)

1)NON SI PUÒ UTILIZZARE IL TELEFONO

2)OGNI SQUADRA PUÒ SERVIRSI DI UNA CARTINA DELLA ZONA IN CUI AVVERÀ IL GIOCO

Conclusione e premiazione

Qual è il tesoro?

O UN BIGLIETTO PER UN MUSEO DA REGALARE ALLA SQUADRA VINCITRICE  
O DEI SOUVENIR DI ROMA

DESCRIZIONE DEL GIOCO

NOME:

AVVENTURA TIBERINA

DESCRIZIONE SINTETICA DEL GIOCO:

IL GIOCO SI SVOLGERA' LUNGO LE RIVE DEL TEVERE, PARTENDO DA CASTEL SANT'ANGELO, ED È PENSATO COME UN EVENTO DURANTE IL QUALE I GIOCATORI POSSONO AVERE L'OPPORTUNITA' DI CONOSCERE LA STORIA E LE CARATTERISTICHE DEL TEVERE DIVERTENDOSI.

I GIOCATORI SARANNO ORGANIZZATI IN 4 SQUADRE, DI CUI SARANNO SCELTI IL CAPITANO E IL NOME: NUTRIE, ANATRE, GABBIANI E ANIMALI GENETICAMENTE

MODIFICATI. OGNI SQUADRA AVRÀ UNA MAPPA CON LE DIVERSE TAPPE LOCALIZZATE LUNGO IL TEVERE E DOVRA' SCOPRIRE IL PERCORSO, RISPONDENDO CORRETTAMENTE ALLE DOMANDE CHE LA CONDURRANNO DA UNA TAPPA A QUELLA SUCCESSIVA. LA SQUADRA CHE SCOPRE L'ULTIMA TAPPA E QUINDI IL TESORO È LA VINCITRICE.

PERCHE' E' EDUCATIVO?

Le squadre avranno modo di apprendere più notizie riguardo il Tevere e si visiteranno luoghi importanti che si trovano nei pressi del fiume.

PERCHE' E' DIVERTENTE?

Le squadre si metteranno alla prova superando gli indizi nel minor tempo possibile.

COSA SERVE PER ORGANIZZARLO?

Conoscenza di base del territorio ( nello specifico del Lungo Tevere), fantasia e capacità nell'organizzare un percorso.

2) GIOCO DA TAVOLO

Un gioco da tavolo è un gioco che richiede una ben definita superficie di gioco, che viene detta di solito tabellone o plancia. La famiglia dei giochi da tavolo è molto ampia, in questa esercitazione ci riferiremo ai giochi da tavolo cosiddetti "di percorso". Nei giochi di percorso, il tabellone rappresenta un tragitto che deve essere compiuto dai giocatori, e il vincitore è normalmente il

giocatore che arriva per primo al traguardo. Il più famoso è il gioco dell'oca, ma esistono anche molti giochi di percorso più complessi come Taboo oppure giochi dove, a seconda della casella del percorso, il giocatore deve rispondere a una domanda o compiere un'azione specifica.

Nel gioco da tavolo è molto importante la cornice narrativa che è data dalla caratterizzazione delle pedine e dalla grafica del tabellone; se queste sono ben

progettate, il gioco da tavolo non solo misura l'abilità e la fortuna dei giocatori, ma li fa immergere attraverso l'immaginazione in una ambientazione di fantasia simile a quella dei giochi di ruolo (es. Monopoli); nei giochi da tavolo in cui quest'immedesimazione è assente viene invece valorizzato, per consentire il piacere e il divertimento dei giocatori, l'aspetto della competizione basata sull'abilità personale e sul gioco di squadra (es. Trivial Pursuit).

GAME DESIGN

I. DOVE

Il gioco ha una particolare ambientazione?

Si tratta di scegliere se tabellone, pedine e struttura del gioco rispondono a una

particolare ambientazione (epoca storica, settore professionale, area geografica) se

simulano una situazione ben precisa (guerra, viaggio, avventura) etc.

AMBIENTAZIONE:

Grecia del V secolo a.C.

SITUAZIONE:

guerra del Peloponneso

CARATTERISTICHE TABELLONE:

cartina della Grecia e Magna Grecia del V secolo

2. CHI

Chi sono i giocatori?

Si gioca da soli o in squadra?

da soli  in squadra

3. QUANDO

In che tempistica si svolge il gioco?

(tempo ipotizzato di durata del gioco: 1h, 3h etc.)

1-3h

4. SVILUPPO NARRATIVO DEL GIOCO

Scopo del gioco, dotazioni iniziali, inizio, accesso alle tappe successive e regole di funzionamento, conclusione e premiazione.

Scopo del gioco

Chi vince? (es. chi arriva in fondo al tabellone, chi resta l'unico in gara)

CHI ELIMINA TUTTI I GIOCATORI DELLA SQUADRA AVVERSARIA

Chi perde/viene espulso? (es. nel caso in cui venga data una cifra di denaro iniziale, chi rimane senza denaro)

#### CHI RIMANE SENZA TERRITORI

Avanzamento sul tabellone, accumulo punteggi, regole di funzionamento

Come avanza sul tabellone? (tirando i dadi a turno, tirando i dadi fino a ordine contrario, etc.)

IL GIRO È ORARIO; QUANDO È IL TURNO DI UN GIOCATORE, QUESTO, DOPO AVER COMUNICATO DI VOLER ATTACCARE I TERRITORI DI QUALCUNO, TIRA I DADI E IL GIOCATORE SFIDATO FA LO STESSO. A COLUI CHE OTTIENE IL NUMERO PIÙ ALTO VIENE POSTA UNA DOMANDA DA UN MAZZO DI CARTE.

Come si differenziano le caselle? (ogni colore indica una tipologia di domanda a cui rispondere, un'azione da fare, una premialità/penalità)

OGNI CASELLA RAPPRESENTA UNA REGIONE GRECA

Ci sono caselle speciali/ordinarie o sono tutte diverse?

ESISTONO CASELLE SPECIALI E ORDINARIE

Ci sono premi/livelli intermedi? (per esempio la possibilità di accumulare denaro/punteggi fino a delle soglie che danno diritto al raggiungimento di un livello necessario alla

vittoria)

I GIOCATORI POSSONO RICEVERE DEI PREMI

Dotazioni iniziali

Quale dotazione iniziale viene data/consentita? (una certa cifra di denaro iniziale, viene consentito o no l'uso degli smartphone, programmi o applicazioni particolari, oppure oggetti come: penna, bicicletta, ombrello, ecc... etc.)

INIZIALMENTE VENGONO DATE UNA CARTA INDICANTE LA PROPRIA CITTÀ, UNA PEDINA DA POSIZIONARE SU QUESTA E UNA CARTA INDICANTE L'ALLEANZA (LEGA DELIO-ATTICA O PELOPONNESIACA) DI CUI SI FA PARTE

Inizio

C'è un inizio simultaneo per tutte le squadre/giocatori? In caso contrario, chi è il primo giocatore o la prima squadra?

IL PRIMO GIOCATORE È COLUI CHE OTTIENE IL NUMERO PIÙ ALTO CON I DATI

DESCRIZIONE DEL GIOCO

NOME: POLEMOS

DESCRIZIONE SINTETICA DEL GIOCO:

INIZIALMENTE VENGONO FORNITE AD OGNI GIOCATORE UNA CARTA CHE INDICA LA PROPRIA CITTÀ, UNA PEDINA PER SEGNALARLA E UNA

CARTA CHE ASSEGNA L'ALLEANZA DI CUI SI FA PARTE; DOPODICHÉ IL GIOCATORE CHE OTTIENE IL NUMERO PIÙ ALTO CON I DADI INIZIA IL GIOCO E SI PROCEDE IN SENSO ORARIO. I GIOCATORI POSSONO ATTACCARE TERRITORI ALTRUI, PURCHÉ CONFINANTI CON IL PROPRIO, DURANTE IL PROPRIO TURNO E, UNA VOLTA CHE UN GIOCATORE DECIDE DI ATTACCARNE UN ALTRO SI PROCEDE IN QUESTO MODO: INIZIALMENTE SI TIRANO DUE DADI, NEL CASO IN CUI L'ATTACCATO OTTENGHA IL NUMERO PIÙ ALTO NON AVVIENE ALCUN CAMBIAMENTO, AL CONTRARIO SE L'ATTACCANTE OTTIENE IL NUMERO PIÙ ALTO DEVE RISPONDERE AD UNA DOMANDA POSTAGLI DA UN ALTRO GIOCATORE, CHE PRENDERÀ UNA CARTA DAL MAZZO DELLE CARTE DI DOMANDA, RIGUARDANTE L'ANTICA GRECIA, SE RISPONDE CORRETTAMENTE OTTIENE IL NUOVO IN CASO CONTRARIO NON CI SONO CAMBIAMENTI. NEL CASO IN CUI VENGA CONQUISTATO UN TERRITORIO "SPECIALE" (COME AD ESEMPIO L'ORACOLO DI DELFI O I SANTUARI DI DELO E OLIMPIA) SI OTTENGONO DEI PRIVILEGI SPECIALI: AD ESEMPIO NEL CASO SI OTTENGHA IL TERRITORIO DI DELFI SI POTRÀ CONOSCERE A QUALE ALLEANZA APPARTENGA UN GIOCATORE. ALLA FINE VINCE L'ALLEANZA CHE RIESCE A RIMANERE L'UNICA IN CAMPO

PERCHÉ È EDUCATIVO?

Perché avvicina i giocatori alla storia

PERCHÉ È DIVERTENTE?

Perché unisce la storia al gioco

COSA SERVE PER ORGANIZZARLO?

Un tabellone e delle pedine

3) GIOCHI DI ABILITÀ E TEST

I giochi di abilità e i test non prevedono un vero e proprio vincitore, anche se il giocatore accetta la sfida di mettere alla prova le proprie capacità o semplicemente di scoprire qualcosa di se stesso. Non esiste quindi neanche un premio, ma piuttosto il risultato finale è un "profilo" che restituisce, anche in maniera ironica, le peculiarità del giocatore (per esempio: "Che tipo di romano sei?")

Nei test si gioca il più delle volte da soli, ma anche grazie ai Social Network, è possibile condividere i risultati, conoscere quelli degli altri, e quindi divertirsi insieme e sfidarsi a distanza.

GAME DESIGN

I. COSA

Cosa testa il gioco?

Qual è la particolare caratteristica che il test vuole mettere alla prova? IL TEST "MISURA" SE IL GIOCATORE HA PIÙ CARATTERISTICHE IN COMUNE CON IL PROTOTIPO DI RAGAZZO DI ROMA NORD O DI ROMA SUD.

## 2. CHI

Chi sono i giocatori?

A chi è rivolto il test? (c'è un target particolare? Bambini, studenti, adulti, turisti, amanti della cucina...)

IL TEST È SOPRATTUTTO RIVOLTO A STUDENTI LICEALI E UNIVERSITARI.

Il test mira a creare una community di giocatori?

NON È LA PRIORITÀ, ESSENDO UN TEST PSICOLOGICO INDIVIDUALE, MA L'APPARTENENZA AL GRUPPO ROMA NORD O QUELLO ROMA SUD POTREBBE, VOLENDO, RAPPRESENTARE L'APPARTENENZA A UNA COMMUNITY.

## 3. QUANDO

In che tempistica si svolge il gioco?

(verificare il tempo ipotizzato di durata del gioco: 20 min., 1 h, indefinito)

INTORNO AI 10 MINUTI.

## 4. DOVE

Il gioco ha un'ambientazione particolare? E' uno spazio reale o virtuale? E' uno spazio urbano?

LE DOMANDE DEL TEST APPARIRANNO SU UNA MAPPA URBANA VIRTUALE DI ROMA.

## 4. SVILUPPO NARRATIVO DEL GIOCO

Regole di funzionamento del gioco, conclusione.

Regole di funzionamento

Come mi iscrivo a partecipare al gioco?

NON È NECESSARIO.

Come testo l'abilità/caratteristica del concorrente?

ATTRAVERSO DOMANDE A SCELTA TRA DUE RISPOSTE.

C'è un punteggio da accumulare? Come accumulo punteggio? (tutte le domande valgono 1 punto, ci sono domande "premium" che valgono più punti, il gioco è articolato per livelli di difficoltà maggiore, etc.)

NON DOVREBBE ESSERE A PUNTEGGIO MA A "PERCORSO": OGNI DOMANDA, IN BASE ALLA SCELTA FRA UNA RISPOSTA O L'ALTRA, TI CONDUCE DA UN'ALTRA PARTE VERSO LA DOMANDA AD ESSA COLLEGATA. IL RISULTATO FINALE SI RAGGIUNGE PROPRIO AVANZANDO SULLA MAPPA, DI DOMANDA IN DOMANDA, FINO A UNA DELLE DUE DESTINAZIONI: UN QUARTIERE RAPPRESENTATIVO DI ROMA NORD (ES. PARIOLI) E UNO DI ROMA SUD (ES. GARBATELLA).

C'è la possibilità di perdere punti e/o essere espulsi dal gioco? In che modo?

NO.

Conclusione

Quali e quanti profili si ottengono alla fine? C'è una classifica finale? DUE PROFILI.

C'è la possibilità di condividere i risultati attraverso la creazione di un proprio avatar che risponde al profilo ottenuto? Descrivi brevemente gli avatar.

AVATAR NUMERO 1: RAGAZZO CHE ABITA O FREQUENTA ROMA NORD. SEGUIRÀ UNA BREVE E IRONICA DESCRIZIONE DI QUELLE CHE DOVREBBERO ESSERNE LE CARATTERISTICHE TIPICHE.  
AVATAR NUMERO 2. RAGAZZO CHE ABITA O FREQUENTA ROMA SUD. SEGUIRÀ UNA BREVE E IRONICA DESCRIZIONE DI QUELLE CHE DOVREBBERO ESSERNE LE CARATTERISTICHE TIPICHE.

DESCRIZIONE DEL GIOCO

NOME: ROMA SUD VS ROMA NORD – WHAT'S YOUR SIDE?

DESCRIZIONE SINTETICA DEL GIOCO:

A ROMA, I RAGAZZI APPARTENENTI A UNA STESSA ZONA O QUARTIERE TENDONO AD AVERE LE STESSE ABITUDINI, GLI STESSI INTERESSI, A SEGUIRE LE STESSE MODE, ETC. . . IL

TEST GIOCA PROPRIO SU QUESTI CONDIZIONAMENTI SOCIALI, SULLA BASE DEI QUALI NOI PROVEREMO A INDOVINARE A CHE PROTOTIPO DI RAGAZZO ROMANO IL GIOCATORE APPARTIENE ATTRAVERSO SEMPLICI DOMANDE. IL GIOCATORE È SEMPRE COSTRETTO A SCEGLIERE TRA DUE RISPOSTE: UNA È QUELLA CHE UNO SI ASPETTEREBBE DA UNA RAGAZZO DI ROMA NORD E UNA QUELLA DA UN RAGAZZO DI ROMA SUD. COSÌ ANCHE IL GIOCATORE PIÙ ESTRANEO ALLA QUESTIONE ALLA FINE SI RITROVA IN UNA CATEGORIA O IN UN'ALTRA. IL TEST INFATTI NON VUOLE FORNIRE UNA DESCRIZIONE PERFETTAMENTE COERENTE CON QUELLA EFFETTIVA DEL SINGOLO GIOCATORE, MA VUOLE METTERLO SCHERZOSAMENTE NEI PANNI DEL PROTOTIPO A CUI PIÙ SI AVVICINA.

PERCHE' E' EDUCATIVO?

Perché le domande saranno costruite in modo da spingere i ragazzi a far caso alla "geografia" romana. Ogni domanda sarà collocata sulla mappa in corrispondenza di un quartiere romano, del quale saranno messi in rilievo i monumenti importanti e i punti di ritrovo della società romana. Alcuni di essi saranno anche approfonditi dal punto di vista storico-culturale.

PERCHE' E' DIVERTENTE?

Perché questa bilateralità del cittadino romano è una realtà che noi ragazzi conosciamo e sulla quale ci piace scherzare. L'obiettivo del test è quello di non prendersi

troppo sul serio e sorridere di queste apparenti divisioni sociali che coesistono in una grande città come la nostra.

#### 4) QUIZ

Il quiz è una domanda o una serie di domande progettate per testare la preparazione o la memoria del giocatore. Il quiz può essere di diversi tipi: a scelta multipla (il giocatore sceglie una risposta tra le proposte), vero o falso (il giocatore sceglie le risposte vere o false), in sequenza (il giocatore deve mettere in ordine l'insieme delle risposte proposte. Ad esempio: mettere in ordine i 7 Re di Roma). Il quiz è un tipo di gioco molto semplice, ma può essere complicato dall'inserimento di aiuti o trappole o da un'organizzazione multilivello: il successo in ogni livello dà il diritto di passare al successivo, caratterizzato da maggiori difficoltà, fino alla conclusione finale del gioco con la vittoria (o la sconfitta, ad esempio: "Chi vuole essere milionario"). Il quiz è il classico gioco in cui il piacere del partecipante è determinato dall'essere in grado di superare le sfide e di dimostrare il suo valore.

#### GAME DESIGN

##### 1. DOVE

Il gioco ha una localizzazione particolare?

(Si può scegliere uno spazio reale o virtuale. Il quiz può anche svilupparsi come gioco urbano, cioè le domande vengono poste al giocatore che si trova in una particolare località della città e si riferiscono alla conoscenza di quel luogo)

SÌ. LA SUA LOCALIZZAZIONE È UNA RICOSTRUZIONE VIRTUALE DI ROMA

##### 2. CHI

Chi sono i giocatori?

Si gioca da soli o in squadra?

ENTRAMBI

I giocatori (o i gruppi) scelgono un avatar?

Sì

La scelta è lasciata alla fantasia del giocatore o può essere tra un numero predeterminato di opzioni? Se sì, quali?

I GIOCATORI POSSONO SCEGLIERE TRA PERSONAGGI TIPICI DELLA STORIA DI ROMA: UN CENTURIONE, UN GARIBALDINO, UN VESCOVO, ETC.

I giocatori si sfidano l'un l'altro insieme, in coppia, o ognuno contro un avversario virtuale?

I MATCH POSSONO ESSERE OFFLINE (1 CONTRO 1) O ONLINE (1 VS. 1, 1 VS. GRUPPO, GRUPPO VS. GRUPPO).

##### 3. QUANDO

C'è un tempo minimo o massimo di gioco?

(Controllare la probabile durata della durata del gioco: 20 minuti, 1 h, indefinito)

NON DEFINITO

#### 4. STORYTELLING DEL GIOCO

Regole del gioco, conclusione.

Scopo del gioco

Chi vince? (Ad esempio, chi risponde a più domande, che arriva in fondo al gioco)

IL QUIZ È STRUTTURATO SU LIVELLI. IL VINCITORE È QUELLO CHE ARRIVA AL LIVELLO PIÙ ALTO.

Accumulo punteggio, regole di funzionamento

Come si accumulano punti? (Tutte le domande valgono 1 punto, ci sono domande "premium" che valgono più punti, il gioco è articolato per livelli di maggiore difficoltà, ecc.)

OGNI PARTITA SI ARTICOLA DI UNA SERIE VARIABILE DI MATCH, ALL'INTERNO DELLE QUALI A ENTRAMBI I CONTENDENTI VENGONO POSTE 4 DOMANDE UGUALI: LA PRIMA RIGUARDA L'ARTE A ROMA, LA SECONDA UN ANEDDOTO SULLA CITTÀ ETERNA, LA TERZA VERTE SULLA MOVIDA DELLA CAPITALE E LA QUARTA LA SUA STORIA. IL SISTEMA DI PUNTEGGI NON INCORAGGIA LE RISPOSTE CASUALI: +1 PER OGNI RISPOSTA CORRETTA, 0 PER UN PASSO E -0.5 PER UNA RISPOSTA ERRATA. IL MEZZO PUNTO È UNA MISURA CHE PERMETTE DI DIMINUIRE LA POSSIBILITÀ DI PAREGGI ALL'INTERNO DI UN

MATCH; È PIÙ FACILE CHE QUESTI SIANO DECISI CON UNO SCARTO DI MEZZO PUNTO.

Conclusioni e premi

Cosa puoi vincere?

IL PREMIO È SIMBOLICO: È POSSIBILE DOTARE DI ACCESSORI L'AVATAR, RISALIRE UNA CLASSIFICA GENERALE E CONDIVIDERE I RISULTATI ATTRAVERSO I SOCIAL NETWORK.

DESCRIPTION OF THE GAME

NAME: SPQR: SuPErQuizRoma

DESCRIZIONE SINTETICA DEL GIOCO:

SPQR È UN QUIZ A TEMATICHE SULLA CITTÀ DI ROMA: GLI SCONTRI POSSONO VERIFICARSI OFFLINE (1 VS I.A.) OPPURE ONLINE (1 VS 1 // 1 VS GRUPPO // GRUPPO VS GRUPPO).

OGNI PARTITA SI ARTICOLA DI UNA SERIE VARIABILE DI MATCH, ALL'INTERNO DELLE QUALI A ENTRAMBI I CONTENDENTI VENGONO POSTE 4 DOMANDE UGUALI: LA PRIMA RIGUARDA L'ARTE A ROMA, LA SECONDA UN ANEDDOTO SULLA CITTÀ ETERNA, LA TERZA VERTE SULLA MOVIDA DELLA CAPITALE E LA QUARTA LA SUA STORIA. IL SISTEMA DI PUNTEGGI NON INCORAGGIA LE RISPOSTE CASUALI: +1 PER OGNI RISPOSTA CORRETTA, 0 PER UN PASSO E -0.5 PER UNA RISPOSTA ERRATA. IL MEZZO PUNTO È UNA MISURA

CHE PERMETTE DI DIMINUIRE LA POSSIBILITÀ DI PAREGGI ALL'INTERNO DI UN MATCH; È PIÙ FACILE CHE QUESTI SIANO DECISI CON UNO SCARTO DI MEZZO PUNTO. OGNI DOMANDA HA UN TEMPO DI RISPOSTA PARI A 20 SECONDI, OLTRE I QUALI QUESTA VIENE CONSIDERATA PASSATA; IN CASO DI PARITÀ SUI MATCH (ESEMPIO: 4 A 4, SI VINCE A 5 E L'ULTIMO MATCH SI RISOLVE IN PARITÀ) LO SPAREGGIO È UNA SINGOLA DOMANDA BONUS SECCA E MOLTO DIFFICILE, CHE NON SI PUÒ PASSARE. IN CASO DI CHIUSURA DELL'APP DURANTE UNA PARTITA, QUESTA SEGNERÀ LA DOMANDA IN CORSO COME SBAGLIATA.

LA RISPOSTA DI UN GRUPPO (3/5 PERSONE, PER TENERE I NUMERI DISPARI) VIENE ESPRESSA ATTRAVERSO LA VOTAZIONE DELLA RISPOSTA CHE OGNI MEMBRO RITIENE INDIVIDUALMENTE ESSERE QUELLA CORRETTA: L'OPZIONE SCELTA PIÙ VOLTE È LA RISPOSTA CHE IL GRUPPO HA PROPOSTO PER LA DOMANDA. IN CASO DI PAREGGIO LA VOTAZIONE SI RIPETE, STAVOLTA CON MENO TEMPO A DISPOSIZIONE: L'UTILIZZO DELLA CHAT DI GRUPPO È IN QUESTO MOMENTO PIUTTOSTO RILEVANTE. PER EVITARE CHE NEL MATCHMAKING UN GIOCATORE ALLE PRIME ARMI NE INCONTRI UNO GIÀ PIUTTOSTO ESPERTO, IN BASE AI PUNTEGGI NELLA CLASSIFICA GLOBALE I GIOCATORI SONO SUDDIVISI IN FASCE DI SCONTRO, DALLE QUALI ESCONO SOLO SE SUPERANO IL NUMERO DI

VITTORIE RICHIESTO PER ENTRARE IN QUELLA IMMEDIATAMENTE SUCCESSIVA; ALLO STESSO MODO, DOPO UNA SERIE CONSECUTIVA DI SCONFITTE (SEMPRE MENO MAN MANO CHE SI SALE NELLA SCALA DEL RANKING), SI SCALA ALLA FASCIA INFERIORE.

LA SCELTA DELL'AVATAR DI UN UTENTE È DECISA INIZIALMENTE DA UN TEST ATTITUDINALE: LA SCELTA RIGUARDA LA SKIN, OVVERO LA PRECONFIGURAZIONE DELL'AVATAR, CHE PUÒ ESSERE UN CENTURIONE, UN GARIBALDINO, UN VESCOVO, UN PARIOLINO, ECC... I PARTICOLARI PERSONALI, COME IL SESSO, COLORE DI OCCHI E CAPELLI, ALTEZZA E ALTRI SONO DEFINITI DALL'UTENTE IN SEGUITO AL TEST: ALL'INTERNO DEL GIOCO SI POSSONO OTTENERE, RACCOGLIENDO PUNTI CON LE VITTORIE, ACCESSORI PER PERSONALIZZARE L'AVATAR.

PERCHE' E' EDUCATIVO?

Perchè le domande conducono i giocatori a conoscere meglio la storia di Roma

PERCHE' E' DIVERTENTE?

Perchè puoi sfidare i tuoi amici, o conoscerne di nuovi, dimostrando il tuo talento e condividendo i tuoi successi.

### 3.1.2.3 Pugna: un gioco da tavolo lungo il Tevere



Anche se tutti i giochi progettati dagli studenti erano molto interessanti, abbiamo deciso di sviluppare meglio il gioco da tavolo, trasformandolo in un "Risiko" ambientato lungo le rive del Tevere.

Gli studenti sono stati invitati a progettare tutti i materiali grafici del gioco utilizzando software gratuiti. Puoi scaricare qui il gioco e provare a giocare con i

deciso di sviluppare meglio il gioco da tavolo, trasformandolo in un "Risiko" ambientato lungo le rive del Tevere.

Gli studenti sono stati invitati a progettare tutti i materiali grafici del gioco utilizzando software gratuiti. Puoi scaricare qui il gioco e provare a giocare con i tuoi amici ... divertiti!

### 3.1.3 Vivi la città eterna del futuro



Abbiamo esplorato la parte più futuristica della Città Eterna visitando 6 architetture contemporanee e abbiamo immaginato come Roma potrà essere nei prossimi 30 anni, se saremo in grado di realizzare i nostri sogni (o i nostri incubi!).

#### Roma 2050: Roma è diventata la Smart City più avanguardistica del mondo

Dai nostri inviati

Oggi, dopo un lungo periodo di assenza, siamo tornati nella nostra Roma. Ovunque la gente ne parla così bene che quasi non ci sembra la città dove siamo nati e cresciuti e abbiamo quindi deciso di visitarla. Effettivamente, appena atterrati all'Aeroporto di Fiumicino, ci siamo ritrovati in una vera e propria cittadina autonoma: tra un gate e l'altro vi sono fontane, giardini interni con lo spazio per lasciare giocare i bambini, servizi di ogni tipo, come per esempio le palestre, e vi è persino un hotel in cui i viaggiatori possono riposarsi in attesa del prossimo volo. La luce calda che illumina i corridoi è quasi totalmente luce naturale, riutilizzata attraverso un attento sistema di specchi e finestre. Inoltre l'intero edificio è sovrastato da sottilissimi pannelli solari, che stentiamo a riconoscere per quanto si integrano con la struttura. Non abbiamo bisogno di taxi o automobili noleggiate per arrivare nella città vera e propria dal momento che comodamente raggiungiamo una linea di

metropolitana che funziona unicamente attraverso elettricità.

Ci sorprende notare, man mano che procediamo, che i palazzi del centro sono stati rinnovati senza perdere però gli elementi che li distinguono: tutti gli edifici sono stati resi antisismici, perfettamente puliti all'esterno, mantenendo i fregi barocchi o le decorazioni floreali tipiche dello stile Liberty. Tutte le maggiori attrazioni della città, dal Colosseo ai musei più moderni, sono state inserite in aree ecosostenibili e valorizzate al massimo.

Le autorità hanno inoltre finanziato progetti che si occupano della cura degli spazi verdi, che non sono più abbandonati e utilizzati impropriamente, bensì presentano tipologie di flora e fauna assolutamente coerenti con la zona in cui si trovano. Per questo motivo i turisti possono godere del paesaggio aspettando di entrare in un museo rilassandosi all'ombra di quello che è un pioppo nell'area trans tiberina o un pino marittimo nelle zone più vicine al mare.

Ci accorgiamo che perfino gli edifici delle zone residenziali sono tutti dotati di un impianto fotovoltaico e notiamo che vicino ad ogni palazzo vi è un centro dedicato alla raccolta differenziata dei rifiuti e un'area provvista con torrette per ricaricare le automobili elettriche, che costituiscono la maggior parte dei veicoli che circolano insieme ad un gruppo un po' più ristretto di vetture ibride.

Quando arriviamo quasi non riconosciamo la nostra città, che è diventata la più avanguardistica Smart City del pianeta, e con un sorriso ci sorprendiamo a pensare che forse è proprio vero che Roma è la città eterna.

### **Roma 2050: si conclude il Progetto Periferie. Nelle periferie romane sono stati costruiti 20 auditorium/ biblioteche/musei**

Dai nostri inviati

17 marzo 2050 – Oggi, in occasione del 189esimo anniversario dell'unità d'Italia, il Comune di Roma ha deciso di inaugurare il nuovo auditorium di Tor Bella Monaca, edificio progettato dai migliori architetti italiani con le tecnologie acustiche più all'avanguardia del momento: inoltre, l'auditorium è anche dotato di una fornitissima sala biblioteca e di un piccolo spazio museale, che illustra il progetto architettonico dell'edificio.

Con questo auditorium si conclude così il progetto "Cultura per le periferie romane", programma avviato nel 2017 che aveva come obiettivo quello di permettere un'agevole fruizione di spazi culturali anche a chi non abita in centro grazie all'apertura, nell'arco di trent'anni, di venti auditorium nelle zone più periferiche di Roma. Il progetto fu l'inizio del processo di modernizzazione e riqualificazione di Roma e specialmente dei suoi quartieri meno centrali e più trascurati: per questo motivo

l'inaugurazione dell'auditorium di Tor Bella Monaca costituisce il coronamento non solo di un progetto architettonico, ma anche di ciò che, fino a dieci anni fa, era considerata una vera e propria utopia.

Grazie a questo progetto di riqualificazione Roma ha potuto, nel corso degli anni, riconquistare il titolo di capitale culturale d'Europa, accanto a città come Londra, Berlino, Parigi e Stoccolma: durante tutto l'anno e in qualsiasi zona di Roma c'è un fittissimo e diversificato calendario di eventi culturali, come concerti, conferenze, mostre, sfilate e persino serate interattive per i più piccoli. Molti degli eventi hanno come oggetto la riscoperta della cultura italiana e romana, e una volta al mese è organizzata la serata "Turisti a Roma", interamente finanziata dal Comune, in cui i cittadini romani hanno l'opportunità di visitare varie zone della città sotto la guida dei migliori esperti di storia dell'arte. In queste serate è anche possibile visitare i nuovissimi musei interattivi, altra creazione del progetto "Cultura per le periferie romane": in questi musei, disegnati da illustri architetti di fama internazionale, è costruito un percorso interattivo sui più svariati argomenti, munito inoltre di tecniche olografiche per mostrare ai visitatori le opere nel loro stato originario.

In conclusione, si può dire con certezza che, nel lontano 2017, gli ideatori del progetto "Cultura per le periferie romane" avevano avuto la capacità di guardare lontano, oltre la crisi

culturale ed economica di quel tempo, permettendo così all'Urbe, più di trent'anni dopo, di riconquistare, anche nelle sue più lontane periferie, il ruolo di capitale della cultura, della musica e dell'arte.

### **Roma 2050: Roma è la nuova Milano?**

Dai nostri inviati

Quest'oggi, 8 Giugno 2050, siamo andati in visita a Roma. Il rapido processo di ammodernamento che negli ultimi venticinque anni ha visto come protagonista questa città ne ha senza dubbio modificato l'essenza più profonda: Roma è passata dall'essere l'antichissima Urbe, il cui peso geopolitico era limitato unicamente al bacino del Mediterraneo, all'essere una vibrante capitale, in tutto e per tutto inserita nel contesto europeo e intercontinentale. Si può ormai dire che Roma abbia un volto tutto nuovo: se fino ai primi decenni del secondo

millennio, infatti, sporadici grattacieli e moderni centri commerciali erano confinati principalmente nel quartiere periferico dell'EUR, oggi, stando nell'antico centro, si ha l'impressione di essere abbracciati da imponenti costruzioni futuristiche, che circondano gli storici rioni.

Ad oggi, la periferia romana è a tutti gli effetti uno dei luoghi più "trendy e stylish" del Paese e del Vecchio Continente. Le sfilate di alta moda sono all'ordine del giorno e ormai gli

abitanti della capitale hanno imparato a convivere con la pressoché perenne presenza di migliaia di stilisti, giornalisti e fanatici di moda. La rilevanza di Roma nell'ambito dell'haute couture l'ha fatta annoverare tra le grandi città della Fashion Week, insieme a Parigi e New York, facendole prendere il posto che un tempo apparteneva a Milano.

Fino a 30 anni fa, la capitale italiana della cultura era Milano. Era allo Stadio San Siro che avvenivano la maggior parte dei concerti di artisti internazionali, che molto spesso sceglievano di non scendere più a sud del capoluogo lombardo durante i loro tours. Da circa 10 anni però, è la città Eterna ad accogliere le grandi stelle, italiane e straniere, nei suoi cinque grandi stadi (quattro dei quali costruiti negli ultimi 20). Ciò ha senza dubbio aumentato notevolmente la visibilità della città al livello mondiale, contribuendo a renderla una delle metropoli occidentali più in vista.

### **Una notte al Muse Come sarebbe se nel 2055 se i musei fossero adibiti a discoteche**

Un racconto inedito

Sono nel pieno di una crisi pre Sabato sera. Continuo a provarmi camicie e giacche diverse. Anche se sono già andato a ballare al Muse, e più di una volta, non so proprio come devo vestirmi! Scelgo di dare nell'occhio con la giacca rosa metallizzata dell'ultima

collezione, o vado sul classico smoking nero? Certo la giacca è all'ultima moda, ma Khalida non è una fissata con le mode, forse mi preferirebbe in una versione semplice...

“Marco, allora? Non vorrai mica far aspettare la tua spasimante! È bene che sia la donna ad arrivare in ritardo, non l'uomo!”

“Nonna, ma come sei vecchia! Spasimante è una parola che si legge solo nei libri di letteratura... e poi queste convenzioni su chi deve essere puntuale sono superate da anni ormai. Passa lei a prendermi tra un quarto d'ora” - le rispondo mentre provo un paio di scarpe da ginnastica sotto lo smoking.

“Senti nonna... sembra brutto se esco vestito così?”

“Non importa...” - mi risponde lei “dai, fammi sentire che profumo hai”

Si avvicina per odorarmi e mi sorride compiaciuta. Poi mi dice:

“Secondo me non dovevi scomodarla a venire a prenderti, ormai ci sono dei mezzi così efficienti!”

“Intendi il metrobus? Ma nonna, sembrano efficienti solo a te, perché sei abituata a quegli autobus sgangherati che prendevi da giovane, sempre in ritardo e imbottigliati nel traffico!”

Mi lancia un'occhiata fulminea. “Proprio così, non dare per scontato quello che

hai. Per risolvere il problema dei trasporti a Roma ci sono voluti anni e molti investimenti. Ringrazia la generazione di tua madre se hai degli autobus con una corsia specifica, veloci quanto le metro, numerosi, modernizzati e tutto. Ah, che invidia!”

Ma io non sto ascoltando più. Sto pensando a Khalida. Mia nonna si accorge che ho la testa fra le nuvole e comincia a farmi domande su dove andremo stasera. Andremo all'EUR. È una località molto frequentata dai giovani d'oggi, ovvero del 2055, ed è lì che si trova il Muse, una discoteca molto rinomata.

“Il Muse?” - mi chiede nonna - “questa mi è nuova. Ai miei tempi c'era Spazio Novecento”

“Spazio, nonna? Seramente? È decaduto completamente da quando è nato il Muse. In realtà non è stata solo l'apertura del Muse a causarne il crollo, ma tutta una serie di locali, iniziative, eventi, festival molto belli ispirati all'eredità classica greco-romana. E' lungo da spiegare ma te lo racconterò perché, dal momento che hai fatto il classico, dovrebbe interessarti particolarmente. Dunque: i giovani ballano soprattutto un nuovo genere di musica, simile alla vaporwave che forse conosci già”

“La vaporwave è nata ai miei tempi... e hai ragione, aveva a che fare con busti di statue classiche”

La vedo interessata al mio discorso, allora continuo: “Ecco, le discoteche

sono fatte su quello stile. Atmosfere oniriche, ologrammi di statue greche, luci psichedeliche... credo che un grande imprenditore si sia comprato l'intero complesso museale vicino all'obelisco dell'Eur. In un apice di crisi economica il governo italiano ha accettato a malincuore di venderlo, constatato che ormai non ne ricavava nessun guadagno.

Fortunatamente questo imprenditore è un uomo illuminato e ha deciso di sfruttare la struttura per esaltare l'arte, anziché cancellarla! Organizza eventi al suo interno, ospitando ogni volta collezioni artistiche diverse. Ha coinvolto tutta Roma nel suo progetto di rivalutazione culturale, usando soprattutto i principali social media. Mamma è molto critica verso questa discoteca, dice che balliamo in faccia ai dipinti, ma non è affatto sacrilego, anzi è questo l'unico modo di vivere la cultura oggi. Noi ragazzi interagiamo molto di più con essa divertendoci, che leggendo i libri.

C'è da dire che se hai anche letto i libri si fa tutto più entusiasmante. Il mio amico Paolo, che ama la mitologia greca, intrattiene dialoghi divertentissimi con gli ologrammi di antiche statue greche, come Amore e Psiche! Una volta ci ha anche provato con Afrodite, ma gli è andata male. E ci credo, se ci prova con la più bella! Comunque, l'interazione con le statue è una delle attrattive principali; ma non solo.

Ogni stanza prevede un repertorio di quadri scelto per l'occasione ad ogni

evento; questi quadri spesso formano mosaici o nomi in tema con la serata, oppure vengono realizzati dei giochi di luce mozzafiato sfruttandone le forme e i colori. Le statue delimitano i privè: dentro gli occhi hanno un microcip che riconosce il bracciale specifico di ogni privè e permette l'accesso.

E poi, non sai che mi hanno raccontato sulla serata surrealista! Ti giuro, te lo sto giurando, sono riusciti a ricreare le scale di Escher. Ballare lì dentro deve essere stata un'esperienza unica, a tratti ipnotica. E poi i quadri di Salvador Dalì...”

“Ma Marco, non ti sembra un po' triste quello che hai detto prima? Che questo è l'unico modo per farvi amare la cultura? Dopotutto quello che prima era un museo adesso è una discoteca. Questo fatto testimonia la morte della cultura e basta.”

Rimango perplesso. Continuo ad ascoltarla.

“L'eredità classica si riceve a scuola, dai libri, si allena leggendo, traducendo, studiando e soprattutto amando i classici. Questa invece è ostentazione, marketing, pura estetica. Un modo sfarzoso e immediato per attirare grandi masse di giovani”

“Lo so nonna, hai ragione. Ma se della cultura si erano dimenticati tutti, non è forse positivo che in qualche modo, anche se inadeguato, se ne celebri la bellezza? Mescere utile dolci: unire l'utile al dilettevole. Lo diceva anche Orazio!” le

faccio il sorrisetto malizioso di chi sa di aver ottenuto l'ultima parola.

Intanto Khalida ha suonato alla porta. Saluto mia nonna e le dico che penserò

### 3.2.1.1 **Viszonyunk a városhoz. A bevezető-érzékenyítő foglalkozások tanulságai**



Projekttevékenységünk első lépéseként szükségesnek éreztük, hogy meghatározzuk a személyes viszonyunkat a városhoz, ahol élünk. A diákok kiinduló feladata az volt, hogy írjanak személyes és élményszerű fogalmazást arról, melyik a legkedvesebb hely számukra a városban, és hogy miért is kötődnek hozzá.

A diákok **„Legkedvesebb helyem a városban”** címmel, digitális formában beadott fogalmazásainak áttekintésekor kirajzolódott néhány jellegzetes városi környezet, tipikus helyszín, amelyek körébe a csoport legkedvesebb helyei besorolhatók Ilyen jellegzetes környezet volt:

1. a sziget (Margitsziget): 11 fő
2. víz, folyópart (a Duna-part különböző pontjai): 9 fő
3. parkok és állatkert (Szent István park, Városliget stb.): 7 fő
4. hegy, magaslat (Gellérthegy, Márton-hegy): 4 fő
5. a város egy jellegzetes tere (Gellért tér, Hősök tere, Batthyány tér): 5 fő
6. szűkebb lakóhely: 2 fő

7. vendéglátó-ipari egység, szórakozóhely (kávézó, könyves kávézó): 5 fő

8. pláza (WestEnd): 3 fő

(Ld. 1.melléklet: Összefoglaló táblázat a diákok fogalmazásaiból)

A csoportosítás érdekes tanulságokkal szolgált: egyrészt hogy milyen meglepően kevés típusba sorolhatók a kedvenc helyek, másrészt, hogy ezek milyen erősen kötődnek a város természeti adottságaihoz, azok szerencsés érvényesítéséhez: a 45-ös mintából 31 fő kedvenc helye a víz, sziget, hegy, parkok körébe sorolhatók. A természeti elemeken belül is messze a legtöbbször kedvenc helyének a Margitsziget és a Duna-part bizonyult. A város meghatározó, azonosulás képző elemeként tehát egyértelműen a Duna emelhető ki (20 fő). Ezeknek a tapasztalatoknak a megélése fontos hozadéka volt a foglalkozásnak: a természethez kapcsolódás a városi ember számára (is) elementáris szükséglet és boldogságforrás, és nagyon sokat tehetünk még a Duna megközelíthetőségéért a városi ember számára.

A csoportfoglalkozáson nagy izgalmat váltott ki, hogy mely helyek mekkora támogatottságot kaptak. Az is nagyon érdekelte a gyerekeket, hogy kik azok, akikkel osztoznak egy-egy kedvenc helye iránti szeretetben. A foglalkozáson is ezek alapján kerültek csoportokba diákok.

A csoportok feladata az volt, hogy az



adott környezetről írt szövegek alapján szedjük össze és néhány markáns kulcsszóval ragadják meg azokat a tényezőket, amelyek miatt szeretik azt a helyet.

A foglalkozás legizgalmasabb pillanatai közé tartozott, amikor kiderült, hogy a különböző csoportok kulcsszavai milyen nagy arányban fedik át egymást, és a helyekhez fűződő vonzalmunk mennyire tükrözi az ember alapvető vágyait, szükségleteit.

Nézzük tehát a kulcsszavakat:

- emlékek, közös élmények, meghitt pillanatok, személyes történelem 5
- rendszeres érintkezés a hellyel, kötődés, szokás, otthon 5
- különleges hangulat, látványosságok, maradandóság, varázslatos 5
- nyugalom, védettség 4
- barátok 4
- szabadság, felszabadultság, kiszakadás, kikapcsolódás 4

Minél több olyan különböző városi tér, helyszín kell tehát, ahol kiélhetők ezek a belső törekvések, illetve minél több olyan várost alakító ember, aki ezeket szem előtt tartja.

A diákok szüleikkel, nagyszüleikkel készített interjúiból a következők derültek ki a felnőttek preferált városi helyszíneiről:

1. sziget (Margitsziget + új elem: Óbudai sziget) 5
2. víz, folyópart (Duna-part, Római part + új elem: Lukács fürdő) 5

3. parkok és állatkert (Szent István park, Városliget stb. + új elem: Műjégpálya.) 6

4. hegy, magaslat (Gellérthegy, + új elem Jánoshegyi libegő, Hűvösvölgyi kisvasút): 7 fő

5. a város egy jellegzetes tere, emblematikus épülete (Vár, Szent István Bazilika, Citadella, Kossuth tér, Jászi Mari tér): 6 fő

6. szűkebb lakóhely: 2 fő

7. vendéglátó-ipari egység, szórakozóhely (Metróklub, egykori lfi park, Várszínház): 3 fő

(Ld. 2. melléklet: Összefoglaló táblázat a szülőkkel/nagyszülőkkel készített interjúkból)

Mik derülnek ki a fiatalabb generációval való összevetésben?

- Hasonlóságok:
- Fontos, hogy a városi környezet csoportalkotó, tipikus formái szinte teljesen megegyeznek.
- A természetihez való közelség (sziget-víz-hegy-park) a felnőttebb/ideőbb generáció számára is a legdöntőbb örömforrás a városban.
- Különbségek:
- Az idősebbek egyikének sem szerepel kedvenceként valamelyik pláza. A West-end jellegzetesen a fiatalok helye.
- Az idősebbek számára fontosabb identitásképző elem a város egy-egy emblematikus, történelmi vonatkozású épülete (Vár, Szent István Bazilika, Citadella, Parlament), mint a fiatalok

- számára, ez utóbbiak épületet nem is jelöltek kedvencnek.
  - Az idősebb generáció preferenciáiban egy korábbi korszak szórakozási szokásai (Metróklub, lfi park, Várszínház), vagy kisgyerekes családok szabadidős tevékenységei képeződnek le, (János-hegyilibegő, Hűvösvölgyi kisvasút). A fiatalok pedig a kávézókat, romkocsmákat, könyves kávézókat kedvelik.
  - A legérdekesebb eltérések a motivációkban voltak, hogy miért kedvencük az adott hely:
  - a felnőtteknél is ugyanazok a kulcsszavak jelennek meg, amit a tinédzser korosztály fogalmazásaiból kiemelték a csoportok, egy kivétellel: a barátokkal való együttlét helyett inkább a család közös élményeinek színterei lesznek jellemzőbbek a felnőtteknél
  - sokkal nagyobb szerepet játszik a felnőttek esetében az emlékek, ifjúkorhoz kötődés mozzanata, illetve a barátokkal való együttlét is a múltbeli emlékként jelenik meg.
  - a hely történelmi vonatkozásai, jelentősége nagyobb hangsúlyt kap a felnőttek számára.
- Az ellenérzést keltő helyekre vonatkozó mini felmérésünk eredményei a következők voltak:
- 26 diákból 18 a város különböző aluljáróit vagy metrómegállóit jelölte meg legkellemetlenebb helyként (Nyugati, Blaha Lujza téri, Kőbánya – Kispesti, Keleti aluljáró) vagy a 3-as metróval való közlekedést.
  - további 3 diák a pályaudvarokat nem kedveli (Keleti és Nyugati)

- 3-an nem szeretik valamelyik zsúfolt villamos- vagy Hév-vonalat
- 2-en említenek egy-egy teret, amelyet valami rossz élmény miatt nem szeretnek.

A „Hogyan kellene változtatni a városi környezeten?” kérdésre visszatérő kulcsszavakként jelentek meg:

- tömeg, zsúfoltság
- szemét, kosz, bűz, zaj,
- átláthatatlanság, elégtelen fény, sötét
- közbiztonság hiánya
- félelemkeltő légkör, agresszivitás
- megbízhatatlanul működő, folyton lerobbanó járművek (3-as metró, 4-6-os villamos)

Ha csak ezt a mini felmérést tekintjük, máris látszik, mik a város neuralgikus pontjai, amelyek működtetésére sokkal nagyobb gondot kellene fordítani.

Mellékletek:

1. *melléklet:* Összefoglaló táblázat a diákok fogalmazásaiból
2. *melléklet:* Összefoglaló táblázat a szülőkkel/nagyszülőkkel készített interjúkból

### 3.2.1.2 Kedvenc helyem a városban Összegző táblázat a diákok alkotásaiból



#### Kedvenc helyem a városban

I. csoport: SZIGET	
Margitsziget	<p>Sok boldog emlék köt ide. Idejártam a nagymamámmal, az unokaöcséimmal labdázni a játszótérre, később biciklizni, kutyát sétáltatni a barátnőimmel. Nagyon szeretem a természetet és jó néha kiszabadulni a városi élet pörgéséből, sétálni egyet, relaxálni ebben a megnyugtató környezetben (SZ.E.)</p> <p>Millió élmény fűződik ehhez a helyhez, találkozások, elválások, és persze a felejthetetlen iskolai métabajnokság. Véleményem szerint nem csak egy sima kis városrész, hanem egy külön „miniváros”, hiszen a városra jellemző dolgok itt is jelen vannak. Ilyenek például a turizmus (Danubius Hotel), látványosságok (kolostor romok), kulturális létesítmények (Szabadtéri színpad, Kertmozi), közösségi helyszínek és szolgáltatások (éttermek, szórakozóhelyek, brigóhintó), szabadidős tevékenység gyermekeknek (állatkert, játszótérek), sportlétesítmények (uszoda, futópálya, tornapark), valamint itt található Magyarország legnagyobb zenélő szökőkútja. A béke szigete, egy hatalmas betontenger közepén, ahova az ember szabadidejében elmehet, és jól érezheti magát G.D.</p> <p>A szigettel először a születésnapomon ismerkedtem meg, amikor a Berzsényis barátaim meglepetéspartit szerveztek nekem. Másodjára pedig Berzsényis program keretében találkoztam vele újra. Érthető tehát, hogy a kedvenc helyeim között is szerepel, hiszen a Berzsényis métázást és a titokzatos partit sohasem felejttem el. A Margitszigetet pedig azóta is folyamatosan látogatom, hol barátokkal, hol pedig egyedül. Szt. K.,</p> <p>ide bármikor elmehetsz, kiülhetsz a Duna partra, körbejárhatod, elmehetsz az állatsimogatóba. Akár piknikezni, akár futni, akár csak sétálni és beszélgetni. Sok kisebb rét van, szinte csak füves terület, de akár partra is lehet ülni. Minidg tele van emberrel, minidg pezseg! A lényeg hogy fantasztikus hangulata van! :- ) R.L.</p> <p>Séta a Margit-szigeten, mindig mosolyt csal az arcokra. A nyugalma, a hangulata egészen varázslatba ejtő! Ahogy a futópályán futnak az emberek, ahogy a nagy füves területen játszanak a gyerekek, ahogy a szökőkút halk moraja betölti a teret, mind - mind ismerős! H.P.</p> <p>Sokszor voltunk itt osztálytársakkal, barátokkal, és ezek mindig felejthetetlen élmények voltak! És ezért szeretem legjobban ezt a helyet, az élményekért! Ezeket az élményeket nem cserélném semmire sem!</p> <p>A Margitsziget nagyon jól össze tudja hozni az embereket, hihetetlen közösségkovacsoló ereje van. M.M</p>

2. csoport FOLYÓ, DUNAPART	
Carl Lutz rakpart	<p>egy kis elszigetelt birodalom.</p> <p>Ez a hely egyszerre jelenti a megnyugvást, az örömet, a barátokat, a magányt, a szomorúságot.</p> <p>Ide jövök péntek délután néhány barátommal, Pilóta-tallérral és gyümölcslével felszerelve, hogy a padokon kényelmesen elhelyezkedve nyugodtan el tudjuk egymásnak mesélni, hogy mi bánt, mi (vagy ki) tetszik, vagy csak szimplán ott ülni, feküdni, és élvezni a napsütést.</p> <p>Ide jövök péntek délután néhány barátommal, Pilóta-tallérral és gyümölcslével felszerelve, hogy a padokon kényelmesen elhelyezkedve nyugodtan el tudjuk egymásnak mesélni, hogy mi bánt, mi (vagy ki) tetszik, vagy csak szimplán ott ülni, feküdni, és élvezni a napsütést.</p> <p>Ide jövök akkor, amikor nem látom a kiutat.</p>
Duna part a Margit hídnál	<p>Itt sétálni este, barátokkal, a legeslegjobb. A Berzsényitől a Parlamentig végigsétálni. Este minden ki van világítva. Nagyon szeretem nézni, ahogy a város fényei visszatükröződnek a vízben.</p> <p>Itt először a mostani legjobb barátnőimmel voltam. Néztük a folyót. Az embereket, akik a hídon sétáltak, hogy mit csinálhattak, merre mehettek. A Duna part beszippantja a lelkünket, és feltárja egymásnak. Sehol máshol nem voltam ennyire nyílt és őszinte. És sehol máshol nem szereztem ennél jobb barátokat. Ez az a hely, ahol megtaláltam azokat az embereket, akik mellett mindig érzem, hogy otthon vagyok</p>
Duna-parti zug, a Duna Pláza mögötti sétány legvégén	<p>A kedvenc hely számomra az, ahol mindig önmagam tudok lenni. Egy olyan hely, ahol el tudok rejtőzni a világ elől, vagy ha kell, meg tudom mutatni magam másoknak. Egy kicsit elhagyatottnak tűnik elsőre, de számomra épp ez adja meg a hely sajátos báját. Legtöbbször teljesen csendes, így tökéletesen alkalmas arra, hogy néha elvonuljak a világ hajtása elől. Este nagyon szép kilátás nyílik a Dunára, és a fényárban úszó túlpartra.</p> <p>Nem tökéletes hely, de számomra mindig kedves lesz. Számomra elég, ha arra a pár pillanatra, ameddig ott vagyok, feltölt, kikapcsol, emlékeztet, megnyugtat, és elvarázsol.</p>
Római part	<p>gyerekkori élmények, itt minden bánatunkat elfelejthetjük, feltölthetünk energiával F.P.</p> <p>számomra örök kedvenc! Megannyi cuki beülő evős/ivós hely! Nyáron kibiciklizni, elmenni a Római strandra (ami nyilván ott van) majd beülni valahova enni egy hekket.</p> <p>Minden színes, minden vidám, zene, zene, zene az ember itt nem lehet szomorú! R.L.,</p>

3. csoport: PARKOK	
Állatkert	Az állatkert egy állandó pont volt mindig is számomra Budapesten, mert persze, nagyon érdekes és aranyos és különben is állatok vannak ott, de attól még nem lenne kedvenc helyem. Ami igazán megszerettette velem az az hogy mikor elköltöztünk Budapestről, gyakran visszajártam. Afféle családi program volt ez mindig ahova vagy a nagyszüleim vagy a szüleim vittek el. Imádtam a pálmaház melegét télen és az akvárium hűvösét nyáron. És később mikor még távolabb kerültem Budapesttől, egyben Magyarországtól is, emlékszem, az állatkert az elsők között volt, ami eszembe jutott itthonról. T.A. Bármily meglepő is, itt is jelentős szerepe van a barátainak. Még az elmúlt tanévben eléggé összeveszttem az egyik jó barátommal, de már nagyon hiányzott, így felvettem az ötletet, hogy mi lenne, ha egyik nap közösen elmennénk az Állatkertbe. A legjobb döntés volt! A nap végére újra minden a régi volt köztünk F.P.
Városliget	Ott tettem meg első sétámat és oda jártam ki 2 éven át minden nap, amikor szép volt az idő. Kötődök az ottani játszóterekhez, a fákhoz, a bokrokhoz, a kacsákhoz. Az friss illathoz, ami felüdülést nyújt az autók szagától. A nyugalomhoz, ami eláraszt, amikor csak sétálok a nagy bölcsek fák között. A gyönyörű szép zöld fű, a vattacukor árusok, és meg ne feledkezzek a lufikról, amiket a kis bódékban árultak, és valahogy mindig sikerült kiharcolnom, hogy egyet kaphassak. Most, amikor visszamegyek a Városligetbe, egyre több szép emlék jut eszembe. Talán ez az ami nekem a legjobban számít, ami igazán kedvencé tesz egy helyet. T.A. Régi emlékek, ide jártam iskolába, itt játszhattunk, futottuk a felmérőket, közös élmények búvóhely, kis kút, Arc kiállítás B.A.
Szent István park	Közel, növények, fák, virágok, szép, rendezett, tiszta sokat játszottam itt a húgommal, sok emlék kapcsolódik hozzá H. F. A Duna látványa és a park mindig megnyugtat, és segít elmélyülni a gondolataimban. A Szt. István parkot nem tudom idegesen, stresszelve elhagyni. J.T. itt tanultam meg járni Ó. D.
Marczibányi téri Művelődési Ház parkja	elrejtőzve a figyelő szemek elől, jól lehet bújósckázni, bandázni vagy csak elbújni a világ elől, Odaköt a sok játék, beszélgetés, titok, egész napos próbák szüneteiben hullafáradtan a fűben elfogyasztott szendvics, és az egy-egy fontosabb előadásunk előtti egymás nyugtatgatása is. Voltam már ott egyedül is, de úgy nem az igazi

4. csoport: HEGYEK	
Gellért-hegy	Számomra mindig is nagyon fontos volt és lesz a természet, a hegyek, a fák. A legjobb kikapcsolódás az erdőben való túrázás piknikezés vagy bármilyen sport, tevékenység. Azonban szeretem a városi pezsgést is, a forgatagban sétálni, nézni az épületeket, autókat. Találkozni emberekkel, nézni, ahogy sietnek valahova vagy éppen nézelődnek, beszélgetnek. Gellért-hegy ezt a kettőt egyesíti, a város szívében egy darabka természet, és számomra tökéletes harmóniát teremt azok között a dolgok között, melyek inspirálnak. Szeretem a hegyeket, dombokat, mert a magasból egy új nézőpontból láthatjuk a dolgokat, olyan részleteket vehetünk észre, amit máskor nem. A tetőről gyönyörű panoráma nyílik a városra, ijesztő és egyben nagyszerű érzés, hogy a város, amelyben mindennapjaimat élem itt terül el előttem. A hétköznapiakban megfejtkezünk a város szépségeiről, nem figyelünk a részletekre. A hegyen találhatunk olyan rejtett zugokat, amelyek teljesen csendesek, tökéletesek gondolkozásra, olvasásra. Viszont a Citadellánál, mindig nagy a nyüzsgés hiszem a Gellért-hegy a turisták által is kedvelt látványosság. Itt kicsik és nagyok is megtalálhatják a számukra megfelelő szórakozási lehetőséget. Ha egy kis ihletre, inspirációra van szükségem ide bármikor jöhetnek és eddig mindig segített energiával és ötletekkel feltöltődni. M.É. A hely ahol a kilátás a leggyönyörűbb, és a levegő a legfrisebb. A felgyaloglás, igen fárasztó tud, lenni de amikor felérsz, rájössz mennyire megérte! A Szabadság híd budai oldalán helyezkedik el, szintén könnyen megközelíthető! Mindenképpen érdemes elmenni! R. L. Nagyon jó érzés letekinteni a városra erről a magas pontról, gyönyörködni az elénk táruló panorámában. H.P.
Mártonhegy	Nem egy felszíni formát jelent, hanem egy kis padot Budapest tetején, ahonnan tökéletesen látni a város szívet. Szeretem a Hegyet. Nem a nyüzsgő belváros, ami folyton tömve van emberekkel. Nem a Dunapart, amit kedvelek, de csak a mindennapi egyszerűségében. A Hegy valami más. Valami különleges. Egy olyan hely, ahová nem ülök ki nap mint nap. Valahogyan varázslatos. Amikor ott vagyok A Hegyen, úgy érzem, mintha kiszakadnék a városból, az esztelenül pörgő mókuserékből, a rohanó világból. A Hegyen megáll egy pillanatra az idő. Ott csak a fények léteznek. A Duna csillogása, a lemenő nap, a panelházak apró ablakaiban sorra felgyúló lámpafény. A Hegyen ott van mellettem az erdő, a természet. A lábaim előtt pedig maga Budapest hever. Ha A Hegyre gondolok eszembe jut, az első alkalom amikor kimentem oda. Egy barátommal voltam, kettesben és némán néztük az aranyban úszó várost, ahogyan szépen lassan elnyeli az éjszaka. Már akkor elbűvölt a kis menedék. Mert az lett számomra. Egy biztos pont, ahová elbújhatok, ahová gondolkodni mehetek. A Hegy kimenekít. Kimenekít a a szmogból, a tömegből, a bűzből. És kimenekít a letargiából, a sötétségből. A Hegy nem csak egy hely, A Hegy egy csillagfényes pad és valami mágia. A Hegy néha a világmindenség.

5. csoport: TEREK	
Gellért tér	A Gellért tér a Szabadság híd Budai oldalán található. Mivel az egyik oldalról a Duna határolja a látóhorizontja nagyon széles. Ezzel olyan szabdság érzést ad, amit a mellette lévő hegy tetején álló szabadság szobor jelképez. Ez a hegy (Gellért-hegy) a másik oldalról határolja , e miatt kiegyensúlyozott és harmonikus a domborzata. A tér közepén lévő kút kapcsolatot teremt a föld alttal is. A Tér vége belépést enged a belvárosba, a sok üzlettel, kávézóval. A Gellért fürdő nosztalgikus hangulatot kölcsönöz a térnek. Könnyen elérhető. Nagyon szeretem mert egyfajta előzménye a Gellért-hegy megmászásának
Hősök tere	Minden bajunk volt: fáztunk, mosdóba kellett mennünk, szomjasak is voltunk. Pénzünk viszont nem volt. Körbenéztünk, hová mehetünk kicsit megpihenni. A tér egyik oldalán áll a Múcsarnok impozáns épülete, gyorsan betértünk oda, ám szembesültünk azzal a problémával, hogy fogyasztás hiányában a mosdó nem használható. Egy néni, aki fültanúja volt a beszélgetésnek, megsajnálta minket .Rádásul a néni olyan kedves volt, hogy nemcsak segített bejutni a múzeumba, hanem az épületben lévő kis büféjéből megkínált minket forró teával és isteni finom fánkkal. Sokat beszélgettünk a nénivel, jókedvünk is visszatért, kicsit át is melegedtünk! Azóta minden télen elmegyünk hozzá.
6. csoport: SZŰKEBB LAKÓHELY	
Újpalota	a városrész ahol felnőttem és lakom, itt érzem magam biztonságban, itt nőttek föl, és számomra ez jelenti az otthont, tízemeletes paneloknak az árnyékában sétálni a nyári délutánonként, tavasszal a Főtéren ücsörögni a padon a szökőkút előtt a fák tövében a madarak csicsérgését hallgatva, és a tűző napon az Ázsia Center melletti pusztaságon átvonulni az út mellett kéregető hajléktalanok mellett. Télen szeretek a Pólusnak a parkolójában a térdig érő hóban átgázolni és szeretek a kiserdőben lévő domb oldalán szánkóval lecsúszni és nekimenni dolgoknak
Berzsenyi Dániel Gimnázium	Olyan mintha a második otthonom lenne. Minden reggel izgatottság fog el, ha arra gondolok, még egy újabb nap, amikor a barátaimmal találkozhatok az iskolában. Mit is szeretek benne ? Talán a Berzsenyi hangulatát, amitől egyből jobb kedve lesz az embernek, talán a sok mosolygós arcú diákot , a tanórák örömteli és könnyed menetét.

7. csoport: SZÓRAKOZÓHELY, KÁVÉZÓ, PLÁZA	
Westend	Azért szeretem, mert itt elég sok dolgot lehet ugyanazon a helyen csinálni. Ha beszélgetni szeretnék másokkal, akkor erre kiváló a tetőkert, ahova ki lehet ülni kisebb padokra, vagy a tetőkert egy másik részén asztalok köré, ami akkor alkalmasabb, ha több ember akar egyszerre találkozni. A tetőkert másik előnye az, hogy nincsen nyüzsgés egyáltalán, és így jó időben nagyon hangulatos tud lenni. A 2. szinten elhelyezkedő kert ezzel szemben sokkal szimpatikusabb számomra a kisebb fákkal és sövényekkel és virágágyásokkal tarkítva. Itt nincsen olyan nagy tér, de ennek ellenére le lehet ülni 3-4 személyes padokra, amikből meglepően sok van a hely nagyságához képest. Ha kikapcsolódásra és másokkal való találkozásra vágyom, akkor rögtön ez a hely jut eszembe. K.Gy., a fiatalok találkozóhelye tele boltokkal, ételüzletekkel és persze mozival. Emiatt a sokrétűsége miatt szoktunk itt találkozni az osztálytársaimmal, barátaimmal és ezért szervezzük ide a legtöbb programot is. Azért szeretem ezt a helyet, mert ide azokkal jövök, akiket szeretek és akikkel szívesen vagyok. SZt.K. elsőre elég furcsán hangzik, hogy kedvenc helyem egy pláza, de nem a hely teszi számomra azzá ami. Amióta Berzsenyis lettem elég sok emlék köt oda, mert valahogy mindig ott kötünk ki pedig voltak alkalmak, amikor tényleg nagyon messze voltunk és mást terveztünk. S.B.
Bagkok Thai Étterem (Ó utca)	Jeles alkalmak, kedves fogadtatás
Gomb Kávézó	Azért is kedves hely ez a szívemnek annyira, mert a barátnőimmel kialakult az a szokásunk, hogy havonta legalább egyszer ellátogatunk ide megbeszélni a mi kis ügyes-bajos dolgainkat. Megnyugvással tölt el, ha bemegyek; úgy érzem, arra a kis időre ki tudom zárni a problémáimat.
Nyaloda, Fagyizó Újpesten	Itt szoktam pihenni a barátaimmal egy hosszú nap vagy egy nehéz edzés után. Idén nyáron még otthonosabbá tették, mert már nem csak székek vannak meg asztalok, ahová le lehet ülni, hanem raklapokból csináltak egy hosszú, kényelmes kiülőt is, így sokkal többen elférünk. Külön jó, hogy a fagyizóval szemben van egy szabadidő park is, ahol lehet kosarazni, focizni és még sok más sportot űzni. Így még több embert meg lehet ismerni például egy meccs keretében. Könnyen megközelíthető, mert egy forgalmas út mellett van és sok busz is jár arra sok irányból. A Nyaloda nem csak az én kedvenc helyem, hanem a kutyámé is. Mivel legtöbbször, ha megyek valakivel, valahova akkor ott találkozunk ezért neki több dolgot is összeköt az a hely. Jó sok dögönyözést, simogatást és egy pár tölcsércsücsköt. Így ha már a közelben vagyunk rögtön elkezd arrafelé húzni teljes erővel.

## Városliget



Az 1811-ben alapított Városliget a XIV. kerület legnagyobb közparkja és Budapest egyik városrésze is a maga 100 hektárjával, amiből tulajdonképpen 81 hektár a park.

A Városligetet (illetve annak területét) először Rogerius (nagyvárad kanonok) említi meg. Carmen Miserabile (Siralmas Ének) című írásában azt írja, hogy IV. Béla a Rákos-mezőn és a jelenlegi Városliget területén gyűjtötte össze a tatárok ellen induló sereget. Ezt a területet úgy írja le Rogerius, mint jó ivóvízű, vadban gazdag fás legelő. A Rákos-patak egyik ága a mai Petőfi Csarnok és Városligeti-tó közt folyhatott.

1259-ben IV. Béla ezt a területet egy dominikánus apácakolostornak adta. Ezután két évszázadig az itt tartott országgyűlések hatására a vidék pusztult, elmocsarasodott. Mátyás gyakran az itt fenntartott vadaskertbe és agaraskertbe (innen az akkoriban kialakult kis tavacska neve: Agaros-tó) vonult vissza pihenni, ezért a terület helyzete kicsit javult. 1526: II. Lajos innen indul Mohácsra. A török uralom alatt elhagyott mocsaras területre a domonkos apácák és a klarisszák is igényt tartottak, de I. Lipót a területet Pestnek adta.

A 18. században Ökrösdűlőnek nevezték és legelőnek használták a terület használható részét. A többi homoksivatag és mocsár volt benne két szigettel. A város fel akarta számolni a mocsarat maláriaveszély csökkentésének szempontjából és 1775-ben füzeket ültettek a környékre, de hiába, mert a gondozás nélkül maradt facsemetéket a

közelben legelő marhák felfalták, így egy fa sem maradt meg.

1770-ben Mária Terézia erdőtörvényében előírtakat (úgy mint faültetés, gondozás és a közelben a legeltetés megtiltása) Pest városa nem tartotta be, mivel a városnak amúgy is kevés legelője volt. II. József már szigorúan betartatta a törvényt. Hülf Farkas Móricz 1785-ben terveket dolgoztatott ki a terület (akkoriban Városerdő) lecsapolására és újrafásítására, amivel Stolz Jánost bízta meg. Stolz szelyemhernyótenyésztő lévén az akácok mellett eperfákat is ültetett, mivel az azon tenyészteni remélt hernyók selymével szeretne volna ellátni selyemgyárát. A telepítés azonban csak részben volt sikeres, mert a az eperfák kevésbé képesek a homok megkötésére. A munkálatok közben kialakítottak egy sétálóutat is a jelenlegi Városligeti fasortól az Erzsébet királyné útjáig.

1794-ben (a telepítés utolsó évében) Boráros János városbíró, a belső tanács tagja azt a javaslatot tette, hogy a területet alakítsák üdülővé és szórakozóhellyé. Ez a terv végül nem ment végbe, hanem helyette 1799-ben 24 évre bérbeadta a leendő ligetet Batthány Józsefnek, aki bérleti díj helyett a terület fásítását és tervszerinti kiépítést. A város vállalta, hogy az elkészült épületeket 24 év múltán napi áron átveszi. A város vállalta továbbá egy a Városerdőbe vezető út megépítését és az út két oldalán való fasorültetést és az említettek gondozását, karbantartását. Batthány a munkálatokkal Witsch Rudolf mérnököt bízta meg, aki kétezer emberrel hozzá is fogott egy tó kialakításához és a kitermelt földből két

szigetet (Mocsár-sziget és Drót-sziget) töltöttek fel.

Készültek még sétányok, amik mellé akác- és platánfákat ültettek. Batthány József 1799-es halálával a birtok öccsére, Tódorra szállt, aki nemhogy nem folytatta az építkezést, de elkezte kitermelni a fákat. Ennek a tanács 1805-ben véget vetett és az akkorra már Batthány-erdőnek nevezett területet visszavette a gróftól.

1800-ban Rumbach Sebestyén (orvos) vásárolta meg a mai Podmaniczky és Munkácsy utca sarkán kialakított telket, hogy ott szőlőt termesszen. Kútásás közben azonban vastartalmú forrásra bukkant, ezért inkább gyógyfürdőt épített szállodával és vendéglővel, ami 1806-ban nyílt meg, ezzel Pest első gyógyfürdője lévén.

1808-ban József nádor megalapította Királyi Szépítő Bizottságot, amely 1813-ban az ő javaslatára pályázatot írt ki egy mindenki számára hasznos és kellemes mulató megtervezésére. Ezt a pályázatot a Heinrich Nebbien által három évig készített terv nyerte meg. Ő egy népkertet akart teremteni. Az építkezés azonban 700.000 koronába került volna, ami túl sok volt, ezért a felesleges elemek elhagyásával 300.000 koronára csökkentették a költségeket. Ez azonban még így is sok volt, ezért a tanács adományokat gyűjtött (összesen 45.000 korona) és kölcsönt vett fel (összesen 30.000 korona), amit bérleti díjakból és telekértékesítésből kívántak visszafizetni. A Liget egyre kedveltebb kirándulóhely lett, ezért mutatványosok is kezdtek területeket bérelni, amiből a kölcsönök lassan visszafizethetővé váltak.

A munkák sokáig tartottak, mivel a homokot nehezen lehetett megkötni. A mocsár helyén tavat formáltak, kiépítették a Páva-, Hattyú- és Nádor-szigetet, faiskolát ültettek, megtoldották a régi kocsmát, utakat alakítottak ki és megépítették a Rondót, illetve a Hattyú-szigeten található Majorságot. 1826-ban Anton Frigyes megépítette a Páva-szigetet a szárazfölddel összekötő hidat (22m hosszú, 1,8m széles), a „Dróthidat”.

A reformkorban Városerdő nevet viselő Liget rendkívül kedvelt szórakozóhely volt annak ellenére, hogy a hozzá vezető főútvonalat elcsúfították, mikor egy rendkívül hideg télen (1830) a nádor engedélyt adott az útmenti fák (Fasor) kivágására.

1832-ben elindult Pest első omnibuszjárata, aminek a Páva-szigeten volt az egyik végállomása. Az 1838-as pesti árvíz idején több ezren menekültek ide és várták, hogy az ár elvonuljon.

1840-ben egy másik gyógyfürdő is nyílt a Ligetben, a tó egyik szigetén, azonban 1843 körül bezárt, mert veszteséges volt. 1842-ben elhunyt József nádor leánya. Tiszteletére a város adakozásból kápolnát (Hermina-kápolna) szeretett volna állítani, de az adományok lassan gyűltek, ezért az építkezés lassult, majd a szabadságharc idejére le is állt.

Az 1849-es tavaszi hadjáratban Heinrich Henzi, a budai vár parancsnoka ágyúzatni kezdte Pestet, miután a magyar csapatok megkezdték Buda ostromát. Az ágyútűz alá vett területek lakosai Városligetbe menekültek és mivel az ostromelhúzódott, kialakult a városligeti

menekültváros. Május 20. után az emberek visszaköltöttek otthonaikba. A Hermina-kápolna építése 1854-ben folytatódott, mivel addigra újabb adományok érkeztek és a városi tanács is megszavazott 9.500 forintot erre a célra. A kápolnát 1856-ban szentelték fel. 1855-ben újabb gyógyfürdő nyílt a Városligetben a jelenlegi Teleki Blanka Gimnázium és a Vakok Intézete helyén. A Szépítő Bizottmány 1857-ben megszűnt. A Városliget tulajdonjoga visszaszállt a városra. 1863-ban újraszabályozták a tavat és új növényeket telepítettek Petz Ármin főkertész vezetésével. 1865-ben Pest városa évi I. arany bérleti díj fejében harminc évre átengedte az Állatkerti Részvénytársulatnak a Liget jelentős részét állatkert építésének céljából, amin belül 1866-ban kialakították az állatkerti Nagy-tavat (ami jelenlegi formáját 1912-ben nyerte el).

1868-ban Zsigmondy Vilmos bányamérnök kezdeményezésére Pest városa artézi kút fúrásába fogott a mai Hősök terén. A 970 m mély kút 1878-ban készült el (a hévizet 1877. június 4-én érték el). Ez volt akkor Európa egyik legmélyebb fúrása. A kút fölé épített egyszerű bódét Zsigmondy „fúrháznak” nevezte. 1884-ben ezt lebontották, és helyette Ybl Miklós tervei alapján egy díszkutat építettek. A Gloriette nevű építmény 2,5 m magas, hatszögletű, korláttal kerített terasz volt, amire két oldalról lépcső vezetett fel. A közepén egy 24 m magas zászló tartó rúd állt. 1869. december 2-án alapította meg Kresz Géza 15 társával a Pesti

Korcsolyázó Egyletet. A városi tanács díjtalanul engedélyezte nekik, hogy a Városligeti tó egy részét korcsolyapályává alakíthassák. Saját költségükön egy kis, fából készült melegedőt építettek, és korcsolyázók 1870. január 29-én ünnepélyesen megnyitották a városligeti pályát, a mai Műjég elődjét. A melegedő 1874-ben leégett; az első kőépület tervezésére kiírt pályázatot Lechner Ödön nyerte meg.

1880-ban úgy döntöttek, hogy Budapest megpályázza egy világkiállítás rendezését, és annak helyszínét a Ligetben alakítják ki. A terep rendezéséhez több mint 800 fát vágtak ki.

A Zsigmondy-féle fúrás vizét hasznosította az 1881. július 3-án megnyílt Artézi Fürdő, amit egy, a város tulajdonában álló nyaralóból építettek át. A fürdőt sokan látogatták; megnyitásától kezdve nyereséges volt, ezért a város vezetősége 1884-ben hozzáfogott egy végleges fürdő előkészítéséhez. Annak tervezésével Czigler Győzöt bízták meg. Ő a fürdőt a városligeti híd tengelyébe szeretne volna felépíteni, de ezt nem engedélyezték, mert ott a már megépült Andrassy út tervezett meghosszabbításának útjában állt volna. A megfelelő helyszínt sokáig nem találták. A kiállításra felhúzott épületek közül a rendezvény bezárása után hármat tartottak meg:

a Műcsarnokot (ma Magyar Alkotóművészek Háza, más néven: Olof Palme Ház; tervezte: Kauser Gyula), az Iparcsarnokot (tervezte: Ulrich Keresztély) a mai Petőfi Csarnok helyén és a Király pavilont a Magyar

Alkotóművészek Házával szemben. 1889. június 27-én nyitotta meg Wulff Ede német-holland cirkuszigazgató az általa vasvázás hullámbádogból épített csarnokban a Fővárosi Nagycirkusz elődjét.

1892-ben a Fischhof-féle ingatlant megvásárolta a magyar állam, és a fürdő helyén felépítette a Vakok Állami Intézetét.

A Műjég jelenlegi, neobarokk stílusú épületét 1895-ben emelték id. Francsek Imre tervei alapján. Egyúttal elkezdték a tó újraszabályozását is.

1894-ben épült fel a Vampetics-vendéglő (1910 óta Gundel). Épületét Zrumeczky Dezső tervezte.

1895-ben épült fel a Műcsarnok, az ország legnagyobb kiállítóterme.

A Millenniumra készült el:

- a Millenniumi Földalatti Vasút
- a Műcsarnok
- a Vajdahunyad vára első, zömmel fából épült változata
- az Állatkertből elvett területen a kontinens legnagyobb, Ósbudavára névre keresztelt mulatónegyede
- Ekkor épült két híd:
- a földalatti vasút (ezen a szakaszon a felszínen vezetett) sínei fölött átívelő, vasbeton hidat vasbeton Wunsch Róbert cementtechnikus tervezte;
- a Millenniumi Emlék mögött a tavon átvezető híd tervezője Zielinszky Szilárd volt; kivitelezői Korb Flóris és Giergl Kálmán.

A Hősök terén a fő szimbólum Millenniumi emlékművet csak az ünnepségek után, 1898-ban kezdték építeni; teljesen 1929-re készült el. Az Ezredévi Kiállítás 240 pavilonjában

kizárólag magyar eredetű tárgyakat, alkotásokat, gyártmányokat és termékeket mutattak be; a pavilonokat a kiállítás bezárása után elbontották. Az első világháború kitörése előtt Ráde Károly kertészeti igazgató a megnövekvő forgalom miatt átrendezte, nagyobb tömegek befogadására tette alkalmassá a Városligetet úgy, hogy ne torlódjanak fel az emberek a pihenő- és sétáló helyeken. Új utakat építtetett, tágas pázsitmezőket ültetett, és igyekezett értékes fákat, cserjéket meghonosítani.

Az ünnepségekkel járó nagyobb forgalom reményében Fényes Márton a mai Operaház helyén működött régi Vurstliból 1896-ban telepítette át a Városligetbe Plasztikon névre keresztelt panoptikumát és Bonctani Múzeumát. 1899-ben nyílt meg a Közlekedési Múzeum. 1906. december 1-jén adták át a Szépművészeti Múzeum épületét. 1907-ben, az Iparcsarnokban rendezték meg az első Tavaszi Vásárt. 1908-ban a megnyílt az Angol Park, az azóta bezárt Vidámpark őse.

1908 szeptemberében az Ósbudavára csődbe ment; a mulatónegyedet bezárták. Az 1909 és 1913 között épült Széchenyi-fürdőt Czigler Győző és Dvorzsák Ede tervezték.

1913. június 16-án adták át a Széchenyi gyógyfürdő végleges épületét – a mellé tervezett szállodát azóta sem építették meg.

Az I. világháború utáni helyreállítás részeként a régi padokat felújították, befestették, új padokat, székeket helyeztek el, az utakat rendbe hozták és felszórták, a kivénült gyepet felásták, helyette újat telepítettek, változatosabb

színpompájú virágágyakat terveztek. Az értékes fákat pótolták, sok szép díszcserjét és csoportokban díszpázsitot vetettek. A Mezőgazdasági Múzeum déli oldalán sziklakertet alakítottak ki, az északi oldalra árnyékot kedvelő évelők csoportjait ültették.

A kápolna körül az évek során kiépült és a róla Herminamezőnek nevezett városrész lakóinak kérésére Csernoch János 1919-ben egyházközséget alapított, és a szentély 1936-ig ennek plébániatemploma volt (1937-ben ezt a szerepet a Kassai téri templom vette át, mert a kápolnát a gyülekezet kinőtte).

1925-ben, Kotsis István tervei alapján kezdték építeni a Damjanich utca tengelyében álló Regnum Marianum templomot, amit 1931-ben szenteltek fel (1951-ben városrendezési okokra hivatkozva lerombolták.)

1927-ben Francsek Imre tervei alapján kibővítették a Széchenyi-fürdőt.

1938-ban, a 34. Eucharisztikus Világkongresszus tiszteletére készült el a Hősök tere díszburkolata.

A második világháborúban a Városliget súlyos veszteségeket szenvedett. Az újjáépítés közben két nagy hibát követtek el:

- újra megnyitották a nemzetközi vásárt és
- túlméretezték a Felvonulási teret (a Sztálin-szobor miatt).

Az Iparcsarnok és a Király pavilon olyan súlyosan megrongálódott, hogy újjáépítés helyett elbontották őket.

A Panoptikumot 1950-ben felszámolták, a bábukat elásták. Az épületben a ,60-as években planetárium működött, majd azt is lebontották.

A Hősök tere és az Ajtósi Dürer sor között 360 méter hosszan 85 méterre szélesítették a Dózsa György utat. Ez lett a Felvonulási tér, amin április 4-én díszszemlét tartottak, május elsején pedig a kivezényelt „dolgozók”, iskolások és egyéb néptömegek vonultak fel az állampárt és az állam a dísztribünön helyet foglaló vezetői előtt. Ehhez le kellett bontani a villamos végállomását, a Regnum Marianum templomot és a Városligeti Színházat.

Sztálin 8 m magas szobra 1951-re készült el, de az 1956-os forradalom alkalmával le is döntötték. Sztálin csizmáját a talapzattal csak 1965-ben(?) bontották el. 1967-ben, a Főkert fennállásának 100. évfordulójára épült meg a Kis Botanikus Kert; ennek részeként a Vakok Kertjét Csorba Vera tervezte.

Abban az évben megépült a Főkert új székháza.

1974-ben a Budapesti Nemzetközi Vásár átköltözött a X. kerületbe. A zöldterület egy részét visszanyerték, de a kerítés és sok pavilon máig áll.

1974–1978 között a magyar történelem legnagyobb parképítő programjában kb. 100 000 cserjét ültettek és pótolták a hiányzó fákat. Ekkor építették a BNV elköltözése után elbontott épületek anyagából és a Városliget rendezéséhez kitermelt földből az Olof Palme sétány mellett, a Magyar Alkotóművészek Házával majdnem szemben álló dombot, amit akkor még Szánkódombnak hívtak. Országosan ismertté 1983-ban Szörényi Levente és Bródy János: István, a király c. rockoperájának bemutatója tette – azóta Királydombnak nevezik.

A vízi növényzetet is megpróbálták

bemutatni a Városligeti-tónak a Városligeti körút és a Paál László sétány felőli oldalán. A víz utánpótlását adó Széchenyi gyógyfürdőből azonban algásodást okozó szennyező anyagok jutottak a tóba. A víz kellemetlen szagúvá vált, és ezen se a vegyi, se a kézi tisztítás nem segített. Végül a betelepített növényzetet kiirtották, a tónak ezt a részét is lebetonozták.

A Felvonulási teret többször is átalakították; rajta szobrokat, emlékműveket helyeztek el, illetve bontottak le. Végül magát a közterületet is átnevezték.

A budapesti Városliget lett a világ első nyilvános, mindenki számára nyitott parkja.

Az 1800-as évek legelején André Jaques Garnerin feleségével és fogadott leányával hatalmas érdeklődés közepette itt hajtotta végre a legelső ejtőernyős ugrást Magyarországon.

1802-ben lóversenyt rendeztek egyenes pályán, a fasoron végig a Ligetbe.

1811. június 3-án Männer Ádám bécsi orvos és egy Kraskovits nevű, ugyancsak bécsi fizikus-doktor innen szálltak föl Magyarországon először hőlégballonnal, amelynek tulajdonosa az orvos volt.

1834-ben Ernst Mensen norvég „gyorsfutó” azzal kápráztatta el az embereket, hogy a Városliget elején lévő, „rét-körnek” nevezett tisztást háromszor futotta körbe gólyalábakon.

A Magyar Kocsilótenyésztés Emelésére Alakult Részvénytársaság 1879-ben rendezte az első ügetőversenyt a Városligeti-tó körül. „Az ügetés a városligeti két vendéglő közt kezdődik, s a Rondeau dél felőli oldalát megkerülve, az artézi kút felé megy, ezt jobbra

elhagyva Állatkert előtt halad el, s a tavat megkerülve a vendéglőhöz tér vissza, ahol a nyerőpont lesz.” 1880-ban már négy futamot rendeztek, 1881-ben pedig már két napos volt a verseny. A Ligetben 1882-ben rendeztek utoljára ügetőversenyt; akkor átköltöztették a futamokat a Tattersallba.

1885-ben itt rendezték az Országos Általános Kiállítást, 1896-ban itt volt a millenniumi ünnepek fő helyszíne.

1900 januárjában a Városligeti Műjépgályán avatták Magyarország első gyorskorcsolya-bajnokát, Péczeli Andort (Pesti, Tarjányi, 2011).

1904-ben az Állatkert anyagi helyzetének javítására bikaviadalt rendeztek, de az nem hozta meg a remélt bevételt.

1907-ben, az Iparcsarnokban rendezték meg az első Tavaszi Vásárt (1925-től Budapesti Nemzetközi Vásár).[9]

1938-ban a Ligetben tartották a 34. Eucharisztikus Világkongresszus egyes rendezvényeit.

1983-ban itt mutatták be az István, a király c. rockoperát.

## Szent István Park

Az 1928-ban létesült (akkori nevén Lipótvárosi park) Szent István Park az én kedvenc zöld területem Budapest szívében. Egy régi parkettagyár helyére épült a XII. kerületben, a Csanády utca nyugati végében a felső rakpart és a Hollán Ernő utca között. Ez a terület a Fővárosi Közmunkák Tanácsának megbízása és tervei alapján készült. 1935-re sikerült a kert teljes területét beparkosítani. Az említett 1928-as rendelkezés egységes stílust is előírt a környék házaira. Ennek megfelelően épültek meg a Duna-parti parkot körülvevő 5-6 emeletes, Bauhaus stílusát képviselő házak, melyek Budapest első penthouse jellegű lakásait rejtik. A Margit-híd a parktól nem messze köti össze a város két részét. A Duna-parti elhelyezkedés miatt, gyönyörű kilátás nyílik a szemben lévő Margitszigetre és a budai hegyekre. Így a parkban sétáló, pihenő emberek teljes nyugodtságban élvezhetik a zöld fű és színes virágok látványát a nyüzsgő városi életből kiszakadva. A Szentistván park területe és a környező házak falai telis-tele vannak szobrokkal, emléktáblákkal, köztük Raoul Wallenbergével is, aki svéd diplomata volt és a második világháború idején Magyarországon zsidók ezreit mentette meg a deportálástól. A füves területeket szökőkutak és virágágyások váltakozása tagolja. A virágágyak mindig az időszaknak megfelelő növényeknek adnak otthont. Tavasszal kezdődik a nárciszokkal, tulipánokkal, a nyár kezdetével pedig egyidejűleg érkeznek a megszokott egyényári virágok. A parkban található kosárlabda pálya,

ping-pong asztal az aktív pihenésre vágyók számára, de a rétek lehetőséget adni labdázásra, tornázásra is. Sok futó is megfordul a füves részek közti kavicsos utakon. A nagy és jól felszerelt játszótér a kisgyerekes családok számára is kikapcsolódást nyújthat. Jó időben gyakran akadnak itt különböző rendezvények, koncertek, de ezek nélkül is remek hely, ha kutyasétáltatásra, kéz a kézben sétálgatásra, vagy egy szabadban elfogyasztott reggelire vágyunk egy pihentető, nyugodt környezetben.

## Múzeumkert

1846-ra készült el teljesen a végleges, ma is álló múzeumépület, környezete azonban 1855-ig csupasz udvarként várta a rendezést. Parkosítására már Pollacknak is voltak konkrét elképzelései. A forradalmi események, melyek fontos színhelye volt a múzeum előtti tér, elsodorták ezeket a terveket és csak a szabadságharc leverése után kerülhetett újra napirendre a Múzeumkert ügye. Az állam nem nyújtott támogatást, társadalmi összefogásból kellett előteremteni a szükséges összeget. Az 1852-től ebből a célból életre hívott „kertalap” javára a Múzeum dísztermében hangversenyeket tartottak. A gyűjtésből származó pénzből már 1852-ben felépült a ma is álló kertészház, a következő évben pedig Petz Ármin, az Orczy-kert főkertésze elkészítette a Múzeumkert angolparkos tervét. Az első fákat 1855. november 24-én ültették el ünnepélyes keretek között. Újságok híradásaiból azt is tudjuk, hogy a kert első fát a mai Múzeum körút és Bródy Sándor utca sarkán lévő kertrészben ültették el, majd a Kortsák József pesti bádogosmester által külön erre az alkalomra készített díszes öntözőkannával locsolták meg. A kert telepítésére az első fákat a Margitszigetről hozták. A legszebb hársfákat báró Sina Simon küldte gödöllői uradalmából. 1880-ban a Múzeum körút kiszélesítése során 264 négyszögölnyi területet kihaláltattak az úttest számára, a díszkerítést, melyet beljebb kellett így helyezniük, Ybl Miklós tervezte meg 1865-ben.

A nevezetes március 15-i forradalmi nagygyűlésen kívül számos fontos társadalmi esemény színhelye volt: tartottak itt választójogi gyűlést, sztrájkgyűlést, temetési szertartásokat, megemlékezéseket. Nemcsak nagy események színhelye, hanem a hétköznapok kedvelt pihenőparkja is volt mindig. Az utóbbi két évtizedben pedig fesztiválhelyszíné is vált: 1996 óta ugyanis minden év májusában itt tartják a hazai és határon túli múzeumok találkozóját, a Múzeumok Majálisát. A Múzeumkert Bródy Sándor utcai oldala látható a 20000 forintos bankjegy hátulján.



## Károlyi-kert

Egykor a Károlyi család tulajdonát képezte, ma egy körbekerített, francia stílusú, Budapesten egyedülálló kert. Ez a Belváros legrégebbi kertje. A palota 1746-50 között épült, majd 1761-ben átépítették. 1768 óta a Károlyi család tulajdona, a palota kertje volt. Egyes kutatók úgy vélik, hogy Mátyás király pesti vadaskertje magába foglalta a kert mai területét is. Ennek némileg ellentmond, hogy mai helye már akkor is a városfalakon belül helyezkedett el, szinte teljesen a várfal mellett.

A park 1929 nyarán Ráde Károly kertészeti igazgató terve alapján átépült. A felújítás 1932-ben fejeződött be. Sajnos a fővárosiak nem sokáig élvezhették, a második világháború szinte teljesen tönkretette. Az U alakú udvarban a 70-es évekig szabadtéri hangversenyek voltak. Ekkor a Metro építés évei következtek, ami után a növényzet nagy része elpusztult. A második világháború idején a kert közepén egy légtalpi célú oltóvízmedence építését kezdték el. A munkálatok végzése közben csontvázra bukkantak, így ekkortól a munkát figyelemmel kísérte a Régészeti és Ásatási Intézet is, és így sikerült számos leletet megtalálniuk, amik a kert helyén egykor létezett temetőből származtak. Majd a háború alatt többször előfordult, hogy a kertbe temettek embereket, a sírok miatt idővel szinte „temető” lett a kert egyik sarka.

Az 1940-es évektől a palotaudvaron szabadtéri hangversenyeket tartottak, a metróépítés kezdetéig. A parkba egészen 1948-ig csak belépőjeggyel lehetett belépni.-es évek)

2014-re a kutyafuttató megszűnt, helyette

a játszóteret bővítették. A látogatók kényelmét egy hagyományos „Zöld ház” szolgálja, bejáratánál levő ketrecben egy öreg nyuszi lakik, Károly.(Károly)  
A kert vélhetően legöregebb fája egy fehér eperfa, ami talán országosan is az egyik legöregebb eperfa lehet, ez a példány a Ferenczy utcára nyíló bejárat közelében áll.

## 3.2.1.5 Kahoot.com játék a Gellérthegyről



A Kahoot.com felületen elérhető játékunk célja, hogy barátaiddal kisebb közösségekben összemérhessétek tudásotokat a Gellérthegyről. Miután megnéztétek a témához készített prezentációkat (és esetleg bejártátok a helyszínt), sikeresen megválaszolhatjátok a kérdéseket is. Íme egy kis segítség a játékhoz.

1. Töltsd le a telefonodra/tabletedre a Kahoot App alkalmazást és nyisd meg!
2. Nyisd meg számítógépeden/tableteden/laptopodon a Kahoot.com oldalon elkészített játékunkat és indítsd el!
3. A telefonodon add meg a játék indításához szükséges kódot.
4. Akár 10 játékos is csatlakozhat egyszerre a játékhoz.

Jó szórakozást!

## 3.2.2.3 Egy új európai főváros születése



Nagy szeretettel köszöntjük körünkben Farkasné Ács Erzsébet fotóművészt, akinek alkotásai most e falakat díszítik. Sok mindenről szól, sok mindent magába sűrít számomra ez a kiállítás, sok minden miatt örömteli esemény, hogy itt vagyunk. A képeken Ybl Miklós életművét egy fotós érzékeny szemével vehetjük szemügyre, ő vezet minket részletről részletre. Megmutatja a fény és árnyék játékát a felületeken és íveken, a formák gazdagságát, az építészeti megoldások finomságait, a rejtett részleteket. Nemcsak a kiállításon vezet a szemünket, hanem a saját városunkban is, hogy ráismerjünk, észrevegyük, milyen gazdagságot rejt épített környezetünk, s ennek a környezetnek a kialakításában mekkora szerepe lehet egy nagy formátumú építésznek. Csak néhány emblemikus épületet említek, ami Ybl nevéhez fűződik a városunkban: az Operaház, a Fővármház (a mai Corvinus Egyetem), a Bazilika a kupolájával és karcsú tornyaival, és sorolhatnám tovább a bérházakat és palotákat. Jó látni, hogy amióta a fotók készültek, számos alkotást renováltak (gondoljunk a Várkert együttesére vagy a Festetics palotára), és ezek az épületek a fotók elkészültének időszakához képest új szépségben tündökölnék. Tavaly ünnepeltük Ybl születésének 200 éves évfordulóját. Itt a Berzsényiben Boskovitzné Csernyánszky Katalin tanárnő emlékeztet az alkotásával emlékeztünk: a fonalakra fűzött rajzokkal, amelyeket a diákok készítettek Ybl épületeiről.

Most pedig az építész halálának 125. évfordulójáról is megemlékezünk. Biztos felidéződtek a nagyobbakban azok a rajzok, amiket ők készítettek a fonálműalkotáson. Így épülnek egymásra a tudás, tanulás rétegei. Erre való az iskola. A 10. a osztállyal olyan Erasmus+ projekten dolgozunk, amelynek témája a város, s itt a berzsenyi falain belül kínálja magát a téma, hogy felfigyeljünk rá: az építész és városa, az építész mint a város formálója. A szervesség, egymásra épülés élménye még itt sem ér véget, hiszen az számomra is meglepetés volt, hogy a fotóművész az osztályom egyik diákjának a nagymamája. Az pedig végképp slusszpoén, hogy a nagymama maga is berzsenyis diák volt, s ez a régi berzsenyis az iskolájának adományozta a képeit, hogy látni tanítsón. Köszönet érte!

SZENT ISTVÁN KÖRÚT 14. –Vígyszínház  
Az 1100 székkal és 121 éves történelemmel rendelkező Vígyszínház az egyik legfontosabb kulturális közponja Budapestnek. Az épületet eleve színháznak tervezték, a tervezői Fellner és Hermer volt. Eredetileg azért épült hogy koméfiákat és külföldi darabokat játszanak benne. Ez volt az egyik első úttörő színház ami behozta a modern színjátszást Magyarországra. Most, a hagyományok keverése a modern művészetekkel a legfőbb célja. A második világhábrú alatt eltalálta egy bomb, ezért a belseje nagyrészt újja kellett építeni. Később nem csak visszaállították, de kibővítették. Most 3 színpada van. A stílusa neo-barokk. A Vígyszínháznak még máig teltházak az előadásai.

New York Kávéház

A palota felépítésére egy amerikai biztosítótársaság, a New York Life Insurance Company adott megbízást Hauszmann Alajosnak, aki Korb Flóris és Giergl Kálmán közreműködésével tervezte meg az 1894. október 23-án megnyitott négyemeletes, eklektikus stílusú palotát és a földszintjén helyet foglaló kávéházat. Pazar belső tere szintekre és több, egymástól csavart oszlopokkal elkülönített térre tagozódott. A bejáratnál szökőkút várta a vendégeket, a termekben velencei csillárok függtek. A karzatra vezető lépcsőt bronzszobrok díszítették. Külön szalon volt a hölgyek számára, míg egy játék- és biliárdterem az urak szórakozására. A kávéházat eredetileg előkelő, tehetős vendégeknek szánta az első bérlő, azonban hamarosan minden réteg számára a legnépszerűbb találkozóhellyé vált. Irodalmi kávéházi rangját azonban csak 1900-ban nyerte el, amikor az új tulajdonos lexikonokat, alapkönyveket hozatott a kávéházba, előfizetett a legfontosabb hazai és külföldi lapokra. Hamarosan kialakultak az irodalmi és művészi asztaltársaságok. A rendszerváltást megelőzően hosszú ideig a Pallas Lap- és Könyvkiadó központja volt az épületben. Az állami tulajdonban lévő épületet az 1990-es rendszerváltást követően egy évtizeden keresztül nem tudta értékesíteni az állam. 2001 februárjában az olasz Boscolo cégcsoport vásárolta meg az államtól, és újította fel a New York Palota épületét,

benne a New York Kávéházzal. A cégcsoport kiemelt figyelmet fordított rá, hogy a Kávéház megőrizhesse eredeti pompáját, és a felújítás során minden lehetséges módon megőrizték a régi motívumokat, az elrendezést és a hely exkluzív megjelenését, stílusát.

2011-ben és 2013-ban elnyerte a Világ legszebb kávéháza címet.

**JÓZSEF KÖRÚT 58.**

építész: Fekete Elek  
 építtető: Pollák Sándor  
 építés éve: 1889

A József körút 58-ban működött a második világháború idején Vidor Ármin könyvkötő üzlete. Unokái zsidó családok megmentésében segédkeztek a hamis iratokkal, amiket itt tudtak nyomtatni. A ház érdekessége még, hogy légópince is épült alatta, hogy bombázások idején megmenesse a házban lakók életét.

**TERÉZ KÖRÚT 28.**

építész: Augenföld Alajos  
 építtető: Löwy Antal  
 építés éve: 1898

Löwy Antal marhakereskedő építtette. Az 1900-as évek elején a házban lakott Komor Marcell és Jakab Dezső kiemelkedő szecessziós építész. Szintén ekkor a földszinten az Ullmann nővérek divatterme működött. Itt a Vasárnapi Ujság korabeli hirdetése szerint (1903-ban), francia ruhák és angol kosztümök izlésesen és jutányosan” készültek. Érdekesség: a főlépcsőház felett egy kifeszített óriási festmény található, ami egykor egy színházi díszlet részét képezte.

**JÓZSEF KÖRÚT 4.- Nemzeti Szálló**

A század elején a Nemzeti Hotel volt Budapest legelőkelőbb szállodája. Sok híres arisztokrata, író, színész, stb. szállt meg itt. A kávézója, amit „arany kalickának” is neveztek, nagy hírnévnek örvendett. Azt mondják, hogy a híres csokitortát, a rigójancsit is itt készítették el először; egy vendég tiszteletére. A Szálloda még mindig üzemel. Bár a belseje sokkalta modernebb lett, az eredeti bútorzatból is maradt meg néhány. A szálloda ad otthont napjainkban a Nemzeti Művészeti Klubnak, mely Budapest kulturális életének egyik fontos tényezője.

**3.2.3.3 Tram 2**

A csapatunk úgy dolgozott, hogy egymás között felosztottuk a témákat és mindenki kidolgozta a sajátját. A korábbiakban (nyáron például) ellátogattunk a Bálnába, hogy saját tapasztalatokat is szerezzünk, valamint megnéztük a 2-es villamos számos állomását, utánanéztünk az ott található látványosságoknak. Ami a prezibe bekerült, csupán töredéke annak, amit gyűjtöttünk, így alkalomadtán szívesen biztosítunk további érdekességeket. Úgy gondoltuk, átláthatóvá szeretnénk tenni a bemutatót, nem belesűríteni mindent, de természetesen az előadás során részletesen elmondunk minden hasznos, érdekes, jelentős információt, kifejtve és értelmezve a preziben leírtakat (ez angolul sem jelent problémát), hiszen nyilván rengeteg érdekesség van. Valamint készültünk egy meglepetéssel, amivel igyekszünk még színesebbé tenni a prezentációt, ennek milétére az előadás napján derül fény...

**3.2.3.4 TÉR**

Az Erasmus+ projekt keretében csoportunk a Terek témakörével foglalkozott. Első lépésként arra törekedtünk, hogy összeállítsunk egy on-line kérdőívet. A kérdőív célja az volt, hogy megtudjuk milyen az ideális tér a budapesti lakosok véleménye szerint. A kérdőívben a következő kérdéseket tettük fel: Mire használsz a köztereket? Véleményed szerint mi fontos egy téren? (pad, ivókút, közösségi kert stb.) Mely szolgáltatások lennének a leghasznosabbak egy téren? (Wi-Fi, közmosdó, kerékpártároló, elektromos csatlakozó stb.) Arra is megkértük a válaszadókat, hogy értékeljenek néhány jól ismert budapesti teret, mondják el mit gondolnak róluk. A kérdőívből azt szerettük volna megtudni, hogy a budapestiek mit gondolnak az ideális térről. A kérdőívekre adott válaszokat feldolgoztuk, az eredményeket kiértékeljük. A kérdőívezés konklúzióját vizuálisan is meg szeretnénk volna jeleníteni, így elkészítettük az ideális tér 3D-s modelljét. Ebben a modellben mindazt megjelenítettük, ami a válaszadók szerint fontos egy 21. századi téren. Az eredményeket összevetettük a közelmúltban kialakított, felújított tereket. Ezzel a munkával szeretnénk volna rávilágítani a budapesti terek negatívumaira és pozitívumaira, fejlődési irányt mutatva a jövőben. Munkánk során azt is megvizsgáltuk, hogy a történelem folyamán hogyan változtak a terek, követve a különböző történelmi és művészeti irányzatok és rezsimek elvárásait.

### 3.2.3.5 Szociális problémák Budapesten



#### Leírás

Szociális problémák Budapesten  
Az Erasmus+ projekten részeként azt vizsgáltunk, hogy milyen szociális problémákkal küzd Budapest, milyen kihívásokat jelent ez a város vezetése, a civil szervezetek és a budapestiek számára.  
A munkánk során az volt a cél, hogy megismerjük a hajléktalanság történeti hátterét és okait feltárjuk azokat a helyeket, melyek a belvárosban a leginkább érintettek felkeressünk olyan civil és állami szervezeteket, melyek segítik a hajléktalanok felemelését olyan pozitív példákkal találkozunk, melyek bebizonyítják azt, hogy ven kiút a hajléktalanságból megfogalmazzunk a város és lakói előtt álló feladatokat.  
A projekt során partnerünk a budapesti Menhely Alapítvány volt. Lehetőséget kaptunk arra, hogy korábbi hajléktalanokkal és szociális munkásokkal bejárjuk a város egy hajléktalan szemével. A 'speciális' idegenvezetés során beszélgettünk, fényképeztünk, videót készítettünk. Tapasztalatainkat és mindazt, amit megismertünk egy információkkal teli térképen tettük közzé.  
Munkánk során azt is szeretnénk tudni, hogy miként vélekednek a budapestiek a hajléktalanságról. On-line kérdőívet készítettünk, azt kiértékeljük és összevetettük azokkal a tapasztalatokkal,

melyeket a szakemberekkel szervezett séta során láttunk hallottunk.  
Hajléktalanság

Egy kérdőíves kutatás tapasztalatai

A kérdőívünk célja az volt, hogy felmérjük az emberek viszonyulását a hajléktalanokhoz, a hajléktalanság problémájához. Azt szeretnénk volna megtudni, hogy hogyan állnak hozzá a problémához és milyen segítő ötleteik vannak. Számunkra a hajléktalanság egy olyan probléma, ami érzelmileg is hat ránk és tenni is szeretnénk az ügy érdekében, ezért nagyon örülünk, hogy a megkérdezettek túlnyomó része szintén fogékony a témára és hajlandóak tenni is érte.  
Gyakran van, hogy elmegyünk az utcán úgy, hogy már észre sem vesszük a minket körülvevő hajléktalanokat. Egy idő után ez sajnos természetes, de néha azonban jó, hogyha beleképzeljük magunkat a helyzetükbe és elgondolkozunk, hogy mivel tudunk segíteni. Biztos mindenki elgondolkozott azon, hogy milyen elkeserítő helyzetben vannak az utcán élő emberek, de kevesen jutnak el arra a pontra, hogy rendszeresen vagy komolyabban segítsenek. Persze a hajléktalanság kérdése is kétoldalú, hiszen semmi sem fekete-fehér. Sokan azért nem adnak segítenek, mert azt mondják megvan az oka, hogy valaki erre a sorsra jutott. De ez előítéletesség. Vannak, akik tényleg maguknak köszönhetik, de nagyon sokaknak a sors hozta úgy, hogy utcára kerültek. Emellett mindenkinek meg kell adni a lehetőséget arra, hogy változtasson

a hibáin és megpróbálhasson kijutni abból a szorult helyzetből, amibe keveredett. Kedvesnek lenni és segíteni sosem árt. Nem csak egy embernek segítünk vele, de magunknak is jó érzés lesz, hogy segítettünk.  
A másik olyan ok, amiért sokan nem segítenek, mert úgy tartják, hogy egyénileg úgy sem tudnak sokat javítani a helyzeten. Ez sem igaz, mert minden apró tett nyújt valami kis ideiglenes megoldást vagy csak szimplán reményt ad egy hajléktalannak. Ez olyan, mint amikor valaki rád mosolyog az utcán. Egy apró gesztus, mégis sokszor segít hogyha rossz kedved van. És ez sem kerül semmibe. Azt is fontos figyelembe vennünk, hogy nemcsak anyagiakkal segíthetünk. Egy-két kedves szó is segíthet akár.  
Mielőtt jobban elkezdtünk volna foglalkozni a hajléktalanság problémakörével, mi is egy kicsit immunisak voltunk a problémára. Néha- néha talán elgondolkoztunk rajta milyen is lehet a helyzetükben lenni, vagy adtunk nekik valamit, de mégsem foglalkoztunk velük jobban. Aztán több szempontból körüljártuk a témát és sok dolgot megtudtunk és megismertünk velük kapcsolatban. Engem személy szerint nagyon mehatott a téma és sokkal jobban látom az egész dolgot. Érzékenyebb lettem az ilyesmi szociális problémákra. Társaimmal együtt szeretnénk többet segíteni és sok ötlet megfogalmazódott bennünk hogyan lehetne tenni valamit. Vannak egyes országok, ahol jobb a helyzet a hajléktalanság terén és biztos, hogy Budapesten is többet lehetne javítani a jelenlegi állapoton. A kormány

elkötelezett emberekkel és jó ötletekkel biztos, hogy sokat tudna segíteni. Ezért is lenne fontos, hogy mindenki foglalkozzon ezzel a témával valamilyen szinten, segítsen ha tud és elgondolkozzon ezeken a dolgokon, hogy morálisan is fejlődjön.  
Az első kérdésre („Mennyire zavar hogy a mindennapokban hajléktalanokat látsz az utcán?”) a 197 megkérdezett emberből 34 ember mondta csak, hogy teljesen immunisak a hajléktalanokra, valamint az derült ki, hogy a nőket jobban zavarja a helyzet. A probléma a 35-50 éves korosztályt érinti leginkább. A második kérdésben azt tettük fel, hogy a hajléktalanok jelenléte hol a legzavaróbb. Az emberek első helyen azt jelölték meg, hogy a tömegközlekedési eszközökön a legzavaróbbak, erre 137 ember szavazott, második helyen az aluljáró, majd az utca állt.  
A harmadik kérdés („Mennyire tudsz velük együttérezni?”) válaszai azt erősítették meg, hogy a nők sokkal érzékenyebbek a férfiaknál, valamint itt is 35-50 éves korosztály tűnt a legérzékenyebbnek. A megkérdezettek csak minimális része mondta azt, hogy semennyire tud együttérezni a hajléktalanokkal, ami nagyon pozitív. A következő kérdésből az derült ki, hogy a válaszadók 95,9 %-a tartja fontosnak a fokozottabb figyelemfelkeltést. Az hetedik kérdés azt mérte fel, hogy az emberek mivel segítenek. Az emberek több mint fele, 116 ember, adományokkal segít egy szervezeten keresztül. Ez azt jelenti, hogy csak 41% segít személyesen, Ezen az arányon érdemes lenne változtatni és fontos megérteniük az

embereknek, hogy nem csak anyagiakkal segíthetnek.

A nyolcadik kérdés („Mivel segítenél?”) megvalósítható ötletre korlátozódott. Ahogy a fentiekben kiderült az emberek az adományokat találják legjobb megoldásnak, 57 ember. Az étel és a pénzadás egy helyen áll, azaz 45-45 személy segítene ilyen módon. 30 ember nyújtana személyes, lelki támogatást (pl. egy beszélgetéssel) és 14 ember keresne munkát egy adott hajléktalan számára. Az önkénteskedés itt is csak másfél százalékot tesz ki, ami azt mutatja, hogy ezen a területen van hová fejlődni. A következő kérdésben („Milyen nagyobb ötleteid vannak?”) sok egyedi ötletet kaptunk. Ezek mind nagyon jó feltevések, érdemes tovább gondolkozni rajtuk vagy elkezdni a megvalósításukat.

### 3.3.1.1 LES CANAUX DU GRAND PARIS



La Seine a une grande importance pour Paris et ses alentours. Les villes ont développé leurs commerces sur les rives de la Seine qui est plus importante ressource naturelle du grand Paris. Plusieurs activités touristiques et de loisirs sont organisées autour de la Seine et même le long des berges de la Seine comme par exemple Paris Plage au mois d'août et les Bateaux-mouches pendant toute l'année. De nombreux canaux relient les villes périphériques comme Bobigny, Pantin, e Aubervilliers à la Seine et au cœur de Paris.

#### CANAL DE L'OURCQ

Le Canal de l'Ourcq va de Mareuil-sur-Ourcq au Bassin de La Villette. Construit au XIXe siècle pour alimenter Paris en eau potable, son visage ne cessera de changer. Il traverse le département de Seine-Saint-Denis et dévoile tous ses aspects : de la campagne à la ville, de l'industrie au loisir, il reflète les multiples visages et les transformations de la banlieue de Paris.

#### LE CANAL SAINT-MARTIN

Autrefois réservé au trafic commercial, le canal Saint-Martin offre un paysage unique à tous les amoureux de la capitale et un cadre idéal pour une croisière parisienne. Avec ses neuf écluses, ses deux ponts tournants, ses passerelles type Eiffel, ses mystérieuses voûtes, ses arbres centenaires, le canal fait retrouver au promeneur l'atmosphère du Paris d'antan. Le canal est situé essentiellement dans les 10e et 11e

arrondissements. Le port de l'Arsenal et le Bassin de l'Arsenal à Paris relient le Canal Saint-Martin à la Seine, entre le quai de Worn et la place de la Bastille. Le canal Saint-Martin était, jadis, un port commercial.

#### BASSIN DE LA VILLETTE

Le bassin de la Villette est bordé au nord par le quai de la Seine et au sud par le quai de la Loire, que la passerelle de la Moselle relie en leur milieu. Rectangulaire et d'une dimension de 800 mètres de longueur et de 70 m de largeur, le bassin de la Villette est le plus grand plan d'eau artificiel de Paris permettant de relier le canal de l'Ourcq au canal Saint-Martin et de développer le transport fluvial. De nombreuses animations et activités culturelles (spectacles, concerts, théâtre) font de ce bassin un lieu festif et très prisé par les parisiens. Le bassin de la Villette est le plus grand plan d'eau artificiel de Paris. Il a été mis en eaux le 2 décembre 1808. Situé dans le 19e arrondissement de la capitale, il relie le canal de l'Ourcq au canal Saint-Martin et constitue l'un des éléments du réseau des canaux parisiens

Le Bassin de la Villette s'ouvre par le pont de la rue de Crimée, dernier pont-levant de Paris, près du magasin général, et se termine avec la place de Stalingrad où se situe la rotonde de la Villette. Ce bassin accueille également des comptoirs pour croisières fluviales, ainsi qu'un complexe cinématographique MK2 dont l'originalité, outre son implantation dans d'anciens portiques en fonte reconvertis, est assurée par une liaison par bateau électrique de part et d'autre du bassin.

### 3.3.1.2 LES VOIES PIÉTONNES À PARIS



L'année dernière, les voies sur berges de la Seine étaient très fréquentées par les voitures et, par conséquent, les pics de pollution à Paris étaient très fréquents. Afin d'améliorer la qualité de l'air et la vie dans le centre de Paris, la Mairie a décidé de prendre d'importantes mesures et d'interdire au trafic les voies sur berges de la rive droite. Cette solution historique, prise par le Conseil municipal le 19 septembre 2016, a donc rendu aux piétons la voie Georges Pompidou, c'est à dire 3,3 km d'une route qui va des Tuileries jusqu'au Port de l'Arsenal. Ainsi, les piétons, les vélos et les trottinettes peuvent gambader librement le long de la Seine pendant toute l'année. A présent, il est très agréable de visiter Paris et de se déplacer le long de la Seine d'une façon différente, écologique et intelligente ! Par ailleurs, les rives de la Seine sont très romantiques sans le trafic et les voitures : l'on peut flâner tout en admirant de loin les plus beaux monuments. Cette mesure est un vrai succès, spécialement pour les 6 millions de touristes qui visitent Paris chaque année. La municipalité de Paris envisage d'ailleurs d'augmenter les voies piétonnes dans les années à venir. De plus, Paris est susceptible d'être choisie pour accueillir les Jeux Olympiques en 2024. Les sportifs pourront, peut-être, pratiquer la natation dans la Seine. Le long des voies sur berges de la rive droite il est possible de pratiquer la pétanque dans des endroits aménagés. Des stations Velib' sont également disponibles pour louer un vélo pendant quelques heures.

On peut également pratiquer un jeu très à la mode, le Molky, qui consiste à lancer un morceau de bouleau cylindrique pour abattre des quilles numérotées de 1 à 12. Le long des berges se trouvent de nombreux cafés; des concerts ont souvent lieu un peu partout ainsi que des spectacles de clowns et de magiciens, ce qui ne pourra que ravir les plus petits.

Toutefois, les voies sur berges ne sont pas le seul lieu de Paris rendu aux piétons. « Paris Respire » est un plan dont le but est de promouvoir une vie plus saine et calme au cœur de la capitale. Tout au long de l'année des espaces verts et des rues sont piétonnes : les quartiers du Sentier (2e), du Marais (3e/4e), le quartier Mouffetard (5e), la rue des Martyrs et avenue Trudaine (9e), les rue du Poteau et Daguerre (14e) sont piétonnes les dimanches et les jours fériés ainsi que le quartier du Canal Saint-Martin (10e), le quartier d'Aligre (12e) et le quartier de Montmartre. La célèbre avenue des Champs-Élysées, quant à elle, est rendue aux piétons le premier dimanche de tous les mois de l'année et le Bois de Boulogne tous les samedis et dimanches.

### 3.3.2.1 L'HOTEL DE VILLE DE SAINT-OUEN



La mairie est un lieu intéressant où l'on peut encore aujourd'hui admirer les peintures qui illustrent la vie quotidienne à Saint-Ouen au début du XX siècle. Au milieu du XIX siècle que de nouveaux quartiers furent construits au sud du territoire audonien. L'ancienne municipalité semblait trop décentrée et ce fut pour cette raison que le maire, Alexis Godillot, décida en 1862 de construire un nouvel Hôtel de Ville à l'emplacement dit de « Maison Blanche » ou « de croix de bois ». Le terrain choisi se situe au carrefour des deux grandes routes qui traversent le territoire, l'actuel boulevard Victor Hugo et l'avenue Gabriel Péri. Les travaux de construction du nouvel Hôtel de Ville furent confiés à l'architecte Eugène Lequeux, élève de Victor Baltard. L'édifice s'élève sur trois étages, est de plan rectangulaire et la façade de style néoclassique. La salle du conseil municipal est décorée de peintures réalisées par Paul Gervais en 1917. La salle du bureau municipal, quant à elle, est décorée par les œuvres de Jean Julien en 1922. Les peintures de Paul Gervais sont un précieux témoignage de la vie quotidienne à Saint-Ouen au début du XX siècle. Cependant, tous les aspects de la ville ne sont pas représentés : il manque la vie quotidienne de la zone et sa misère ainsi que le marché des Puces. L'artiste rend hommage aux ouvriers et spécialement aux ouvrières, aux employées des petits métiers et non à celles de l'industrie. Il montre, par exemple, le travail des

blanchisseuses et des lavandières qui déchargent de gros fagots de linge d'une péniche et celui des porteuses d'eau. Le marché est également représenté au moyen de couleurs vives et chatoyantes. L'industrialisation de Saint-Ouen, qui débute avec la construction de la gare d'eau en 1830 et qui modifie en profondeur l'organisation de la ville occupe une place importante dans les peintures de Gervais. En effet, de nombreux ouvriers s'installent avec leurs familles à Saint-Ouen et les conditions d'hébergements sont mauvaises. Paul Gervais représente le coltiner de charbon, nom donné à une personne qui charge le charbon dans des wagonnets. Les couleurs sombres soulignent la saleté générée par le charbon et en arrière-plan sont visibles les cheminées des industries. Les peintures de Jean Julien qui décorent le bureau municipal furent réalisées en 1922 et représentent une cité ouvrière prospère et idyllique : des mères allaitent dans le parc, des ouvriers en bleu de travail sortent de l'usine, une famille se repose un dimanche sur le bord de la Seine. L'expression des personnes représentées suggère le calme, la sérénité et la joie de vivre et de travailler. On reconnaît certains lieux de la ville : la Place d'Armes, le quartier du Vieux Saint-Ouen ainsi que la Butte Montmartre à Paris en arrière-plan.

### 3.3.2.2 LE CHÂTEAU DE SAINT-OUEN



Au XVIII<sup>e</sup> siècle, Saint-Ouen abrite une centaine de maisons et quelques châteaux en bord de Seine, dont celui de Joachim de Seiglières de Boisfranc, Chancelier du Duc d'Orléans, édifié de 1664 à 1669 par l'architecte Antoine Le Pautre (1621-1629). Le château est occupé par Madame de Pompadour puis par le duc de Nivernais. Au début du XIX<sup>e</sup> siècle, alors que l'Empire napoléonien s'effondre, la France se prépare à restaurer la monarchie. Napoléon abdique le 6 avril 1814. Seul le frère de Louis XVI, futur Louis XVIII, semble pouvoir apporter paix et stabilité. Un retour à la monarchie absolue étant inimaginable, la prise de pouvoir du futur Roi est conditionnée par la rédaction d'une Constitution qui conserve de nombreux acquis de la Révolution et de l'Empire. C'est à Saint-Ouen, dans ce premier château, que Louis XVIII, fait, dans sa Déclaration, la promesse aux Français de la rédaction d'une charte constitutionnelle, promulguée le 4 juin 1814. Très endommagé lors de l'invasion de 1815, le château passe entre plusieurs mains jusqu'à l'achat du domaine par l'architecte Jean-Jacques-Marie Huvé pour Louis XVIII, qui ordonne sa destruction en 1820. Le Roi confie à Huvé et à l'architecte Jacques-Ignace Hittorff (1792-1867) la construction d'un nouveau château. La première pierre est posée le 8 juillet 1821 et Louis XVIII décide d'offrir le château à sa favorite : Zoé-Victoire Talon, Comtesse du Cayla. La Comtesse y réside fréquemment,

jusqu'à sa mort en 1852. Sa fille Valentine, la Princesse de Beauvau-Craon, héritière du château, loue le domaine à une Société hippique en 1878, qui transforme le parc en un champ de courses 28 hectares. Le domaine est racheté en 1917 par la Société Thomson-Houston, qui découpe le parc en terrains de sport, en jardins et y construit des ateliers. Pendant la Seconde Guerre mondiale, les Allemands installent un poste de défense antiaérienne dans le parc du château. La Ville de Saint-Ouen acquiert le château et une partie du parc en 1958. La société Alstom (née de la fusion de la Société Alsacienne de Construction Mécanique et de Thomson-Houston) conserve la propriété d'une partie du domaine. De 1963 à 1965, le château est restauré sur l'initiative de la Municipalité. En 1965, le musée d'art et d'histoire de Saint-Ouen s'y installe. Le château accueille aujourd'hui le conservatoire de musique.

### 3.3.2.3 LE MARCHÉ DES BIFFINS



Le marché des biffins se trouve près des puces de Saint-Ouen et de la Porte de Montmartre. Plus précisément il se situe sous le pont du périphérique, au bout de la rue Charles Schmidt, vers Paris. Le nom de biffin provient du vieux français et désigne une sorte de chiffon. Par extension, le nom a fini par désigner les personnes, les biffins justement, appelés aussi les chiffonniers, qui vendent des objets de récupération. Ces derniers ont toujours exercé à cet emplacement, où se trouvaient, jadis, les fortifications parisiennes. Presque un milliers de biffins se réunissaient à cet emplacement pour vendre leurs objets de récupération. Ce marché causait des problèmes. En effet, le quartier le tolérait en quelque sorte et les descentes de police étaient fréquentes, si bien qu'en 2010 la Mairie de Paris a légalisé une centaine d'emplacements réservés aux plus démunis. Le marché des Biffins est donc un marché de ventes encadrés : les vendeurs disposent de « carrés », d'un mètre vingt de côté, dessinés par terre où ils peuvent vendre leurs trouvailles. Les habitants du XVIII<sup>e</sup> et du XIX<sup>e</sup> arrondissements ainsi que les habitants de la Seine-Saint-Denis, sont les seuls à pouvoir bénéficier de la possibilité de vendre leurs objets. Le nombre de jours accordé à chaque vendeur dépend de son niveau de ressources. Par ailleurs, toute vente en dehors des carrés dessinés par terre est illégale. Aujourd'hui, environ 270 biffins se relaient pour vendre leurs objets. Dans ce marché, les

gens les plus démunis se pressent, entre les voies de circulation et les piliers en béton du périphérique. Ce sont des chômeurs, des retraités des sans-papiers qui vendent toute sorte d'objet qu'ils ont récupéré un peu partout, dans la rue, voire les poubelles. Les policiers sont présents pour surveiller les ventes et faire partir les vendeurs qui n'ont pas trouvé de place. On peut trouver de tout : des montures pour lunettes de vue, des chaussures, des vêtements, des bibelots, des matelas. L'espace sous le pont a été égayé avec un revêtement en bois et des panneaux de couleurs.

### 3.3.2.4 LES HALLES DU MARCHÉ AU FORUM



Les Halles est un énorme centre commercial situé au cœur de Paris non loin de la Seine, du Musée du Louvre et du Centre Georges Pompidou. Au Moyen Âge et, en particulier depuis 1137, Les Halles était traditionnellement le grand marché du centre de Paris. Cependant, au début du XIX<sup>e</sup> siècle, s'imposa la nécessité de réorganiser et d'assainir Les Halles à cause des nombreux problèmes de santé publique et parce que le marché était devenu trop grand. Les Halles furent donc réaménagées pour un espace de 33 hectares et élevées de 25 mètres au-dessus du sol. Victor Baltard (1805-1874) projeta la construction de 10 pavillons en verre et en fer entre 1852 et 1870. Chaque pavillon devait vendre un produit spécifique comme par exemple des fruits, du poisson ou de la viande. En 1873 le célèbre écrivain Emile Zola fit revivre l'atmosphère typique des Halles dans le roman intitulé *Le ventre de Paris*. Dans certains passages le romancier a décrit de façon réaliste l'animation des stands et du commerce. Le 6 janvier 1959, le premier ministre Michel Debré ordonna la démolition et le déménagement des Halles à Rungis, une ville qui fait désormais partie du Grand-Paris et qui se trouve au sud de la capitale. Rungis est devenu le plus grand marché en gros de la région parisienne. Les autorités décidèrent de détruire les pavillons Baltard et ce fut ainsi qu'un immense espace appelé « Le trou des

halles » fut créée en plein cœur de Paris. Aujourd'hui, il est possible d'admirer un pavillon projeté par Baltard à Nogent sur Marne, à l'est de Paris. Le 4 septembre 1979 Les Halles furent transformées en un énorme centre commercial d'après le projet de l'architecte Jean Willerval. Depuis 2010 de nouvelles zones furent créées comme par exemple des aires de jeux, des espaces verts, des bibliothèques et restaurants ainsi qu'une piscine et un Conservatoire Municipal. La structure des Halles a changé au fil des siècles. Les pavillons de Baltard n'existent plus mais un toit en verre et en métal a été construit : c'est

### 3.3.2.5 LES PUCES DE SAINT-OUEN



Les puces de Saint Ouen font partie des lieux cultes à visiter dans le Grand Paris. Elles sont connues comme un quartier de vente d'objets plutôt vintage et uniques vendus à des prix assez élevés. C'est un quartier célèbre visité par de grandes stars et apprécié par les touristes qui aiment s'y promener. Les magasins sont chics, accueillants et calmes. Le marché aux Puces de Saint-Ouen s'étend sur plus de 14 hectares. Visité par 5 millions de personnes chaque année, il est composé de 14 marchés. C'est également un lieu historique. Son histoire commence en 1870 lorsque les chiffonniers, les crocheteurs et les biffins qui arpentaient Paris à la recherche de quelques objets à revendre, furent chassés de la capitale et s'installèrent dans une zone, la plaine Malassis, située entre les fortifications de Paris et les premières maisons du village de Saint-Ouen. La zone était un territoire d'une largeur d'environ 300 mètres où il était interdit de bâtir. C'est pourquoi les chiffonniers y construisirent des baraques et côtoyèrent des marchands qui exposent leurs objets le dimanche à même le sol. La zone était occupée par des Gitans et petit à petit apparurent des guinguettes et de nombreuses échoppes. Le lieu devint la destination de promeneurs parisiens du dimanche qui venaient boire un vin blanc non taxé au bar Piccolo que l'on peut voir encore aux Puces et qui est à l'origine du verbe « picoler » (boire au Piccolo). Les Puces naissent officiellement

en 1885 et les premiers marchés virent le jour le lendemain de la première guerre mondiale. En 1920 Romain Venaison y installa des baraques qu'il loua aux chiffonniers. D'autres marchés sont construits : le marché Brion, Jules Vallès, et le marché Malik. En 2001, le marché aux Puces est classé Zone de Protection du



### 3.3.2.6 USINE PSA



L'usine PSA Citroën est un site industriel au coeur de la ville de Saint-Ouen. L'usine PSA se trouve dans le quartier Garibaldi au 13-19 avenue du Capitaine-Glarner, entre l'avenue du Capitaine Glarner, la ligne de chemin de fer, la rue Farcot et la rue Louis Blanc. L'ancien bâtiment abrite encore l'usine et les nombreuses modifications internes n'ont pas mis en péril le gros oeuvre. L'usine est une construction avec une charpente en fer remplie en brique et avec de grandes verrières. Une grande partie des anciens bâtiments de l'usine Farcot ont été démolis et remplacés par d'autre en ciment armé. Une nef métallique des années 1880 a été conservée du côté de la rue Farcot : il s'agit de la partie la plus ancienne. L'industrialisation de Saint-Ouen débute en 1830 avec la construction de la gare d'eau qui permet de faciliter l'approvisionnement de la capitale. En 1848 Marie-Joseph Farcot, un inventeur et industriel, s'implante à Saint-Ouen et ouvre une usine spécialisée dans les machines à vapeur, créant ainsi sept cent emplois. 1915 : La SOMUA (Société d'Outillage Mécanique et d'Usinage d'Artillerie) rachète cette usine pour répondre aux commandes d'armement pendant la Première Guerre mondiale. L'usine fabrique du matériel de guerre (chars, artillerie). La SOMUA agrandit l'usine avec plusieurs halles en béton. En 1924, André Citroën rachète l'ensemble des bâtiments pour y établir un atelier d'emboutissage qui doit fournir en pièces détachées de carrosserie l'usine centrale du quai de Javel. Il

procède à un nouvel agrandissement en construisant plusieurs halles dans le style architectural qui restera sa marque de fabrique. A la même période, il fait construire l'usine des Epinettes. L'usine de Saint-Ouen est la première usine d'emboutissage de Citroën, spécialisée dans la production de petites pièces en grande série. On fabrique dans ces ateliers tous les accessoires de tôlerie divers employés dans la construction des voitures. Aujourd'hui le site PSA Peugeot Citroën continue à emboutir et assembler des pièces automobiles de petites et moyennes dimensions, l'effectif actuel est

### 3.3.2.7 LA PLACE DES VOSGES



La place des Vosges, anciennement appelée la place Royale est la plus ancienne place de Paris, et est classée au monuments historiques. Elle se situe au Marais, entre le 4e et 3e arrondissement de Paris. Elle a été construite à l'initiative du roi Henri IV en 1605, et plusieurs peintres et architectes participeront à sa construction, tel que Louis Métezeau ou encore LeVau.

La Place des Vosges contient le très fameux square Louis XIII, dans lequel quatre fontaines occupent le centre de la place, et entre ses fontaines s'élèvent une statue de Louis XIII.

La place des Vosges fut la demeure favorite des rois de la dynastie des Valois, plus particulièrement l'Hôtel des Tournelles qui était à l'intérieur de la place. Catherine de Médicis la fit détruire, et la place telle que nous la connaissons fut établie. De nombreuses grandes personnalités y habiteront, telles que Madame de Sévigné ou encore Victor Hugo dont la maison a été transformée en musée.

Le Marais est un quartier historique de Paris qui a vu accueillir des rois, des écrivains, des nobles, puis des ouvriers, des artisans. De plus, de nombreux musées y ont été construits, comme le musée des Arts et des Métiers et La Maison de Victor Hugo.

La maison de Victor Hugo

La Maison de Victor Hugo se trouve au 6 place des Vosges, au deuxième étage.

La visite du musée permet de découvrir l'appartement qu'Hugo et sa famille ont occupés pendant seize ans, depuis 1832.

C'est dans cet appartement qu'il écrit plusieurs de ses œuvres majeures: Ruy Blas, Les Misérables, ou encore une partie des Contemplations. Il y reçoit aussi nombre de ses amis écrivains, dont Balzac, Mérimée, Lamartine...

### 3.3.3.1 LE GRAND-PARIS



Le Grand Paris est un projet visant à transformer et à améliorer la ville de Paris en une grande métropole européenne. Le but est d'améliorer le cadre de vie des habitants en rapprochant lieu de travail et lieu de vie par la construction de nouveaux logements accessibles à tous, et de construire une ville durable qui respecte son environnement en consommant moins et en protégeant les espaces naturels. Plusieurs acteurs institutionnel, socio-économique sont liés aux transports.

Le Grand-Paris couvre donc plusieurs volets : la culture, le sport, l'environnement, le transport, l'habitat, l'économie et l'emploi. Ainsi, le projet du Grand Paris comprend-il 12 territoires :

De nombreuses autres lignes de métro seront construites d'ici 2030 afin de relier directement lieu de travail et lieu de vie, puisque la plupart des personnes habitant la métropole seront encouragés à utiliser les transports en commun afin de réduire le trafic et la pollution. On prévoit l'ajout des lignes 15, 16 et 17, en plus du prolongement de la ligne 14 qui sera reliée à la Mairie de Saint-Ouen.

Le Grand-Paris, comporte sept grands pôles:

- le pôle de l'innovation et de la recherche (qui sera le campus le plus important de l'Europe) situé sur le plateau de Saclay.
- le pôle des échanges internationaux et de l'évènementiel se situant à l'aéroport Roissy-Charles De Gaulle.
- le pôle de la santé qui s'étend de Villejuif à

- Evry.
- le pôle de création à Saint-Denis (Plaine Commune).
- le pôle de finance à la Défense.
- le pôle de l'industrie aéronautique et du tourisme d'affaire au Bourget
- le pôle de la ville durable à la Cité Descartes de Marne-La-Vallée.

Le pôle de création de la Plaine Commune est principalement connue pour la Cité du cinéma fondée par Luc Besson et inaugurée le 21 septembre 2012. Il comprend également plusieurs sièges sociaux comme la « SNCF », « Vente Privée », « Siemens » et « SFR ». Le Stade de France et la Société du Grand Paris font également partie de la Plaine Commune, qui comporte aussi la maison des Sciences de l'Homme (Paris Nord), l'Académie Fratellini ( un Cirque), le centre commercial Le Millénaire et le campus Condorcet. La Plaine Commune est également bien desservie par les RER D et B et compte en tout sept stations de métro (lignes 12 et 13). Prochainement, Saint-Denis Pleyel rassemblera les lignes 14, 16 et 17 et il y aura également une correspondance entre la ligne 15 et le RER D.

### 3.3.3.2 SAINT-OUEN ET LE GRAND PARIS UNE VILLE ECOLOGIQUE ET RESPONSABLE. LE GRAND PARIS EXPRESS



Le Grand Paris Express est un projet de construction de nouvelles lignes de métro et tramway. Aujourd'hui en Ile-de-France, les réseaux de transports sont très nombreux, mais parfois saturés, longs et mal organisés. Sur le territoire français et en particulier sur celui de toute l'Ile de France, l'Etat s'est rendu compte que les transports avaient leurs limites. L'Etat a décidé de mettre en place de nouvelles lignes de métro afin de faciliter les déplacements en dehors et autour de Paris . Ce projet est le Grand Paris Express et permettra de relier les Villes de banlieue et de proche banlieue entre elles et améliorer la rapidité des trajets.

En effet, la ligne 13 qui relie Saint-Ouen et le centre de Paris est très souvent saturée. Ce seront des lignes de métro complètement automatiques, c'est-à-dire sans conducteur (comme la ligne 1 et 14), qui permettront de relier les deux grands aéroports sans repasser par les grandes gares du centre. Par ailleurs, ces nouvelles lignes seront très rapides et permettront de faire la liaisons entre les villes du grand Paris avec des temps de trajets très court. Pour les voyageurs et les travailleurs et pour leurs loisirs, les conditions de voyage seront nettement améliorés. Dans ce contexte, le ville de Saint-ouen est particulièrement touchée par le prolongement de la ligne 14.

Les travaux du projet du «Grand Paris Express» seront terminé en 2030.

Afin de réduire la pollution et de faciliter la mobilité d'un grand nombre de personnes. La société du Grand Paris, a entrepris des travaux préalables avant de creuser les tunnels et les gares du métro : les fouilles archéologiques pour vérifier qu'il n'y a pas de vestiges d'époque. La reconnaissance préalable des sols est fondamentale pour comprendre les catégories des déchets qui seront produits lors des excavations. En effet, la société du Grand Paris cherche des solutions alternatives à la route pour le transport des déblais. On estime que la construction de nouvelles lignes de métro produira 43 millions de tonnes de déblais en 10 ans. Pour cela, des plateformes fluviales et ferrées sont exploitées en tant qu'alternatives à la route.

### 3.3.3.3 COMMENT LES TUNNELS SONT-ILS CONSTRUITS?



Afin de prolonger la ligne 14 jusqu'à Saint-Ouen la Société du Grand Paris utilise un tunnelier.

Définition: Un tunnelier est une machine permettant de percer des tunnels, comme le tunnel sous la Manche. Le tunnelier assure plusieurs fonctions :

- abattage du terrain;
- évacuation des déblais par différents moyens comme, par exemple, le marinage ou convoyeur (bande transporteuse);
- mise en place du soutènement, montage d'anneaux de voussoirs, béton projeté ou, dans certains cas, lorsque la roche est bonne on la laisse telle quelle.

Lorsque le tunnel est terminée le tunnelier est démonté et récupéré.

Le tunnelier est une machine importante qui mesure 100 mètres de diamètre, il a plusieurs fonctions. Sur la partie antérieure du tunnelier se trouve la roue de coupe autour de laquelle se trouvent des dents en métal qui vont venir creuser et gratter la roche . Ensuite, derrière la roue, se trouvent des espèces de mâchoires en métal qui vont réduire les gros morceau de cailloux de roche en déblais (cailloux plus petit). Ceux-ci vont être évacués sur des tapis roulant qui vont remonter à la surface. Les déblais seront ensuite transportés ailleurs par des camion, des chemin de fer et par péniche.

Les déblais ainsi récupérés vont être réutilisés pour combler des carrières ,pour faire des routes ou aussi des briques pour construire de nouveaux bâtiments.

Le tunnelier a une troisième fonction car, non seulement il creuse et il évacue mais il pose en même temps des dalles en béton de forme un peu arrondie qu'on appelle les voussoirs.

Le tunnelier va placer les voussoirs sur la paroi du tunnel afin de le stabiliser.

### 3.3.3.4 LES HALLES DU FUTUR: UNE AIRE DE JEUX AU CŒUR DE PARIS.



Le projet « Réaménagement des Halles » inclus la création d'une aire de jeux pour les enfants de moins de 7 ans dans la partie sud-est. Elle offrira, sur près de 1400 mètres carrés, des structures d'éveil dans une ambiance imaginaire. Les enfants pourront courir et jouer dans une jungle pleine d'arbres, parmi des grottes reliées entre elles par des tunnel et des ponts. Ils pourront s'entraîner à glisser, rester en équilibre ou sauter, s'amuser sur des tapis roulants, jouer à la balle sur des nuages et faire de la balançoire. Les enfants pourront aussi s'amuser avec des jeux de billes, des bouliers et des bacs à sable intégrés aux structures.

### 3.3.3.5 ECO QUARTIER DES DOCKS À SAINT-OUEN



Depuis 2007, un projet d'écoquartier de 100 ha est en cours de réalisation sur la ZAC des Docks. Cet ancien site industriel s'est développé à partir du milieu du XIXème siècle grâce à sa position géographique avantageuse sur la Seine. la construction d'une gare d'eau et de moyens de transport a permis de favoriser l'installation sur le site d'industries et d'entrepôts.

A partir des années 1970, la désindustrialisation commence. Si certains secteurs font rapidement l'objet de réaménagement (ZAC Victor-Hugo), il faut attendre 2007 pour que le projet d'aménagement de la ZAC des Docks voit le jour. En effet, une partie du site restait en activité, notamment avec l'usine Alstom. D'autre part, le site est classé SEVESO avec la présence de Total (de 1912 à 2004) et il fallait donc dépolluer les sols avant tout projet d'aménagement.

C'est à partir du milieu des années 2000 que commence la reconversion de la ZAC des Docks permettant de restituer ce territoire aux habitants de Saint-Ouen. L'objectif est de renforcer l'attractivité de Saint-Ouen en proposant un quartier innovant en matière de qualité urbaine et environnementale. La construction de cet écoquartier se caractérise en effet par la construction de logements diversifiés, l'aménagement d'un parc de 12 hectares, la construction d'équipements publics (écoles, crèches...) et une dynamique économique avec l'installation de

bureaux et entreprises. La prolongation de la ligne 14 du métro facilite l'accès au centre de la capitale. Avec ce nouveau quartier, la ville se tourne de nouveau vers la Seine.

La gestion du chauffage urbain

Un réseau de chaleur est mis en place par la Maison de l'énergie (CPCU) et produit le chauffage des bâtiments de l'écoquartier à partir de 3 sources :

- La Seine: une installation spécifique permet le pompage de l'eau pour la récupération des calories des eaux de la Seine. L'eau est ensuite rejetée en Seine ou peut être récupérée pour alimenter le bassin du parc.
- Les déchets brûlés du Sycotom : la chaleur produite est tra vers la Maison de l'énergie.
- La Maison de l'énergie (CPCU) : elle alimente en chauffage les bâtiments de la ZAC via un réseau d'eau chaude

La collecte pneumatique des ordures ménagères alimente également le chauffage urbain : les déchets ménagers sont déposés dans des bornes de collecte situées dans des locaux dédiés. Lorsque les bornes sont pleines, les déchets sont automatiquement aspirés et transportés via des conduits enterrés jusqu'au terminal de collecte sur le site du Sycotom. Les déchets sont ensuite traités par le Sycotom pour les ordures ménagères non recyclables, et seront, pour la portion recyclable, évacués vers des centres de valorisation des déchets. Les déchets sont ensuite brûlés et la chaleur est récupérée pour le chauffage

urbain, via la CPCU.

Le projet des Docks intègre également une gestion des eaux pluviales. Les bâtiments comportent des toitures végétalisées et des espaces de rétention qui permettent de collecter les eaux pluviales. Les eaux pluviales des voiries sont également collectées dans ce réseau à ciel ouvert. Les eaux pluviales sont ensuite acheminées vers le réseau hydraulique qui permet de conserver le bon état des eaux du bassin. Les eaux sont pompées et distribuées dans les jardins filtrants. L'eau filtrée permet l'arrosage des espaces verts. En cas de débordement ou de montée des eaux du bassin, l'eau est déversée dans la Seine.

### 3.3.3.6 L'ÉCOLE DU FUTUR - L'ÉCOLE PEF – 34 RUE ALBERT-DHALENNE

Conçu par l'atelier d'architecture Mikou Design Studio, sous maîtrise d'ouvrage Séquano Aménagement, cet équipement de 4 900 m<sup>2</sup> a été pensé pour assurer un confort maximal aux enfants en respectant des ambitions environnementales élevées. C'est la deuxième école construite dans le quartier des Docks, elle accueille 17 classes, un centre de loisirs, et un restaurant scolaire.

Le bâtiment est orienté au sud afin d'optimiser les apports d'énergie solaire passive et les apports de lumière naturelle dans les salles de classes et les lieux de vie. Par ses choix esthétiques et sa conception environnementale, l'école se veut un exemple en matière d'architecture durable.

La façade côté rue Albert-Dhalenne se déploie comme une cascade avec une succession de gradins qui descendent vers le sud pour libérer la vue et optimiser l'ensoleillement. De l'extérieur, on aperçoit les panneaux photovoltaïques qui couvrent les toits et terrasses et donnent une identité forte et pédagogique à l'école.

L'intérieur, très ludique, contraste avec la sobriété de l'architecture extérieure vue depuis la rue. Le bâtiment s'ouvre sur la rue Albert-Dhalenne et donne sur un grand hall unique qui sert d'accès à l'école maternelle et à l'école élémentaire mais aussi aux espaces du centre de loisirs, à la bibliothèque, à la salle informatique, à la salle de jeux, aux deux cours patios (de l'élémentaire et de la maternelle) à l'espace

restauration et aux locaux d'administration. Dès l'entrée la spécificité de l'école en terme énergétique s'affiche avec un compteur en temps réel de la production photovoltaïque.

2015-ben, amikor nekirugaszkodtunk ennek a két évet felölelő projektnek, valószínűleg egyáltalán nem gondoltunk bele, hogy mivel is fog ez járni, milyen tapasztalatokat szerzünk majd.



Persze voltak elképzeléseink, az enyém valahogy úgy körvonalazódott, hogy majd itt Budapesten rendszeresen járunk múzeumok különböző interaktív foglalkozásaira, és prezentációkat készítenek, várost nézünk. Ez be is igazolódott, de visszatekintve az elmúlt másfél-két évre, mégsem így foglalnám össze a projektet, hiszen nem csak erről szólt.

Eleinte, amikor a Várba jártunk foglalkozásokra, tapasztalatlanul, és mint kiderült, meglepően keveset tudva fővárosunkról, még csak épphogy tizedikesekként gyűjtöttük az információkat. Ahogy telt az idő, egyre többet tudtunk meg Budapestről. Onnantól kezdve röpködtek az ötletek, hogy hogyan dolgozzunk, hogyan prezentáljunk, miként lehetne szívesebbé, érdekfeszítőbbé tenni a prezentációinkat.

Igazi csapatonként dolgoztunk, ki-ki a maga a maga témakörére ügyelve, olyan alapossággal és aprólékos gondnal, ami előtte kevésbé volt jellemző a munkáinkra.

Összehasonlítva a két évvel ezelőtti és a mostani produktumainkat, elég éles a kontraszt. És ez megmutatkozik az előadásmódunkban is. Ha nem direkt és tudatos módon, és bár nem is ez volt a projekt elsődleges célja, de szép lassan fejlődött a prezentáló készségünk, egyre bátrabban és szórakoztatóbban

tudtuk átadni azt, amit csináltunk, olyan képességeket elsajátítva, amiknek a jövőben is nagy hasznát vehetjük.

Újabb és újabb módszereket találtunk ki, amikkel hasznosabbá tehetjük a projektet, már tényleg az „élhetőségre” fókuszálva, a jövőbe is tekintve, hogy adjunk valami kézzelfogható is, hogy előrukkoljunk valami innovatívval.

Ez volt a projekt egyik része, az, amivel még talán számoltunk is. Hogy majd amíg tart a munka, törekszünk a minőségi kivitelezésre és sok új dolgot tanulunk.

És akkor ugyebár ott volt a csábító lehetőség, hogy külföldre is utazzunk a program alatt, amit mindannyian egy elképesztően kivételes alkalomnak és kiváltságnak éltünk meg.

Személy szerint úgy számoltam a csereprogram kimenetelével, hogy lesz egy kedves partnerem, akinél lakhatok, amíg külföldön dolgozunk az Erasmusszal, aztán majd ő is jön hozzám, majd elbúcsúozunk, pár hétig még beszélgetünk, aztán lankad az érdeklődés, végül megszakad a kapcsolat, és az Erasmus+-os munkánk is véget ér.

Amire azonban nem készültünk fel, hogy az Erasmus+ kapcsán olyan tapasztalatokat szerzünk majd, amik aztán tényleg egész életen át elkísérnek minket. Hogy egy város olyan részeit is felfedezzük, ami a turisták számára idegen, a város igazi, sok oldalát. Hogy egy-egy esemény, helyzet mennyit hozzátehet majd a gondolkodás módunkhoz, hogy akár alapjaiban is megváltoztathatja a világról alkotott képünket. És természetesen nem is gondoltuk volna, én legalábbis

biztosan, hogy mi majd olyan emberekkel fogunk találkozni, akikkel a végső elválás után is, és azóta is tartjuk a kapcsolatot. Hogy egyetlen hét leforgása alatt igazi, tartós barátságok képesek szövődni, az esetleges kommunikációs és kulturális gátak ellenére is.

Nem számoltunk azzal, hogy amikor a harmadik forduló utolsó napján elköszönünk egymástól, egymás nyakába borulva zokogunk, és ígéretjük egymásnak, hogy majd elutazunk a másikhoz, mert úgyszólván szívesen fogadjuk egymást. Hogy amíg a reptérre vezető busz ki nem fordul az utcából, integetünk egymásnak, és még hónapokkal később is emlegetjük azt a rövid időszakot, amikor együtt voltunk.

És mégis, bár már az utolsó forduló is rég lejajlott, az ismeretségek megmaradtak. Sokunk már betervezte a római vagy épp párizsi utat az új barátokhoz. A két év alatt szerzett tapasztalatok pedig a részünkké váltak, belénk épültek.

Rengeteg dolog történt velünk ezalatt az idő alatt. Voltak hullámvölgyek, volt, hogy akadoztunk, volt, hogy elfáradtunk. Azonban ennyi idő után, bizton állíthatom, hogy csak a jóra emlékezünk, a rosszból pedig tanulunk, sokat, folyamatosan. (Mert ez is csak egy falat.)

Én úgy érzem, a projekt alatt kinyílt előttünk a világ, végre elkezdtek picit megérteni. Felnőttünk. Van, aki szó szerint. De az biztos, hogy érettebbek lettünk, hogy egész máshogy látunk számos dolgot, mint előtte. Nyilván ez nem csak az Erasmus+-nak köszönhető, de tény, hogy erős gondolkodásformáló jellege is van.

Minden, amit kaptunk és adtunk, legyen az negatív vagy pozitív élmény, meghatározó. Hatalmas energia befektetéssel igyekeztünk jót, kiválót alkotni. Az, hogy emellé ennyi minden társult, hogy ennyi impulzus ért minket és ennyi új emlék, már csak egy kis (erasmus) plusz.

Először is szeretném kiemelni, hogy mennyire nagy lehetőségnek érzem ezt a projektet. Nekem rengeteg pluszt adott, és nagy hatással volt rám.

Amikor megtudtam, hogy az osztályunk részt fog venni ebben a projektben, nagyon izgatott lettem, de úgy éreztem, még nagyon sokára lesz, hogy megyek majd Rómába/ Párizsba. Tulajdonképpen nem vártam tőle semmit, se rosszat se jót, mert nem tudhattam, milyen az a társaság, aminek majd mindannyian részeseivé válunk. Szóval így elvárások, feltételezések nélkül elképesztően sokat tudott nekem adni ez a 2 év. Várakozásomon felüli volt mindkét találkozó, és boldogan gondolok vissza mind Rómára, mind Budapestre.

Nem tudnék egy „legmeghatározóbb” élményt kiemelni, mert úgy érzem, összességében volt maga az Erasmus+ meghatározó. Fantasztikus és néha furcsa volt megismerni a másik két csoport szokásait, ezáltal belelátni egy cseppet a kultúrájukba, de legfőképpen az életükbe. Persze a választásom alapján az olasz



pillanatok, de végezetül, ami megmarad az az, hogy jó volt. Jó volt, mert túlléptünk dolgokon. Jó volt, mert felülemelkedtünk önmagunkon, jó volt, mert elhittük, hogy jó lesz.

Történhet minden úgy, ahogy eltervezzük, vagy válhat valósággá terveink tökéletes ellentéte, de a végén csak az számít, hogy mi magunk mennyit rakunk bele és mennyit veszünk el. Végigcsinálhattam volna ezt a projektet zárt szemekkel és szívvel, de helyette kaptam szeretetet és bánatot, volt, hogy féltem és voltam egészen boldog, sokat tanultam és még mindig,

## SPECIAL THANKS

### Liceo Ginnasio Statale “Francesco Vivona” – Roma

**Students:** Delorenzi Flaminia, Ghezzi Giulia, Noschese Giorgia, Prosperini Claudio, Cherubini Lorenzo, Goria Francesca, Pomponi Clara, Tognoni Luca, Alcini Camilla, Boninsegna Francesco, Esposito Valeria, Mazzanti Lorenzo, Pinto Claudia, Puliti Andrea, Ventriglia, Benedetta, Cipriani Valentina, Ferrarini Margherita, Furci Rebecca, Micucci Andrea, Sensolini Chiara, Albanese Elena, Caminiti Irene, De Leo Martina, Fatali Benedetta Maria, Hoad Emma, Tomassetti Elena, Manzionna Francesco, Tittarelli Elena, Gelsomini Stefania Maria Grazia, Lo Giudice Alessandro, Marotta Giulia, Pisanu Elisa, Speranza Giorgio, Tulli Chiara, Antonucci Francesca, Buccheri Valentina, Mariotti, Chiara, Pallaracci Elisa, De Luca Giulia.

**Teachers:** Patrizia Boretti (contact Erasmus+ Indire), Daniela Benincasa (Principal), Claudia Maccari (vice Principal), Patrizia Bergamo, Liliana Loru (offices administration).

**Partner:** Association Open City Roma: Laura Calderoni, Paola Ricciardi, Fausto Napolitano.

**Thanks:** Roberta Lubich, Federica Berarducci, Francesco De Marco (EUR spa), Simone Di Benedetto, Maurizio Maione e Valentina Fanfera.

### Berzsenyi Dániel Gimnázium Honlapja – Budapest

**Students:** Baczay Zsombor, Breczku Anna Mária, Dömötör Dorottya, Drigán Katalin Dorina, Farkas Panna, Für Péter Mihály, Geist Dorottya Réka, Hámor Anna Csillag, Heilman Petra, Horn Fanni, Iványi Balázs András, Játkói Tamás Mihály, Kiss Győző László, Korányi Rebeka Fanni, Kőrössy Eszter, Kremmer Magdolna Katalin, Kuti Luca Kamilla, Lux Ida Margit, Macskásy Éva, Majtényi Bori Sára, Márkus Eszter, Mátrahegyi Márk, Mélyi Márta Magdolna, Ormai Csaba András, Őri Dorottya, Rácz Judit Andrea, Richnovszky Lili, Simon Bence, Spitzhütel Ádám, Szegváry Eszter, Szöllösi Luca Dalma, Sztrehárszky Katinka, Takács Anna Anita, Takács Kristóf.

**Teachers:** Kormos Mária, Horváth Zoltán, Kiss Gyöngyi (Principal).

**Partner:** Molnárné Aczél Eszter Krisztina, Berhidai Magdolna (Budapesti Történet Múzeum).

**Thanks:** Kerégyártó Béla, Maczó Balázs, Kerégyártó Anna.

### Lycee Polyvalent “Auguste Blanqui” - Saint Ouen

**Students:** Laouar Sémiramis, Bernardine Fanny, Sebti Dina, Bouzoummita Hakim, Tandjigora Mathita, Scridon Adina, Ibo Thomas, Kodasse Sarah, Belamine Kenza, Dablemont Ulysse, Gibgki Grégory, Naiah Dounia, Bento José, Sita Canelle, Charles Benji, Royer-Rizos Aurélie, Benhamou Sarah, Belleus Jeffly, Bentahar Kheira, Descorde Lola, Fall Abdoulaye, Mellal Imen, Rami Kahina, Soude-Bouzaghi Ines, El-Rhassouli Dounia, Prieto-Pinto Ylian, D'almeida Guidiguidi Romane, Mazouni Sirine, Koumba Eunice, Bessilla Sabrina, Senechal Adèle, Senechal Jeanne, Naamane Marwa.

**Teachers:** Sara De Benedictis, Sophie Jeddi.

**Partner:** Anne-Marie Doledec (Service Archives et Patrimoine de Saint-Ouen).

