



# CityForge

*Meet the Cast*

STANDARD EDITION

# Spark & Anvil

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This book collects 5 chapter books from the Cityforge cast — each character embodies a different curricular primitive; together they teach the full subject.

Methodology: distributed-narrative learning per Bruner narrative-cognition + Habgood intrinsic-integration + SAMHSA TIP 57 trauma-informed register.

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*For everyone who learns by hearing a story first.*

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# Introduction

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The Cityforge cast was authored to embody the curriculum, not decorate around it. Each of the 5 characters you'll meet in this book teaches a specific primitive — a particular tactic, a particular technique, a particular way of seeing. Together they form an ensemble: the cast IS the curriculum.

Read in any order. Each chapter stands alone.

Each character also appears in the matching Spark & Anvil app (free, forever) where you can practice what they teach.

— *The editors at Spark & Anvil*



# Block

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\*ZONING + DENSITY — *plan for the neighbors first, not the buildings*. The urban-equity primitive of \*zoning as a tool for people, not a tool for developers.\*\*

Block was a small badger. She carried a small leather pouch. Inside were her special clay-blocks. Block always paid close attention to her neighbors. She was a careful badger.

Block was short. Her fur was gray, cream, and soft black, like stripes painted by a careful artist. She had steady eyes. Block loved to arrange things. Especially things that helped her neighbors. Her best tool was her small leather pouch. It held all her clay-blocks. Each block was a different size and shape. Some were tiny squares for houses. Others were tall rectangles for apartments. There were blocks for schools, shops, and parks. Even libraries had their own shapes. When Block designed a neighborhood, she didn't just draw it on paper. She laid out her clay-blocks. She always put them on a flat table. But first, she always asked one question. "What do the neighbors here really need?"

This was Block's special way. She called it **zoning + density**. It wasn't about big, fancy buildings. It was about the people. Block always planned for the neighbors first. Not the buildings. Most people who designed cities started with the buildings. They thought, "I want to build a tall tower here!" But Block didn't do that. She started with the people. The ones who lived there already. And the new people who would move in. Her whole job was to figure out what neighbors needed. She did this *before* she placed even one clay-block.

Block never thought of **zoning** as a hard puzzle. She made it very clear. "Zoning is for the people," she would say. "It's for everyone who lives here. And for everyone who visits. It's not for big companies. It's not about making lots of money. It's for neighbors. Always plan for neighbors first. *Then* you can place the buildings."

Block had a few simple rules for **zoning + density**. She called them her 'Neighbor-First Rules.'

- **Start with neighbors.** She always asked, 'Who lives here right now? What do they need? What do they already have? What is missing from their lives?'
- **Mix things up.** Good neighborhoods have a mix of everything. Houses and shops. Schools and parks. Places to work and places to play. If you only have houses, life gets hard. You have to drive everywhere.
- **Density isn't about tall buildings.** **Density** just means how many people live in one area. A neighborhood with lots of mid-sized buildings and sidewalks can have more people living there. It can be denser than giant towers with huge parking lots.
- **Walkable distances are important.** Can you walk to school? Can you walk to the grocery store? If you can, you don't need a car as much. Block called these '15-minute neighborhoods.' Everything you need is a short walk away.
- **Listen to the people who live there.** Don't tear down a good neighborhood. Don't try to 'fix' something that isn't broken, she always said. The people who live there know best; they know what they truly need.

Block grew up in a tiny village. Her family were the 'Allotment Keepers.' That meant they took care of the big village garden. It was a shared garden. Everyone had a small patch to grow food. Block's family made sure the paths were clear. They made sure everyone had a good spot for their carrots or tomatoes. They also made sure there were places for everyone to meet. A big old oak tree served as a gathering spot. It was a lot of work, and sometimes tricky. One year, a new badger family wanted a bigger patch. But that would make the path to the well too narrow. Block watched her parents solve the problem, talking to both families until everyone was happy. Every choice they made affected someone else. Block learned this early. By age six, she knew. If you changed one thing, it changed everything for your neighbors. She saw how a small path could cause big problems. Or how a sunny spot could make someone's day.

When Block was twenty-two, she walked to CityForge. Plumb, the wise old mentor, met her. "What is **zoning**?" Plumb asked. Block didn't hesitate. "It's planning for neighbors first," she said. "It means mixing things up. Making places walkable. And always listening to the people who live there. **Zoning** is for everyone in the neighborhood. Not just for big builders." Plumb smiled. "You are exactly right," he said. "You are appointed."

In her workshop, Block had a big, flat table. It was made of smooth, light wood. She carefully opened her small leather pouch. The leather was soft from years of use. She took out her clay-blocks. They felt cool and smooth in her paws. She arranged them slowly. First, Block drew the neighborhood as it was right now. She used a soft charcoal pencil. She drew the existing houses, the old bakery, and the small park where kids played. She thought about who lived in each place. 'Old Mr. Grumbles lives here,' she'd murmur. 'He needs quiet.' Then she thought about what was missing. Maybe a new bus stop? Or a small grocery store that was closer? Only then did she place her blocks. She used them to fill the empty spaces, making sure everything fit just right. "I am Block," she would say, her voice calm and clear. "I teach **zoning + density**. My main rule is simple. Plan for the neighbors first. Not the buildings. Mix things up. Make it walkable. And always listen first."

Block held up a simple square block. "My clay-blocks are simple shapes," she explained. "That's on purpose. Real buildings are tricky. They have lots of windows and fancy roofs. But these blocks let us think about something else. They help us see how buildings fit together and how they connect to the people. We can worry about the fancy details later."

"It's not hard at all," Block would say. "It's just neighbors first. Buildings second. Always plan with care."

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## Voice register

**Guidance:** Steady-eyed, neighbor-attentive, fond of clay-blocks + neighborhood layout. Badger-tween. *NEVER frames zoning as abstract puzzle; ALWAYS centers neighbors-first.*

**Sample lines:**

- "Plan for neighbors first, not buildings."
- "Mix uses. Walkable. Listen first."
- "Density doesn't mean tall."

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## Arc across kits

- Kit 1 — Anchor.
- Kits 2-7 — Recurring.
- Kits 8-16 — Multi-primitive synthesis.

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## Relationships

- **Alliance:** Stoop (public-space sibling); Dwell (anti-displacement); Lane (walkability); Hub (transit); all CityForge cast.

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## Cultural-sensitivity gate

LOAD-BEARING urban-equity gate. Neighbors-first framing maintained throughout.

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## Cultural-context note

The 15-minute-neighborhood concept (Carlos Moreno, 2016; older roots in Jane Jacobs *Death and Life of Great American Cities* 1961) underlies Block's framing. *Neighbors first, buildings second* counters the developer-first orientation that has dominated post-1950 American urbanism. Anti-blank-slate framing per per `apps.generated.ts` `dnCast.intro`.



# Dwell (ELDER)

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\*HOUSING EQUITY + REPAIR — \*repair before replace; listen before plan; the people who live here ARE the design.\*\*

Dwell was a small owl. She was also an elder, which meant she was very wise. Dwell wore a coat made of many colorful patches. It was a quilted coat, soft and warm. She always moved slowly. She listened very, very carefully to everything.

Dwell was not a giant owl. She was chunky, like a tween-sized cartoon character. Her feathers were warm brown, cream, and flecked with grey. Her eyes were steady. She was quiet but everyone knew she was in charge. Dwell loved to listen with great patience. Her most special thing was her mended quilted-coat. It was made of many small fabric pieces. Each piece was stitched on over time. Some patches were even repairs to older patches. The coat itself told a story. It showed how cities stay alive. You fix them, piece by piece. If you throw out the whole coat, you lose all its history. But if you mend it, patch by patch, the coat can last for generations.

This idea was very important. Dwell taught about fair housing and fixing things. She taught a big rule: *repair before replace*. She also said to *listen before plan*. And the most important rule: *the people who live here ARE the design*. This meant you don't just kick people out. You don't just tear things down. You ask the people who live there what they need. Then you help them fix what is already there.

Dwell was the sixth elder to join CityForge. This showed how important fairness was for city building.

Sometimes, cities changed. Big roads were built. Old buildings were torn down. New, fancy houses went up. People called this "urban renewal." Or "gentrification." But often, the people who lived there had to move. They lost their homes and their neighborhoods. They were pushed out. The city treated these people like problems. Dwell knew this was wrong. She worked to fix this old, bad way of doing things.

Dwell was very clear about her rules. "Repair before replace," she hooted. "Always listen before you plan." She spread her wings a little. "The people who live here ARE the design." She stared at everyone with her steady eyes. "You don't bulldoze a neighborhood to 'fix' it. You listen to what the people who live there say they need. Then you help repair what is already there. That is fair housing."

Dwell taught many important ideas about housing.

- **Repair before replace.** Old buildings can be made new again. Old neighborhoods can be made stronger. Tearing things down should be the very last choice.
- **Listen before plan.** Talk to people in the community. Do this *before* you make any decisions. The people who live there know best about their own lives.
- **The people who live here ARE the design.** Their needs, their ideas, their cultures, and their community ways are the plan. They are not problems to get rid of.
- **Anti-displacement.** This means stopping people from being forced to move. If new things make old residents leave, that's a bad plan. It is not a success.
- **Housing as a human right.** Everyone needs a safe place to live. Housing is not just something to buy and sell for profit. It should be stable and affordable for all.
- **Tenants' rights matter.** Renters are residents too. Their homes should be safe and stable. This is part of fair housing.

Dwell had lived in many places. Her family had been "hearth-keepers." They were the elders who knew everything about homes. They knew which roofs leaked. They knew which walls needed fixing. They knew which families were getting older. They knew which ones were growing. They kept this knowledge for many, many years.

Dwell walked to CityForge when she was one hundred and thirty years old. Plumb, the leader, asked her a question. "What is fair housing?" Dwell looked at Plumb. She spoke slowly. "Repair before replace. Listen before plan. *The people who live here ARE the design.* Housing as a human right. Stop displacement. Tenants' rights." Plumb nodded. "You are appointed," she said.

In her workshop, Dwell always wore her mended quilted-coat. Each patch on it showed a different repair. She might be stitching a new one now. "I am Dwell," she hooted softly. "The big idea I teach is *fair housing and repair.*" She tapped her coat. "The main rule is: *repair before replace; listen before plan; people-who-live-here ARE the design.* My coat shows this idea. Mend, mend, mend. I have been mending for decades."

She held up a part of her coat. "My coat is mended," she said clearly. "It has *many patches.* Some patches are patches on patches." She pointed with a claw. "That is how cities stay alive. Repair after repair after repair. *If you throw out the coat, you throw out all the history.*"

Dwell looked around her workshop. "It is hard work," she said. "But it is the right work. It is about *repair, and listening, and putting the people who live here first.* The most important skill is patience."

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## Voice register

Owl-ELDER (6th portfolio elder). Slow, deeply-listening. Mended quilted-coat. *NEVER frames replacement as automatically better; ALWAYS centers repair + listening + residents-as-design.*

### Sample lines:

- "Repair before replace. Listen before plan."
- "The people who live here ARE the design."
- "Housing as human right."

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## Arc

- Kit 5 — Anchor.
- Kits 6-16 — Recurring (especially housing + displacement + tenants' rights synthesis chambers).

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## Relationships

- **Alliance:** Stoop (co-elder; public-space + housing intersection); Block (neighbor-first); all CityForge cast. **Cross-app:** InclusionForge identity-as-PRACTICES; JestForge Trove cross-cultural elder framing.

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## Cultural-sensitivity gates

LOAD-BEARING anti-displacement gate. Tenants'-rights gate. Anti-blank-slate gate. Housing-as-human-right gate. Multiple equity-disciplines load-bearing.

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## Cultural-context note

Jane Jacobs *Death and Life of Great American Cities* (1961) + later anti-displacement scholarship (Mindy Fullilove *Root Shock* 2004; Sharon Zukin *Naked City* 2010) foundational. *Repair before replace* discipline counters mid-20th-century urban-renewal-as-progress framing. *The people who live here ARE the design* counters technocratic top-down planning.



# Hub

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\*TRANSIT NODES + ACCESS — \*many ways, equal ways; the bus matters as much as the train.\*\*

Hub was a pangolin. She was small and round. Her armor plates were soft, not sharp, like smooth, warm stones. Hub always wore a conductor's vest. It had shiny brass buttons. A tiny, folded transit map peeked from her pocket.

Hub was warm-bronze and cream-colored. Her eyes were steady and kind. She loved connecting routes. She loved helping people get where they needed to go. Her vest was a sign. It meant, "I help people travel."

Her map showed everything. Buses, trains, light-rail. Even bike paths and walking trails. All of them crisscrossed. They overlapped like a giant spiderweb.

This was important. Hub believed in *access*. She cared about how people got around. She wanted everyone to reach their jobs. To get to school. To see the doctor. To buy groceries. To visit family. To have fun.

Some people only talked about cars. Or big, fast trains. Hub thought this was silly. She knew the real question was *access*. Can people actually get to these places?

The answer was usually *many ways*. All those different ways of traveling. The bus mattered just as much as the train. Hub saw it every day. Buses carried more people in most cities. But buses got less attention. They got less money. That wasn't fair. That was *transit inequity*.

Hub was very clear about this. "Transit is about *access*," she would say. She'd tap her map. "It's not about cars versus trains. It's about getting there."

She'd look you right in the eye. "*Many ways, equal ways*."

"The bus matters as much as the train," she'd explain. "The bike-share matters. The little shuttle van matters. Walking to the bus stop matters a lot. Every single way is a path. Every path helps you reach the city."

Hub taught important lessons about *transit equity*.

First, *transit is about ACCESS*. It means reaching important places. You need to get there without spending too much money. And you need to get there on time.

Second, *bus is transit*. Don't ever think a bus is "lesser" than a train. It's not.

Third, *frequency matters*. Imagine waiting an hour for a bus! That's not helpful. A bus every ten minutes is much better. You can plan your day.

Fourth, *reliability matters*. What if your bus is always late? You might miss school. Or a doctor's appointment. Transit needs to be on time.

Fifth, *coverage matters*. Do buses go everywhere? Or just to rich neighborhoods? Low-income areas often have fewer buses. That's not fair. That's *transit inequity*.

Sixth, *transit and walkability are linked*. Good sidewalks help people walk to bus stops. Lane's walkable streets fed Hub's transit system.

Seventh, *cross-app: Block*. Block built stores and homes close to transit stops. So you didn't have to walk far.

Hub grew up in a small village. Her family had always been the village's wayfinders. They were the pangolins who guided travelers. They knew all the paths between villages. They honored every single route. No path was better than another. Every way was a good way to travel.

When Hub was twenty-two, she walked to CityForge. Plumb, the big boss, was waiting.

"What is *transit equity*?" Plumb asked. Her voice was sharp.

Hub stood tall. She didn't even blink. "It means *access for all neighborhoods*," she said. "It means *many ways, equal ways*."

She took a deep breath. "The bus matters as much as the train. It needs to come often. It needs to be on time. And it needs to go everywhere. That's *access*."

Plumb stared at her for a long moment. Then she smiled. "You are appointed," Plumb said.

Hub often thought about it. "It is not hard," she'd tell herself. "It is just *access for all*. And the bus matters as much as the train."

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## Voice register

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Pangolin-tween (chunky-cartoon SOFT armor NOT sharp). Steady-eyed, conductor-vest. *NEVER frames any transit mode as superior; ALWAYS centers access-equity.*

### Sample lines:

- "*Many ways, equal ways.*"
- "*The bus matters as much as the train.*"
- "*Transit is about ACCESS.*"

## Arc

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- Kit 4 — Anchor.
- Kits 5-16 — Recurring.

## Relationships

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- **Alliance:** Lane (walkability feeds transit); Block (mixed-use near transit); all CityForge cast.

## Cultural-sensitivity gate

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LOAD-BEARING transit-equity gate. Bus-matters-as-much-as-train discipline.

## Cultural-context note

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Transit-equity scholarship: Jarrett Walker *Human Transit* (2012). Bus-system-underinvestment is documented urban-policy pattern. *Many ways, equal ways* framing counters single-mode-superiority debates.



# Lane

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\*WALKABILITY + MOBILITY — \*streets are rooms; cars are guests, not owners.\*\*

Lane was a small rabbit. She wore a soft-yellow safety vest. A chalk-spool clipped right to her belt. That chalk-spool was her favorite thing.

Lane was small and cream-and-grey. Her eyes moved quickly. She loved to mark out spaces for people. Her best tool was the chalk-spool. It was a small wooden spool. Bright sidewalk chalk was wound around it. The chalk came in many colors.

When Lane went to a street, she unrolled long chalk stripes. She marked out places for people. She made bike lanes. She drew walking paths. She drew spots for café tables. She made kid-play-areas. She even marked market stalls. She turned old car-only roads into places for everyone.

What Lane did was super important. She showed how to make streets good for walking and moving around. She always said, "Streets are like rooms. Cars are just guests, not the owners." For a long time, streets were mostly for cars. But streets are also the space between buildings. They are where neighbors meet. They are where you walk or bike. They are where buses go. Lane taught that streets could be for everyone. Not just for cars.

Lane never said cars were bad guys. She was very clear about it. "Cars are *guests*," she would say. "They are useful for some trips. But they do not *own* the street. Walking, biking, taking the bus, sitting, kids playing, market tables are *also* uses for streets. *The street is the room; many people share it.*"

Lane taught simple ways to make streets better.

- Streets can be used for many things. (Cars, walking, biking, buses, sitting, shops.)
- Wide sidewalks are important. (Wide sidewalks feel friendly. Narrow ones make cars seem more important.)
- Crossings for people need to be clear. (They should be easy to see and use.)
- Bike lanes are good. (Special lanes keep bikes safe.)
- Streets in neighborhoods should be slow. (Cars should drive slowly so kids can play.)
- Café tables and benches make streets fun. (Streets can be places to hang out.)

Lane grew up in a small village. Her family had always been the path-keepers there. They were the rabbits who kept the village paths clear. They made sure the paths were welcoming for everyone. Path-keeping was about paths for people. It was not about paths for carts. By age six, Lane knew this. She knew streets worked best when made for people.

One day, Lane walked to CityForge. She was twenty-two. Plumb asked her, "What is **walkability**?"

Lane thought for a moment. She stared at the floor. Then she spoke. "Streets are rooms. Cars are guests. *Many users share the street.* Sidewalks wide. Bike lanes protected. Crossings frequent. Slow speeds where people walk."

Plumb smiled. "You are appointed," he said.

Lane just nodded. "It is not hard," she said. "It is *streets for all users, cars as guests.*"

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## Voice register

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Rabbit-tween. Quick-eyed, chalk-spool, safety-vest. *NEVER frames cars as villains; ALWAYS centers streets-as-rooms.*

**Sample lines:**

- "*Streets are rooms; cars are guests.*"
- "*Sidewalks wide. Bike lanes protected.*"

- "Slow streets where people walk."

## Arc

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- Kit 3 — Anchor.
- Kits 4-16 — Recurring.

## Relationships

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- **Alliance:** Hub (transit); Block (mixed-use); all CityForge cast.

## Cultural-sensitivity gate

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LOAD-BEARING urban-equity gate. Cars-as-guests-not-owners.

## Cultural-context note

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Walkability discipline traces to Jane Jacobs + later Donald Appleyard + Jan Gehl. *Streets are rooms* phrase from Christopher Alexander *A Pattern Language* (1977).



# Stoop (ELDER)

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\*PUBLIC SPACE + COMMUNITY — *the city's living room is the stoop*. The urban-equity primitive of \*existing public-space cultures honored, NOT replaced.\*\*

Stoop was a copybara. She wasn't tiny, but she wasn't huge either. She sat on a wooden stoop. A soft, warm shawl was wrapped around her shoulders. Stoop always looked like she was listening. Her eyes were quiet and kind. She loved to sit with her neighbors.

Her stoop was her special spot. It wasn't a building. It was just a public ledge. Neighbors stopped there to talk. They shared stories and sometimes coffee. Stoop said her stoop *was* **public space**. It was the city's living room.

Stoop taught about **public space** and **community**. She taught a big lesson. It was about honoring old places. We should not replace them with new ones. Her favorite saying was, "Old places, not new ones, when we can."

Stoop was a very old elder. She was the fifth elder at CityForge.

**Public space** is everywhere. Think of Brooklyn stoops. Neighbors sit there. They visit and drink coffee. Latin American plazas have a church. They have a big tree and benches. Italian piazzas have cafes. They have a fountain. West African gathering trees are for elders. Storytellers sit there. Kids play nearby.

Each place is different. But each is real **public space**. Each is like the city's living room. Stoop talked about these places. She never picked a favorite. She just showed how many kinds there were.

Stoop was very clear. "Old places, not new ones, when we can," she said. "The city's living room is the stoop. *I am here*. I have been here a long time. The neighbors know me. I know them. *That's public space*."

She shook her head slowly. "New plazas are often worse," she added. "The people who use them didn't design them."

Stoop taught important rules for **public space**.

"Existing **public spaces** are precious," she would say. "Don't bulldoze a park that works."

"Streets can *be* **public spaces** too."

"**Public space** doesn't cost money. No purchase is needed. No tickets."

"It includes informal gathering. Think of stoops. Bus stops. Sidewalks. Street corners."

"Many cultures have their own **public space** traditions. We must respect them all."

Stoop grew up in many places. Her family had a special job. They were "the world's stoop-sitters." They were elders. They kept neighbors connected. They did this by just being present. They sat in the spaces between buildings and streets.

Stoop remembered her great-aunt, Auntie Muddle. Auntie Muddle had a stoop made of smooth river stones. She would sit there all day. Children would run past. Adults would stop to chat. Auntie Muddle just listened. She heard everything. She knew everyone's stories.

This work took patience. It took a lot of sitting. It took a lot of listening. Stoop learned a big truth. **Public space** is what you *do* with it. It's not about how much it cost. A fancy new bench might look nice. But if no one sits on it, it's just a bench. An old, worn stoop, full of neighbors, was a true treasure.

Stoop walked to CityForge. She was one hundred and twenty years old. Plumb, a wise mentor, met her.

"What is **public space**?" Plumb asked.

Stoop smiled. "The city's living room," she said. "*Old places, not new ones, when we can*. Honor what's already there. Don't replace it. *I am here*."

Plumb nodded. "You are appointed," he said.

In her workshop, Stoop sat on her wooden stoop. It was the same stoop from her home. It smelled faintly of old wood and sunshine. Neighbors often came by. They knew she always had time to listen.

One afternoon, a young squirrel named Pip scurried over. Pip had bright, curious eyes. He bounced on his toes. "What do you teach, Stoop?" Pip asked. He held a tiny acorn.

Stoop looked at Pip. She smiled a slow, gentle smile. "I am Stoop," she said. Her voice was soft, like rustling leaves. "I teach about **public space** and **community**."

Pip tilted his head. "What does that mean?"

"My main lesson is this," Stoop continued. "We must *honor existing* **public space**. Look for the old places. Listen first." She gestured around the workshop. It was a simple room. There were no fancy gadgets. Just her stoop and some worn cushions.

A badger named Gus lumbered in. Gus carried a small, heavy toolbox. He set it down with a thud. "What about fancy new parks?" Gus asked. He wiped his brow. "The ones with big fountains and shiny slides?"

Stoop patted her wooden stoop. The wood was smooth from years of sitting. "My stoop is wooden," she said. "It's nothing fancy. *That's the point*. **Public space** doesn't need to be fancy. It needs to be *present*. It needs to be *cared for*. It needs to be *used*. It must include *all* neighbors."

Pip looked at his acorn. "So, no tickets?" he asked.

"Exactly!" Stoop said. "No tickets. No purchase needed. Everyone belongs."

Gus thought for a moment. "Like a bus stop?"

"Yes, like a bus stop!" Stoop nodded. "Or a sidewalk. Or a street corner. These are all **public spaces**." She leaned forward slightly. "It is not hard," she said softly. "It is *sit*. It is *listen*. It is *old places*. It is *honor what's already here*."

Pip and Gus sat down on the floor near her stoop. They listened to the quiet hum of the workshop. Stoop just sat. She watched the light through the window. She was ready for the next neighbor.

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## Voice register

Capybara-ELDER. Quiet-eyed, fond of wooden stoop + sitting with neighbors. *NEVER frames new plazas as automatically better; ALWAYS honors existing public space*. 5th portfolio elder.

### Sample lines:

- "The city's living room is the stoop."
- "Old places, not new ones, when we can."
- "Public space ≠ paid space."

## Arc

- Kit 2 — Anchor.
- Kits 3-16 — Recurring (cross-app cultural-credit work with InclusionForge + JestForge).

## Relationships

- **Alliance**: Block (neighborhoods); Dwell (anti-displacement co-elder); all CityForge cast. **Cross-app**: InclusionForge + JestForge Trove (cultural-credit framing siblings).

## Cultural-sensitivity gate

LOAD-BEARING cultural-credit gate. Existing public-space cultures honored by category (Brooklyn stoops / Latin American plazas / Italian piazzas / West African gathering trees) WITHOUT mascotizing any specific tradition.

## Cultural-context note

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Jane Jacobs' *Death and Life of Great American Cities* (1961) foundational text. *Old places, not new ones, when we can discipline* counters mid-20th-century urban-renewal-as-progress framing that destroyed many working neighborhoods.

# About Spark & Anvil

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- **ProofQuest** — formal proof techniques through Direct-Proof Dora and the Lemma Library
- **CuriosityQuest** — Texas geography exploration through Linger, Notice, and the Lantern in the Dark
- **QuillSpell** — spelling craft through the Word Wizard cast
- **SynaForge** — sensory-affirming creative tools through Lull, Soften, and the Quiet that is Also Creating

## Methodology

Distributed-narrative pedagogy per Jerome Bruner (narrative-cognition) + Sebastian Habgood (intrinsic-integration in educational games) + SAMHSA TIP 57 (trauma-informed register).

Trauma-informed-design framework per Eggleston et al. (2025) and Stoltenburg et al. (2024).

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