



607457-CREA-1-2019-1-ES-CULT-COOP2

Planning of local activities 2019-2020

Deliverables 1.1, 1.2, 1.3 and 1.4

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A-Place

Deliverables 1.1, 1.2, 1.3 and 1.4
Planning of local activities 2019-20
Version 1.0

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1 Executive Summary

This document contains the plans of the placemaking activities to be carried out in the six partner cities -Barcelona, Bologna, Brussels, Lisbon, Ljubljana, and Nicosia- during the first year of the project, finishing on September 30, 2020. To facilitate an overview, the document integrates four deliverables initially foreseen in the work programme as separated, dedicated to planning (Deliverable 1.1), communication (Deliverable 1.2), dissemination (Deliverable 1.3) and evaluation (Deliverable 1.4).

The activities in each city are described using a common structure:

1. **Context.** Introduction of the area where the activities will take place, historical background, urban and social structure
2. **Motivation.** Description of the placemaking activities and relationship with the project objectives
3. **Participants.** Individuals, groups and organizations involved in the activities
4. **Process and outputs.** Action plan, stages and timetable; expected outputs
5. **Networking.** Possibilities of creating liaisons with other project activities and partners, and with other individuals and groups outside the partnership
6. **Communication.** Actions to inform communities and stakeholders about the placemaking activities, throughout the whole process
7. **Dissemination.** Actions to reach out target groups interested in the outcomes of the activities
8. **Evaluation.** Methods and indicators to assess the quality and impact of the interventions, on specific target groups

In parallel to the placemaking activities, and somehow related to them, there will be two video productions done by two multidisciplinary artists which will be displayed in the Loop Festival, in November 2020. The open call to choose one the artists is included in the Annex of this document.

2 Introduction

Purpose and target group

The purpose of this document is to describe -in a systematic manner, using a common structure- the activities to be done in each of the partner cities during the first year of the project activities, until September 30, 2020. The target readers of the document are the project partners and the external public.

The information gathered in this document enables each partner to know what other partners plan to do, where, when and how. In this regard, it helps to foster the collaboration between team members. It also helps to appreciate the variety of methods and strategies adopted by each group to carry out the placemaking activities. In this regard, the completion of this document represents a first step in the process of sharing knowledge and expertise partners have about the use of art practices to strengthen the links between individuals and communities, and between the spaces they inhabit.

With regard to readers outside the partnership, this document -and the dissemination of its contents through diverse communication channels- can help to get in contact with stakeholders in the partner cities which might be interested in participating in the activities. It is also useful to create links with on-going projects, at the local and European level, working on similar themes.

Contribution of partners

The project partners, alone or in collaboration with other partners, have developed a programme of activities in specific areas of the cities where they are based. In cases where two partners are involved, this is a higher education institution together with a cultural association or a community-based arts group.

The activities to be carried out in the six cities and the partners involved are as follows:

- **A Weaved Place in L'Hospitalet (Barcelona)**, planned by La Salle School of Architecture with the collaboration of Screen Projects
- **A Visionary Place in Bologna**, planned by City Space Architecture
- **A Calm Place in Schaerbeek (Brussels)**, jointly planned by Alive Architecture and KU Leuven
- **A Sound Place in Lisbon**, proposed by Universidade Nova de Lisboa
- **A Hidden Place in Ljubljana**, a collaboration of the Faculty of Architecture, University of Ljubljana and ProstoRož
- **A Joint Place in Nicosia**, organized by Urban Gorillas

Relations to other activities in the project

The content of this document will be distributed through the project's web portal and social channels. A summary will be produced in local languages for dissemination at the local level.

Alive Architecture, leader of WP4 Implementation, will coordinate the implementation of the planned activities at project level. The work to be carried out during the implementation process will be regularly disseminated through the project's communication channels (web portal, social web) and through the partners' own networks. For this purpose, the partners will provide evidence of the work done (reports, photographs, videos) to Urban Gorillas, leader of the WP3 Communication and Dissemination. The partners will also facilitate the results of the quality and impact evaluation to Universidade Nova de Lisboa, leader of WP5 Evaluation and Quality Assessment, for further processing.

In parallel to the placemaking activities in each of the six partner cities, there will be two video productions commissioned by Loop to two multidisciplinary artists. These productions will be

shown at the Barcelona Loop Festival, in November 2020. These video might could be related with some of the project activities, depending on the concept proposed by the selected artists.

The results achieved in the first year of activities will be jointly discussed by the partners, in order to draw conclusions that will serve as a basis for the design of the second year of activities, which will run from October 2020 to September 2021.

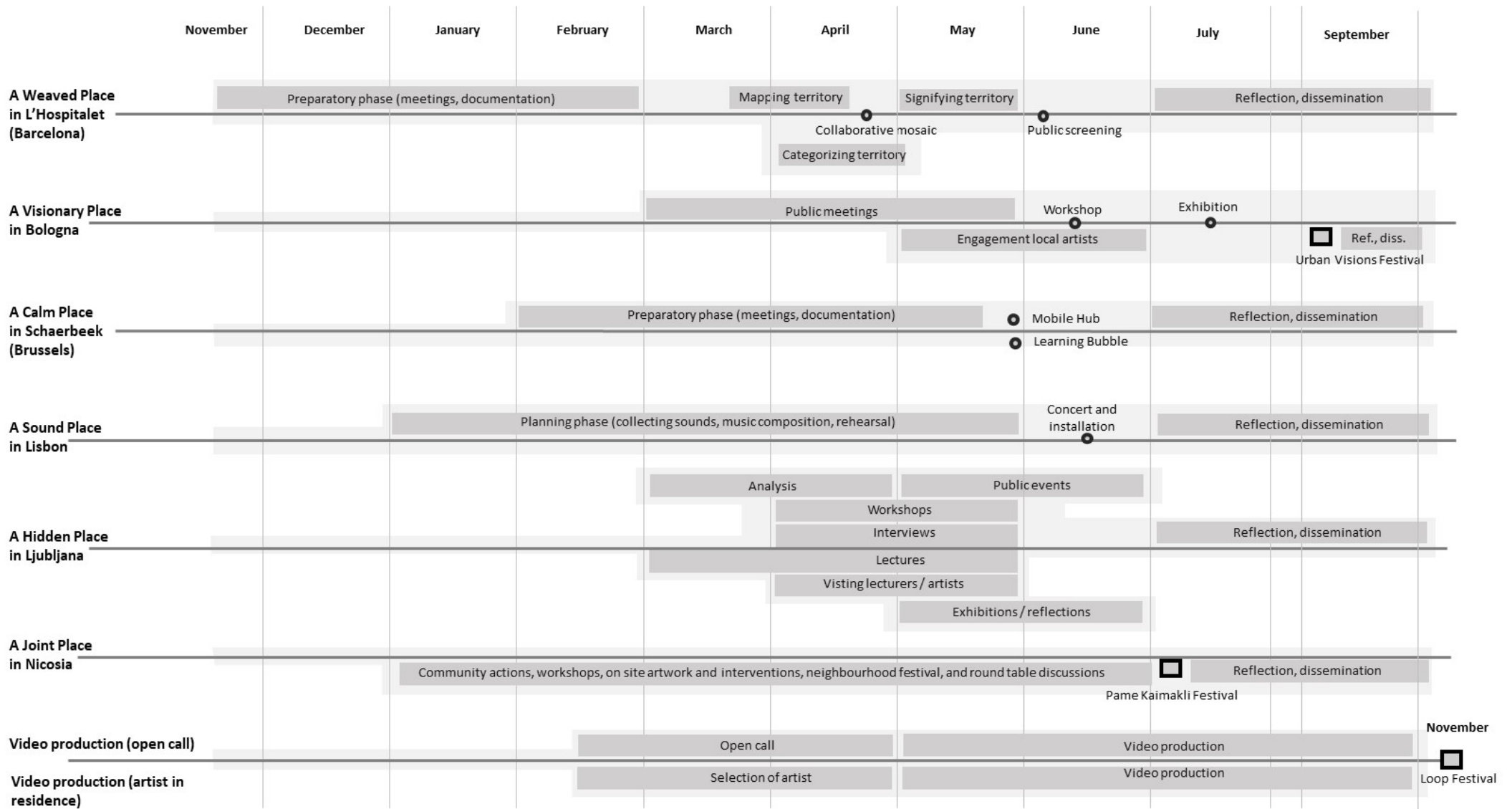


Figure 1. Timetable of the first year activities

A Weaved Place in L'Hospitalet (Barcelona)

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1 Context

L'Hospitalet de Llobregat is a city belonging to the metropolitan area of Barcelona, bordering with the capital on its north and east sides. It became an autonomous city, detached from Barcelona, in the year 1925.

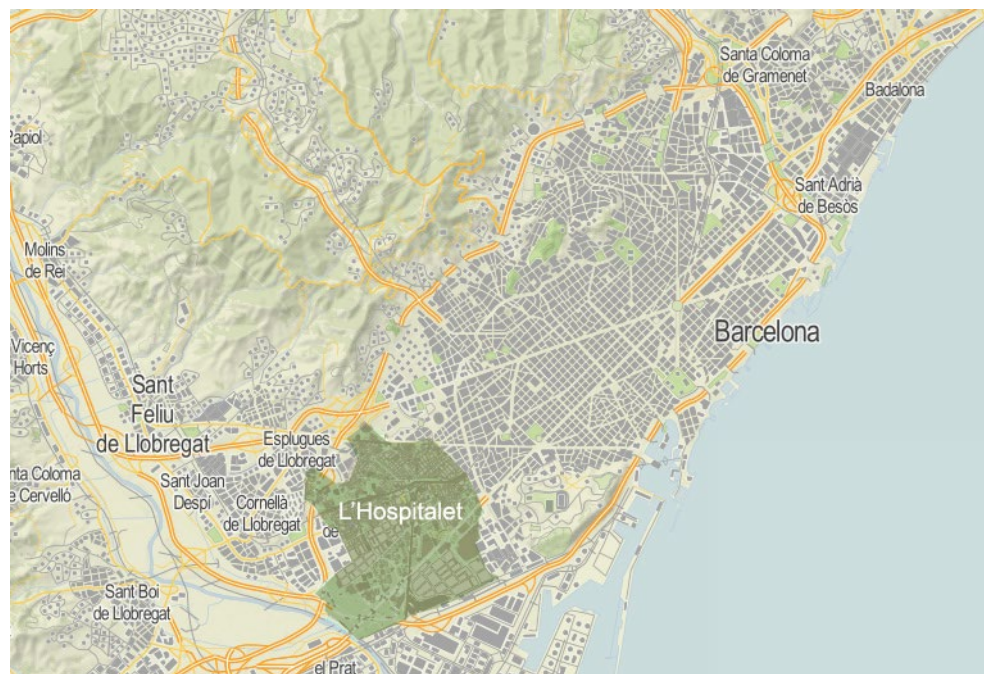


Figure 1. Situation of L'Hospitalet. Source: <https://geoportal.l-h.cat/guiaurbana>

The subsidiary nature of L'Hospitalet in relation to Barcelona goes back to its origins, since "hospitalet" – in Catalan, a small hospital-, refers to a hostel that offered shelter and care to travellers going to the capital.

Originally delimited by the Llobregat river and the city of Barcelona, L'Hospitalet's limits were not definitively established until 1933, when the last cession of territory to the neighbour capital was negotiated. In previous transactions, some areas of L'Hospitalet were taken by the city of Barcelona, among them the territory adjacent to the coast which later became part of the free trade zone of the harbour. Nowadays, L'Hospitalet is negotiating the return of some of the most symbolic remaining elements of the old Marina, the old lighthouse¹, which would help to recover -symbolically- the lost link of the city with the sea.

¹ https://cat.elpais.com/cat/2020/02/07/catalunya/1581067341_355331.html

Population Development

A traditionally agricultural town, its population increased rapidly during the last decades to become the second most populated city in Catalonia with 277,766 inhabitants, which makes it one of the densest urban areas in Europe, with 22,239 hab/km², reaching up to 60,000 hab/km² in some districts².

At the beginning of the twentieth century, L'Hospitalet was a town of less than 10,000 inhabitants lined up along the road that led to Barcelona and few other settlements and farmhouses scattered throughout the territory. The first groups of immigrants arrived during this period, from regions nearby Catalonia. Attracted mainly by temporary jobs in agriculture, they gradually began to settle in the city. At the end of the decade of 1920, the works of the Metropolitan Metro and the International Exhibition of 1929 attracted many construction workers from the whole Spain, raising the population of the L'Hospitalet to 37,650 inhabitants in 1930³. However, the main population growth (Figure 2) was due to the industrial development that the city experienced in the 1960s and 1970s. Medium and heavy industries (metalworking, wood and paper) settled in the city, attracting a large number of workers from all over Spain.

Since the 1980s, when the process of de-industrialization started, the population of L'Hospitalet has remained stable, at around 250,000 inhabitants, even though migrants have not ceased to arrive. In the last decades, the national population has been abruptly replaced by foreign immigration, mostly from Latin American and North African countries.

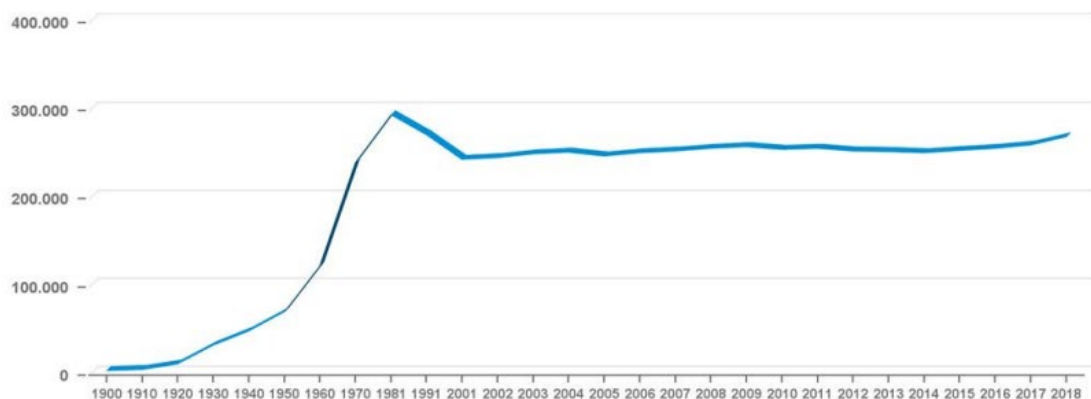


Figure 2. Evolution of the population 1900-2018. Source: Estadística municipal. Ajuntament de L'Hospitalet

Urban Structure

The historic dependency of L'Hospitalet on the city of Barcelona and the rapid increase of the population have determined its social structure as well as its urban morphology, giving rise to social and urban problems which have pervaded until our time. From the administrative point of view, today the city is divided into 7 districts and 13 neighbourhoods (Figure 3).

² Data from 2019 retrieved from <http://estadistica.l-h.cat/>

³ Source: Cuadernos de estudios hospitalenses. Nº1

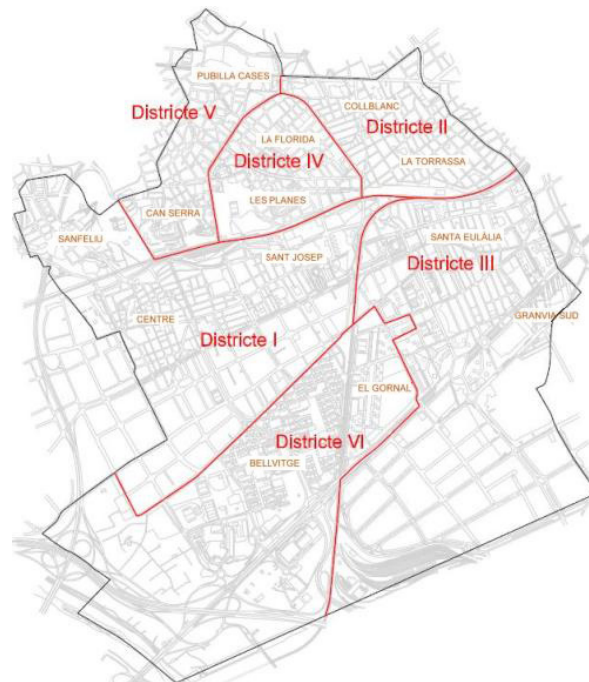


Figure 3. Districts and neighbourhoods. Source: <http://www.l-h.cat/>

In order to gain some control on the exacerbated growth of the city, in the 1950 and 1960s the preferred planning instrument were the so-called "Partial Plans". These plans aimed to provide specific guidelines adapted to each urban area, and facilitated the construction of new public (e.g. La Florida) and private (e.g. Bellvitge) housing states during the 1970s.

This planning process favoured a quick growth of each neighbourhood, without an idea of the overall urban and territorial ensemble, thus perpetuating a suburbia atmosphere in the city. In addition, the fact that the territory is traversed by metropolitan transport infrastructures - railways and highways, especially conceived to meet the needs of residents in Barcelona- further contributed to the fragmentation of the urban, and also the social, fabric (Figure 4).



Figure 4. Metropolitan transport infrastructures. Source: La Salle

Recent Urban Development

After the instauration of the democratic councils in 1979, L'Hospitalet started a process of de-industrialization that has continued until our days. In parallel, the quality of the public spaces and amenities started to be improved: streets were urbanized and new parks created; schools, sports centres, markets, cultural centres were built.

After the 1990s, the steadily disappearance of the industry has driven the urban and social development. This offers an opportunity to rethink the model of urban development, in order to integrate the separate areas into a unified idea of city. This integration is both physical -to bring together the neighbourhoods separated by natural and artificial barriers- and symbolic- to give the city an identity it still lacks-. In the last two decades, some large scale interventions have contributed to forge the image of a new city, integrated and at the same time competing, with the city of Barcelona: the Economic District Granvia L'H -with its modern residential and office buildings concentrated in Plaça d'Europa (Figure 5), and the commercial axis built after the motorway connecting Barcelona to the airport started to be buried- and the "Convention Centre of the Barcelona Fair" which include a hotel and office facilities, all of them designed by Japanese architect Toyo Ito (Figure 6).



Figure 5. Hotel and office building by Toyo Ito. Source: Wikipedia commons



Figure 6. Residential and office buildings in Plaça d'Europa. Source: Wikipedia commons

Social Structure

In recent years, the arrival of foreign immigrants combined with the aging of the local population have contributed to exacerbate the vulnerability of certain social groups and neighbourhoods. Nowadays, the city council is developing community-based programmes to prevent further segregation, such as the "Les Planes-Blocs Florida Integral Plan", whose goal is to foster the urban and social regeneration of this neighbourhood, with the active participation of local organizations and residents.

On the other hand, and in order to reactivate the derelict industrial urban areas, the municipality has launched "The Cultural District" programme to attract artists and media creators with the objective to transform the old factories into cultural centres.

In this urban social and urban context, when the city is still striving to have its own identify, the placemaking activities jointly organized by the School of Architecture and Screen Projects aim at contributing to the on-going process of identity building. In line with the city's on-going strategy, the placemaking activities will contribute to overcome the predominant perception of a city made of fragments, physical and social.

The placemaking activities will be developed during March-June 2020, and will count with the participation of students of architecture and planning, artists, cultural associations, civic organizations and city council.

2 Motivation

In accordance with the objectives of A-Place, the purpose of the planned activities will be:

- **To develop and apply creative placemaking practices** which bring new insights to the local actors about the places they inhabit. These activities will involve external observations of the relationships between people and spaces and mapping of the meanings that people give to the spaces they inhabit. Photographs, videos and mixed-media will be the instruments to conduct the analyses, to communicate the findings and to disseminate the outputs.
- **To create cross-disciplinary learning spaces** which overcome the established academic boundaries, transforming the city spaces in learning places, and involving residents as active learners in the process of analysis and discussion of the findings. Students of architecture will carry out studies on the social and urban fabric, and will share and discuss their findings with community stakeholders (neighbours associations, cultural organizations). This collaboration will take place in various settings, physical (public facilities and spaces) and digital (in social web channels).
- **To explore the role and exploit the potential of networked artistic practices** by involving artists in the studies to be carried out using video as a tool for analysis and communication of the lived spaces. Invited artists will work as tutors, in close collaboration with architectural faculty. The videos produced by students will be screened in public premises, and will provide an opportunity to engage local actors, artists and invited critics on to a reflection on the social and urban challenges the city is currently addressing.
- **To exploit the capacities of digital technologies** disseminating the outputs (photographs, videos) through digital networks (social web, web portal, blogs). This dissemination will be carried out with the support of the city council and other local institutions.

3 Participants

The activities will be carried out with the participation of:

- Local administrations: Departament de Cultura, Office of the "Pla Integral Les Planes - Blocs Florida"
- Cultural organizations: Districte Cultural, Centre d'Estudis de L'Hospitalet (CELH), Escola Municipal de Música-Centre de les Arts (EMMCA)
- Artists: Mixed-media artists selected by Loop-Festival
- Architecture students: third year course of La Salle School of Architecture
- Architecture faculty: staff from the Systems of Representation course at La Salle School of Architecture

Throughout the implementation of the process, other social groups (e.g. neighbours associations, religious groups) and local stakeholders (e.g. pupils and teachers from local schools), are expected to join the activities.

4 Process and outputs

The purpose is to involve architecture students and faculty, artists and citizens in a common reflection on the sense of place and collective identity in the city of L'Hospitalet. The activities will include events in public spaces (Spot-Place) such as video projections and image display, and the creation of new learning spaces (participatory workshops, online participation, public screening), embedded in the community in the urban fabric (Learn-Place). The participation in these activities of artists, architecture students and faculty, together with residents, will contribute to overcome the prevalent vision of fragmented territory.

In November 2019, La Salle and Screen Projects started to have meetings with local stakeholders, in order to seek their support to the project activities. The meetings have continued with local artists, which will participate specific actions of the programme.

The activities will be carried out throughout of three stages, from March thru June 2020: 1. Mapping the territory 2. Categorizing the territory and 3. Signifying the territory. Through these sequence of activities, it will be possible to build a shared image of the built and social environment of the city (Figure 7).

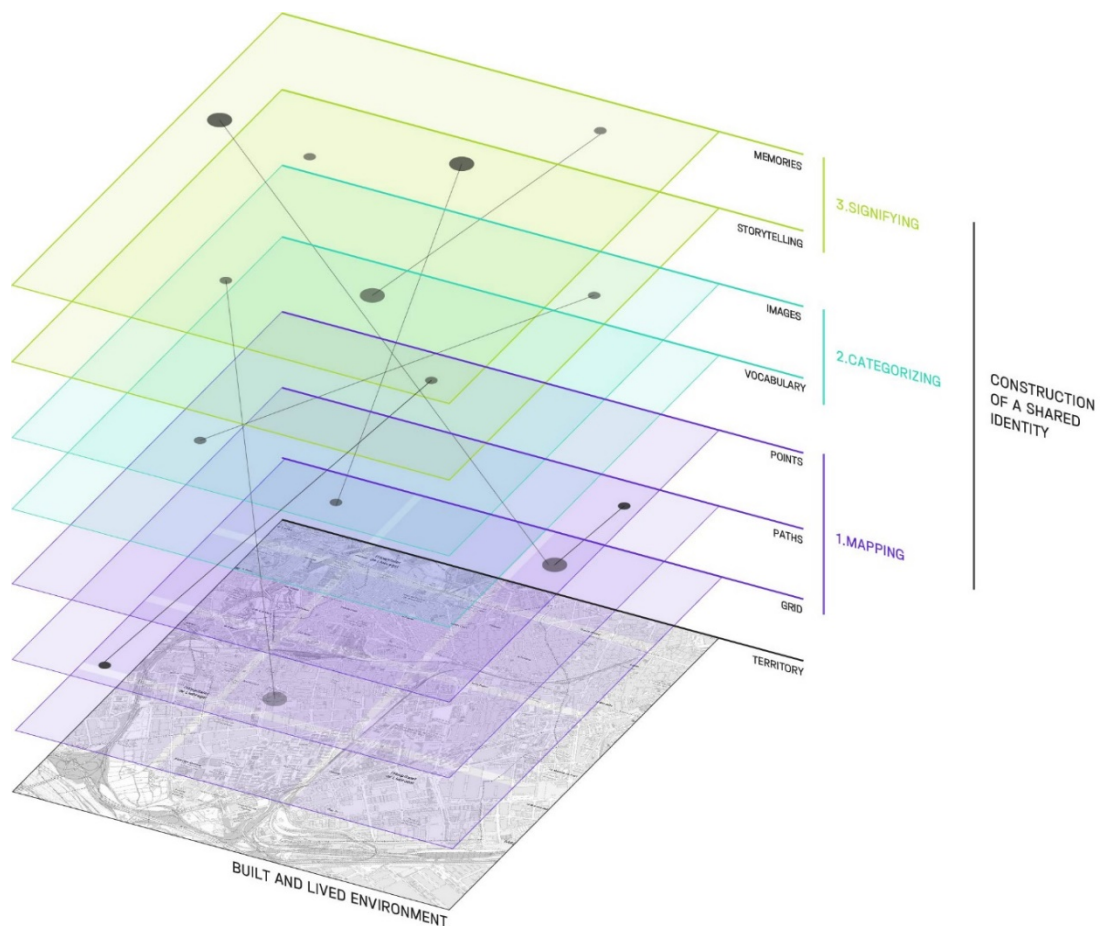


Figure 7. Construction of a shared image of the built and lived environment

1. Mapping the territory (March-April). Starting with an orthogonal grid arranged over the city, architecture students will make a visual journey to identify significant spaces and places (Figure 8). Starting from a node in the grid, indicated by its coordinates, students will generate based on the stories and experiences they encounter, following the connections between public spaces and identifying relationships between buildings and objects. This mapping will enable them to

study the urban morphology as well as the relationships between people and the spaces they inhabit. Students will document their routes with sketches, photographs and texts.

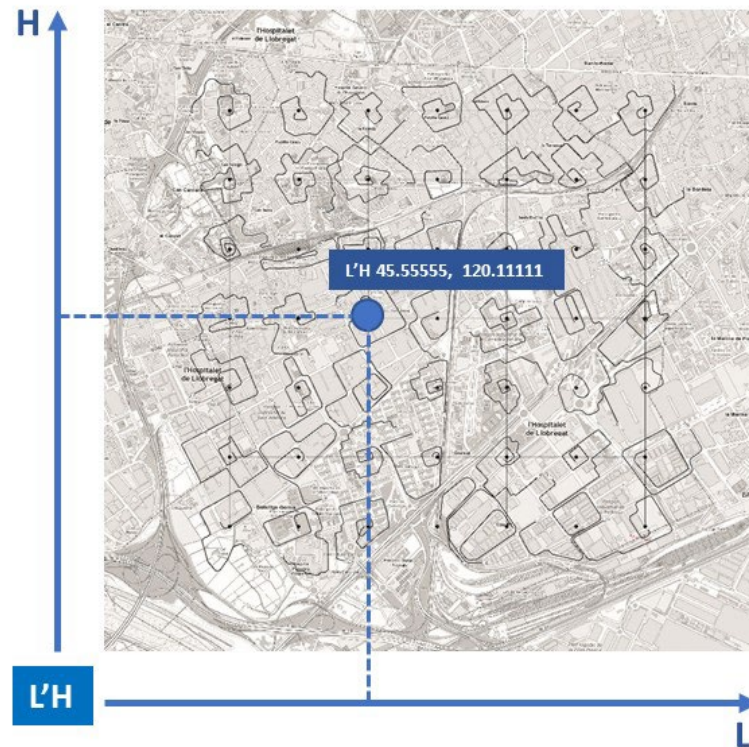


Figure 8. Grid and starting nodes for the visual journeys

With the collected graphic testimonies, a digital library of images associated to concepts will be created. Based on these associations between images and words, the mapped physical space will be transformed into a symbolic space, composed of images that represent the multiplicity of meanings associated to the explored territory.

The final result of this phase of the work will be a visual and symbolic cartography of the city as a whole, carried out in a participatory manner.

2. Categorizing the territory (March-April). The exploration of the physical territory will be complemented by a search for representative images of the city in various media: newspapers, books, blogs, Google Maps, etc. These images will be linked to those obtained in the exploration of the territory, and will be related to each other using a vocabulary created by the students. Citizens will be able to participate by contributing images, and concepts associated with them, through the blog and through social networks (Instagram, Twitter).

- **Dissemination of images in public space and on digital networks (April).** Printed photographs will be placed by students in strategic locations in the city (e.g. shop windows, bar entrances, streets,...) to generate curiosity and attract residents. Besides, they will disseminate the photographs and meanings associated to them in the blog of the programme and through the social web.
- **Collaborative construction of an image mosaic (April).** The work of urban and visual mapping will continue in a workshop with the participation of students and teachers of architecture and neighbours, and representatives of cultural associations and local administration. The workshop (a single workshop, or simultaneous workshops in several locations) will take place in public facilities or spaces in the city.

Discussion and creation tables will be set up for participants to build a mosaic with representative images which express the idea they have of their city, combining the images obtained in the

previous phases. In the process of constructing the mosaics - a sum of fragments of experiences and memories - the meanings that the participants associate with the images and the relations between them (personal and collective memories, significant elements of the inhabited spaces) will emerge.

The process of collective construction of an image of the city will involve the negotiation of meanings and values that the images have for the individuals and collectives represented.

The resulting mosaic will be displayed in a publicly accessible place (e.g. cultural association, municipal facility). Citizens will be able to add their own images and reflections to the mosaic. The participatory activity in the mosaic will be complemented by the one in the blog, where people will be able to add images and comments.

3. Signifying the territory (April-May). Based on the creative exchange and the process previously developed, students and neighbours, with the collaboration of artists selected by the Loop Festival, will create audio-visual narratives to build a shared view of the lived spaces.

The objective is to engage residents in the production of the audio-visual works, offering them an opportunity to narrate their lives in the neighbourhood and in the city, and sharing their experiences about living in the city. Through this storytelling, it will be possible to contrast the daily life in common spaces with the singular spaces, people's own life experiences with the social and community reality. From these contrasts, personal and collective memories will emerge, which will be reflected in the audio-visual work.

- **Public screening (June).** The audio-visual works will be projected in a session that will take place in a public space or facility (Figure 9). The debate will involve citizens, local authority representatives, art critics, architects and social scientists. The works in video format will be broadcast through the A-Place project's YouTube channel. In addition, the videos could be shown in public spaces, and on screens located in public buildings.

Figure 9. Photomontage of La Florida market, a candidate location for the public screening



5 Networking

The main interlocutor in the planning of the activities is the Municipality of L'Hospitalet, in particular the Department of Culture. With their collaboration, it has been possible to reach other organizations involved in community planning and cultural activists. This networking process will continue during the phase of preparation, and also during the implementation.

Within the partnership, a representative of ProstoRož, currently collaborating in project led by a local cultural organization, will be invited to join a public session, either the participatory workshop or the public screening.

Some of the videos produced by the architecture students might be selected to be presented in the 2020 edition of the Loop Festival, organized by Screen Project, a project partner.

6 Communication

The communication activities will be carried out before the start of the programme, and during its implementation.

Communication Activities	Objectives	Target Audience
Local press	To make residents aware of the programme of activities, to attract their interest.	Citizens
Instagram	To seek the engagement of residents, by letting them know the works produced and to motivate them to provide images and reflections	Citizens which are users of social web
Blog	To present to citizens the photographs made by students, and the reflections associated to them, to attract residents to participate with their contributions (in local language, Catalan and Spanish)	Citizens which are users of social web
City council	To inform about the programme of activities through the communication channels of the city council (web, social web) (in local languages)	Citizens
Poster	To be placed in public buildings, cultural associations, schools, etc. (in local languages)	Citizens
Flyer	To be distributed in public buildings, cultural associations, schools, etc.(in local languages)	Citizens
Project web	To describe the process and the outputs (in local languages and in English)	Broad audience

7 Dissemination

The dissemination activities will make aware the different target groups of the results of activities.

Dissemination activities	Objectives	Target Audience
Participatory workshop	To engage local stakeholders to reflect upon the city's identity. Discussion and creation tables will facilitate the joint reflection-	Neighbours associations, cultural groups, local administration, architects, planners
Public debate	As part of the public screening of the videos, a panel composed of local authority representatives, art critics, architects and social scientists, will discuss the ideas presented in the works.	Neighbours associations, cultural groups, local

		administration, architects, planners
Publication	A publication (in local languages) which summarizes the work done within the community, co-produce with the cultural department of the city council	Citizens, cultural agents, local administrators
YouTube	To disseminate the videos produced by students and artists in the project channel (in local languages and in English)	Broad audience
EAAE conference	To make a public presentation of the results, together with the work done by other partners	Architecture faculty members
City Street conference	To describe the programme and objectives in a joint paper, with other partners	Architects, planners, artists, social scientists

8 Evaluation

The purpose of the evaluation is to assess whether the expected social impacts derived from the placemaking activities have been achieved, and to which extent. Therefore, it will be necessary to get from the local stakeholders (community groups, social and civic organizations, artist communities, local administration) their expectations and concerns after being acquainted with the plan of the activities. From this feedback, a list of expected objectives with a social impact will be created and used as a reference in the evaluation (e.g. to increase the sense of belonging, to overcome existing physical, social and cultural barriers, etc.)

A qualitative research methodology based on focus groups using a variety of techniques (image elicitation, unstructured interviews, questionnaires) will be used either during the participatory activities (workshop, public screening) or in dedicated sessions limited to specific groups (e.g. school children, and their teachers) or with mixed groups (e.g. representatives of different ethnic communities, of the municipality). These activities will enable to carry out a social representation analysis focusing on identifying similarities and discrepancies between individuals -from different focus groups, or within the same group- perceptions of the same place (images, ideas and memories associated to them).

Target group	Motivation	Expected impact	Assessment method	Indicators
Communities of different ethnical backgrounds	To understand how groups from different cultural backgrounds they make of public spaces, the images	To exchange meanings of the same places between members of communities from	Quantitative assessment	Number of groups and individuals with diverse cultural background participating in the onsite (participatory workshop, and public screening of audio-visual narratives) and online activities

	from their own cultures they project on the spaces (through the activities, physical transformation of spaces and buildings)	different ethnicities; to compare the multiple meanings associated to a place, furnished by the different groups	Analysis of interactions between people, and between people and spaces in photographs and videos.	Number, variety and typology of interaction modes identified in the visual documentation
			Analysis of the contributions of residents in social web platforms (visual mapping of discourses)	Number, variety and typology of the contributions in digital media
Policy makers	To introduce placemaking activities in their current and future plans	To get insights from the placemaking activities and include them in the ongoing Integral Plans	Informal talks/Interviews with relevant authorities before and after the activity References to A-PLACE project in future plans and/or discourses	Discursive indicators of the interview/informal talks transcript analysis (to be defined by NOVA) Quantitative analysis of references to A-PLACE project in policy-making documents
Artist groups	To embed artistic practices in community-based reflection process around the idea of place	To contribute to design and implement placemaking activities which help residents to unveil the meanings they assign to places	Reporting on the process of planning, implementation, and evaluation of their own perceived placemaking goals (self-evaluation)	Content analysis of the visualization/conceptualization outcomes of different groups (indicators will be defined together with each partner) Self-reporting of the process of placemaking
Architecture faculty	To use placemaking to create new learning spaces which cut across academia and community	To interlink academic activities in various subject-matters between them and to interweave them with the community	Quantitative assessment Quality assessment of the changes in the current study programmes after the implementation of the new learning spaces	Number of faculty members and subjects involved in the community-based activities Self-reporting of the process of placemaking

In addition, there will be a collection of quantitative indicators to assess the level of engagement of the different local stakeholders, and the impact of the communication and dissemination activities, among them:

- Number of local participants in the participatory workshop and the public screening
- Diversity of cultural and ethnic groups participating in the workshop and public screening
- Number of professionals (academics, artists) outside the consortium participating in the activities
- Number of posts from citizens in the blog
- Number of citizens following the activities in social web channels
- Number of calls to the section of the project web portal dedicated to these activities

A Visionary Place in Bologna

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City Space Architecture

1 Context

After the experience with the previous editions of Urban Visions (in 2015, 2016 and 2017, as part of the Italian Film Festival "Italian Visions" managed by Cineteca di Bologna), City Space Architecture (CSA) will start the independent, international film festival "Urban Vision. Beyond the Ideal City" (UV) which will include a competition for short films, with sections dedicated to specific themes and several traveling cinema events, enriched with exhibitions, public talks and art-based performances. In addition, there will be special sessions for the screening of award-winning films dealing with the complexity of the urban condition.

The aim of the UV film festival is to develop a field of research activities to facilitate a dialogue between urban theory, social complexity and film studies, and to raise awareness of some contemporary urban issues, emphasizing the relationship between individuals and the urban spaces they inhabit. In this context, a film becomes a tool to open new perspectives, to explore new theoretical paradigms and research methods, to establish an effective understanding around urban humanities, especially in the urban settings in which the festival will take place.

CSA will organize three editions of the festival, in Bologna (2020), Rome (2021) and Bari (2022). The first edition in Bologna will analyse the living conditions of migrants, refugees and displaced communities, in Italy and elsewhere. The Bologna festival will offer an opportunity to activate, thorough placemaking activities such as workshops, talks and small events - to take place before, as preparatory phase, and during the festival - specific places in the Porto-Saragozza neighbourhood (Figures 1, 2), which is located at a walking distance of about twenty-five minutes from the main square Piazza Maggiore in the city centre, and at the operational headquarters of CSA, near to Arco del Meloncello.

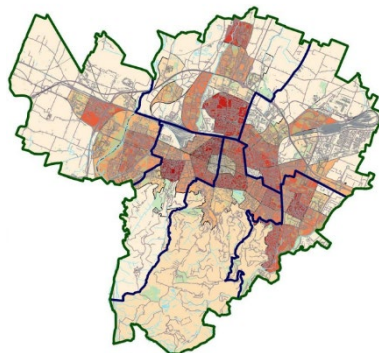


Figure 1. City of Bologna, divided into six neighbourhoods

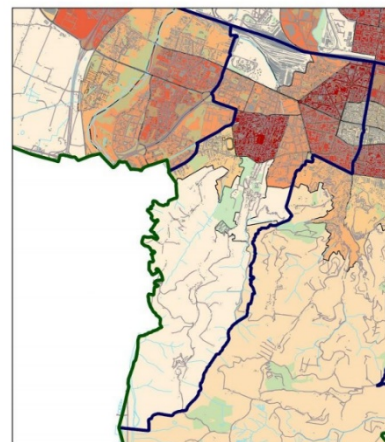


Figure 2. Porto-Saragozza neighbourhood

The Porto-Saragozza neighbourhood is the most populated of the six neighbourhoods of the city, with 39,322 families and 69,416 residents, of which 8,553 are foreigners and 20,344 with a university degree. The average age is 46,9 years. The neighbourhood is mostly residential and quiet, without cultural venues and very little public life, although very rich in terms of heritage and natural landscape, with several villas and public parks.

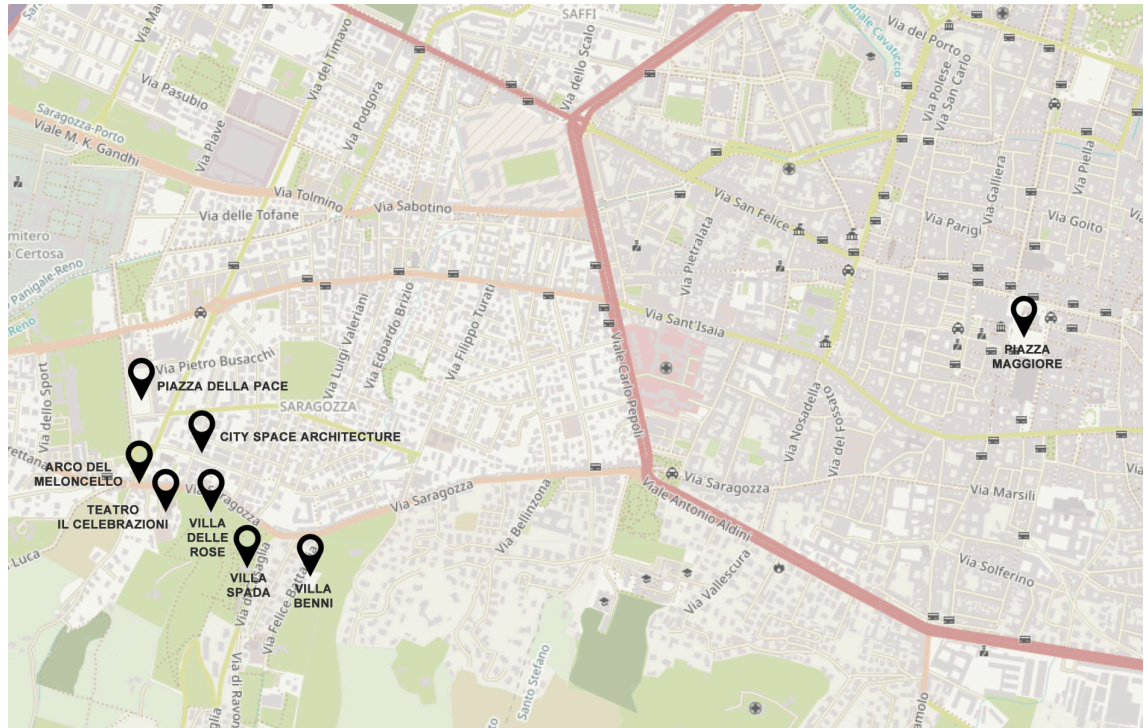


Figure 3. Location of different landmarks in the Saragozza area, at a walking distance from the main square Piazza Maggiore in the city centre

The festival’s location and related placemaking activities will happen around the Arco del Meloncello, at the west end of via Saragozza (Figure 3), at the start of a portico leading up to the famous Sanctuary of San Luca (Figure 4), a well-known landmark on top of a hill. The municipality of Bologna has recently applied for the UNESCO recognition of the 42 km of porticos (Figure 5), as relevant civic identity of the city, to be included in the World Heritage List.



Figure 4. Sanctuary of San Luca, on top of the hill



Figure 5. The portico in via Saragozza

Nearby the Arco del Meloncello, there are other relevant locations where the film festival activities will take place: a private theatre, Il Celebrazioni (Figure 6); the public Villa delle Rose (Figure 7), managed by the Museum of Modern Art (Mambo); the public Villa Spada (Figure 8), owned by the city; and the private Villa Benni (Figure 9), used for social gatherings and events. Additionally, the festival is planning to promote outdoor activities in Piazza della Pace, located in front of the main stadium Dall'Ara (Figure 10), besides the Arco del Meloncello (Figure 11), which is a very large open space, on top of an underground parking lot, mostly unused and almost abandoned, with no significant value in terms of community presence. Several indoor placemaking activities will take place also at the operational headquarters of CSA, which is the only cultural venue in the Porto Saragozza neighbourhood that is promoting community engagement, multicultural, transdisciplinary and intergenerational dialogues on public space through art and architecture, with a global perspective.



Figure 6. Teatro Il Celebrazioni



Figure 7. Villa delle Rose



Figure 8. Villa Spada



Figure 9. Villa Benni



Figure 10. Piazza della Pace, in front of Stadio Dall'Ara



Figure 11. Arco del Meloncello

2 Motivation

The UV film festival in Bologna will include an A-Place section which will address the living conditions of migrants, refugees and displaced communities, in Italy and elsewhere. This activity will be developed in collaboration with the UN Refugees Agency in Rome.

Italy is currently hosting around 150.000 refugees, which means 2 per thousand of the whole population. Over 24,000 people made the journey across the Mediterranean in 2018, many died in the attempt to reach a safe place, escaping from war, violence, poverty and authoritarian political regimes. Over the past years, Italy was the most exposed European country, given its Southern location, to a real humanitarian emergency from the MENA region. In 2017 just 40% of asylum requests were granted, and this percentage was much lower in 2019. Yet the public opinion has been largely and negatively influenced due to the financial support granted by the Italian government to migrant and refugees, while lacking in defining clear policies in response to the economic recession and the increasing poverty in the middle class. The rejection and fear of "the other" is becoming a rising sentiment that is leading to divisions and conflicts.

The planned activities around the UV film festival will contribute to achieve the following project objectives:

- **To create cross-disciplinary learning spaces**, engaging an intergenerational audience and different social groups, with a particular focus on youth, with the aim to connect them with migrants and refugees living in Bologna. The metropolitan area of Bologna currently hosts 1,585 asylum seekers, while the main city reception centre welcomed, in April-September 2019, 2,616 migrants, of which 2,371 male and 245 female. Bologna is one of the most progressive Italian cities in terms of civil rights and policies to guarantee safe and caring hospitality for people in need. This activity will contribute to foster understanding of the living conditions of migrants and refugees
- **To develop and apply creative placemaking practices**, through workshops, art-based interventions and temporary transformation of space, both indoors and outdoors, in order to establish new places for peaceful coexistence of residents, migrants and refugees. The activities will contribute to foster solidarity, cooperation and trust among people from diverse cultural origins and to approach notions of identity and belonging from a multidisciplinary perspective.

3 Participants

The activities will involve different stakeholders, at two different levels:

- at the neighbourhood level, in relation to cultural venues and open public spaces where most of the activities of the Festival will take place. Local stakeholders are residents, local communities and shop owners, artists and art collectives, private and public institutions, civil society organizations and grassroots movements.
- at the regional and national level, participants will be governments and public authorities, private museums and foundations, associations (such as our associate partners Ecomuseo Casilino and Small), which will help to spread awareness and maximize the impact of planned placemaking activities.

Also, during the preparatory activities the film festival will engage:

- students and educators, from high schools and universities, in Italy and abroad, through dedicated calls for expression of interest.
- artists, architects and designers, at the Italian, European and international level.

- policy makers and local administrations in Italy, to discuss current laws and regulations regarding migrants and asylum seekers and to know about best practices of hospitality and social integration.

4 Process and outputs

The festival will take place in Bologna, in September 2020. Before the festival, there will be a series of preparatory activities aimed at strengthening bonds between the built environment and the social fabric, which will serve as a space for dialogues, reflections and discussions, among different social groups (Table 1).

Table 1. Summary of the process and outputs

	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	
Public meetings, with lectures, screenings and thematic dialogues		X	X	X	X			FESTIVAL		
Design Workshops for students and professionals					X	X				
Engagement of local and international artists for collaborative art productions, through short residency programmes				X	X					
Exhibition(s) of outcomes of art productions						X				
Traveling cinema events										X

The film festival will host at the operational headquarters of CSA the following activities:

- March-June. Public meetings, with lectures, screenings and thematic dialogues, intended as a preparatory activities that will engage, scholars, artists and city managers
- March-July. Art performances and events with the participation of civil society organizations and local artists
- June-July. Two design workshops for students and professionals dedicated to explore the value of designing places for intercultural dialogues

The festival will promote several placemaking interventions in the Saragozza neighbourhood, such as:

- June-September. Temporary appropriations and/or transformations of the public space, through the creation of a parklet/urban lounge in front of the operational headquarters of CSA

- May-June. Engagement of local and international artists in collaborative art productions, by means of short residency programmes developed in collaboration with associations and local communities
- July. Exhibitions of art productions, at the operational headquarters of CSA

The expected outputs from these activities are interviews, definition of best practices and case studies, collection of pictures, indoor and outdoor (Figure 12) space transformations, workshops (Figure 13), videos of art-works or performances, small exhibitions (Figure 14).



Figure 12. An example of a transformation of an outdoor space. "The Urban Lounge and a Green View". Temporary art installation by City Space Architecture during the Art City White Night, Bologna, 2014



Figure 13. An example of an interactive art workshop, as part of the Past Present and Future of Public Space international conference promoted by City Space Architecture, Bologna, 2014



Figure 14. "Pop-up City. Searching for instant urbanity", exhibition at the Museum of the History of Bologna of the photography research project, promoted by City Space Architecture. Bologna, 2014

The festival will include an exhibition of the work done by A-Place partners, in particular the works coming from the other two festivals participating in the project: "Loop Festival" in Barcelona, and "Pame Kaimakli" in Nicosia.

5 Networking

The first edition of the UV festival in Bologna will offer the opportunity to create contacts with local, national and international organizations, which will become acquainted with A-Place objectives and outputs, such as:

- Regione Emilia-Romagna (regional government)
- University of Bologna
- Municipality of Bologna
- Cineteca di Bologna (a major Italian institution for film archive and restoration)
- Collezione Maramotti (private museum)
- Cantieri Meticci (a collective of artists from over twenty countries around the world, based in Bologna)
- Ecomuseo Casilino (associate partner, non-profit organization, based in Rome)
- Small (associate partner, non-profit organization, based in Bari)
- Biennial of Public Space (Italian event taking place in Rome)
- Placemaking Europe (sharing platform of placemaking practices and activities)
- UN-Habitat, office in Europe and Lebanon
- UNHCR (UN Refugee Agency), office in Rome, Italy
- HumanKind (based in Rotterdam)

6 Communication

The activities included in the A-Place section of the UV film festival, and other related preparatory activities, such as public meetings, lectures, workshops and exhibitions, will be communicated through the website of the festival, in Italian and English. In addition, the contents in English will be published in the A-Place web portal.

To better communicate the aim and objective of the A-Place section of the festival, a short documentary film will be produced, to report on the preparatory process, the engagement of stakeholders and related activities and outcomes.

Communication Activities	Objectives	Target Audience
Urban Visions website (in Italian and English)	To inform local and international audience	Artists, academics, communities, authorities, NGOs, cultural and social institutions
Preparatory placemaking activities of the Film Festival Urban Visions: call for expression of interest to attend and participate	To inform local and international audience	Artists, architects, designers, students, scholars, professionals
Social media (Facebook, Twitter, LinkedIn)	To inform local and international audience	Followers and international audience
Newspapers	To inform local and international audience	Followers and international audience
Mailing lists	To inform local and international audience	Followers and international audience
Personal invitations	To inform relevant and well-known figures	Museums, cultural institutions, universities

Short documentary film	To inform local and international audience	Followers and international audience
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7 Dissemination

Dissemination activities	Objectives	Target Audience
Interviews to be published on social media	To share the festival activities outputs locally and internationally	Artists, practitioners, policy-makers, academics, scholars
Publication of a local newspaper/pamphlet	To share the festival activities outputs in Bologna	Local communities, professionals, artists, practitioners, policy makers, scholars
Traveling events with screenings across Italy	To share the festival activities outputs in Italy	Local communities, professionals, artists, practitioners, policy makers, scholars
Presentation of the film festival in European conferences	To share results of the festival	European placemakers
Travelling exhibitions	To share results in Italy	Audiences in Bologna and Italy
Publication of journal articles or book chapters (The Journal of Public Space, published by City Space Architecture, or a book chapter in a series dedicated to film studies)	To share findings and research outcomes of the film festival	Academic scholars, global institutions

8 Evaluation

The expected impact on the participants is to increase awareness and to foster collaborative engagement and proactive exchange of knowledge.

The activities related to the A-Place section of the UV film festival will be assessed in order to find out the level of achievement of these goals (Table 2). They will be evaluated according to the following goals:

- To create an open space to nurture a dialogue about the meaning of place and its relationship to the construction of an identity among local communities (residents, migrants). The assessment method will be surveys and polls among participants, stakeholders and partners (e.g., after the screenings, answering the question “What does place mean for you?”). Also, video interviews with artists and art curators (with subtitles in English, if needed) will be used for evaluation purposes
- To increase awareness among local authorities regarding the condition of refugees, migrants and asylum seekers. The assessment method will be video interviews with policy makers and city administrators, to know about the policies and programmes already implemented and about opportunities for creating new policies, following the presentations and discussions in the festival

Table 2. Summary of the evaluation work

Target group	Motivation	Expected impact	Assessment method	Indicators
General intergenerational audience	To enrich their understanding	Create awareness on sense of place for displaced communities, identity and belonging	Survey, polls, interviews	Participation in the screening sessions and in the discussions
Local communities, migrant and refugees, local artists	To increase social inclusion and intercultural dialogue	Creating a sense of solidarity through the co-production of art works	Survey, polls, interviews with artists and art curators	Presence of diverse stakeholders, from both a top-down and a bottom-up perspective
Local authorities and policy makers	To introduce art-based placemaking activities in their future regulations and policies	Understanding the relevance of an open and collaborative dialogue at the community level among different social groups through art practices	Informal talks/interviews with relevant authorities before and after the activities	Quantitative analysis of references to A-Place project in policy-making documents

ACalmPlace in Schaerbeek (Brussels)

Petra Pferdmenges, Julie Reveillon
Alive Architecture, Brussels

Burak Pak, Rosie Romero
Department of Architecture, KU Leuven, Brussels

1 Context

Brussels is a rebellious city, harbouring numerous networked spatial practices involving “super-diverse” citizens from different cultures and ethnicities in grassroots and bottom-up initiatives provides a base for an expansive transdisciplinary knowledge. The fragmentation of governance and a post-industrial landscape provide an inspiring environment for networks of activist organisations to be engaged in critical spatial practices and placemaking. The city is a fertile ground for citizen-led collective practices making temporary interventions in the public space which question the dominating patriarchal structures of spatial production by empowering the marginalized members of the society.

The intervention site is in Schaerbeek (Figure 1), one of the nineteen municipalities located in Brussels. It is a “super-diverse” neighbourhood with a long history of migration that started with guest workers arrived during the 1960s. Since then, the local identity of the place has evolved towards a mix of different cultures and ethnicities. The municipality launched the Campus 1030 project with the intention to foster a socio-spatial mix between the students, inhabitants, visitors of the Maison des Arts and other local actors in the district, aiming to unite and integrate the students life of four nearby universities - KU Leuven, Faculty of Architecture Brussels, Luca School of Arts, Haute Ecole Galilée and L’Institut Supérieur de Formation Sociale et de



Communication- into the public life of the district (Figure 2).

Figure 1. The municipality of Schaerbeek within Brussels region

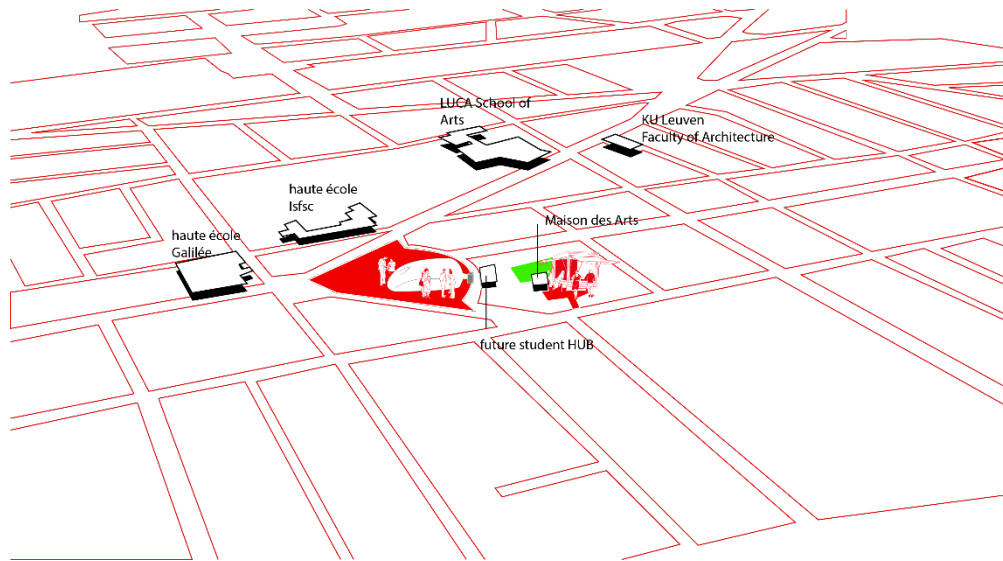


Figure 2. Universities in the district, future Student HUB the Maison des Arts and the green area between both. The areas marked in red are those where the placemaking activities will take place

As part of the Campus 1030 programme, Brussels Capital Region has launched a call for the creation of a Student HUB to foster encounters among local actors. It is meant to be a place to welcome different communities: students, inhabitants as well as visitors of the Maison des Arts will meet with residents from diverse backgrounds. An open ground floor will give access to the Maison des Arts (accessible from the Chaussée de Haecht) and a green area between the future Student HUB and the Maison des Arts that is currently not accessible to the public. The intention of the urban transformation is to make the green area a shared space of silence and meditation.

The placemaking activities jointly carried out by Alive Architecture (AA) and KU Leuven Faculty of Architecture (KUL) will be part of this ongoing dynamic, thus contributing to embedding of the student life within the socio-spatial urban context. AA and KUL will collaborate in the creation of a cross-disciplinary placemaking strategy -integrating academy, spatial practice, government organisations, and civil society- which will contribute to foster a collective reflection on the place involving architecture students, community activists and residents. The exchanges between these diverse actors during the placemaking processes will enable students to address the meanings of place through the integration of research and learning.

2 Motivation

The planned activities combine on-site events organized around a mobile installation (Mobile-Place) with learning activities involving students, artists, passers-by and residents (Learn-Place). These combined activities will contribute to the following project objectives:

- a. **To develop and apply creative placemaking practices** which help to reveal the manifold meanings that the various individuals and social groups give to the places they share and will share in the future. With this purpose, two interlinked temporary events will be installed in the area:
 - **Mobile HUB.** A mobile installation (the Mobile HUB) will be placed in a green area located at the entrance of the Maison des Arts to transform this zone into a sensual, calm and meditative space. To attract passers-by from the Chaussée de Haecht, the area occupied by the hub will be delimited with signs (Figure 3).



Figure 3. Signalization around the Mobile HUB

This Mobile HUB will be used in multiple forms to invite participants to discover and experience the green space as a peaceful haven in the dense neighbourhood of Schaerbeek (Figures 4-7). For example, cooking in the community kitchen, using with aromatic ingredients, will generate a pleasant sensuous smell and attract people to the space. A calm music will invite people to come and take a tea. The meetings will contribute to creating interactions between students, residents, visitors to the Maison des Arts and other local actors, and to test the future use of the green space.



Figure 4. An example of the Mobile HUB as a creative atelier. Source: Alive Architecture



Figure 5. An example of the Mobile HUB as an open kitchen. Source: Alive Architecture



Figure 6. An example of the Mobile HUB as cinema. Source: Alive Architecture



Figure 7. An example of the Mobile HUB as place to have a drink in the evening. Source: Alive Architecture

- **Learning Bubble.** KU Leuven will set up a bubble on the Place de la Reine (Figure 8). It will attract the attention of the public by its spatial qualities such as ephemerality, lightness, transparency, inclusivity, and particularly because of its luminosity at

night. Inside the bubble, there will be an exhibition of KU Leuven students' analysis of the work of activist groups in the region of Brussels. This exhibition will give rise to a knowledge creation around the meaning of constructing places.



Figure 8. A learning bubble. Source: Ourb collective

- b. To create cross-disciplinary learning spaces** arising from the confluence of the artistic practices with the educational programmes. The on-site events around the Mobile HUB will be linked to the artistic network at regional scale created by students of the course "Alt_Shift*: Altering Practices for Urban Inclusion" at KU Leuven, Faculty of Architecture. Altering practices are those which seek to question and transform the socio-political conditions of spaces through grassroots interventions, as well as to test the limits and procedures of the disciplines involved in the production of space. As such, they aim to go beyond the world-as-it-is and extend towards the-world-as-it-can-be.

A civic forum will take place in the bubble to stimulate exchanges between KUL academics, urban activists and citizens, sharing knowledge and building up a bottom-up network to respond to existing urban policies and propose networked and inclusive methods for urban development and spatial production in the Brussels Capital Region. These activities will help to initiate a discussion on how grassroots practices can influence future development plans of the area around the place de la Reine. The students will research the "affordances" - defined by Gibson as the "action possibilities latent in the environment in relation to agents and their capabilities"¹- of networked artistic practices, and make socio-spatial proposals for empowering the collectives in the region.

3 Participants

The expected participants and their profiles are the following:

- **Architecture students and faculty.** The activities will be carried out with the collaboration of students of the Master course "Alt_Shift*". Students will get involved in the organization of discussions in the learning bubble and prepare the materials for the exhibition.
- **Researchers.** Members of the "Alt Shift*" research group will be engaged in the activities.
- **Civic organizations.** Renovas is an NGO acting as an interface between regional and municipal initiatives in the field of urban revitalization and the inhabitants. It is the manager of the Campus 1030 project. Renovas has created a network including residents, local associations and the four universities in the perimeter of the project (KU Leuven, Faculty of Architecture Brussels, Luca School of Arts, Haute Ecole Galilée & L'Institut Supérieur de Formation Sociale et de Communication). In partnership with

¹ Gibson, J. J. (1977). The theory of affordances. In R. Shaw & J. Bransford (Eds.), *Perceiving, acting, and knowing: Toward an ecological psychology* (pp. 67-82). Hillsdale, NJ: Erlbaum.

Renovas, AA and KUL will mobilize a large network of schools, inhabitants and other local actors in the neighbourhood.

- **Cultural centres.** Maison des Arts, an art centre situated on the site, will collaborate in the activities.
- **Local stakeholders.** Some possible participants are: the pharmacy situated on the Place de la Reine, and the Turkish and Bulgarian restaurants, Greenpeace bureau and the primary school Ecole La Vertue on the Chaussée de Haecht.
- **Urban activists.** Some of the groups that will be involved in the networking are: Pool is Cool, an open group of citizens that demand for public outdoor swimming; Urbanistas a women-led international network that makes everyday life in cities better for everyone; Urban Foxes, a European urban collective specialized in urban pedagogy and placemaking; Extinction Rebellion Brussels, part of an international movement non-violent direct action to persuade governments to act on the climate and ecological emergency; Recyclart Fabriek, a craft production collective that is exploring the link between economy and culture in an urban context, and Communa, a collective that brings life back to unoccupied dormant buildings in Brussels.

4 Process and outputs

A first step in the process will be to identify key community stakeholders to get their support in the placemaking activities. This phase has already started. AA and KUL are already in contact with the NGO Renovas, the association responsible for the Campus 1030 project that will set-up the future Student HUB. Likewise, AA met with representatives of the Maison des Arts and received their support and as well as the authorization to install the Mobile HUB on the open space at the entry of the centre. Later on, AA will contact other community stakeholders in order to get them involved into the set-up of the placemaking activities.

In parallel to these contacts, AA and KUL will make a joint plan to transform the green zone into a space of silence and mediation. This will include placing signs to make the activities visible from the Chaussée de Haecht.

A two-day event will bring together citizens from different backgrounds. The event will take place on Friday May 29th (neighbours' day in Belgium) and Saturday, May 30th, 2020. A detailed programme of the event will be distributed in advance.

AA will produce a video of the placemaking activity. The film will capture the temporality of places as essential element.

The timetable of the joint placemaking activities is shown in Figure 9.

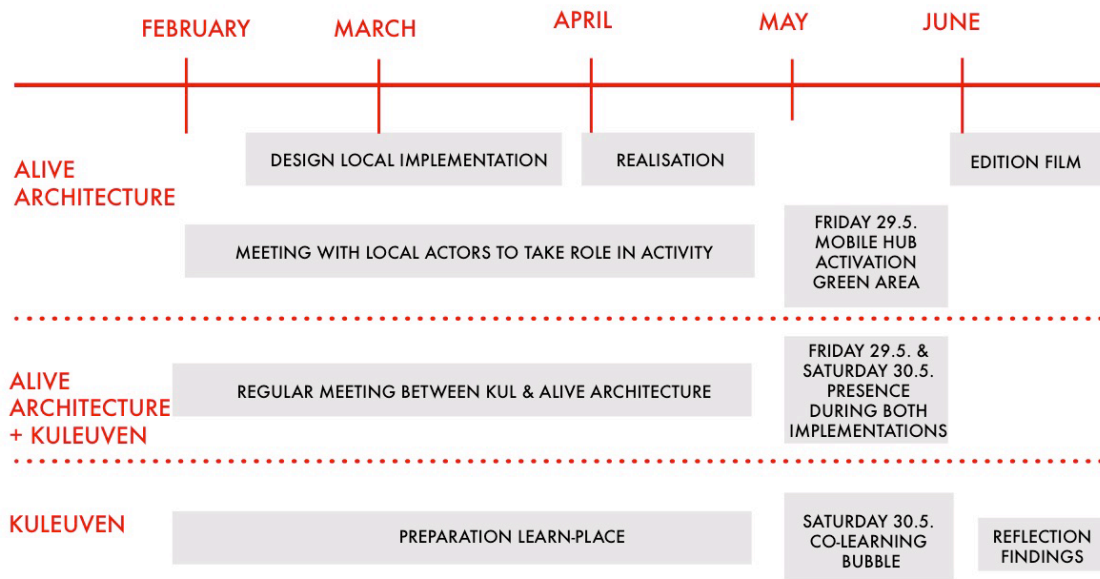


Figure 9. Preliminary planning of the joint placemaking activities

5 Networking

The placemaking activities will contribute to reinforce ties with Renovas, manager of the Campus 1030 project and the future Student HUB, and with the Maison des Arts.

The encounters generated around the activities will attract other activist groups, currently working in grassroots initiatives in the region, which will participate in encounters and discussions with students, artists and local actors. In turn, this will contribute to enhance the existing networks and even create new ones.

6 Communication

The communication of the activities jointly carried out by AA and KUL will take place through the following channels:

Communication Activities	Objectives	Target Audience
Posters placed at local universities, Maison des Arts, Renovas, and local bars	To engage the public in the activities	Students, residents, visitors of the cultural centre
Newsletter and Facebook, Maison des Arts	To engage the public in the activities	Network of Maison des Arts
Newsletter and Facebook, Renovas	To engage the public in the activities	Network Renovas
Facebook and Instagram, Alive Architecture and KUL, "Alt_Shift*" research group website	To set-up an event and invite people to join	Network Alive Architecture and KUL

Facebook, Instagram, Twitter, web portal, A-Place	Sharing the work with A-Place partners and public	Network A-Place, general public
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7 Dissemination

The urban installations and events, and the results obtained will be disseminated through different channels to the various target groups.

Dissemination activities	Objectives	Target Audience
Video (produced by AA)	To document the placemaking activities and to share process at exhibitions, presentations, conferences, and the final mobile exhibition in 2023	Local, national, international
Book chapter (by AA and KUL)	To contribute to the A-Place book contents with report of the work done	International
Exhibition (produced by KUL on the Place de la Reine)	Dissemination of the local implementation	Residents, students, academics, local NGO's

8 Evaluation

Tackle activities will encourage encounters between people from different backgrounds by activating a non-place, thus generating new knowledge and facilitating learning about placemaking. The activities generated by the Mobile HUB will make visible the various cultural identities. In addition, students and residents will meet in different settings: informal discussions, cooking and eating together, or sharing expertise to build urban furniture.

In order to assess to which degree the existing multiple cultural identities (based on ethnicity, language, age, etc.) emerge in the placemaking process, these will be documented with photographs and videos. These graphic documents will capture the various ways of interaction between people (verbal/non-verbal, physical/social, etc.) and between people and spaces. The methodology to assess the impact of the activities will be based on an analysis of the socio-spatial transformation of the space. This type of analysis is widely used in film and is adequate to identify the multiple cultural identities manifested in acting and interacting.

A Sound Place in Lisbon

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1 Context

This placemaking activity in the central square of Martim Moniz in Lisbon, Portugal is organised by the Faculty of Social and Human Sciences, Universidade Nova de Lisboa (NOVA) in collaboration with local artists. Martim Moniz square is located in the neighbourhood of Mouraria, where two main tourist attractions, namely Saint George castle and Lisbon's cathedral, are also situated. Since 2010, Mouraria has undergone a major socio-urban transformation, which is still evident in these ongoing processes: a small-scale gentrification concentrated on specific places with traditional residents still being able to afford living in the neighbourhood; a re-enforcement of the establishment of Asian immigrants¹, and an uprising attraction of tourists to the Portuguese capital (according to "The Portugal News"², there are 21,000 more local accommodation rooms in the Lisbon area as compared to 2015, and additional 1,786 hotel rooms).

Within this context of sociocultural and economic transformation, a process of urban rehabilitation with contradictory objectives and results has begun, with the Martim Moniz square being on the spot (Figure 1). Several plans to re-model the square have been proposed (Figure 2) with the participation of community groups. Due to its strategic location (Figure 3), being at the same time in the heart of Lisbon and surrounded by areas with a multiplicity of cultural identities, Martim Moniz provides an adequate context for the purposes of the A-Place project.



Figure 1. Martim Moniz square during its rehabilitation process. Source: <https://leitor.jornaleconomico.pt/noticia/martim-moniz-a-volta-do-mundo-numa-praca-que-nao-para-dar-voltas>

¹ Bettencourt, L., & Castro, P. (2015). Diversity in the maps of a Lisbon neighbourhood: community and 'official' discourses about the renewed Mouraria. *Culture and Local Governance*, (1-2), 23-43.

² "Lisbon tourism generates €13.7 billion", The Portugal News. Retrieved from: <https://www.theportugalnews.com/news/lisbon-tourism-generates-137-billion/48556>



Figure 2. Proposal for the re-modelling of Martim Moniz square. Source: <https://nit.pt/out-of-town/back-in-town/o-novo-mercado-da-praca-do-martim-moniz-vai-ser-uma-mini-cidade-em-lisboa>)

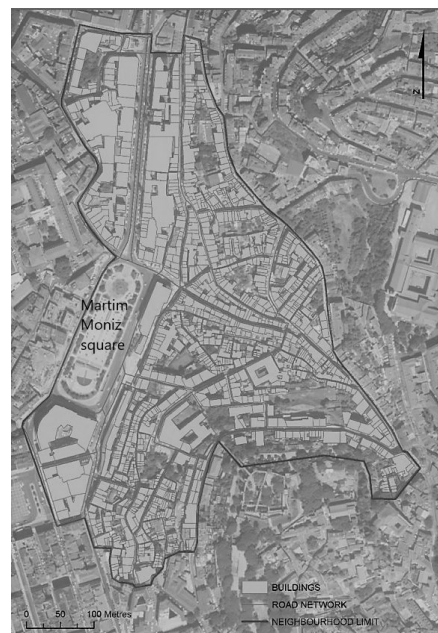


Figure 3. The Martim Moniz square in the Mouraria neighbourhood in Lisbon.

The Martim Moniz square is considered one of the most multicultural neighbourhoods of Lisbon (Expresso newspaper³ refers to it as a “neighbourhood that is on travel”). Known for its distinctive faces, costumes, colours and smells, and religious sounds that are chanted on the street or in a supermarket, Martim Moniz is a trading venue with two shopping centres almost entirely managed by Chinese, Africans, Arabs, Indians, and Pakistanis (Figures 4, 5). However,

³ “Martim Moniz, um bairro que é uma grande viagem”, Expresso Jornal, Edition of 14/11/2015. Retrieved from: <https://expresso.pt/sociedade/2015-11-14-Martim-Moniz-um-bairro-que-e-uma-grande-viagem->

since 2015, its cultural spaces, galleries and restaurants have attracted other social groups, namely tourists and Lisbon's upper-middle class.



Figure 4. The interior of a Chinese restaurant in the rooftop of Martim Moniz Shopping Centre. Source: *Evasões magazine*⁴.



Figure 5. Inside the Martim Moniz Shopping Centre people eat, sell their traditional products, cook and have shop windows with diverse ethnical identities. Source: *Expresso Journal*.

⁴ "Comer com um dragão gigante no Martim Moniz" *Evasões Magazine*, edition of 8/04/2008. Retrieved from: <https://www.evasoes.pt/comer/comer-com-um-dragao-gigante-no-martim-moniz/338010/>

2 Motivation

One of the goals of A-Place is to design and implement art-based interventions on specific settings - namely, Spot-Places- to reveal the bonds between physical environment (buildings and public spaces), and the social structure (residents, social groups), particularly in urban areas inhabited by people of multiple cultural backgrounds. "A Sound Place in Lisbon" will target the following project's main objectives:

a. To develop and apply creative placemaking practices.

The purpose is to co-produce a live concert with the collaboration of different communities living or interacting with the place. Sound is "part of people's way of navigating in time, space and in the social world"⁵. The ways by which different people interact with a space largely depend on the variety of perceiving the explicit but also the 'hidden' sounds. Urban spaces in the heart of cities, such as Lisbon, often create a sonic confusion, which makes it hard for people to consciously listen the sounds of a place.

"A Sound Place in Lisbon" will function as a threshold between the private and the public⁶ realms in the following ways: (a) by bringing to light the intangible elements of human cultural heritage revealed through the sounds and music characteristic of different ethnic and religious communities; (b) by giving an artistic meaning to the different sonic experiences daily produced in a lively, multicultural space, such as Martim Moniz; and (c) by connecting sounds, voices and musical traditions (jazz, classic, contemporary) in an attempt to co-construct an identity of the space (placemaking). The aim will be to create an environment in which daily sounds are merged into a melted identity.

Through a live concert and an installation, we will be able to distinguish between sounds brought together in a single event, and between sonic experiences coming along with sounds.

b. To create cross-disciplinary learning spaces and exploit the potential of networked artistic practices.

Learning through and with others is an essential aspect of any placemaking activity⁷. In order to establish a sense of place in areas inhabited by a diversity of cultural groups, their members need to collaborate and learn from each other. With the preparation of the live concert and installation, the following cross-boundary learning experiences will take place: (a) social science and humanities researchers from NOVA (from philosophy, sociology, arts, communication, and education) will learn to 'hear' the place from the residents and pass-by communities (namely migrants, non-migrants, and tourists): what are the different sounds they feel familiar with, what is their favourite real and imagined soundscape when they think of the square, what sounds bring them together with the members of their own and other communities; (b) local musicians and composers will learn sounds from each other and from the communities (collected through interviews and sound registrations) and will build a shared soundscape of the square; and (c) the resident and passers-by will learn from the artists by getting immersed in a socially created sound place.

With the help of the digital technologies (videos, photos, etc.), the participants will be guided through a new, privately sensed experience of the place's attributed sonic

⁵ Garrioch, D. (2003). Sounds of the city: the soundscape of early modern European towns. *Urban History*, 30, 5-25.

⁶ Thibaud, J.-P. (2003). The sonic composition of the city. In M. Bull & L. Back (Eds.), *The auditory culture reader* (pp. 329-341). Amsterdam, The Netherlands: Berg Publishers.

⁷ Giaccardi, E., & Palen, L. (2008). The social production of heritage through cross-media interaction: making place for place-making. *International Journal of Heritage Studies*, 14(3), 281-297.

identities. The concert and installation might later travel to other spaces in Lisbon, and even to the other European cities participating in A-Place. This way, this placemaking activity will enable crossing the physical boundaries, by “dis-placing” the activity, thus becoming an essential part of the creation of a network of places across disciplinary, social and geographic boundaries.

c. To overcome social boundaries and foster community building.

This placemaking activity will enable to enhance the existing social interactions and activate the community life in the neighbourhood, promoting the exchanges between diverse social groups. It will also reveal the hidden connections between the social groups that use the place, as well as their ties with the place itself, i.e. the ways in which different people use and feel the place.

The focus will be placed on ‘feeling’ the space rather than ‘talking about’ the ways in which the space may be transformed. We will seek to transform the external dialogue of what can be done with Martim Moniz square to an internal dialogue of what Mouraria neighbourhood, represented by this square, means to different individuals and groups. This will contribute to a mapping of the ways in which the same space is sensed (both felt and perceived) by different social groups, and how the transformation of a space into a place contributes to this sense making process.

In particular, we will create a sense making experience on hearing and producing sounds and music that represents what Mouraria, through Martim Moniz, feels like for traditional and gentrified residents, long-time immigrants and tourists, students and artists. Through the socially amplifying sense making experience, different perceptions and feelings related to sound will emerge. This, in turn, will help to understand the relationship between sound and place, and the role of a co-created soundscape as an intermediary representation between “hearing the sound” and “feeling the place”, alone and with others.

3 Participants

The direct target groups will be the residents of different ages, socio-economic backgrounds, and ethnicities, as well as tourists and passers-by. The indirect target groups will be university students participating in the planning and preparation phase, local artists (composers and performers) who will be responsible for the performance and installation, and the municipal authorities who will support this activity as part of a long-term socio-urban rehabilitation plan in the neighbourhood. Occasional visitors and invited people (e.g. schools, associations, etc.) may also become involved as audiences and/or focus groups.

4 Process and outputs

A team of composers, performers, directors and students will create audio-visual pieces (e.g. a video-essay and three musical compositions) to be performed as a concert and installation in a closed space near Martim Moniz (e.g. a largely frequented health centre | to be confirmed).

The placemaking activities will be carried out in four stages:

1. Focus groups (February and July)

- a. Before the activity. After listening to the opinions and expectations of a representative group of people living and working in Martim Moniz, the NOVA team will gather qualitative data about the daily experiences with sound and space.

- b. After the activity. After listening to the opinions and expectations of people living and working in Martim Moniz, the team will gather qualitative data about their experiences after the placemaking activity, and the degree to which it fulfilled their expectations.

2. Planning (January-June)

- a. A group students from NOVA (from the undergraduate, master and PhD programmes), working with a team of researchers, will ask local communities and occasional visitors about their everyday experiences with sound and music. The role of music in the daily life of people might depend on their culture. For example, for some foreign people, music might be part of their lives, including their religious practices. The objective is to understand and describe how they hear the sounds of a place and how they experience, interpret or incorporate these sounds into their daily lives and memories. The aim of is to understand the affective relations between people's everyday experience with the sounds of the square in order to create both an imagistic and aural representation of it. This part of the analysis will include taking photographs and videos of the square.
- b. The sounds and images previously recorded will be used to produce an original artwork (e.g. video essay, musical compositions, etc.).
- c. A live concert and an installation will be prepared; the task includes performers' rehearsals and production.

3. Implementation (June)

The outputs resulting from the preparatory work carried out in the previous two stages will be:

- a. A live concert and installation with the live participation of three local musicians
- b. A video essay including three musical compositions and a soundscape of the place
- c. An archive in DVD of the sounds registered in the space to be used in future placemaking activities by the same or other partners
- d. A co-authored academic article discussing the work done in the context of contemporary arts' practices studies, including various fields of knowledge such as education and aesthetics

4. Reflection (July-October)

In the last stage of the process, NOVA researchers will meet with artists and residents to discuss the cultural, social, artistic and political influence of the placemaking activities. The objective is to get their answers to the following questions:

- a. Was there any kind of synergy achieved by different agents involved and the representatives of the various communities (immigrants, traditional residents, gentrified residents) living in the surroundings of Martim Moniz square?
- b. Did the placemaking activities contribute to the inclusion and intercultural dialogue among the different cultural communities?
- c. Did the activities change the way members of the communities "feel" the sound of the place?
- d. Did they have any political or social impact with regard to the ongoing process of transformation of the square?

A timetable of the process is presented in Figure 6, and a diagram summarising the process is presented in Figure 7.

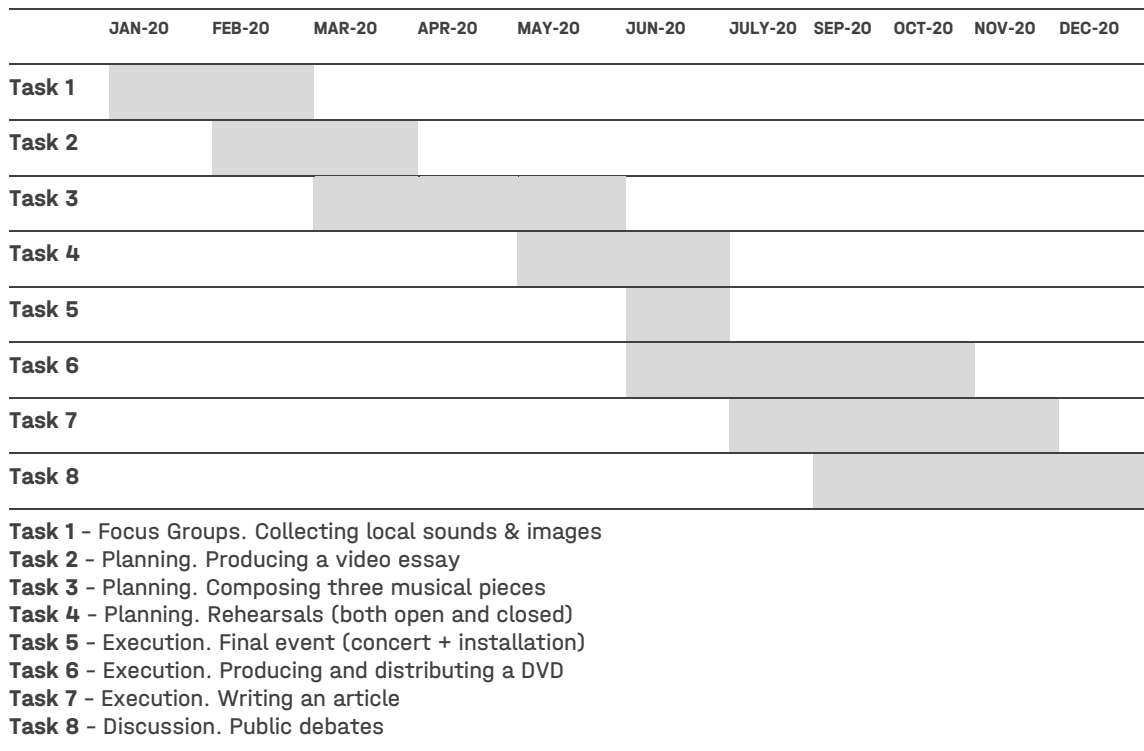


Figure 6. A timetable of the process

A-[sound]-Place | Martim Moniz Square (a Centre nearby), Lisbon | Date: 28th June 2020

ACTIVITY: Co-creation of music composition(s) with sounds collected by different and various stakeholders living, working and passing by the selected spot (Martim Moniz square in the center of Lisbon). The music artists involved will work closely with the non-artist participants for composing and presenting, in form of a final concert + installation, several audiovisual and musical pieces representing that specific multicultural spot. Art students will be involved at all stages of the planning, preparation and implementation of the placemaking activity.

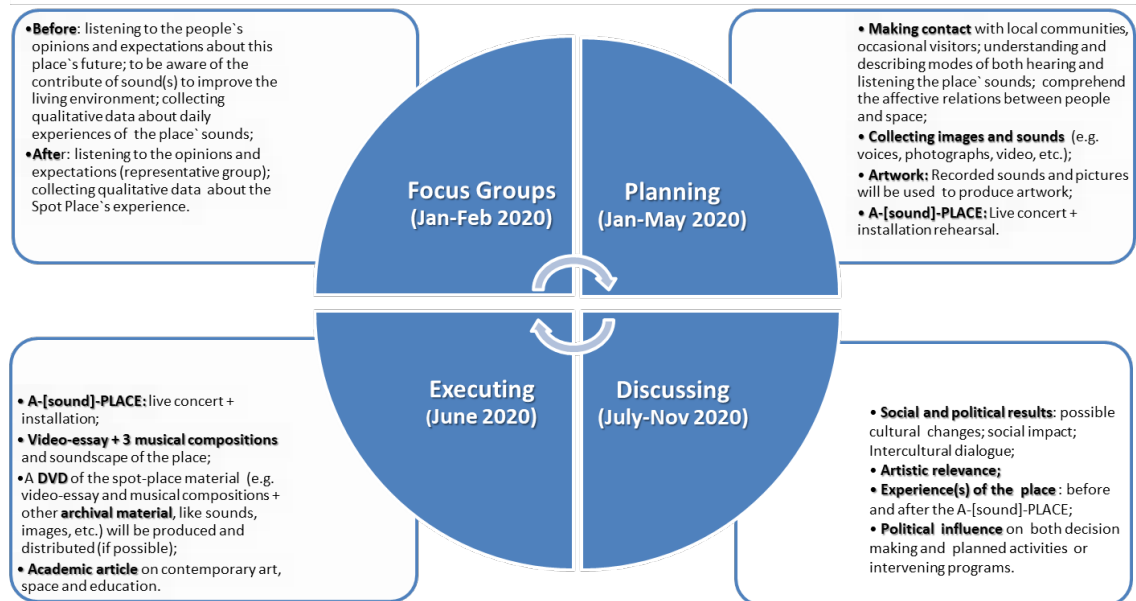


Figure 7. Summary of the activities

5 Networking

This activity will enable A-Place partners and cities to collaborate in the following ways:

- To replicate the concert and installation in another city so that the sounds and images of Martim Moniz would be transported to another location. The activity could be combined with other interventions in the host city (e.g., a concert and installation in a bubble built in Brussels, under the motto “The aural sense of the place: can you encapsulate Lisbon’s sounds in a bubble?”)
- To collect sounds not only from the Martim Moniz square, but also from other spaces in Lisbon and even from cities in other countries. This way, people's voices -recorded in different spaces, in multiple languages- could contribute to the creation of communities of languages through networked places.
- To store the sounds of various places (including Martim Moniz) in order to create and keep an A-Place sound archive, and to exchange local sounds through a digital platform for future artwork. The music pieces could be downloaded and listened in the square itself, through a mobile phone, for example. This could lead to a further use of the collectively created soundscapes, as a way to share with tourists the experience of the local residents.

6 Communication

Communication activities aim to establish contacts with the society and the communities involved, letting them know about the activities we plan to do, and to seek their involvement in them. The target audiences are people who pass by, visit, work or live in Martim Moniz. In particular, the focus will be on the following groups:

1. Senior people who are still able to live in the old houses of the historic neighbourhoods of Castelo, Mouraria and Alfama, in the surroundings of Martim Moniz, and who complain of being deprived of their space, increasingly inhabited and undersized by tourists
2. Migrant communities that live and / or work in Martim Moniz. It is important to know in more detail, especially how they interact with each other within the same community, with other foreign communities, and with the space

In order to have a better knowledge of the local target groups, we have programmed an interview with the president of the parish council of the area (Santa Maria Maior), as well as with a local association team (“Renovar a Mouraria”) in order to:

- Obtain demographic data about local residents and immigrant workers
- Understand the problems and strengths of the area
- Identify and reach community leaders
- Understand different communities’ media use habits
- Know the social habits (do they go to concerts together or alone?, when and where do they talk?, etc.) and cultural production and consumption practices of the different communities

After a first diagnosis of the social affordances of the space we plan to act in, we will focus on establishing dialogue with local communities and seeking to integrate them into the project. This dialogue will consist in informal talks with key representatives of the local communities, among them: religious leaders (due to the connections between sounds/music and religious practices), shop keepers in the busy Martim Moniz shopping centre (due to their daily exposure to the multicultural market sounds), elderly residents sitting outside their traditional houses at Mouraria neighbourhood (due to the assumption of their need to use the public space), young people in

their 20s and 30s sitting in the nearby coffee shops, etc. Through these contacts, we will create and increase trust in the project team.

At the same time, academics in collaboration with students will collect sounds and data to upload them and disseminated them through the project web portal.

In addition, the following communication strategies will be implemented in order to disseminate the live concert event among the diverse target groups:

- Flyers and posters in Portuguese, English and, if possible, in other languages (e.g. Hindu, Chinese) will be located at local shopping venues around the square, as well as other key meeting places of the various target groups
- The project's website and Facebook page will inform about the project development, through the preparation, implementation and reflection stages
- A press release will be sent to Lisbon Agenda, both in Portuguese and in English, to the Lisbon City Council newsletter and website, as well as to the Santa Maria Maior parish council and Tourism of Portugal website content manager.

Table 1 presents a summary of the communication strategies for the "A Sound Place in Lisbon"

Table 1. Summary of the communication plan

Communication Activities	Objectives	Target Audience
Interview with the president of the parish council of Santa Maria Maior & with the local association "Renovar a Mouraria"	To obtain demographic data about local residents and immigrant workers; to understand the problems and strengths of the area; to identify and reach community leaders; and to understand different communities' media use and social habits	Local authorities/ associations acting in the space
Informal talks with representatives of local communities	To establish a dialogue with local communities and to seek their involvement in the activities	Local communities
Project web portal	To share the sounds collected locally	General public, in Lisbon and other cities
Distribution of flyers, social media, parish council magazine, local radio	To disseminate the activities and seek people's engagement	General public

7 Dissemination

The activities to make different target groups aware of the results of the project include:

- An audio-visual exhibition of the event in the parish council facilities and other cultural spaces of Lisbon, followed by a public debate
- Publication of articles in websites and social media promoting a larger debate and discussion on the importance of placemaking for urban planning and immigration
- Critical commentaries on local and/or international cultural agenda magazines or newspapers drawing attention to the importance of "living" the place as a way to deal with the challenges of a globalised and dehumanised world
- The dis-placing of the concert event to at least another A-Place partner city

- Two articles submitted to peer-reviewed journals describing the placemaking activity and its assessed impact on the engaged target groups (e.g. Journal of Urban and Regional Research (<https://onlinelibrary.wiley.com/journal/14682427>), Portuguese journal Comunicação e Sociedade (<https://revistacomsoct.pt/>))

Table 2. Summary of the dissemination activities

Dissemination activities	Objectives	Target Audience
Public debate, round tables, other	To increase people's awareness of the relevance of the place's experience to give people a sense of identity and belonging.	Local community
Websites, social web, mass media	To promote a larger debate on the importance and urgency of present and future policy making on urban planning, immigration, cultural programming, etc.	People in general
National and international press	To draw people's attention to the importance of "living" the place and keeping it pleasant to live and work; to alert people and help them to deal with changes and challenges of a globalised and dehumanised world that promotes indifference towards minorities and "the other".	People in General
Articles	To describe and document the project in terms of social impacts as well as the effect on communication processes and political agenda.	Academic and scientific community
	To direct the attention to the close relation between everyday life and contemporary art; to contribute towards a theoretical debate and the practical research field of artistic studies	Academic and Scientific community
Live concert + installation abroad	To accomplish the networking objective of the Project; to perform the task of creating both art and knowledge related to space and place experiences	Local communities, artists, public in general.
Audio-visual exhibition (e.g., parish council and/or other places to be confirmed)	To promote the debate on space and place, as well as cultural and artistic experiences, as crucial contributing factors to social cohesion and strengthen identity	Local communities; public in general.

8 Evaluation

The expected social impact goals to evaluate and the methods to use are:

- a. Enhancement of social inclusion and dialogue between different social groups
 - A socio-ethnographic data collection during the planning phase of the activity in which students from the Universidade Nova de Lisboa, together with faculty and researchers, will contact different social group communities around Martim Moniz square in order to collect sounds from their everyday interactions
 - To engage key representatives (from the sound/music scene) in the implementation of the activity; and
 - A focus group discussion with those representatives to get their insights, from a cultural and social perspective, in the planning phase of the activity

- b. Changes in the space/place experience of different social groups
 - To conduct a minimum of 5 interviews before and 5 interviews after the end of the activities with representatives of the different social groups living and/or often interacting with the space/place
 - To hold informal talks after the end of the activities with communities' representatives in their daily live settings (e.g., cafés, stores, etc.).

- c. Influence of the activities on the discussions and negotiations among the agents involved in the ongoing remodelling of the square.
 - To interview a key representative of the local authorities (e.g. president of the parish council). There will be a first meeting in the planning phase, in order to get insights in the potential policy impacts of the activities (for example, how inclusion of different social groups can be promoted through the placemaking event); and a second one, after the activity, to evaluate whether the policy making goals have been met from a social perspective
 - A focus group discussion with the same or other key representatives of the local communities whose insights were considered in the planning, to identify the degree of fulfilment of their expectations

Moreover, we will further conduct an aesthetic analysis of the created soundscape. The analysis will focus on unveiling the multi-layered complexity of an urban soundscape^{8 9}, with the goal of understanding the physical and psycho-sociological influence of urban space on the everyday sonic experience of residents and occasional visitors. The overall artistic/aesthetic evaluation will take into consideration several criteria, among them:

- Formal and structural qualities of the space, the artistic intervention will be described in its formal and structural features (e.g. well-balanced, tightly knit, graceful, harmonious) and subjected to a brief musicological/audio-visual/artistic analysis
- Environmental properties, to assess whether the connections with the physical and social surroundings are harmonious, considering keynote sounds and overall tonality of the place. With this purpose, a descriptive analysis of the local soundscape, which includes the multiple geophonic, biophonic and anthropophonic sources, will be first

⁸ Schafer, R. M. (1993). *The soundscape: Our environment and the tuning of the world*. Rochester, VT: Destiny Books.

⁹ Augoyard, J.-F. & Torgue, H. (Eds.) (2005). *Sonic experience: A guide to everyday experience*. Montreal, Canada: McGill-Queen's University Press.

undertaken and then compared to the musical composition/performance and sound art installation

- Historically related properties, to understand how the music compositions are related to the history of the place and its cultural traditions - symbolic, linguistic and musical - and to its future urban development, considering its originality, boldness, provocativeness, inspirational character.

Finally, the following actions will be taken to assess impacts:

- Measuring engagement and online participation in Facebook or Instagram pages of the event
- Measuring the number of participants, volunteers and sponsors involved
- Installing interactive frames in/near the site for people to share their experience during the activity
- Inviting musicologists and/or art critics to write reviews of the artistic pieces on print and online media

A Hidden Place in Ljubljana

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1 Context

The placemaking activities will focus on a currently unused and fenced site named “Topniška vojašnica”, located in the central part of Ljubljana (Figure 1). The plot has an area of 1.7 ha (17,000 m²) and is surrounded by a densely populated and settled district.

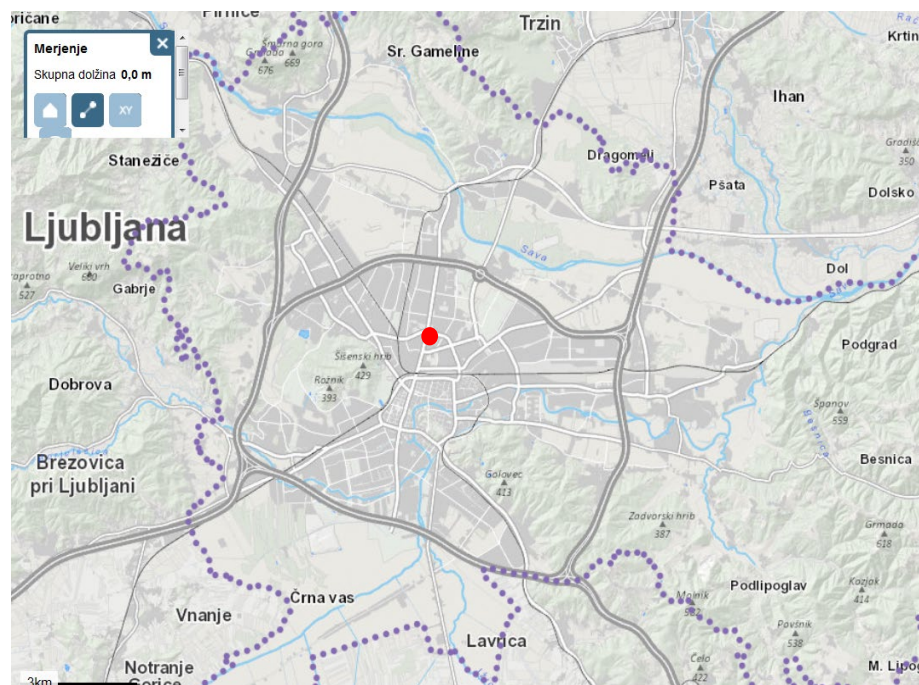


Figure 1. The location of the Topniška Barracks in the city of Ljubljana. A highway delimits the densest part of the city. The dotted line defines Ljubljana's administrative borders

During the Austro-Hungarian Empire, this area began to have a military use. It was occupied by artillery barracks (“Topniška vojašnica”, in Slovenian). After an earthquake in 1895, the barracks were thoroughly refurbished and partly rebuilt (Figure 2). The site continued to be used for military purposes until Slovenia gained independence. In 1994–1996, the barracks were demolished and the Bežigranski Dvor (a business-residential neighbourhood) was built. A quarter of the area remained without use, and several urban plans were prepared for the rest which included a new building complex for the Ministry of Internal Affairs. However, there was no consensus reached at the governmental level, and the site remained unused, fenced and concealed since then. Nowadays, it is owned by the Ministry of Justice.



Figure 2. The outwards of the Topniška Barracks (on Topniška Street) in 1970. Source: Ministry of Defence

Since access to the area was restricted to the military, the site became entirely disengaged from its surroundings – spatially, visually and socially. Although it lies in a central area, densely populated, the plot does not have a social history, that is, it does not exist in people’s minds as a place: it is still seen as a fenced area where military barracks once existed.

After remaining uninhabited for the last twenty-five years, this fenced plot not only does not have the characteristics of a place, but also of a non-place¹. In the meantime, nature has followed its own course and a beautiful park has grown behind the fence (Figures 3 and 4). In this situation, the objective of the proposed placemaking activities is to suggest new usages, inviting youth and related adults (teachers from nearby schools, parents and relatives of children and youth, and other interested residents and passers-by) to approach the site, to inhabit it and to transform it into a place (a mid-term goal).



Figure 3. The case study area. Source: Google Earth, 2019

¹ The term non-place was introduced by Marc Augé in his work *Non-places. Introduction to an Anthropology of Supermodernity*, 1992; it refers to anthropological spaces of transience where the human beings remain anonymous and that do not hold enough significance to be regarded as "places" (Lazzari, M., The role of social networking services to shape the double virtual citizenship of young immigrants in Italy, Proceedings of the IADIS International Conference on ICT, Society and Human Beings 2012, Lisbon, Portugal, July 21-23, 2012.)



Figure 4. The case study area. Source: Valenčič, 2018

2 Motivation

The motivation for the placemaking actions is related to two of the project objectives:

- **To develop and apply creative placemaking practices** which help to reveal the manifold meanings that various age groups give to the places they share. We aim at bringing people, professionals, academics, and different social groups to reveal the hidden meanings of the site, to unfold its potential and to connect it to the spatial and social context through interventions prepared by students of architecture.
- **To create cross-disciplinary learning spaces** arising from the confluence of artistic practices with educational programmes at different levels, from primary and high schools to higher education, intertwining them with placemaking activities.

These objectives will be achieved with a combination of two types of placemaking activities: Spot-Place, onsite interventions with the participation of diverse local stakeholders, and Learn-Place, spaces for analysis and reflection in collaboration with artists and architects.

3 Participants

The activities will be jointly organized by the Faculty of Architecture, University of Ljubljana (ULFA) and the ProstoRož cultural association.

The field of planning is increasingly recognizing youth as an important stakeholder group. Some research programmes are dedicated to foster the involvement of youth in decision-making processes concerning urban development. Three age groups of young people studying in nearby centres will be actively involved in the placemaking activities: preschool children, primary school pupils and high school youth. In addition, students from the Faculty of Architecture will be involved in the activities.

Besides young people, professionals, academics and artists, as well as teachers and parents, and nearby residents, will be invited to participate in events and to deliver lectures.

4 Process and outputs

The activities will include a preparatory phase with students of the Faculty of Architecture, followed by the events in the physical and social environment.

- **On-site activities.** The activities will begin conducting a spatial, social and historical analysis of the area. The placemaking activities will focus on children and youth (and their teachers) in nearby schools and on residents. Participating schools and interested local stakeholders will collaborate with artistic mentors (ProstoRož and invited artists), pedagogical mentors and architecture students in the preparation of the on-site interventions. Members of other participating partner cities will be involved in person (visiting) or through digital means.
- **Learning spaces for reflection.** A series of open lectures, debates and reflections organized by Faculty of Architecture to discuss the meanings of place which the different planned and potential interventions aim to reveal. Along with students, pedagogical and artistic mentors involved in the on-site activities, other interested audiences (residents and local schools representatives, invited artists, writers, historians, psychologists and sociologists) will be invited to discussions which will contribute to unveil the sense of place in the area of study. These open discussions will give rise to creative learning spaces, embedded in the community.

		MAR 2020	APR 2020	MAY 2020	JUN 2020
Spot-place activities	1. Spatial, social and historical analysis of A-hidden-PLACE	■			
	2. Interviews with interested local community		■		
	3. Intensive workshops (children, youth, teachers)		■		
	4. Public events and exhibition			■	
Learn-place activities	1. Series of lectures, discussions and reflections	■			
	2. Visiting lecturers and artists		■		
	3. Collective reflections			■	

Spot-Place: 1. Spatial, social and historical analysis

TARGET AUDIENCE	PLANNING	EXECUTION
UL FA students	January - March	March - April

A first series of workshops with students will focus on the analysis of the site. After the historical research, the students will make morphological analysis and a visual itinerary of the area. They will also have to make a list of local organizations/institutions in order to find the potential users the place to be created. This will enable the students to become more familiar with the area, which will serve as the guidelines for the further work.

OBJECTIVES

- To be familiar with the state of the site
- To recognize the potential dangers for carrying out the public event at the place
- To define starting points for the workshops with the stakeholders (children, youth, teachers) and for the public event

OUTPUTS

Texts, drawings and photographs

Spot-Place 2. Interviews with the interested local community

TARGET AUDIENCE	PLANNING	EXECUTION
Local community	March - April	April-May

The onsite activities will continue by engaging in conversation with the local community. The students of architecture will try to find out if the local residents are even aware of the space behind the fences and if they are, what their idea of it is. ProstoRož will get in contact with the educational institutions and with other community groups in order to find the representatives (teachers, local residents) of different age and social groups interested in participating in the activities.

OBJECTIVES

- To conduct 15 interviews with the local community
- To be familiar with the local community's general opinion and idea of the location before the start of the art-based intervention
- To establish contact with the local institutions
- To define the outline for the workshops with the target groups

OUTPUTS

Texts, drawings

Spot-Place 3. Intensive workshops (children, youth, teachers)

TARGET AUDIENCE	PLANNING	EXECUTION
UL FA students, local residents, representatives and users of the local institutions (kindergarten, elementary school, secondary school)	April	April-May

Based on the information collated from the previous activities, each group of students of architecture will choose one topic to continue working on it in workshops with the selected target group

OBJECTIVES

- To conduct 3 workshops with different age groups, each with a different topic
- To gain different perspectives of the space/location from different age groups
- To define the starting point for the public event

OUTPUTS

Texts, drawings, photographs, collected materials

Spot-Place 4. Public events and exhibition

TARGET AUDIENCE	PLANNING	EXECUTION
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FA students, residents, representatives and users of the local institutions (kindergarten, elementary school, secondary school - children, parents, teachers)	April	May-June
Based on the results from the previous activities, the students will purpose how to present each of the selected topics. All presentations will be joined in the public event to which all the local stakeholders will be invited to participate.		
OBJECTIVES		
To publicly present the students' proposals of art-based intervention and work done in collaboration with local community and schools		
OUTPUTS		
Art-based intervention, exhibition, screening		
Learn-Place 1-2. Series of lectures, discussions and reflections/ Visiting lectures		
TARGET AUDIENCE	PLANNING	EXECUTION
FA students, pedagogical and artistic mentors, invited artists and professionals, interested local audiences (residents and school representatives)	January-April	March-April
Series of moderated discussions organised by the Faculty of architecture on weekly basis. Invited lecturers and interested audiences will co-create spaces for social dialogue, sharing experiences and tacit knowledge, learning about placemaking practices and its potentials, as well as offering participants the opportunity to reflect on the actions planned and implemented.		
OBJECTIVES		
To establish a learning space which encompasses academic, non-academic and artistic audiences in a joint reflection about placemaking practices		
OUTPUTS		
Public discussion, photographic reportage, video recordings		
Learn-Place 3. Collective reflections		
TARGET AUDIENCE	PLANNING	EXECUTION
FA students, pedagogical and artistic mentors, invited artists and professionals, interested local audiences (residents and school representatives), representatives of educational policy makers	March-April	May-June
Collection of views, interviews and visions reflecting the placemaking activities paired with the on-site and exhibition opening		

OBJECTIVES

To collect the views and visions reflecting on A-hidden-PLACE intervention(s) and students proposals/work

OUTPUTS

Interviews, photo material, selection of video records, exhibition opening

5 Networking

One or more A-Place partners will come to Ljubljana to contribute to the placemaking activities with their experience. They will deliver lectures and participate in open debates related to placemaking interventions and events. The topics will be jointly prepared with UL FA faculty. Invited partners might participate either in person or through teleconference, and be present in on-site events, if relevant.

One member of the A-Place partner organizations will be invited to present a project at the City Street 4 conference hosted and organised by the Faculty of Architecture.

6 Communication

In order to familiarize the public with the A-Place project, the planned activities will be promoted locally and through the digital networks. The project branding will be used in all the local and digital communication and promotion. The development of the placemaking activities will be reported with briefs and short articles, visual and narrative notes, movie clips, posters or photos and flyers/brochures delivered to (mostly) local public and disseminated through digital media.

The A-Place web portal will provide information about the activities throughout all the placemaking process, in Slovenian and English. In addition, the already established online networks from the organizing institutions will be used: UL FA official website and Facebook page; UL website; ProstoRož website and Instagram account. Other channels from other organizations will be used - such as the European Association for Architectural Education website, and local schools websites- to assure the widest possible reach within the interested and possibly interested audiences.

Communication Activities	Objectives	Target Audience
Onsite advertising	To inform residents about the activities	Local community, interested visitors, passers-by
Mailing lists and personal invitations	To invite and inform local actors, artists and academic partners about the activities in a more formal way	Local schools representatives, local community representatives, directors of art institutions, heads of departments
UL FA webpage ²	To keep the local and international academic network of professionals informed about the	Professional, academic, semi-professional

² <http://www.fa.uni-lj.si/default.asp?id=1721>

	activities, the methodologies used and experiences gained	
ProstoRož webpage ³	To keep the local and international artists and professional networks informed	Artists, professional public and other interested audience
EAAE webpage ⁴	To keep the international academic network of professionals informed about the activities, the methodologies used and experiences gained	Professional, academic, semi-professional
Briefs at local schools websites	To keep the audiences informed about activities and outcomes	Involved teachers and school youth, residents
Briefs on social media platforms and websites (A-place social channels - Facebook, Instagram)	To keep the audiences informed about the activities and outcomes (Facebook for informing about the activities; Instagram for visual communication and documenting the outputs)	Local and international community
Local press	To keep the various social groups and local actors informed about the activities	Local communities, teachers in local schools, another interested public
Educational short workshops with school children and youth	To get the youth engaged in placemaking	School teachers, school children and youth
On site events	To engage school children and youth and related interested parties in the promotion of the activities	School youth, interested local communities, passers-by
Neighbourhood assemblies	To inform residents about upcoming activities and invite them for interviews	Local residents

7 Dissemination

The results of the placement activities will be disseminated in multiple ways adapted to the profile and interests of the various target groups.

Dissemination activities	Objectives	Target Audience
Debates with professionals	To discuss the concept of placemaking and current/planned activities within wider interdisciplinary professional audience (psychology, sociology, architecture, urban design, civil engineering, geography)	Students, teachers, mentors, invited artists and architects, another interested professional public
Paper/presentation	To present the results of the activities to the participants of the conference City Street 4 hosted and organised by the Faculty of Architecture	Professionals

³ <http://prostoroz.org/>

⁴ <http://www.eaae.be/>

	To present the results of the activities to the participants of European Association for Architectural Education (EAAE) annual conference	Professionals
Scientific paper	To relate the activities with the methodologies, experiences and existing knowledge	Professionals (mostly academic) - Journals (Creativity Games, Annales or Proctor)
Exhibition	To present the work done at the joint annual exhibition, at the Faculty of Architecture in June	Professionals (teachers, architects, artists, policy makers) and open for other interested audiences (e.g. primary-school and high-school youth invited by UL FA)
Short documentary film	To document the main stages of the placemaking activities and outputs	Professionals, general public, policy makers, involved youth
Interviews with educational policy makers	To get their reflections on the work done within the context of education and policy making (Educational policy makers - e.g. UL FA vice dean for education)	Professional academic (architects, urban planners, sociologists etc.), policy makers
Educational short workshops with school youth	To get the youth engaged in placemaking	School teachers, school youth
Onsite final public event	To engage involved and interested audiences in the final public event on-site (installation/screening)	Public event with all interested parties (residents, local communities, local schools, passers-by, interested professional and academic public)

8 Evaluation

The evaluation and monitoring of the activities will be carried out at two levels: 1) an assessment of all the sequence of activities done during the various years of the A-Place project, and 2) a separate assessment of each placemaking activity.

Well-chosen and well-implemented methods for data collection and analysis are essential for any type of monitoring and of quality and impact assessment. For the overall evaluation of the project activities, UL FA will provide the necessary information and data according to the evaluation strategy and the evaluation plan developed by the WP5 leader, Universidade Nova de Lisboa (NOVA). This plan follows a robust and well-acknowledged evaluation model based on some core principles⁵: relevance, effectiveness, efficiency, impact, and sustainability. These principles will be aligned with the project objectives, methods, and outputs.

With regard to the evaluation of the planned activities, UL FA and ProstoRož have prepared – together with NOVA – a custom evaluation plan. This will mainly use the indicators of the basic principle of "impact" and will focus on a small number of key questions to be answered by a

⁵ OECD-DAC 1991 (<https://www.oecd.org/dac/evaluation/dacprinciplesforevaluationdevelopmentassistance.htm>)

combination of evidences. Impact evaluations will be conducted in qualitative and quantitative manner. A main objective will be to find out whether the local annual programme has been successful and how the results could inform the next cycles. The indicators will be defined to assess the impact on stakeholders and on the site itself.

In sum, the two main goals for the impact evaluation are:

- 1. To reveal the diversity of ways by which a place can be “sensed” (perceived and felt) by different age groups within various learning environments (formal and informal);**
 - a. Impact on young people’s capacities to activate an unused space through a series of interconnected activities, engaging students and teachers from different educational grades (e.g. kindergarten, primary and secondary school, university). The impact assessment will pay attention to their capacity to collaborate and contribute towards the common goal of transforming the unused green space into a socially meaningful place. The evaluation will include a qualitative comparison of outputs (e.g. a drawing with a short written explanation; a sound composition, etc.) produced by students from different age groups reflecting their perception of the space before and after the placemaking activities.
 - b. Impact on the perceptions and responses concerning the site’s potential for transformation, taking into account the reflections made by related and involved social groups (i.e. parents, school teachers, neighbouring communities). The impact evaluation will be based on the reporting of outcomes aimed to a broad audience.
- 2. To reveal the social interaction possibilities through cross-disciplinary collaboration**
 - a. Impact on policy making regarding the study case and other unused spaces in the city of Ljubljana, which might be relevant for educational and professional purposes. The impact shall be assessed with interviews to representative stakeholders during the activities focusing on their perception of the space as a place of social interaction and growth (relation between the social-interactive and the ecological-physical identity of a place); a quantification of governmental funds spent for the activities at the case study.
 - b. Impact on the site and its surroundings, to assess their potential in the construction of a shared identity. The impact shall be assessed by: creating a sustainable infrastructure to be used for at least one future placemaking activity and other community-related activities; and pre- and post-assessment of the number of complaints or negative comments received from nearby residents regarding problems related to the abandonment status of the site (e.g. amount of mosquitos, trash, rats, etc.).

Table 2. Summary of the evaluation activities

Motivation	Relation to project objectives	Target groups	Expected impact	Assessment method	Indicators
To increase inclusion of different age groups through the diversity of ways by which the	To develop and apply creative placemaking practices which help to reveal the manifold	Students and youth at different educational grades (e.g. kindergarten, primary and secondary	Impact on young people’s exploratory capacities with regard to the social interaction	Analysis of the visualization/ conceptualization outcomes of different groups Comparison of results produced	Qualitative criteria for the semantic analyses of the visual, textual and other outputs

same place can be perceived	meanings" that the various age groups and social groups give to the place they could share	school, university)	possibilities of the unused space	by different age groups	
		Related audiences: parents, school teachers, neighbours	Impact about the perceptions and responses to the unused space by the various social groups involved	Qualitative analyses of the responses from members of various social groups, obtained in interviews and informal talks, concerning their perception of the site as a place of social interaction and learning (relation between the social- interactional and the ecological- physical identity of the place)	Suitable qualitative and quantitative criteria for the semantic analyses of questions answered
To reveal the social interaction possibilities and potentials by a hidden ecosystem in a cross-disciplinary learning environment	To create cross-disciplinary learning spaces arising from the confluence of artistic practices with the educational programmes at different levels	School teachers, artistic mentors, academic staff, interested professional and research audience, educational policy makers	Impact on policy making regarding the site and other unused spaces in the city	Qualitative analyses of the responses obtained from interviews with key stakeholders	Suitable qualitative and quantitative criteria for the semantic analyses of questions answered
			Impact on the space (hidden ecosystem) from an unused space to a place with a potential for the construction and sharing of identities		

AJointPlace

in Nicosia

Veronika Antoniou, Teresa Tourvas
Urban Gorillas, Nicosia

1 Context

The purpose of a “A Joint Place in Nicosia” is to bring together representatives of the partner institutions (artist groups, educational staff) to jointly carry out placemaking interventions in Nicosia. The activities will be part of the “Pame Kaimakli” festival which will take place from 6th to 12th of July 2020. As host partner, Urban Gorillas undertakes the organization of the activities.

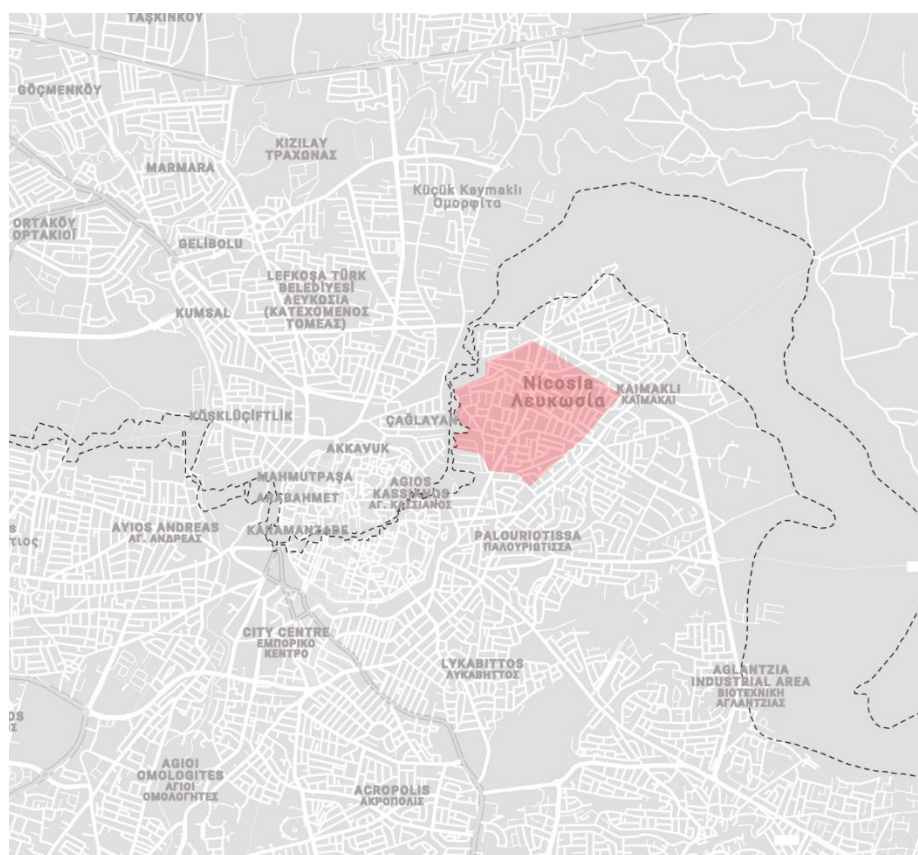


Figure 1. Kaimakli district in Nicosia. Source: Snazzy Maps, Creative Commons

“Pame Kaimakli” (“Lets Go to Kaimakli”) (<https://m.youtube.com/watch?v=um8BcUYeSsq>) is an annual community event that aims to explore ideas of publicness, co-creation and community engagement through creative interventions with the collaboration of residents and artists.

Kaimakli is a traditional neighbourhood on the eastern side of Nicosia located along the buffer zone that divides the island into two, after the 1974 war (Figure 1). The neighbourhoods’ somewhat isolated and limit condition has protected it from the rapid development taking place in the early 1980’s, but it has also increased its isolation over time (Figure 2). During the last decade, empty houses and low rents attracted an inflow of new inhabitants, and gave rise to mixed social structure of migrants and young artists, new and old residents. The larger Kaimakli area is home to 7,000 people, about 1,500 of whom live in the centre of the historic quarter.



Figure 2. Aerial photo of the Kaimakli central square. Source: Urban Gorillas

There is a mix of social groups, ages and ethnicities living in the neighbourhood: 25% retired and elderly, 25% foreign nationals, 35% people with families and 15% a younger and creative crowd. Despite this lively social context, there is little social interaction amongst the different groups, and a lack of social activities or other public initiatives for social interaction. In particular, there is little connection between the newcomers and the elder residents, who continue to live parallel lives. One of the objectives of the placemaking activities is to provide ways to overcome the distance between 'local' and 'other' residents, thus contributing to create a healthier social environment for the everyday urban life.

The goal of the "Pame Kaimakli" festival is to transform the neighbourhood into a creative centre through artistic and social processes, while preserving in parallel its strong local identity. Over the last six years, the festival has been adopting artistic practices to foster exchanges between the neighbours, local and invited artists and the general public. Workshops, open houses, shops, and other public interventions provided an opportunity to cultivate social exchange, to build neighbourhood ties and to bring to the surface different social, cultural, and political issues. In some of the previous festivals, the number of participants were up to 1,000, including residents of over 20 nationalities, people from all ages and diverse cultural and social backgrounds.

The festival has been supported by the Cyprus Ministry of Culture, the Municipality of Nicosia, Tandem Europe, various Embassies and other private sponsors.

"Food" will be the thematic of the 2020 festival. The objective is to generate a creative discussion about production, preparation, marketing, consumption, and recycling of food, as distinctive features of every culture.

The placemaking activities planned in conjunction with the festival will help to identify, discuss and implement actions collectively, while showcasing and presenting the results to a wider audience during the festival.

2 Motivation

The activities to develop in "A Joint Place in Nicosia" will contribute to the following project objectives:

- **To develop and apply creative placemaking practices.** A-Place partners will work with social groups to discover with them meanings, stories and places. After a research phase, participants will design and implement actions based on artistic practices,

combining a variety of media (installations, performances, video, photography). The process will enable to create connections between the participants and with the residents, and they will contribute to establish stronger community ties and a new sense of publicness (Figure 3).



Figure 3. Performance by Enact and Chimonas in Kaimakli's central square at the 2018 festival. Source: Urban Gorillas

- **To create cross-disciplinary learning spaces.** An innovative learning space will result from the intersection of the rich in diversity practices of the participants (artists, educators, architects) with the community. Working groups will be formed with local and guest students who will work with artists, architects, educational staff and community members, to develop placemaking activities using a variety of media. Thus, the "A Joint Place in Nicosia" will contribute to overcome disciplinary, social, and language boundaries.
- **To explore the role and exploit the potential of networked artistic practices.** The planned activities will foster a creative placemaking process, and will be embedded in the community from the early phase in order to gradually engage residents and other stakeholders in a co-creation process (Figure 4). They will contribute to add new layers of meaning to the Kaimakli neighbourhood of and to motivate residents to become active place builders.



Figure 4. Art Installation by Foteini Pavloglou in resident's courtyard at the 2018 edition of the festival. Source: Urban Gorillas

- **To exploit the capacities of digital technologies.** The activities will be documented with digital media in the form of a short documentary or thematic video to explain the socio-cultural context and the placemaking activities. The video will be disseminated in digital networks and archived to be used as an information resource.

3 Participants

The activities will involve A-Place partners and community groups of the neighbourhood of Kaimakli. All project partners will be represented. Partners from Barcelona, Slovenia, and Brussels will bring students each to be participate in the activities. Urban Gorillas will launch an open call inviting architecture students based in Cyprus to join the activities and work with the project partners.

The A-Place participants will work together with the community during five days in the neighbourhood of Kaimakli to create a series of placemaking interventions. The target community groups will be residents of the neighbourhood of diverse cultural and social backgrounds. We expect to engage an average number of thirty people to work collaboratively with the A-Place partners.

A neighbourhood assembly has already taken place and some groups which have been identified as potential participants are:

- EKYSI, an association of elderly women who run a community space creating a support network for the lonely elderly
- Migrant women from Syria and other countries, who will be approached through the schools
- School children age 8-14
- Teenagers age 15-19
- Elderly people

Other social groups might join the activities as the start to be developed.

4 Process and outputs

As part of the "Pame Kaimakli" festival, an open call was launched in January 2020 to initiate a series of activities such as workshops, community research, and art projects to be realized during the six months prior to the festival. The aim of these actions is to identify and reach community leaders and to create a dynamic engagement process which will facilitate the project activities.

Activities planned before the meeting in Nicosia

During the planning phase of the activities, Urban Gorillas will undertake a community research work through to help A-Place partners to know the neighbourhood, setting up a co-creation process. With this purpose, assemblies and open calls within the community and meetings with the municipality have already been initiated.

Urban Gorillas will identify people, places, ongoing community projects and materials that A-place partners can work with and collaborate further. A-Place partners will be presented at specific public sites (spaces will be identified upon agreement with the municipality) for their actions.

Urban Gorillas will propose materials to be used in the installations, obtained from donations, recycled and purchased. Partners will also have the opportunity to suggest some additional materials for their projects. This information will be provided to partners prior to their visit in

Nicosia. This way, students could already explore different joining techniques before the start of the activities.

Activities planned during the week in Nicosia

In Nicosia, A-Place partners will be able to get first-hand knowledge about the neighbourhood, and together with members of the community will carry out interventions that will be presented in the festival. The interventions can represent a change in the physical setting or be a softer action like the design of processes to improve communities. The actions will address some of the existing problems, such as the lack of viable public space (physical or conceptual); the value of public space as well as issues related to the "Food" theme. The outputs derived from these actions could be: design of urban furniture, installations in public space, preparation of an activity (e.g. workshop to be carried out and tested during the festival), video and photography.

The programme of the activities to be carried out within the Joint-Place is the following:

DAY 1 Monday, July 6th

- Introduction to the neighbourhood. Walks and site visits.
- Open Kitchens. Activity with the local residents.

DAY 2 Tuesday, July 7th

- Exchange of Ideas, discussion of potential sites
- Tours in different places of the neighbourhood. Photography and mapping
- Conversations and meetings with people living in the neighbourhood
- Proposal of an intervention

DAY 3 Wednesday, July 8th

- Presentation proposals
- Design development of proposals

DAY 4 Thursday, July 9th

- Collaborative production of proposals
- Presentation of the on-going work

DAY 5 Friday, July 10th

- On-going production of proposal

DAY 6 Saturday, July 11th

- Exhibition of the activities in the festival

DAY 7 Sunday, July 12th

- Visit to another city in Cyprus

DAY 8 Monday, July 13th

- Round table discussion (partners, local authorities, academics)

5 Networking

Diverse local actors will be invited to be part of the discussion together with A-Place partners in the round table on July 13th, including: representatives of Nicosia municipality and Urban Planning and Culture Ministries; leaders from local civil society organizations; local artists;

representatives of art foundations; cultural attachés of the foreign embassies and faculty members from the University of Cyprus, University of Nicosia, and Frederick University.

The festival will also showcase selected films from the LOOP festival archive and create an opportunity for networking for local video artists and European film networks.

6 Communication

Communication Activities	Objectives	Target Audience
Onsite advertising	A month before the festival, a simple yet effective intervention in a public space will be installed in the Kaimakli neighbourhood. The installation will take the role of a notice board, to announce A-Place, it will inform and engage neighbours in the planned activities. The installation will raise curiosity and attract the attention of the unsuspected passers-by while a bench or some plants will create an informal social place	Kaimakli neighbours and other visitors.
Mailing lists and personal invitations	To invite and inform about the activities in a more formal way to local contacts such as ambassadors, the local mayors, directors of art institutions and/or other formal contacts	Institutions, Ministries, Embassies, local authorities, university departments, professors
"Pame Kaimakli" festival	As part of the communication strategy, the results of the actions will be exhibited during the annual festival	A wide and diverse audience in Cyprus (local artists, academics, local communities, local authorities, cultural and social institutions.)
Local press	To inform the local community about the event and activities	Local residents of the island (Cyprus)
Neighbourhood assemblies	To inform directly the residents of Kaimakli neighbourhood of the upcoming activities	Kaimakli residents
Radio/.TV	To inform the local community about the activities	Local residents of the island (Cyprus)
Instagram	To continuously inform about the on-going activities	Local and international audience
Facebook	To inform local and international audience and followers about the activities	Followers, local and international community
Twitter	To inform local and international audience and followers about the activities	Followers, local and international community
European Placemaking Network (EPN)	To inform the European community of placemakers via the EPN's newsletter, and social web channels	Placemaking practitioners, academics, institutions in Europe
Bosch Alumni Network	To present the activities to a global network of professionals of the social, cultural and innovation sectors	International professionals interested in culture and innovation.

Tandem network	To inform the Tandem European, Eastern European and Middle East Tandem networks (part of the wider Robert Bosch Stiftung)	A young and active network of cultural professionals and entrepreneurs that are operating in Europe, Turkey Ukraine and the Middle East
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7 Dissemination

Dissemination activities	Objectives	Target Audience
Round table	To share, exchange, assess the Joint-Place in Nicosia amongst the key participants and the extended local stakeholders	Local authorities, project partners, community groups, participating artists
Article in local newspaper	To share project results in the local context	Wider audience in Cyprus
International conference	To present findings during the Joint-Place to a wider European and international audience	Researchers, policy makers
European Placemaking Network (digital platform and conference)	To present findings to a wide European and international audience of placemaking practitioners	European placemakers
Journal of Public Space	To share the findings in a global journal of academic and practitioners	Academics, international practitioners on public space
Video in diverse social media platforms	Thematic video of the results to be presented in online platforms with the aim to attract a new audience	General public, professionals and academics

8 Evaluation

The evaluation will focus on evaluating:

- The engagement among members of the academic, artistic groups and community members, in order to co-develop placemaking actions
- The interaction and dialogue among different resident communities (namely migrants, elderly and local artists) and between them and the space (namely the Kaimakli neighbourhood).

The evaluation will include a systematic observation of the relations between the diverse resident groups and the neighbourhood: interactions between peoples from diverse groups, usages of the spaces. We will evaluate the transformations brought about by the placemaking activities in the socio-physical environment. With this purpose, the observations will be conducted before, during and after the actions.

The qualitative evaluation of the information obtained will be based on:

1. Content analysis of the ideas derived from focus groups (migrants, elderly, youth and local artists). The focus interviews will be recorded and transcribed and then

analysed by Universidade Nova de Lisboa (NOVA). The analysis will reveal people's expectations, and their involvement in preparation and implementation of the activities.

2. Self-reporting of the work done to engage the local communities, based on the recording of meetings (audio recording, minutes). The self-reporting will take place at four different stages of the project: preparation, implementation and evaluation. Self-reporting will also include observations throughout the process of placemaking, and after is finished. The observations will be regularly made by Urban Gorillas, using photographs and videos.

Video Productions

Ruben Verdú

Screen Projects, Barcelona

The work programme foresees two video productions to be commissioned each year by LOOP to an artist selected in an open call, and to an artist in residence selected by the organization.

1 Open call

The purpose of the open call is to commission a video production to investigate the process of creating a sense of place in one of the six cities participating in the project. Multidisciplinary artists are invited to explore and widen the meaning of place in our multicultural, interconnected societies.

The aim is to produce a video that presents, documents, deconstructs, expands, speculates, challenges, fictionalizes, etc. the experience of creating places. The production of the video is an activity that is carried out within the social dynamics of urban space with the aim of developing a sense of place that overcomes any existing physical, social or cultural inertia.

- The foreseen timetable to select the artist and produce the work is the following:
- Deadline for submissions ends at 12:00 am, March 31st
- Announcement of winner is on April 30th
- At that point, the production calendar for the awarded proposal begins
- Final video production to be submitted to LOOP Festival before October 31st
- LOOP Festival exhibition of the final work for two weeks in November
- The video will be screened in other cities in Europe
- The video will be distributed through the social networks and the A-Place web portal

The full announcement for the first open call can be found in Annex 1.

2 Artist in residence

An artist will be selected among those proposed by partners, and invited to a stage in Barcelona to carry out a mixed-media production in the city of L'Hospitalet (Barcelona). The production will be part of the placemaking activities "A Stitched Place in L'Hospitalet" (Barcelona).

- The foreseen timetable to select the artist and produce the work is the following:
- Consultations between partners to identify candidates, until March 31st
- Evaluation of candidates and selection of the artist on April 30th
- Production of the work, from May until September
- Final video production to be submitted to LOOP Festival before October 31st
- LOOP Festival exhibition of the final work for two weeks in November
- The video will be screened in other cities in Europe
- The video will be distributed through the social networks and the A-Place web portal

Annex 1

Open Call for Video Production

A-Place

Linking places through networked artistic practices

Co-funded by the Creative Europe programme (2019-23)

The purpose of A-PLACE is to design and implement art-centred placemaking activities (i.e. performances, installations, debates, video and photography productions) in six European cities -Barcelona, Bologna, Brussels, Lisbon, Ljubljana, and Nicosia- to create a network of meanings and experiences associated to places which cut across cultural and geographic boundaries. A place is the result of the interaction between people, spaces and activities; it plays a key role in the construction process of the identity of individuals and communities. In our global and multicultural societies, placemaking encompasses multiple spaces, actors, perceptions and media. However, the multiple meanings embedded in places are not always perceived by all members of a community. Artistic practices can act as catalysts to unveil the multiple meanings underlying places, to make them perceivable to others; links which can give rise to a new sense of place beyond disciplinary and cultural limits.

The A-Place partnership is made of 9 partners from 6 European countries (Belgium, Cyprus, Italy, Portugal, Spain, and Slovenia). The consortium is formed by higher education institutions (schools of architecture and planning, social and human sciences) and multidisciplinary artist groups that carry out mixed artistic practices in social milieus, and cultural agencies.

1 Request for Proposals

The LOOP Festival, one of the nine partners of the A-PLACE project, is organizing the first open call to commission a video production to investigate the process of creating a sense of place in one of the six cities participating in the project.

The LOOP Festival, together with LOOP Fair (part of the annually-scheduled and worldwide art-market events) and LOOP Studies (its generator and repository of knowledge), is a platform that features films and videos of international artists in a series of exclusive events that take place every November and are attended by professionals that come to Barcelona from all corners of the globe. After seventeen editions, it has become an unavoidable meeting point that screens 200-500 videos exhibited at 80-100 venues in the city and its surroundings. More than 400 platforms and agents are actively involved in the festival and it attracts an audience estimated around 120,000 visitors.

2 Object and Purpose

The purpose of this call is to invite multidisciplinary artists to explore and widen the meaning of place in our multicultural, interconnected societies. The aim is to produce a video that presents, documents, deconstructs, expands, speculates, challenges, fictionalizes, etc. the experience of creating places. The production of the video is an activity that is carried out within the social dynamics of urban space with the aim of developing a sense of place that overcomes any existing physical, social or cultural inertia.

3 Terms and Conditions

3.1. Participants Eligibility

The purpose of this call is to select an artist with a proposal for a video involving placemaking activities in a context of social participation that the artist willing to activate. It is open to all individual professional artists that are legal residents of the European Union and intend to produce a video artwork in one of the following cities: Barcelona, Bologna, Brussels, Lisbon, Ljubljana or Nicosia. Candidates must be active professionals whose curriculum includes current or recent exhibition and/or publically displayed work.

3.2. Project Characteristics

The commission is to produce a video which will explore and be part of a creative placemaking activity. The project needs to be circumscribed to one of the project cities. We will take into serious consideration the capacity to establish relationships with local social agents, associations or collectives that will be actively engaged in the proposed placemaking process. In order for the video to be shown in the 2020 edition of the LOOP Festival in Barcelona, it must be ready for exhibition by the end of October.

3.3. Awarded Grant

- The award for this grant is 5,000 euros.
- Costs of travel and accommodation will be covered by the organization.

3.4. Selection Criteria

The work will be selected according to the following criteria:

- The unquestionable artistic merit of the proposal
- The innovative way of exploring the concept of creative placemaking
- The implication of local social agents, associations or collectives
- The understanding of all the aspects and viability implicit in a video production of this kind

In addition, the organizers of the award may consider that they should request clarifications, additional documentation and even an arranged online interview with the candidate to better understand the details of proposed project.

3.5. How to Submit

- Proposals need to be written in English
- Each applicant can submit one proposal only

Applicants are invited to submit through this form:

<http://www.loop-barcelona.com/a-place-call>

and must include the following information:

- Contact
- Legal proof of residency in the EU
- Brief CV
- Title of the project
- Conceptual framework of the proposed project
- Description of the process taking effect in the social territory of the chosen city
- Budget
- Production schedule
- Online links to previous works

The organization will not accept proposals that fail to submit all the information required.

3.6. Application Deadline and Calendar

This call for artists' proposals is renewed every year on 1st of February for the activities planned in the A-Place project which goes from 2020 to 2023, both years included. The calendar observes the following deadlines:

- Deadline for submissions ends at 12:00 am, March 31st
- Announcement of winner is on April 30th
- At that point, the production calendar for the awarded proposal begins
- Final video production to be submitted to LOOP Festival before October 31st
- LOOP Festival exhibition of the final work for two weeks in November
- The video will be screened in other cities in Europe
- The video will be distributed through the social networks and the A-Place web portal

3.7. Acceptance of Terms

Applicants sending proposals must legally assume the rights of authorship. All questions and claims that may arise in this respect fall solely on the applicant. The video productions are the property of the artists. This understanding also includes the right of the LOOP Festival and the A-Place consortium to reproduce, distribute and exhibit the works and make use of them in all press materials, display and publicity that the organizers deem necessary.

Please note that, if the final productions are not in English, subtitles must be included. Submitting this proposal implies that all candidates accept the terms and conditions set out in this application.

3.8. Contact

If you need further information, please write to a-place@loop-barcelona.com