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

# LOOP and Urban Visions festivals 2021

## Deliverables 3.6.1 and 3.6.2

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CREATIVE EUROPE Cooperation Project Agreement number 607457-CREA-1-2019-1-ES-CULT-COOP2

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**A-Place**

Deliverables 3.6.1 and 3.6.2

LOOP and Urban Visions festivals (2021)

Version 1.0

**Editor:**

Leandro Madrazo

**Contributors:**

Luisa Bravo

Victoria Sacco

**31 March 2022**

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## Executive Summary

This document contains a summary of the activities carried out during the second year of the project in two of the three festivals that are participating in A-Place: LOOP Barcelona and Urban Visions, in Bologna. It includes a description of the audiovisual productions and the activities generated around them which included competitions, screenings, and debates. Scholars, filmmakers, artists, art curators and activists, as well as a diversity of audiences, online and offline, engaged and participated in the festivals.

For the 2021 edition of the [LOOP Barcelona festival](#), held from 8 to 20 November 2021, a programme of activities was designed that follows two basic lines of action that feed and complement each other:

- Production line, it includes the videos selected in an open call and commissioned to artists. Three videos have been produced: [“I can only dance to one song”](#) by Arash Fayeze and [“Beans, rinsed twice”](#) by Inês Neto & Bella Riza, selected in the open call; and [“La carpa”](#), commissioned to David Betu  and Roser Corella. The three videos were premiered during the Loop Barcelona festival 2021 edition.
- Debate line, through a series of non-public debates that allowed local and international professionals to exchange knowledge and discuss subjects about the creation of a sense of place and the role of artists and artistic media, in particular, video art. Two debates were organized as part of the professional meetings included in the festival’s programme: [“Embodying space through memory”](#) and [“Placemaking through body moves”](#).

The Urban Visions film festival took place from 11 to 14 November 2021. The A-Place section of the festival included the following activities:

- Opening ceremony
- Free streaming of 12 shortlisted films from the category “Migrants, refugees and displaced communities”
- Free streaming of 12 shortlisted films from the category “Resilient Communities”
- An online international seminar
- An online interview with an international artist
- A two-day film exhibition at City Space Architecture headquarters
- In-presence screenings at City Space Architecture headquarters
- Award ceremony and closing session

# 1. Introduction

## 1.1. Purpose and target group

The three festivals that participate in A-Place aim to develop knowledge-sharing between people and places through the production of films, and to promote intercultural dialogues and create cross-disciplinary learning spaces, while attracting the interest and participation of filmmakers in the process of creative placemaking, as part of public space research and practice.

## 1.2. Contribution of partners

Screen Projects and City Space Architecture have been in charge of the activities in their respective festivals in Barcelona and Bologna. The organizations in charge have compiled a full report of the activities they have carried out which is included in this document. A-Place partners have collaborated in the two festivals participating as members of the juries to select the awarded video productions.

## 1.3. Relations to other activities in the project

The urban narratives of the films presented in the two festivals unfold feelings of belonging, inclusion and identity, memory and sense of belonging, thus significantly contributing to the understanding of the notion of place, describing or encouraging practices of appropriations and sharing through creative interventions. These objectives are related to placemaking activities developed in parallel to the festivals, which are collated in Deliverables 4.1-4.2-4.3 "Local placemaking activities 2020-2021". A more detailed description of the three video productions co-financed by LOOP Barcelona in the second year of the project is available in [Deliverable 4.5.1 "Artist Videos 2020-2021"](#).

## 2. LOOP Barcelona Festival

Since 2003, LOOP Barcelona has been an acclaimed platform for the dissemination, discussion and creation of audiovisual artworks. Under its three main formats, that of a festival, an art fair and a programme of knowledge exchange and debates, it is carrying out a continued exploration of the latest productions that emerge from the contemporary art practices related to video, film and the overarching concept of the moving image.

Most of the artistic productions that the festival supports are aimed at capturing the complex layers that animate the notion of public space and the various constructs that define people's sense of belonging, as well as the intimate ways in which they relate to the world. In short, the intent of LOOP Barcelona is to help artists achieve those experiential aspects that are the hardest to be observed in material terms, all the underlying and forgotten aspects that are integral to the use, meaning and construction of place.

### 2.1. A-Place programme

In its 2021 edition, LOOP Barcelona continued to include a section dedicated to the A-Place project, to explore, advance and establish creative placemaking practices, as well as to exchange knowledge on this topic.

The programme of the A-Place section is designed along two mutually complementary basic lines of action: a production line and a debate line.

- Production line, it includes the videos selected in an open call and commissioned to artists. Three videos have been produced: ["I can only dance to one song"](#) by Arash Fayeze and ["Beans, rinsed twice"](#) by Inês Neto & Bella Riza, selected in the open call; and ["La carpa"](#), commissioned to David Betuë and Roser Corella.
- Debate line, through a series of non-public debates that allowed local and international professionals to exchange knowledge and discuss subjects about the creation of a sense of place and the role of artists and artistic media, in particular, video art. Two events took place: ["Embodying space through memory"](#) and ["Placemaking through body moves"](#).

#### 2.1.1. Video Productions

With the production line, LOOP Barcelona wants to promote two areas that are key to A-Place. On the one hand, the aim is to take advantage of its international scope, reputation and experience to increase exchanges among the European artistic community. In order to do so and make it as inclusive as possible, LOOP Barcelona convenes an annual award, the "A-Place Open Call", to finance an audiovisual production on the subject of placemaking in all its formal and conceptual variants. In addition, an artist-in-residence is commissioned to carry out a video production.

##### -Open call

In its 2021 edition the jury was composed by Denise Araouzou (independent curator), Luisa Bravo (City Space Architecture, Bologna), Leandro Madrazo (La Salle School of Architecture, Barcelona) and Ramón Parramón (IDENSITAT, Barcelona). 63 entries from professional artists from 17 European countries were submitted to the open call. Although only one prize was foreseen for this call, the jury decided to give two awards ex-aequo to two additional projects, in recognition of the cogent quality of their proposals, especially in relationship to the notion of placemaking:

- ["I can only dance to one song"](#), by Arash Fayeze
- ["Beans, Rinsed Twice"](#), by Inês Neto dos Santos and Bella Riza

Arash Fayeze's ["I can only dance to one song"](#) explores the role of music in forming a sense of belonging to a location. The video features a number of characters from the migrant community of Barcelona who

are listening and dancing a music of their choice in their homes, workplaces and other public and private spaces. By incorporating quotidian moments and intimate scenes, this project depicts the characters in a daydream-like setting, an imaginary place that connects them to their origins. I can only dance to one song moves beyond the visible to tell the story of an invisible city, a seamless tale about a place that exists within every displaced person and beyond physical location.

This project looks at the way in which migration can lead to cultural innovation and enrichment. Favez's work particularly focuses on the role of cultural productions in dealing with a new life in a place of settlement and in the articulation of new identities. Music and dance are especially significant in this regard because they are very popular, can be easily created, consumed and widely spread.

More importantly, they have the power to evoke memories as they capture emotions that are profoundly bound with identity. They can thus be used to recreate one's own culture and to remember the place from where one comes from. However, music and movement patterns are not just ready means of identifying different ethnic or social groups; they have relational connotations and can be used to assert and negotiate identity in a powerful way.

The title of this video is inspired by a Persian proverb ( به هر سازی رقصیدن ) which can be translated as "dancing with whatever instrument." This proverb is used in contexts in which there is a need to adapt to a new situation. By slightly modifying this expression to I can only dance to one song, this project points to the importance of keeping the connections with one's own roots (only one song) while using a language that could be understood worldwide (dancing). It also highlights the power of cultural exchange rather than complete assimilation as a strategy for remaining connected to one's origins while living in a new environment.

["Beans, Rinsed Twice"](#) by Inês Neto & Bella Riza is about the tales, histories, memories and recipes that are tied up in a bean. How many stories can a recipe tell? And to whom do these stories belong? Through the personal and historical symbolism of a bean - and, consequently, the process of growing, harvesting and cooking this seed - the film moves between the collaborators' own memories (in all their factual/fabricated dimensions), expanding on to speak of how we carry multiple places within us, the value of tacit knowledge and the possibilities for a reciprocal language of care.

Two years after the start of this health crisis, the world feels like an unfamiliar place. One thing which seems to remain is a sense of return, of coming home to experience a sense of place with a recipe, a process, a slow cooking of beans that both contains and expands our ability to care and be cared for, forging ever more strands in a shared network of interdependence. Through this project, the artists understand the screen as a landscape a space fundamentally non-objectifiable, where the personal meets the universal, in a rhizomatic expansion of experiences which defy linearity of time above and below ground. Just as a single bean seed expands to become many beans, this film takes a similar approach from micro to macro (and vice versa).

#### Artist-in-residence

Through the video works commissioned to artists-in-residence, LOOP Barcelona wants to foster research on the placemaking practices implemented in a specific territory, focusing on the impact that those practices might have at the physical, cultural, historical or social level. With this purpose, LOOP Barcelona, together with La Salle School of Architecture, has chosen Hospitalet de Llobregat as the urban context where artists will develop their projects and explore, within its complex physical and social structure, the breath of possible placemaking activities.

This year, artist David Bestué and filmmaker Roser Corella were selected as artists-in-residence. They developed their collaborative film project "La carpa" which investigates the process of construction, use and disappearance of a removable theatre installed at the end of the 1960s in Hospitalet, a work of the architect Emilio Pérez Piñero (Valencia, 1935 - Torreblanca, 1972).

In 1961, Piñero won the first prize for a travelling theatre in a competition organized by the International Union of Architects (UIA), in London. The jury, which included Félix Candela and Buckminster Fuller, praised Piñero's work, who was then 26, for his projective audacity. A year later, Piñero graduated and settled in

Calasparra (Murcia), his hometown. With the help of his brother, who was himself an engineer, a motorcycle mechanic, a locksmith, a painter and the owner of a trailer workshop, he built and tested multiple structures on the grounds of a farm he owned. Gradually, he began to erect constructions in his village and in other parts of Spain. One of these first projects was a transportable pavilion of the exhibition that commemorated the XXV Years of Peace, also known as Palacio de Festivales (1965), which was mounted for the first time on an open area at Nuevos Ministerios in Madrid. The portable and temporary nature of this and other of Piñero's structures explains why many of them disappeared or ended up abandoned in municipal warehouses. In fact, this transportable pavilion was acquired by the municipality of L'Hospitalet de Llobregat and installed in the city.

["La carpa"](#) is based on the account of direct testimonies: neighbours, city council staff and relatives of the architect. Being temporary and ephemeral, many of Piñero's works only survived in the memory of the people, like a ghost, but the case of Piñero's structure is special because its current whereabouts are unknown.

## 2.2. Video premieres

On November 9, 2021, LOOP Barcelona presented the premiere of ["La carpa"](#) by David Bestué and Roser Corella (Figure 2.1) at the Mies van der Rohe Pavillion in Barcelona. The exhibition lasted until 21 November. In the premiere the artist David Bestué and the son of Emilio Pérez Piñero, Emilio Pérez Belda, intervened.



Figure 2.1. La Carpa. Source: David Bestué, Roser Corella

["I can only dance to one song"](#) by Arash Fayeze (Figure 2.2) was premiered and exhibited at expai-2, Barcelona, from 15 to 21 November. A closing event was held in CORDOVA, Barcelona, with a projection and a 2-hour DJ Set by Ikram Bouloum.





Figure 2.2. *I Can Only Dance to One Song*. Source: Arash Fayed

[“Beans, Rinsed Twice”](#) by Inês Neto dos Santos and Bella Riza (Figure 2.3) was premiered and exhibited at the Museu d’Historia de Catalunya, Barcelona, from 15 to 21 November.



Figure 2.3. *Beans, Rinsed Twice*. Source: Inês Neto and Bella Riza

The three films unfold feelings of belonging, inclusion and identity, and contribute to the understanding of the notion of place, describing or encouraging practices of appropriation and sharing through creative interventions.

### 2.3. Professional meetings

To pursue its commitment to open a debate line, LOOP has programmed two meetings with professionals:

- “Embodying space through memory”, La Pedrera, Barcelona, 16 November 2021

Arash Fayez led a conversation about the role of music in forming a sense of belonging to a location, which is the main concern of his work *I can only dance to one song*. This work portrays accounts of displacement rooted in the experience of migrants through sound and movement. It looks at the crucial role that these forms of cultural production have for migrants to keep their roots and origins alive while living in a new and often unfamiliar context. Thus, several questions are raised: How to stay connected to one's roots while using a language that can be understood in all the world (such as dance)? How can cultural exchange, rather than complete assimilation, be a strategy for staying connected to one's origins while living in a new environment? What is the role of music and the body as cultural vectors in a displacement situation?

Participants: Mabel Palacín, Caterina Miralles, Enric Massip, Moisès Puente, Nancy Garín and Cecilia Bengolea. Moderator: David Bestué

- “Placemaking through body moves”, La Pedrera, Barcelona, 16 November 2021

Based on the experience with the work *La carpa*, artist David Bestué led a conversation in which questions were raised around memory, word-of-mouth and space. How can architecture and its absence function as a trigger for memory? How can bodies and minds act as vehicles of memory? When the building disappears, can we still make the remaining space a place?

Participants: Adrian Schindler, Cecilia Bengolea and Violeta Ospina. Moderator: Arash Fayez

### 3. Urban Visions Festival

The aim of the Urban Visions film festival organized by City Space Architecture (CSA) is to develop a field of research activities to facilitate a dialogue between urban theory, social complexity and film studies, while raising awareness of contemporary urban issues, and 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 and to establish an effective understanding of urban humanities, especially in the urban settings in which the festival takes place.

Less than seven months after the successful [first edition](#) of the festival, held fully online due to the ongoing COVID-19 pandemic, we organized the second edition on 11-14 November 2021. This edition was carried out with a hybrid format: all films were available on [a streaming platform](#) free of charge during the days of the festival with the same conditions of the first edition, but some public screenings and a two-day film exhibition were also organized at CSA's centre in Bologna. After the challenges and difficulties of the pandemic, this second edition of the Festival was an opportunity to bring the local community back to a physical gathering space and to foster dialogues and cultural exchanges.

#### 3.1. A-Place programme

In response to the open call published on FilmFreeway published in August 2021, aimed at engaging both young and experienced film-makers, the second edition of the Festival CSA received 168 films from 35 countries (Figure 3.1). The final selection of the A-Place competitions was curated by Luisa Bravo (CSA) and shortlisted:

- 12 out of the 26 entries for the category “Migrants, refugees and displaced communities”, aimed at investigating the living conditions of migrants, refugees and displaced communities in cities, in Italy and elsewhere;
- 12 out of the 29 entries for the category “Resilient Communities”, aimed at investigating the work of self-organized communities through creative and multidisciplinary placemaking initiatives.

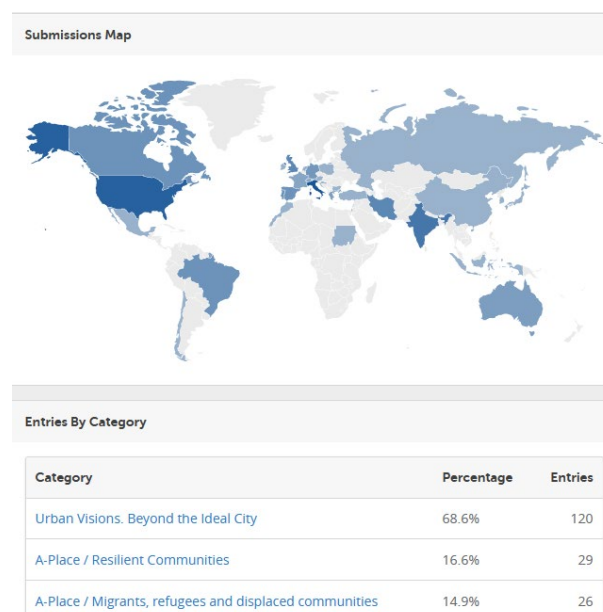


Figure 3.1. Submission map for Urban Visions Film Festival on FilmFreeway

For the A-Place programme, the second edition of Urban Visions film festival included the following activities:

- opening ceremony
- free streaming of 12 shortlisted films from the category “Migrants, refugees and displaced communities”
- free streaming of 12 shortlisted films from the category “Resilient Communities”
- an online international seminar
- an online interview with an international artist
- a two-day film exhibition at City Space Architecture headquarters
- in-presence screenings at City Space Architecture headquarters
- award ceremony and closing session

### 3.2. Opening ceremony and films selection

The opening ceremony was the opportunity to present the A-Place project to the Italian public with the intervention of the project coordinator Leandro Madrazo (School of Architecture La Salle, Barcelona), and to provide an overview of the main programme of the Festival and a more detailed explanation of the hybrid format. Attendees were invited to participate and ask questions on any aspects of the Festival.

### 3.3. Free online screenings and awards

For the competition “A-Place / Migrants, refugees and displaced communities” we received 26 submissions and shortlisted 12 films to be included in the final selection and to be screened on the online platform with free streaming during the days of the festival.

The jury awarded the following prizes:

- The first prize went to “Bataclan” by Emanuele Aldrovandi (Figure 3.2).

Motivation of the jury: “A surreal interpretation of the contemporary Parisian urban capitalism with captivating performances and excellent directing”.

- An honourable mention went to “The Flying Donkey” by Marco Piantoni (Figure 3.3).

Motivation of the jury: “The film presents a multi-layered urban complex of Mauritania at a quite critical time. It takes the audience from the very past to an uncertain future”.



Figure 3.2. “Bataclan” by Emanuele Aldrovandi



Figure 3.3. “The Flying Donkey” by Marco Piantoni

For the competition “A-Place / Resilient Communities” we received 29 entries and shortlisted 12 films to be included in the final selection and to be screened on the online platform with free streaming during the days of the festival.

The jury awarded the following prizes:

- The first prize went to “What makes us weaker, makes us closer” by Nicola Zambelli (Figure 3.4).

Motivation of the jury: “A captivating visual representation of the heart of the community that provides a glimpse of the ideal city that we long for—where neighbours care for one another, help each other out, and value the community above personal grievances. In the context of an unprecedented pandemic, we mustn’t underestimate the importance of engaging in such essential bottom-up initiatives and raising awareness of the social, spatial, cultural, and economic topics they address”.

- An honourable mention went to “River Town” by Zhandong MA (Figure 3.5).

Motivation of the jury: “The beauty and sensitivity of the visual communication of the film is especially valued. With practically no dialogue lest the attentive look at the landscape and the urban and social environment, it is possible to move and transmit the harsh reality portrayed”.

- An honourable mention went to “The Largest Group Portrait in the World” by Marco Ceraglia (Figure 3.6).

Motivation of the jury: “The film (and the initiative) tackles the pressing issue of shrinking cities in a proactive, creative, and multidisciplinary way, by using art and photography as tools of shining the light on the individuals and their communal identity in the face of the dehumanising census statistics. The story recounts an amazingly human experience, by building up the tension to that one important moment—the click—that will live on in history.”



Figure 3.4. “What makes us weaker, makes us closer” by Nicola Zambelli



Figure 3.5. “River Town” by Zhandong MA



Figure 3.6. “The Largest Group Portrait in the World” by Marco Ceraglia

### 3.4. Special events: interviews and public debate

The festival included several online activities, with the engagement of artists and international scholars.

In the category “A-Place/Migrants, refugees and displaced communities”, CSA organized the following activities:

- A film exhibition of “Icronic” by Pietro Alex Marra at the CSA centre on the narrative of the migration crisis through the contemporary world of social media.

- In regard of the theme “A-Place/Resilient Communities”, City Space Architecture organized the following activities:
- Interview with Zoran Poposki, an award-winning transdisciplinary artist, curator, and professor based in Hong Kong. Poposki explores cultural translation, liminality, identity, and public space through painting, drawing, photography, (post-digital) printmaking, performance art, video, curating, art education, and publishing;
- International online seminar “Empowering Resilient Communities”, hosted by the Italian Pavilion of the 17<sup>th</sup> Architecture international exhibition in Venice, with the participation of international scholars, experts, artists, and a representative from UN-Habitat, Regional Office for Africa. The recorded session is available on the [Facebook event](#).
- In addition, we organized in-presence screenings of a selection of films from the two A-Place competitions every evening during the days of the festival, at the headquarters in Bologna. Young students of the Accademia Belle Arti di Bologna attended these screenings.

### 3.5. Award ceremony

The award ceremony of the second edition of the Urban Visions film festival took place online, in the same way as the first edition. LOOP Barcelona participated in the ceremony with a recorded video message.

The ceremony was also attended by some of the jury members. For this second edition juries were coordinated by Luisa Bravo (City Space Architecture) and included artists, film-makers and acclaimed scholars and urban experts.

For the category “A-Place / Migrants, refugees and displaced communities”, City Space Architecture invited Taher Abdel-Ghani, film-maker and urban researcher, Egypt to join the jury.

For the category “A-Place / Resilient communities”, City Space Architecture invited the following experts to join the jury:

- Jacek Ludwig Scarso, Reader, London Metropolitan University, United Kingdom
- Gloria Aura Bortolini, journalist and film-maker, Italy
- Nicholas Loder, Architect and Chair of New South Wales Branch Committee of the Australasian Housing Institute, Australia
- Angel Martin, Architect, La Salle Barcelona, Spain (from the A-Place network)
- Vija Viese, Researcher and designer, ID-up Urbanisme Paysage, France

### 3.5. Audience award

A few days after the end of the second edition of the Festival, City Space Architecture announced the winners of the Audience awards, which were decided by an online vote made available on the streaming platform.

For the category “A-Place / Migrants, refugees and displaced communities”, the award went to “I can’t stay here anymore” by Daniele Ricci and Alessio Morello (Figure 3.7).

For the category “A-Place / Resilient Communities”, the award went to “What makes us weaker, makes us closer” by Nicola Zambelli.





*Figure 3.7. "I can't stay here anymore" by Daniele Ricci and Alessio Morello*

### 3.6. Dissemination and catalogue

In the same way as we did for the first edition of the Urban Visions Film Festival, this second edition will be disseminated through a special event that will take place in Bari in September 2022, in cooperation with associate partner SMALL - Soft Metropolitan Architecture and Landscape Lab and with the Municipality of Bari.

Currently, CSA is producing a catalogue of the second edition of Urban Visions film festival, similar to the one prepared for the first edition, in the form of a collector's box, with postcards from all the different competitions and activities, divided in different packages.