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

Local placemaking activities 2020-2021

Deliverables 4.1 and 4.2

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

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A-Place

Deliverables 4.1 and 4.2

Local placemaking activities (2020-2021)

Version 1.0

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Executive Summary

This report is the follow-up of the planning of Deliverables 1.1, 1.2, 1.3 and 1.4 "Planning of local activities 2020-2021", in so far as it presents the work that has been achieved with regard to the original plans.

The report is structured in two parts:

- **Part A: Local activities**, carried out by each partner at their specific locations.

All local activities originally planned have been implemented: "A Weaved Place" in L'Hospitalet, Barcelona and "A Visionary Place" in Bologna have continued the work initiated in 2019-20. "A Happy Place" in Brussels, Italy, "A Pla(y)ce in Lubljana", "A Just Place" in Brussels, "A Future Place" in Lisbon have been newly implemented.

- **Part B: Collaborative activities**, carried out online and onsite to foster the exchange of experiences and practices across the disciplines and locations, with the ultimate purpose of creating a network of places.

The collaborative activities which have been implemented are: "A Seedling Place", a digital repository of community planting initiatives that are taking place across the world; "Glossary" of terms in the project website to interlink the activities carried out by partners during the project; "A-Place: Mapping", an online environment to map experiences with places and placemaking interventions all over the world; and, lastly, the "Open debates" dedicated to discuss issues related to the themes of the project, with the participation of partners and guest speakers.

The conclusion includes a reflection on the work done, and points out directions for the work to be done in the next two years of the project.

Introduction

1.1. From A-Place 2020 to A-Place 2021

In 2020, the opportunities for community engagement and also for community building within the project were severely affected by the pandemic. In many partner cities, access to public space - the social and physical territory- was not possible for several months due to the lockdown. Faced with this situation, we had to reformulate the original programme of activities, and adapt it to the circumstances. We had to focus on the online activities, and turn the restrictions into an opportunity to boost our creativity. An example of this was "A Confined Place", a programme of activities that focused on the sense of place during the confinement which was carried out exclusively online, and included creative activities, open calls for artists and film competitions.

During the second year of the project, as the restrictions were lifted, we have been able to intervene in physical spaces. As a result, we have been able to carry out activities in urban spaces, involving local stakeholders. The duration of the interventions varies from urban events that lasted just a few hours to projects with the ambition to generate long-lasting impact. In parallel, we have delved deeper into the online activities initiated in the first year, engaging and building communities both physically and digitally. Lastly, we have started to have f2f meetings among partners - in Venice, Lisbon and Nicosia- to learn about the work each one is doing and to plan future collaborations.

1.2. Purpose and target group

The purpose and target groups of this report are twofold: for the partner organizations, its goal is to have a comprehensive summary of the work done in order to assess to which extent the overall project activities are aligned with the project objectives, and to derive lessons which can be applied in future activities; for external audiences, this compilation gives an overview of a rich variety of placemaking activities deployed by multidisciplinary teams in multiple locations and contexts, their processes and outputs.

1.3. Contribution of partners

Each partner in charge of a placemaking activity has provided a report included in the corresponding chapter. Petra Pferdmenges, from Alive Architecture, has been responsible for the coordination of the reporting of the activities and the formulation of the conclusion; Leandro Madrazo, project coordinator, has undertaken the final editing of the document.

1.4. Relations to other activities in the project

The work done on the communication and dissemination of the placemaking activities contained in this document is described in detail in Deliverables 3.2-3.3-3.4. The work done in each placemaking activity is available in the [project website](#). The systematic collection and subsequent reflection on the collective work contained in this report is the starting point for further reflections about place and placemaking that the partners are carrying out in academic contexts, with the publication of papers and articles. Finally, the work presented in this document provides valuable materials for a book which will be published at the end of the project.

Part A. Local activities

The report of each local placemaking activity is structured as follows:

- **Context**, a summary of the context and motivation of the activity
- **Activities**, a concise description of the work done during the time of the activity
- **Reflections**, on the work that was achieved with regard to the originally planned activity and the overall project objectives
- **Next steps**, lessons learned to be applied to the next yearly iteration of placemaking activities

1. A Weaved Place in L'Hospitalet (Barcelona)

Leandro Madrazo, Ángel Martín, Mario Hernández, Adrià S. Llorens

School of Architecture La Salle, Barcelona

1.1. Context

The purpose of "A Weaved Place" is to involve architecture students and faculty, local artists and citizens, in a common reflection on the sense of place and collective identity in the city of L'Hospitalet, by engaging them in activities that lie at the intersection of academia and community: analysis of the socio-physical territory jointly carried out by students, faculty and residents; participatory activities in public spaces and in the premises of cultural and civic associations.

These activities started in the first year of the project and continued in the second one. Due of the pandemic, it was not possible to have access to public spaces in the first year, and contact with local actors could only be made through digital communication media (see [Deliverable 4.1 "Local placemaking activities 2019-2020"](#)). Nevertheless, the work done in the first year paved the way for the activities which have been carried out in the second year, involving local actors in activities taking place in public spaces (Figure 1.1).



Figure 1.1. Collaborative artistic intervention in the Bellvitge neighbourhood, in L'Hospitalet (November 2021)

1.2. Activities

During the first semester of the academic year 2020-21, a series of coordinated activities were carried out which involved various subjects from the School of Architecture La Salle on the study of the social and physical territory of the city of L'Hospitalet (Figure 1.2).

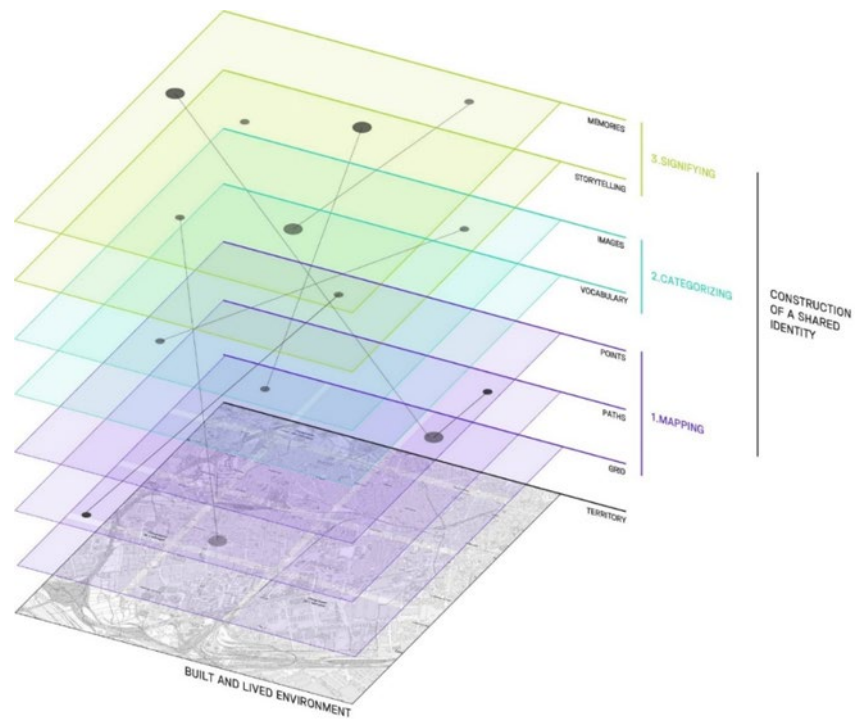


Figure 1.2. Multidimensional study of the built and lived environment

In the first semester, work was carried out simultaneously in three subjects (Figure 1.3):

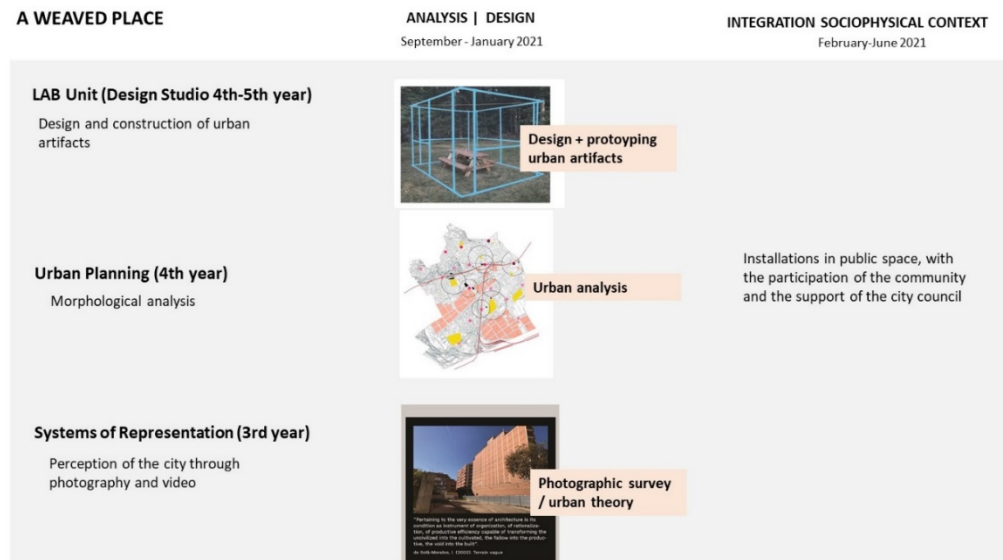


Figure 1.3. Interconnected activities carried out in three subjects

- 1. Urban Planning (4th year).** A morphological analysis of the city was carried out by students. The studies included the identification of areas of intervention for placemaking activities, that is, spaces which were not well integrated into the urban fabric.
- 2. LAB Unit Design studio (4th - 5th year).** Students designed a structure to activate public spaces, which attracted passers-by and engaged them in project-related activities. A prototype of one of the proposals was built on the campus.
- 3. Systems of Representation (3rd year).** Students carried out a photographic survey of the physical territory.

In the second semester, the focus was on the integration of learning activities carried out in the course Systems of Representation with the work done by high school students in the Bellvitge neighbourhood (Figure 1.4). With this purpose, a three-stage programme was developed:

- 1. To find places.** The task for high school students was to map the territory to find significant places.
- 2. To build places.** The task for high school students and architecture students was to plan and implement and intervention in public space, to transform meaningless spaces into meaningful places.
- 3. To reflect on places.** The task was to organize debates on the work previously done, in order to develop a programme of activities for the third year of the project.

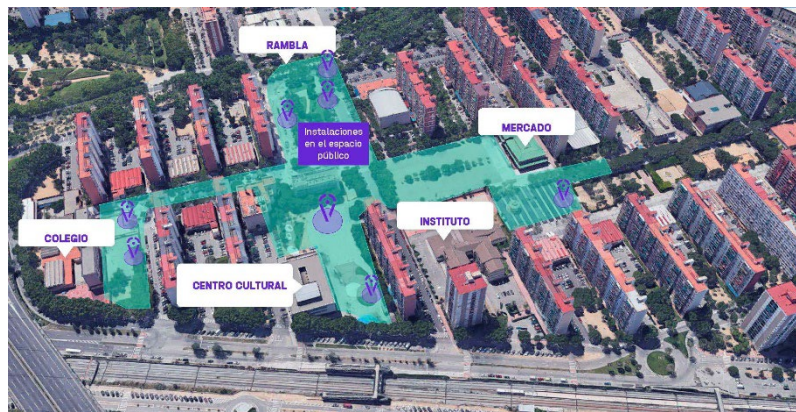


Figure 1.4. Area of the intervention in the Bellvitge neighbourhood

In the next sections each of the actions carried out are described.

1.2.1. Mapping the territory: Analysis of the urban and social territory

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L'Hospitalet
WHEN:	September-November 2021
WHO:	Urban Planning students
COMMUNICATION:	Internal, between faculty and students in the subjects involved

The goal of the study of the city of L'Hospitalet carried out in the Urban Planning course was twofold:

1. To identify the strengths and weaknesses of the urban structure and
2. To detect the areas of the city with the greatest potential for strengthening the links between people and places.

Fourth-year students analysed the different layers that make up the urban structure of the city: transport, density, open and public spaces, cultural facilities, commercial surface, built heritage and socio-economic activity (Figures 1.5, 1.6). At the same time, they represented the overall

structure of the city with cognitive maps, using different graphic languages. Finally, some spaces that would need specific interventions to solve connectivity problems between urban areas and neighbourhoods were mapped. These spaces are potential areas of intervention for placemaking activities aimed at overcoming the social and physical fragmentation of the city.

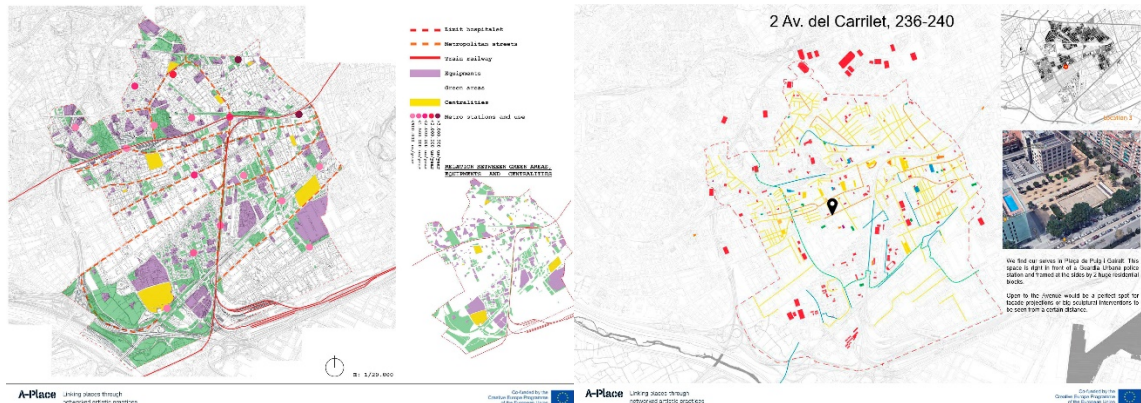


Figure 1.5. Analysis of the overall city structure

Figure 1.6. A possible area for placemaking interventions

More information:

<https://www.a-place.eu/en/placemaking-action/56>

1.2.2. Activating places: Competition for mobile place activators

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L’Hospitalet
WHEN:	September-November 2020 (design), March-May 2021 (construction)
WHO:	Lab Unit students
COMMUNICATION:	Internal, between faculty and students in the subjects involved; with public audiences through social media

Teams of 3 to 5 students of the LAB Unit of the fourth and fifth year of La Salle School of Architecture will design and build an artefact to be installed in the public spaces of L’Hospitalet (Figures 1.7, 1.8, 1.9 and 1.10) with the purpose of:

- informing residents about the work carried out in the programme “A Weaved Place”, and to invite citizens to contribute to it.
- activating residual spaces in the city

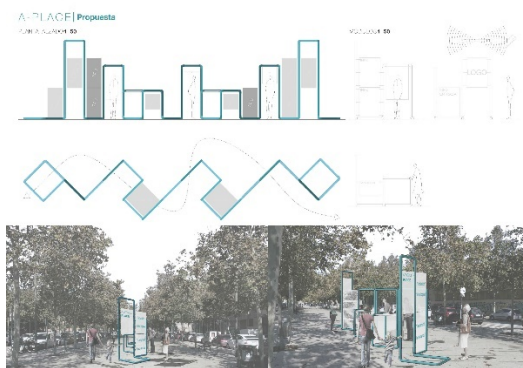


Figure 1.7. Proposal of a modular structure of PVC ducts



Figure 1.8. Proposal of cardboard tables to be installed in public spaces

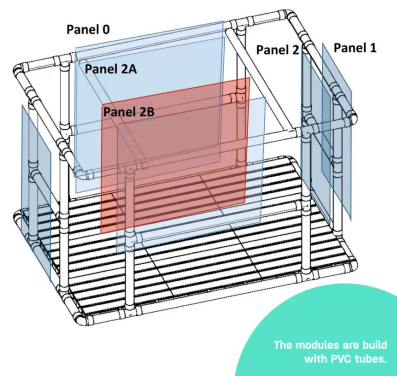


Figure 1.9. Design of the prototype to display information about the project

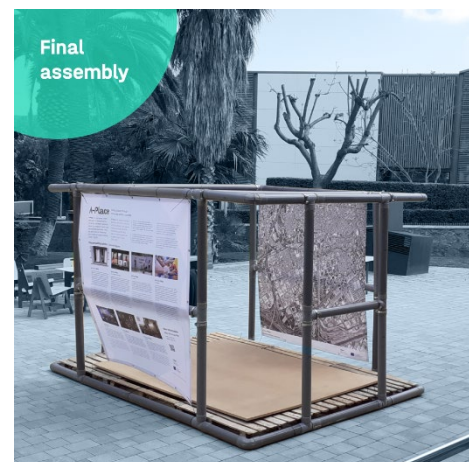


Figure 1.10. Built prototype with PVC ducts installed in La Salle campus

More information:

<https://www.a-place.eu/en/placemaking-action/44>

https://www.instagram.com/p/CPGbwj6M_0n/?utm_source=ig_web_copy_link

https://www.instagram.com/p/CPGbfMOsHkN/?utm_source=ig_web_copy_link

https://www.instagram.com/p/CPGbmrdMb3z/?utm_source=ig_web_copy_link

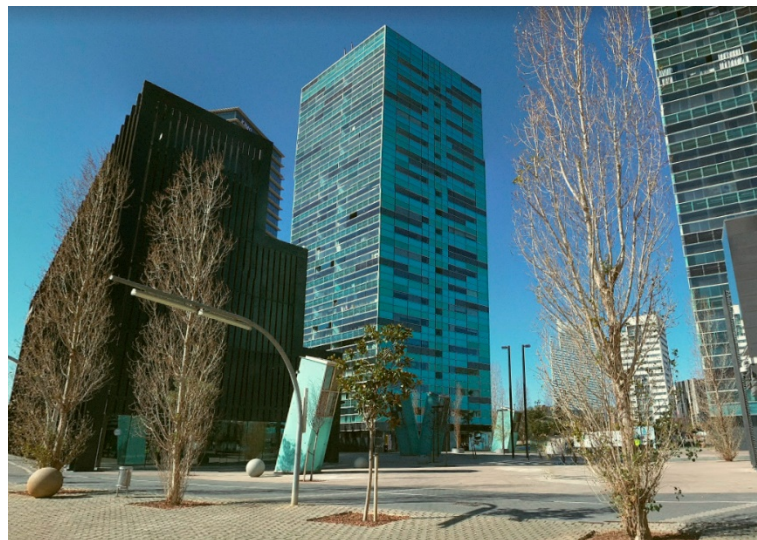
https://www.instagram.com/p/CPGbtIshZc/?utm_source=ig_web_copy_link

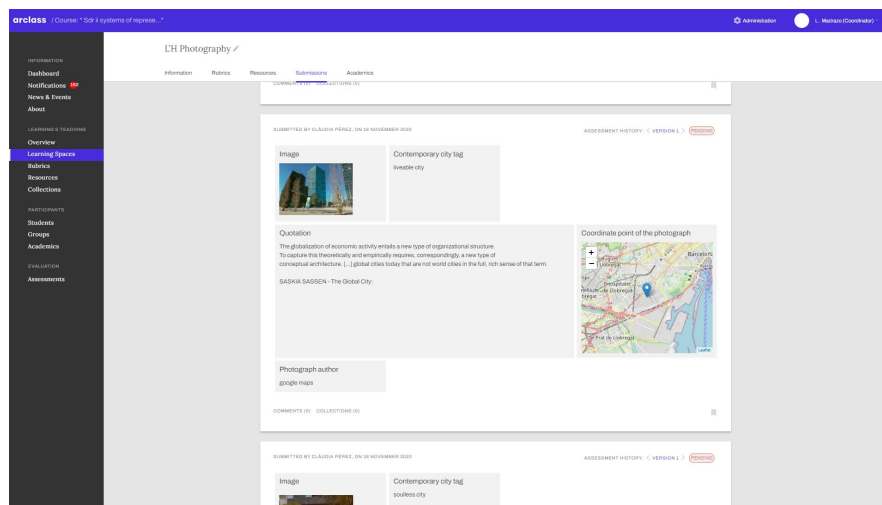
1.2.3. Mapping the territory: Photographic survey

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L'Hospitalet
WHEN:	September-November 2021
WHO:	Systems of Representation students
COMMUNICATION:	Internal communication, social media

Third year students from the SDR Systems of Representation subject conducted a photographic analysis of the urban scape. The work was done in three stages:

A. L'H Photography. To carry out a visual analysis of the city of L'Hospitalet taking photographs and relating them to the readings about the contemporary city provided in the course about four contemporary views of the contemporary city (generic, metabolic, soulless and liveable city). A library of photographs was created in the ARCLASS learning environment, with the images, their references to the readings, and their location in the digital map (Figures 1.11 and 1.12).





Figures 1.11, 1.12. Photographic survey collected in the ARCLASS learning environment. Student: Claudia Pérez

B. Weaving places. To relate students' photograph with photographs taken by another students, and to explain the relationships between different areas of the city represented by the photographs (Figures 1.13 and 1.14). The objective of the task was to interweave city fragments represented by photographs.

Weaving Places

Albert Barranco



Dmytro Zhechev

The need of not leaving any useless space in our cities ironically sometimes leads to a compulsive construction process of often soulless buildings. So, what is worse, a soulless building, or a useless one? Is that the kind of buildings we imagine when we close our eyes, as it suggests the sign of the right picture, or they are just "incoming promotions" as suggested in the left picture?

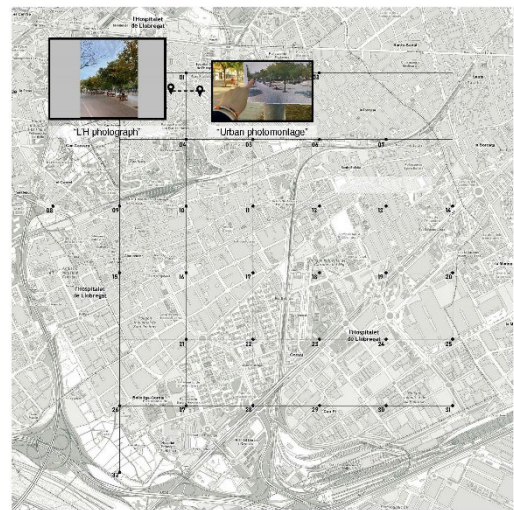
Keywords: Generic cities, city marketing, junkspace

Figures 1.13, 1.14. Relationships between places through photographs taken by two students: Albert Barranco, and Dmytro Zhechev

C. Urban photomontage. To place an image of another student used in the task "Weaved places" and a concept into the urban environment. This work was done by physically visiting the city and placing a photograph in the city itself, and then taking a new photograph (Figures 1.16, and 1.17) and digitally creating a photomontage (Figure 1.18). The objective of the task was to capture the multiple dimensions of an urban environment (social, spatial, aesthetic) and the relationships between diverse city fragments in a photographic image.



Figures 1.16, 1.17. Students mapping the relationships between photographs of one part of the city with the place they are standing



Relationships between places

Figures 1.18, 1.19. Photomontage of two places related by the photographs and their location. Student: Lara Álvarez

1.2.4. Signifying the territory: Video

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L'Hospitalet
WHEN:	November-January 2021
WHO:	Systems of Representation students
COMMUNICATION:	Social media

SDR students produced a video on a topic they found relevant in their previous photographic survey: the history of a place (Figures 1.20, and 1.21), an artistic intervention in the city, how people use a particular public space, etc. The work was done in teams of two to four students. Selected works were posted in the project YouTube channel. Some short videos were post-produced by A-Place team members to disseminate the work in the social media. This short video continues the series initiated in the first year of the project.



Figures 1.20 and 1.21. Video production on the history of a local chapel. Students: Juliana Díaz, Pau Martín, María Medá, Alicia Muriel



Figure 1.22. Short video on the graffiti in the city, based on a video production from students Maria Deinega, Farah Hazem and Nada Madí.

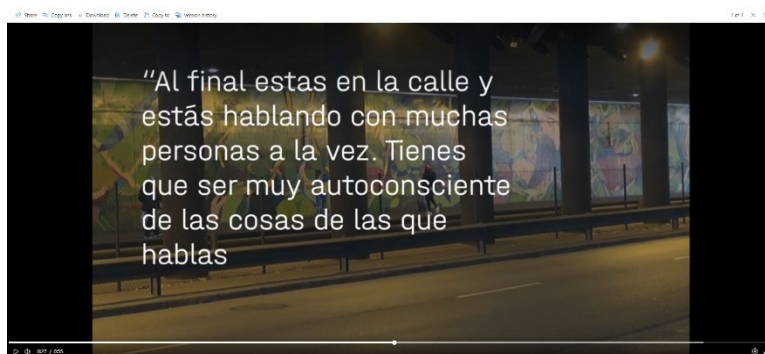


Figure 1.23. Short video about a mural in a tunnel, based on a video production from students Arnau Álvarez, Victoire Cazeilles and Maria Tormo

More information:

<https://www.youtube.com/watch?v=f0c-j6THGdl>

1.2.5. Signifying the territory: Urban walk

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L’Hospitalet
WHEN:	June 22, 2021
WHO:	Members of Espai Jove Sidecar, neighbours association Districte IV, La Salle faculty
COMMUNICATION:	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university, city council), blog

On June 22, we organized an urban walk through the neighbourhood of La Florida (Figure 1.24), in collaboration with members of the Espai Jove Sidecar, a community initiative to prevent the risk of social exclusion for young people in L'Hospitalet, and the neighbours' association 'Districte IV'. There were around 20 participants in total, accompanied by three faculty members of La Salle School of Architecture, the organizers of this event.

We started the tour at the premises of the Espai Jove Sidecar, and continued along the Avenida de Catalunya, past the social housing of La Florida, until we reached Matacavalls where the Contorno Urbano was carrying out community-based participatory activities to transform a residual area (Figures 1.25-1.28).

Along the way, we asked the old residents to reminisce about these places and to tell us how they have been transformed. Their memories and stories were unknown by the young participants, most of whom came from other countries.

During the tour, participants took photographs of the places that sparked their interest or emotions. The photos were sent to a printing shop of the neighbourhood as we walked.

At the end of the walk, participants gathered around a map of the neighbourhood we placed in Matacavalls. They posted the printed photographs on the map and summarized their experience with the places in a short text. The map with the comments are now on display in a container module which is used for educational activities.



Figure 1.24. Area of the neighbourhood of La Florida to explore in the urban walk



Figures 1.25-1.28. Urban walk in La Florida neighbourhood with residents from different ages and social groups.

More information:

https://www.instagram.com/p/CRTgn6ljYNr/?utm_source=ig_web_copy_link

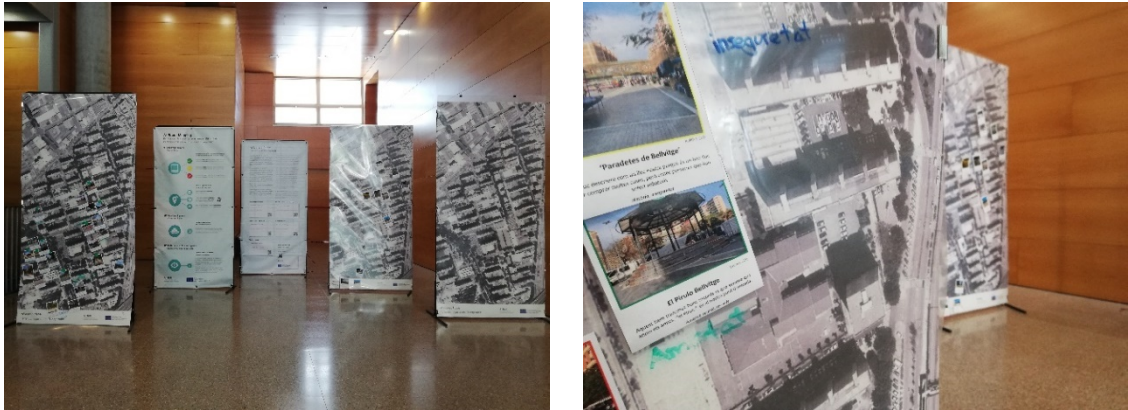
<https://www.facebook.com/APlace.eu/posts/383665479858956>

https://twitter.com/APlace_EU/status/1415573795570700288

1.2.6. Signifying the territory: mapping and constructing places

TYPE:	Learn-Place, Digital-Place
WHERE:	City of L'Hospitalet
WHEN:	April-November 2021
WHO:	High school students and teachers of Institut Bellvitge, Institut Europa, Col.legi Pare Enric d'Ossó, L'Hospitalet, architecture students and faculty from the School of Architecture La Salle
COMMUNICATION:	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university, city council), blog

High school students from the Institut Bellvitge de L'Hospitalet identified places in the public space around the school in which they had had a positive or negative experience, or both at the same time. A preparatory session took place in their institutions, in which faculty of La Salle School of Architecture explained the purpose of the activity to students and teachers. In the following days, students took photographs and wrote texts to describe their experiences with places. They were printed and placed on a map that was installed in the public space. This information was posted in a printed map of the area which were exhibited in the Civic Center (Figures 1.29 and 1.30). Also, created a post in A-Place: MAPPING (see Part B: 'Collaborative Activities'). As a final step, they explained their experiences with places to architecture students in a session that took place in the Plaça de la Cultura (Figure 1.31).



Figures 1.29, 1.30. Exhibition of the mapping of places in the Bellvitge Civic Centre



Figure 1.31. High school students present the places they identified in the Plaza de la Cultura, L'Hospitalet

In the next stage, high school students explained their experiences with places to the students and faculty of the La Salle School of Architecture, also in Plaça de la Cultura (Figure 1.32). The task for architecture students was to propose an intervention in the places mapped by high school students, inspired in the ideas and meanings conveyed in their experiences.



Figure 1.32. Architecture students explain their proposals for placemaking interventions to high school students to get their feedback

Architecture students working in teams created proposals as part of the course Systems of Representation. Finally, the proposals were presented and discussed with high school students in a session in Plaza de la Cultura.

The next step was to build a prototype of the designs in the campus. The teams of architecture students found the pieces they needed from the providers' catalogue of PVC ducts. Different assembling techniques were tested, and the objects were installed in the premises of the campus. Students needed to select the most appropriate place considering the characteristics of the object (Figures 1.33-1.38). A jury composed of faculty members of various subjects evaluated the installations and awarded three prizes.



Figure 1.33. Students: Inês de Oliveira, Juliana Díaz, Leonardo Fiore



Figure 1.34. Students: Nora Nilsen, Clàudia Pérez, Dmytro Zhechev



Figure 1.35. Students: Mateo Juncos, Pau Martín



Figure 1.36. Students: Nada Madí, Julia Martínez, Maria Medá



Figure 1.37. Students: Farah Hazem, Alessandra C. Russo, Mariona Sala



Figure 1.38. Students: Arnau Álvarez, Lara Álvarez, Marc Chopo

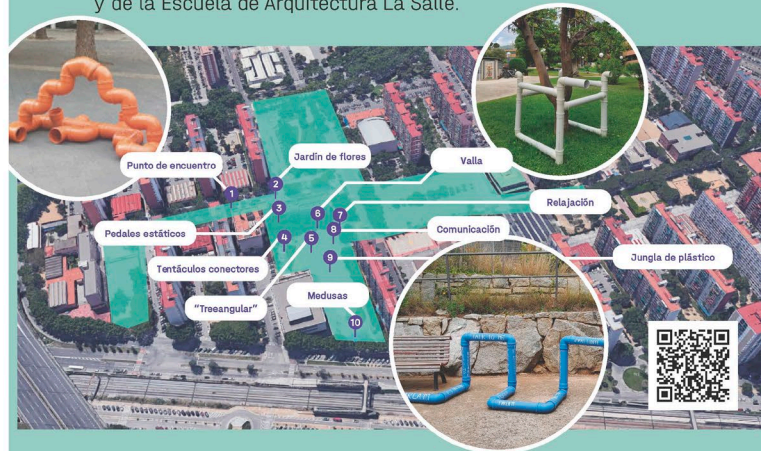
The final step of this process was to build the objects in a public space, in the study area in Bellvitge. The pieces were assembled on November 9 in the area around Plaça de la Cultura. A poster was placed in the nearby buildings (Figure 1.39). High-school pupils and architecture students ensembled the pieces at the selected locations (Figures 1.40-1.47). The intervention was covered by local media.

A-Place

Linking places through networked artistic practices

Crear lugares: Una intervención colectiva para activar el espacio público

Esta instalación artística en el barrio de Bellvitge ha sido llevada a cabo con la colaboración de alumnos y profesores del Institut Bellvitge, Institut Europa y Col·legi Pare Enric d'Ossó, y de la Escuela de Arquitectura La Salle.



A través de los objetos instalados en el espacio público, podemos:

- > **Fijarnos** en aquellos lugares que pasan desapercibidos
- > **Descubrir** las experiencias personales que los lugares atesoran
- > **Dar un nuevo valor** a los lugares, dotándoles de nuevos significados

En el marco del proyecto europeo "A-Place" se ha desarrollado un programa de actividades en la ciudad L'Hospitalet, con el apoyo del ayuntamiento y la colaboración de instituciones educativas y entidades locales.

Los alumnos de escuelas e institutos, conjuntamente con los estudiantes de arquitectura, han señalado los emplazamientos de las actuaciones, y han diseñado y construido los objetos.

El proceso puede seguirse en la web **A-Place: Mapping**

¡Participa!

Cuéntanos tus experiencias en aquellos lugares en el espacio público que son o han sido significativos para ti.



A-Place (<https://www.a-place.eu/>) es un proyecto de cooperación a escala europea dedicado a reforzar los vínculos entre las personas y los lugares mediante prácticas artísticas y educativas, que se lleva a cabo con la cofinanciación del programa Europa Creativa (2019- 2023).

Con la colaboración de:



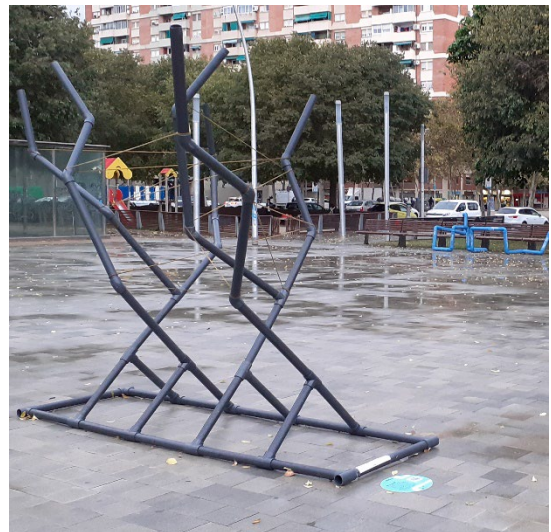
Ajuntament de L'Hospitalet



Co-funded by the Creative Europe Programme of the European Union

Figure 1.34. Students: Nora Nilsen, Clàudia Pérez, Dmytro Zhechev





Figures 1.40-1.47. Installation of the artistic interventions in the public space in the Bellvitge neighbourhood.

The event appeared in the news of the local [television channel](#) (Figure 1.48) and in the local newspapers; we produced a video of the process.



Figures 1.48. The installation in Plaça de la Cultura in the local television news.

More information:

<https://www.elllobregat.com/noticia/20592/lhospitalet/la-plaza-de-la-cultura-de-bellvitge-estrena-nuevas-esculturas.html>

<https://elfar.cat/art/38360/la-placa-de-la-cultura-de-bellvitge-lluira-unes-noves-escultures>

https://twitter.com/APlace_EU/status/1458040667150721025

https://twitter.com/APlace_EU/status/1458064944616951814

https://twitter.com/APlace_EU/status/1410526650601775109

https://twitter.com/APlace_EU/status/1410526911470710789

https://www.instagram.com/p/CQvWY2yMtrP/?utm_source=ig_web_copy_link

https://www.instagram.com/p/CQvWrofMe5u/?utm_source=ig_web_copy_link

<https://fb.watch/809Vv5WGzj/>

<https://fb.watch/809WvnSjX0/>

1.2.7. Reflecting on places: a public debate

TYPE:	Learn-Place, Digital-Place
WHERE:	Tecla Sala Art Centre
WHEN:	25-26 October 2021
WHO:	Artists, local organizations, neighbours associations
COMMUNICATION:	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university, city council), blog

Crear lugares

El espacio público constituye un elemento esencial de nuestras ciudades. Es público porque pertenece a todos los que lo utilizan, y lo habitan. Habitar el espacio público va más allá de su simple uso: es convertirlo en el escenario de la vida, individual y comunitaria. Los espacios se convierten en lugares cuando les dotamos de significados, cuando llegan a formar parte de la identidad individual y colectiva. Usamos los espacios públicos, pero habitamos en lugares.

Los espacios públicos comprenden las estructuras físicas, y también las relaciones sociales y las emociones. Es un entramado de elementos materiales e inmateriales, en permanente proceso de construcción. La memoria de la ciudad está grabada en su territorio, construido y habitado.

Las actividades artísticas y educativas llevadas a cabo en el espacio público, contribuyen a revelar los lugares que habitamos, a dotar de significado a los espacios públicos y a continuar dotándolos de significación.

El propósito de estas Jornadas es exponer una serie de actividades artísticas y educativas que se están llevando a cabo en la ciudad de L’Hospitalet, y debatir sobre su capacidad para crear lugares. Las jornadas están organizadas por el proyecto A-Place, co-financiado por el programa Europa Creativa.

El espacio público constituye un elemento esencial de nuestras ciudades. Es público porque pertenece a todos los que lo utilizan, y lo habitan. Habitar el espacio público va más allá de su simple uso: es convertirlo en el escenario de la vida, individual y comunitaria. Los espacios se convierten en lugares cuando les dotamos de significados, cuando llegan a formar parte de la identidad individual y colectiva. Usamos los espacios públicos, pero habitamos en lugares.

Los espacios públicos comprenden las estructuras físicas, y también las relaciones sociales y las emociones. Es un entramado de elementos materiales e inmateriales, en permanente proceso de construcción. La memoria de la ciudad está grabada en su territorio, construido y habitado.

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Programa

Las sesiones están abiertas a todas las personas interesadas.

Mar. 26
Oct.

Prácticas artísticas en el espacio público
(16:30-18:00). Sala de Actos

Un diálogo con la participación de:

- Xavier Aparicio (Agencia de Desarrollo Urbano, Ayuntamiento de L’Hospitalet);
- Esteban Marín (Contorno Urbano)
- Nevenka Pšvic (La Gloria Facultad de Arte)
- Elvira Pujol, Joan Vilà Puig (Steetize)
- Claudio Zubián

Moderado por:
Leandro Madrazo
Escuela de Arquitectura de L’Hospitalet
Coorganizador proyecto A-Place

Miér. 27
Oct.

Creación y formación en el espacio público
(18:00-20:30). Sala de Actos

Debate con entidades sociales (asociaciones de vecinos, organizaciones culturales) y educativas (escuelas de primaria y secundaria, universidades) interesadas en llevar a cabo actividades colaborativas -con artistas, arquitectos, docentes- para transformar los espacios públicos.

Moderado por:
Ángel Martín Gajó
Escuela de Arquitectura de L’Hospitalet

Con la colaboración de:

Figure 1.47. Announcement of the two public debates, 26-27 October, Center of Art Tecla Sala, L’Hospitalet



Figures 1.48-1.51. Debates with guests artists on the role of art in the creation of places (Tecla Sala, October 26, 2021)

A two-day debate took place at the Art Centre Tecla Sala, in L'Hospitalet, on October 26 and 27, 2021 (Figures 1.47-1.52).

The first day focused on a discussion with artists about their role in the reactivation of public spaces. In meeting participated an architect representing the municipality. The session was moderated by Leandro Madrazo, and the participants were:

- Xavier Aparicio (Agencia de Desarrollo Urbano, Ayuntamiento de L'Hospitalet)
- Esteban Marín (Contorno Urbano)
- Nevenka Pavic (La Gloria Factoría de Arte)
- Elvira Pujol, Joan Vila Puig (Sitesize)
- Claudio Zulián, filmmaker and writer

The second day was dedicated the presentation of the work done in A-Place to local leaders. The session was moderated by Ángel Martín.



Figure 1.52. Debates with local leaders (Tecla Sala, October 27, 2021)

More information:

https://twitter.com/APlace_EU/status/1450499830388768772

https://www.instagram.com/p/CVPchWYjOmR/?utm_source=ig_web_copy_link

<https://fb.watch/80A2jtkjOP/>

1.3. Reflections

As indicated in the conclusions of the first-year report, one of the objectives of this second year was to involve several courses of the academic programme of the School of Architecture La Salle in the project activities. We were able to group three subjects - Urban Planning, Design Studio and Representation Systems - into a shared learning space centred on place and placemaking.

We have created a learning space that brings together high school and university students. A strategy was devised and implemented for both types of students to collaborate in a mapping of place experiences, and in the design and construction of art installations in the public space to reinforce the sense of place. The findings of the previous report indicated that the second-year activities would be integrated into the physical space, something that was not possible in the first year due to the lockdown. Joint learning activities took place outside school and university premises, in public spaces and in a civic centre. In particular, the transformation of a square in front of the civic centre into an open classroom was an example of placemaking.

We have created the [A-Place : MAPPING](#) environment for school and university students to share their experiences of places and their artistic interventions, and to create a link between the two. The work done with the students is collected in this environment and made available to the community. However, we realized that this tool could be applied at a larger scale, to collect experiences with places and placemaking artistic interventions within the partnership and beyond, worldwide. With this purpose, we started the series of "A-Place: MAPPING contests" (see Part B. Collaborative activities):

The urban walk enabled residents of different ages and backgrounds to exchange their experiences and memories of the neighbourhood they live in. Older residents were able to explain to their forgotten or hidden memories of the places to younger generations, most of whom were from other countries. This contributed to an intercultural and intergenerational dialogue and to raising awareness of common history and values. .

Involving the community of L'Hospitalet in the project activities has been a major challenge for a university-based team. We have invested a considerable amount of time in reaching out to social and cultural organisations, local administrators, school principals and teachers, and involving them in the project. The experience has shown us that our role in the community is the one of

facilitators of placemaking activities. This was particularly evident in the two sessions we organised in Art Centre Tecla Sala. Rather than trying to compete with groups and individuals professionally dedicated to this kind of activities, we see our role as facilitators of networking activities connecting multiple actors in the city.

The planning of intertwined activities between subjects, and between universities and institutes, has also required considerable effort. Despite the difficulties, we have been able to carry out a wide range of activities over a 12-month period, in multiple contexts and involving multiple actors. The main challenge has been to create links between the different activities, so that together they form a network of places.

1.4. Next steps

The aim for the third year is to build on the capital gained in the first two years of activities, mostly the trust we have been able to build with, and in the community. One of the objectives is to continue the programme of collaborations with institutes and cultural and civic organisations in mapping and transforming spaces into places.

One of the main challenges for the coming year is to involve other partners from A-Place in our activities. This has not been possible due to the mobility constraints that prevailed for much of the year, and also due to a lack of awareness of the work we were doing.

2.A Happy Place in Dardaar (Brussels)

Petra Pferdmenges, Simon Devos

Alive Architecture

In collaboration with: Ghazaleh Haghdad

ASBL BRAVVO

2.1. Context

Brussels is a vibrant city of “super-diverse” citizens from different cultures and social backgrounds. One of its most historical but also popular neighbourhoods is the so-called “Marolles” (Figure 2.1). The district has always welcomed the most disadvantaged inhabitants of the capital but also those who aspire to freedom and art. It is a neighbourhood where the first citizen movement fought for a respectful renovation of the urban and social fabric. One third of the dwellings in the Marolles are social housings.

Through the action plan [“Contrat de quartier durable Marolles”](#), that aims to improve the living environment in the neighbourhood, the city of Brussels launched a call for the socio-economic project ‘Valorisation of the Public Spaces’ in the open space of two social housing complexes, both managed by the institution of Brussels Housing. Alive Architecture, in collaboration with BRAVVO, the Prevention Service of the City of Brussels, won this competition. Together, they are developing the project in order to allow the inhabitants and other participants to re-appropriate the neglected Pieremans playground (Figure 2.2 and 2.3) and to connect it to the alleys of the Cité Hellemans.

While in 2021 the focus was upon co-designing and testing ideas on the Pieremans playground, in 2022 the goal will be to co-produce a lasting transformation of the space and to expand the site of intervention towards the Cité Hellemans (Figure 2.4). Within this context, Alive Architecture and BRAVVO have transformed the site into a pleasant space where locals can meet and develop a sense of belonging (Figure 2.5).

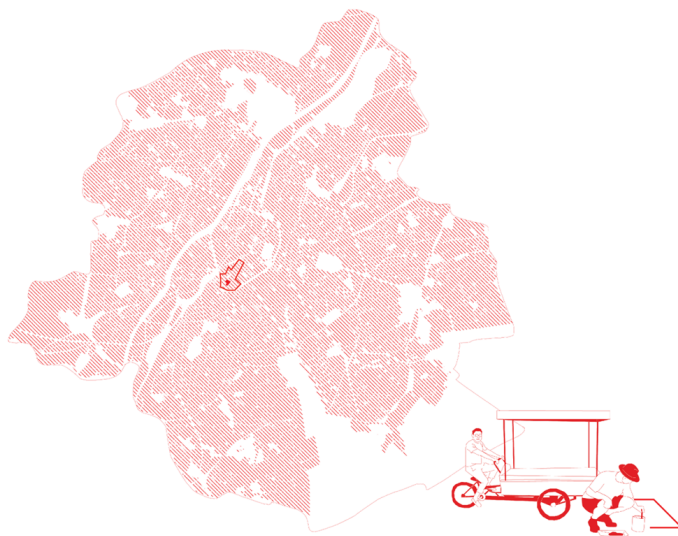


Figure 2.1. The project takes place in the Marolles neighbourhood that is positioned in the City of Brussels.
Source: Alive Architecture.

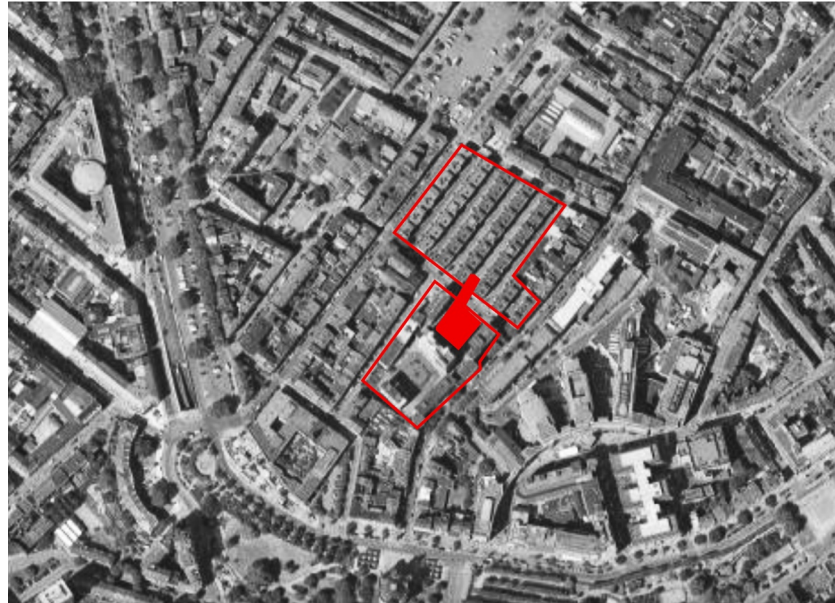


Figure 2.2. The space of investigation is the Pieremans playground with a possible link towards the alleys of the Cité Hellemans. Source: Alive Architecture



Figure 2.3. The Pieremans playground is the heart of this social housing complex. Source: Alive Architecture



Figure 2.4. The site of investigation foreseen originally also includes the alleys of the social housing complex "Cit  Hellemans". However, given its heritage protection, the level of interventions will be more temporary. Source: Alive Architecture



Figure 2.5. This visualisation represents the intention to transform the Pieremans playground into a Lived Space and is used for the communication of the project. Source: Alive Architecture

2.2. Activities

In the first year (2021) of the project we focused upon the Pieremans playground while in year two (2022) we will expand the project towards the alleys between the Hellemans social housing. On that site, Alive Architecture and BRAVVO organized in total 10 events between April 2021 and September 2021 (Figure 2.6). During 4 co-design workshops in April 2021 they observed the needs and identified the desires of the inhabitants and the opportunities that the site offered. During 5 co-production workshops between June 2021 and August 2021 they painted the ground and constructed a temporary gate to test this option to avoid children running on the street. On Wednesday 29.9.2021 the inauguration of the first phase of the project took place.



Figure 2.6. Large scale panel (+/- 2.20 / 80cm) that is placed in the site of intervention. Unfortunately, it got broken and was taken down in October 2021.

2.2.1. 4 Co-design workshops

TYPE:	Spot-Place
WHERE:	Brussels (Marolles)
WHEN:	April 2021
WHO:	+/- 80 inhabitants of the social housing blocs
COMMUNICATION:	3 Facebooks: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event

In April 2021 four events aimed to reveal interests and desires from the participants took place. On Wednesday 14.04.2021 the team engaged with passers-by to build trust. Together with the participants they discussed and noted problematics and ideas for the site, noting them through pasting adhesive notepapers on a model of the site. During the second event on Wednesday 21.04.2021 the findings lead to a set of objects that were positioned and discussed on the model while participants and organizers were drawing games with chalk onto the open space. The findings of both events lead to images of ideas that participants voted upon during the third event on Wednesday 28.4.2021. During the fourth event on Wednesday 05.05.2021 the team engaged with the participants to discuss the final possibilities of the transformations for the site.



Figure 2.7. Set-up of the site during the first event on April 14th 2021. Source: Cyrus Pâques, ASBL BRAVVO



Figure 2.8. Discussing the problems and ideas around a model during the first event on April 14th 2021. Source: Cyrus Pâques, ASBL BRAVVO



Figure 2.9. Picture of the model and the post-its to note the findings. Source: Cyrus Pâques , ASBL BRAVVO

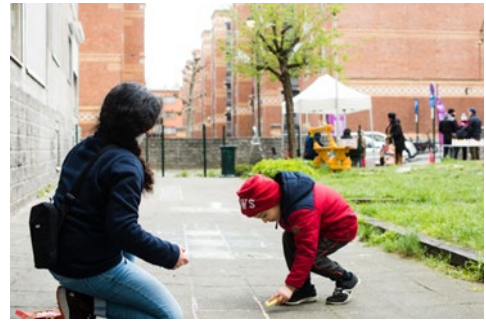


Figure 2.10. Organizers and participants were drawing with chalk on the ground of the site during the second event on April 21st 2021. Source: Cyrus Pâques, ASBL BRAVVO



Figure 2.11. One of the proposals that participants voted upon during the third event on 28.4.2021 Source: Alive Architecture



Figure 2.12. Another proposal that participants voted upon during the third event on 28.4.2021 but that will be unfortunately too difficult to realize. Source: Alive Architecture



Figure 2.13. During the fourth event on 05.05.2021 the team discussed the preferred transformations with the participants. Source: Alive Architecture



Figure 2.14. One of the preferred transformation for the site is a soft ground around the green play area. Source: Alive Architecture

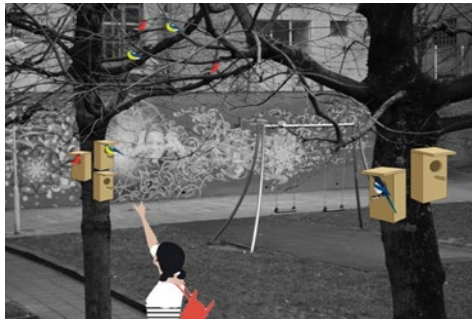


Figure 2.15. The placing of bird houses on the trees had a limited success. Source: Alive Architecture



Figure 2.16. The box of toys was successful and the team currently intends to make it part of the durational intervention. Source: Alive Architecture

2.2.2. 5 Co-producing workshops

TYPE:	Spot-Place
WHERE:	Brussels (Marolles)
WHEN:	June & August 2021
WHO:	+/- 100 inhabitants of the social housing blocs
COMMUNICATION:	3 Facebooks: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event

Within the framework of the transformation of the Pieremans playground, Alive Architecture in collaboration with BRAVVO organized four workshops throughout June 2021 to test the ideas observed during the workshops in April (Figure 2.17-2.26). Those were to reinforce the use of the space by children and to make the area a safer place. On Wednesday 02.06.2021 the team together with the participants, mainly the children that inhabit the surrounding social housing blocs, started to paint a play-space on the mineral ground around the actual playground. On Wednesday 09.06.2021 they continued this activity and added a box filled with games that could be used for a variety of activities. On Wednesday 16.06.2021 they constructed a fence in order to test the option of placing a long-lasting element in order to avoid children running on the street. On Wednesday 23.06.2021 they tested the fence which turned out to be a great success. In addition to this they painted a play-space on the ground.

On Wednesday 18.08.2021 under the lead of the local artist Chloé Saelens the team enlarged the existing wall mural. Additionally, under the lead of the team of the ["Contrat de quartier durable Marolles"](#), a series of plants were placed together with the participants to make the site more pleasant. This activity was accompanied by a gardening expert that transmitted his expertise to the participants of the activity.



Figure 2.17. Participants painting the play space on the mineral ground around the existing playground. Source: Alive Architecture



Figure 2.18. Part of the drawing is a running track. Source: Alive Architecture



Figure 2.19. The children did a large part of the painting of the play-space on their own/ by themselves. Such approach allows participants to appropriate and hopefully later use the transformation. Source: Alive Architecture



Figure 2.20. The team integrated words on the ground in order to give indications to the possible users. Source: Alive Architecture



Figure 2.21. After having finished the drawing of the running tracks the participants tested what they had produced themselves previously. Source: Alive Architecture



Figure 2.22. Also around the rounded marks on the ground several words were written in order to inspire the users how the play-space could be used. Source: Alive Architecture



Figure 2.23. Simon, part of the Alive Architecture team, tested the production of a fence that he co-constructed with some of the participants.
Source: Alive Architecture



Figure 2.24. The fence turned out to be a great success that will be realized next year in a durational way. Source: Alive Architecture



Figure 2.25. On 18.8. the artist Chloë Saelens expanded the drawings on the walls around the space to make the transformation more visible from the street. Source: Alive Architecture



Figure 2.26. On that same day some planting was realized as a way to involve the participants as well as to turn the area greener and as such more pleasant. Source: Alive Architecture

2.2.3. Inauguration 2021

TYPE:	Spot-Place
WHERE:	Brussels (Marolles)
WHEN:	29 September 2021
WHO:	+/- 40 inhabitants of the social housing blocs and +/- 15 young participants of the Centre de Jeunes
COMMUNICATION:	3 Facebooks: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event

On Wednesday 29.9.2021 an inauguration of the Phase 1 of the project took place on the Pieremans Playground (Figures 2.27-2.30). Under the lead of Chloë Saelens the team finished the first part of the painting on the walls. The second part of the wall will be painted in 2022. In order to offer food to the participants the team of the 'Centre de jeunes' baked some pancakes that

were handed out for free to all participants. The young generation played an active role in this activity, which was an added value to the use of the space.



Figure 2.27. To protect the participants from the painting, the team created protections in plastic. Source; Alive Architecture



Figure 2.28. While part of the wall was already finished, the participants continued the draw on the smaller wall. Source: Alive Architecture



Figure 2.29. The 'centre de jeunes', part of the BRAVVO team, baked some pancakes that gave them an active role during the event. Source: Alive Architecture



Figure 2.30. This contribution attracted other participants from the young population of the neighbourhood. Source: Alive Architecture

2.3. Reflections

In the first year of the project (2020) Alive Architecture developed the "A Calm Place" in Schaerbeek, Brussels in collaboration with the association Renovas which is responsible for the participatory processes of the city of Schaerbeek (Brussels). The event had to be postponed several times as a result of the pandemic which took a lot of additional and unforeseen energy of the team. Additionally, to this, even though the Alive Architecture team organized several activities in order to prepare the place-making activity, the "A Calm Place" activity was an event that took the duration of one day.

In this second year of the project (2021) we developed the "A Happy Place: Dardaar" project in collaboration with the association BRAVVO that is responsible for the participation for the city of Brussels (Brussels). Even though participants were obliged to wear masks during the activities, the team could stick to the schedule of all 9 interventions and even added an additional one in August. The project is ephemeral and durational at the same time. During each of the events several animations took place and participants also contributed to co-producing the temporary interventions as the fence as a test but also to the longer lasting interventions such as the painting of the ground and of the walls.

In accordance with the objectives of the A-Place project, the planned activities contributed to:

- **develop and apply creative placemaking practices** which allowed for the re-appropriation of the Pieremans playground and hopefully next year of the streets of cité Hellemans. A process of co-

design and co-production allowed participants to generate a feeling of belonging. As such, the creativity had a role throughout the process as well as in the output that changed the image of the site, from being an underused space area into a user-friendly space with a specific focus on the well-being of children and their parents. What was a pleasure for the team is to realize that, beyond the team's presence, the parents used paint in order to highlight the names of their children that we drew collectively onto the walls around the Pieremans Playground.

- **create cross-disciplinary learning spaces** through the different roles that the members of Alive Architecture and those of the ASBL BRAVVO played. The project was an interaction between the social mediator Ghazaleh Haghdad (ASBL BRAVVO), the architect Petra Pferdmenges (Alive Architecture) and the interior architect Simon Devos (Alive Architecture). This combination of expertise generated a cross-disciplinary learning space by the presence and transmission of knowledge to the participants.

- **generate capacity building** through the continuous approach of co-painting during each of the workshops. The co-construction of the fence was an added capacity building on how to transform palettes into a fence. Finally the action of co-planting under the presence of an expert taught the participants about an ecological and sustainable way of planting in the city. Also, we generated capacity building by involving the children as well as young generation and youth into the socio-urban transformation, first of all during the process of co-design and later during the co-construction of the project. Those activities included painting on the ground, co-constructing the fence and co-planting on the site.

- **create audience development** through the placement of the event in the centre of the two social housing blocs. The presence of the team, visible through a multitude of windows of the surrounding apartments, attracted the participation of many children, several parents as well as some participants from the young generation.

- **enhance intercultural dialogue between inhabitants**, more specifically between the children, their parents and the young population inhabiting the nearby social housing complexes. The team co-constructed the interventions for the children with the children themselves and with the young population of the district. This approach generated encounters and respect between both up to a certain degree and can contribute to transform the playground during and beyond the process into a space of encounter among people from different generations.

2.4. Next steps

While the drawings are of sufficient quality to expand their life throughout the summer of 2022 and hopefully beyond that, the fence that was constructed during the co-production workshops was only a test. Because of its great success from the viewpoint of the participants as well as the [Brussels Housing](#) institution, in 2022 Alive Architecture in collaboration with BRAVVO is foreseeing to co-design a durational fence that would leave a long-lasting trace of this place-making activity and to expand the project to the Helemans social housing area that is placed across the street.

3.A-Pla(y)ce in Ljubljana

Spela Verovšek, Tadeja Zupančič, Matevž Juvančič
Faculty of Architecture, University of Ljubljana

Alenka Korenjak, Maša Cvetko
prostoRož, Ljubljana

3.1. Context

The “A-Pla(y)ce” in Ljubljana characterizes a placemaking activity cycle, placemaking site and student workshop initiated by the University of Ljubljana and prostoRož. In this yearly cycle we established a location-based continuity and set “A-Pla(y)ce” in the neighbourhood of the previous year activities, namely Bežigranski Dvor in Ljubljana, more specifically, focusing to the pedestrians’ alleys. The neighbourhood is relatively new; it was built in 1996 on the location of the demolished artillery barracks, which had been occupying this site since the Austro-Hungarian monarchy. To this end, this area has weak ties to past, and it lacks social history and place-based identity.

Although the alleys have a transitional character, they also embody the most vibrant part of the neighbourhood. This is where people pass, meet and chat, and where children play. In this regard, they offer a great potential for placemaking practices by also engaging families (parents and grandparents) in activities related to children play.

The main idea was to rediscover the alleys and transform them from spaces of passing into a vibrant inclusive playscape, by means of creative practices initiated and introduced through the two-month student work and associated activities (Figures 3.1-3,5).



Figures 3.1-3.5. “A-Pla(y)ce” focuses on the buffer alleys between the fenced construction pit (“A Hidden Place”) and the residential area of Bežigranski Dvor (Source: students)

3.2. Activities

The outputs described here refer to the A-place second yearly cycle in Ljubljana, this is, a series of local activities called "A-Pla(y)ce". It comprised of the two-month student workshop (18.3.2021 - 22.5.2021) and associated activities proposing consultation meetings with the representatives of neighbourhood community; preparation for installation and final realization of the "playmaking" spatial intervention in the neighbourhood (foreseen in November).

3.2.1. Exploring A-pla(y)ce alleys and the neighbourhood

TYPE:	Learn-Place, Spot-place
WHERE:	Online & on-site
WHEN:	March 2021
WHO:	21 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 3 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, three invited guest from FA
COMMUNICATION:	Mail lists, social media (Facebook), institutional channels (university, prostoRož)

To get the first impressions of the location, students were encouraged to explore and learn about the "A-pla(y)ce" alleys and neighbourhood surroundings onsite (Figures 3.6 and 3.7). Due to the Covid19 regulations in force in March, we decided to implement the visits in smaller groups and students were encouraged to make their own visits to the site, to complete the pre-planned spatial observations, mappings, drawings or other captures, in order to further analyse the fundamental physical and socio-cultural components of the site and its surroundings.

Students shared their first impressions and inquiries in the following workshop meeting (Zoom); the discussion was moderated by mentors from prostoRož and Faculty of Architecture (University of Ljubljana) and complemented by opinions and valuable information given by the invited guests from.



Photo: Pia Grolleger

Figures 3.6, 3.7. Exploring the neighbourhood alleys with students.

3.2.2. Guest lecture: Planning of Play Space

TYPE:	Learn-Place
WHERE:	Online
WHEN:	March 2021
WHO:	25 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 3 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, invited lecturer
COMMUNICATION:	Mail lists, social media (Facebook), partners channels (university, prostoRož)

In the first lecture session of the workshop, we dug into the “playmaking” challenges with a guest lecturer Dr. Maja Simoneti (Figures 3.8 and 3.9), a licensed landscape architect and spatial planner from IPoP – Institute for Spatial Policies. Dr. Simoneti used to work in spatial planning and landscape design for twenty years before she first joined IPoP in 2009; she is also a former president of the Association of Landscape Architects of Slovenia. The delivered lecture was intended to enlighten the planning process of playscapes, its specifics and essentials, from strategic to implementation level. The lecture was followed by a lively discussion among all participating students and mentors, debating the balances between the built, the social, the ecological and the artistic qualities of a place.

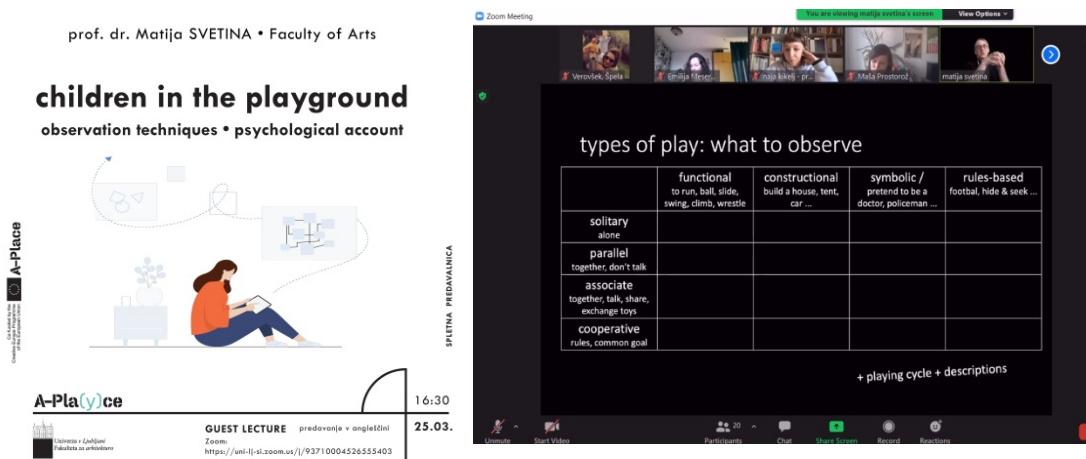


Figures 3.8, 3.9. Guest lecture by Dr. Maja Simoneti.

3.2.3. Guest lecture: Children in the playground - observation techniques - psychological account

TYPE:	Learn-Place
WHERE:	Online
WHEN:	March 2021
WHO:	22 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 3 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, invited lecturer
COMMUNICATION:	Mail lists, social media (Facebook), partners' channels (university, prostoRož)

After becoming more familiar with the location and thematic focus of the workshop, students were invited to the second guest lecture and masterclass delivered by Prof. Dr. Matija Svetina (Figures 3.10 and 3.11), a professor at the Department of Psychology at the Faculty of Arts in Ljubljana. The lecturer introduced students to the essentials and specifics of observation techniques and mapping in order to analyse children’s and adults’ behaviours in the playgrounds. The lecture and related discussion represented a valuable contribution which helped students to prepare for further steps in our work, this was, acquiring an insight into children’s play, teacher’s opinions, parent’s needs and thoughts about the alleys placemaking potential in the neighbourhood.



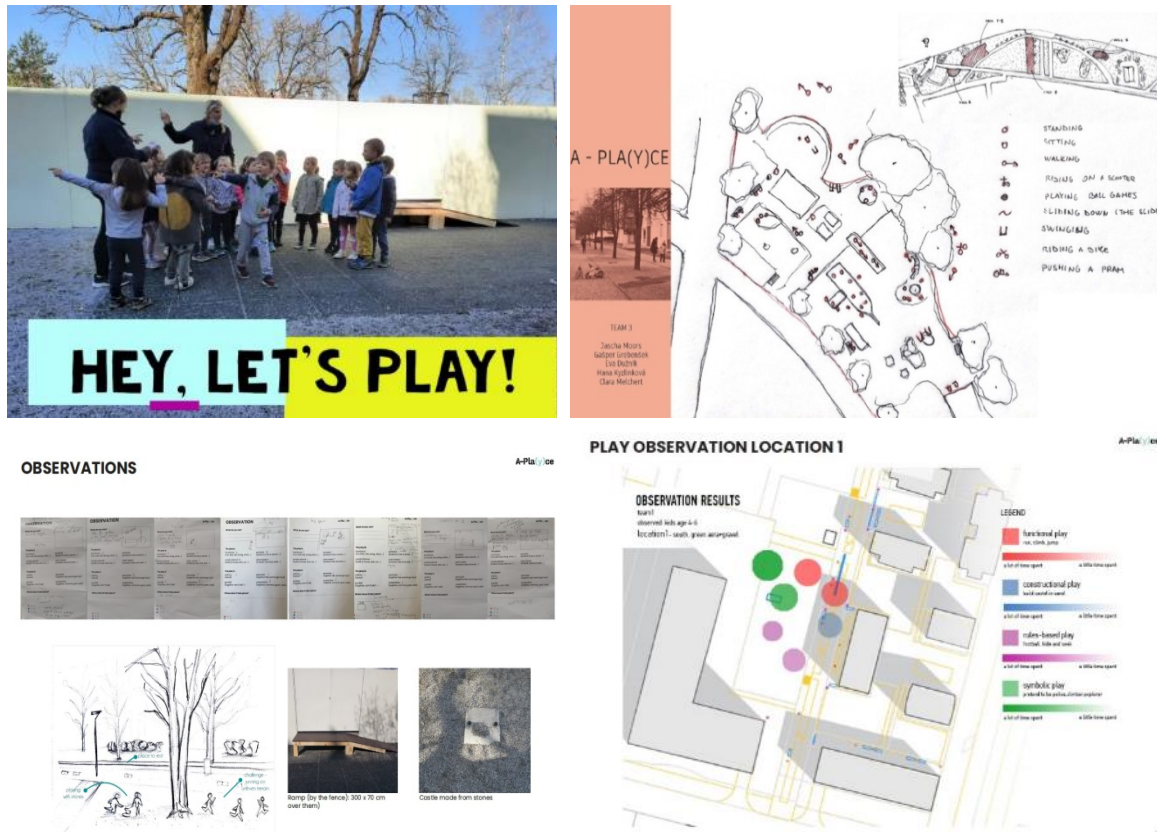
Figures 3.10, 3.11. Guest lecture by Prof. Dr. Matija Svetina

3.2.4. Observation and mapping: Playing with kids & challenging wits!

TYPE:	Spot-place
WHERE:	On-site
WHEN:	April 2021
WHO:	22 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 2 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, teachers and children from local kindergarten <i>Vrtec mladi rod</i>
COMMUNICATION:	Mail lists, social media (Instagram, Facebook), institutional channels (university, prostoRož)

Students were invited to pilot the knowledge gained and the observation techniques acquired in the previous lectures. We organized several ventures where students were able to meet the kids from a local kindergarten on the site and observe them by playing, talking to them and playing with them. Students were doled out into small groups that alternately, in turns met the kids and their teachers on the site. It was a small experiment and a fun time for both, students and kids, to play, chat and challenging their wits! (Figures 3.12-3.15).

Students afterwards shared their impressions, initial design concepts and questions in the following workshop meeting (Zoom); the discussion was moderated by mentors from prostoRož and UL FA and complemented by opinions and valuable information given by the teachers from the local kindergarten.

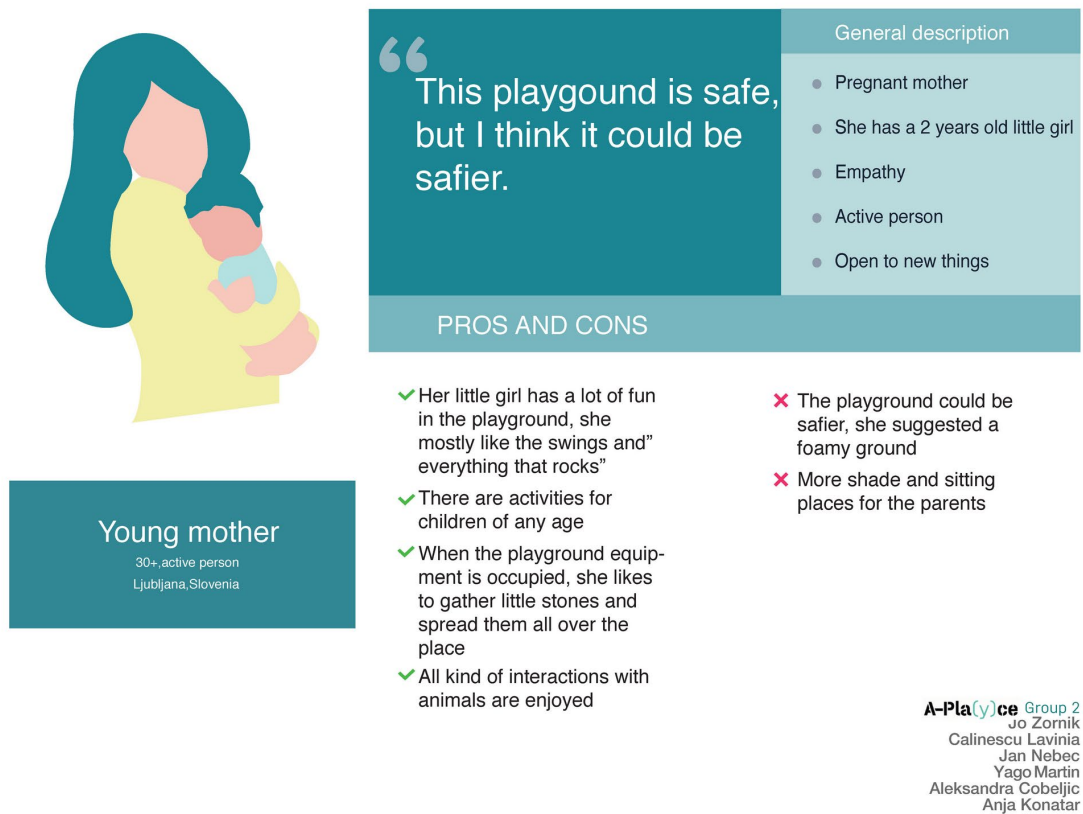


Figures 3.12-3.15. Exemplary students' materials - observing and mapping children's behaviour and play

3.2.5. Observation, mapping and interviews: What adults say...

TYPE:	Spot-place
WHERE:	On-site
WHEN:	April 2021
WHO:	21 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 2 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož
COMMUNICATION:	Mail lists, social media (Instagram, Facebook), institutional channels (university, prostoRož)

After getting an insight into what children have to “say” by play, students were now invited to focus on other groups of users. On-site observations and different interview techniques were used to map the movements and to reach various users, from kindergarten teachers, parents, teenagers, other residents, and passers-by, all invited to share their thoughts about the alleys. The main aim of the demonstrated inquiry was to get acquainted with the current role of this place, to acquire the opinions about the alleys’ placemaking and playmaking potentials, youth expectations, parent’s needs, and ideas for use of the alleys etc. Students carried out the interviews with the help and instructions from mentors and guest lecturers. Overall, 28 interviews were completed - from face-to-face talks, online, written to graphic. The answers were later analysed, and results synthesised to get a clearer view of the opinions (Figure 3.16).



Figures 3.16. An exemplary interview presentation of a young mother interviewed on-site.

3.2.6. Guest lecture and consultations: Playscapes • Creativity and Safety

TYPE:	Learn-place
WHERE:	Online
WHEN:	March and April 2021
WHO:	19 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 3 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, invited lecturer
COMMUNICATION:	Mail lists, social media (Facebook), partners’ channels (university, prostoRož)

Students’ insight into the alleys structure, children’s behaviour and adults’ opinions have gradually matured into ideas of design interventions. It has become clear - playscapes should be places of adventure, joy and imagination, where children create memories and establish ties to playmates, to their tutors, their families as well as bonds to local environments. Safety here is of foremost importance. For this reason, we organised a guest lecture and consultations for students with an experienced consultant and certificated court expert on outdoor playground safety Slavko Rudolf (Figures 3.17 and 3.18). Slavko has delivered a pointed lecture and answered all the questions related to detailed design issues as regards the risks.

The lecture was followed by a lively discussion among all participating students and mentors, debating the balances between the design-suitable and age-appropriate risk-taking in

playgrounds. We agreed that a well-designed playground includes both challenging equipment and a safe and controlled environment for a child. At the same time this represents a platform for local social life and invites also adults and teenagers.

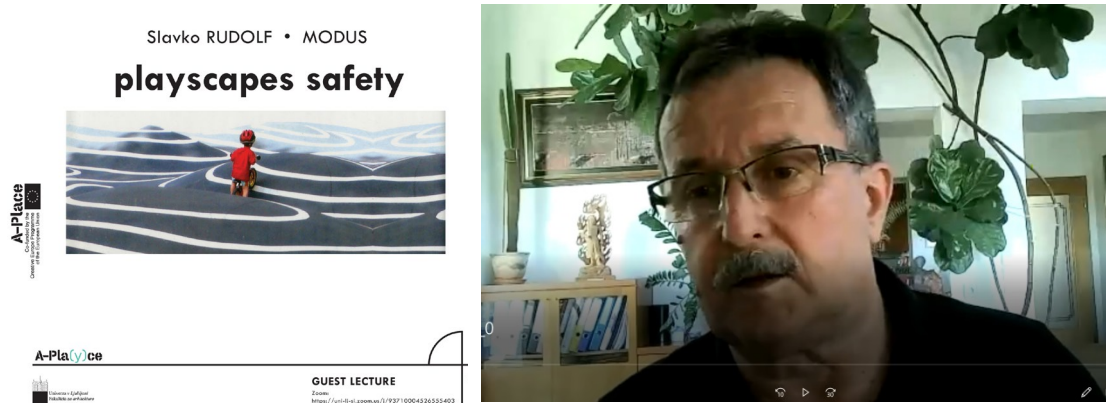


Figure 3.17, 3.18. Guest lecture by certificated court expert for outdoor playground safety Slavko Rudolf

3.2.7. Students' proposals • discussions

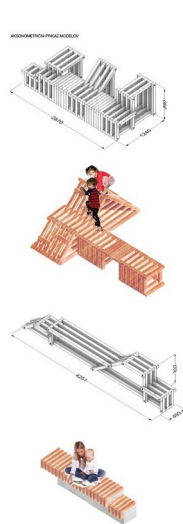
TYPE:	Learn-place
WHERE:	Online
WHEN:	May 2021
WHO:	22 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 3 faculty members from the Faculty of Architecture, 2 artistic mentors from prostoRož, 4 invited guest critics
COMMUNICATION:	Mail lists, social media (Facebook), partners' channels (university, prostoRož)

In the last segment of the workshop course students collected and synthesized all the knowledge and information gained in previous sessions - from theoretical knowledge and references to actual insights into the morphology of the location and surroundings, comprehensions of the kids' behaviours, parents and teachers' opinions, and residents' expectations - to deliberately and strategically plan the possible temporary interventions (Figures 3.19 and 3.20). Each group of students was encouraged to propose a viable and with limited means doable (student manpower, skills and know-how, limited budget, etc.) spatial intervention to strengthen the role and meaning of "A-pla(y)ce", to amplify the ties with current and potential users and to integrate the proposed intervention in the existing geospatial context.

In doing so, students were led by mentors of prostoRož and Faculty of Architecture (University of Ljubljana), as well as by invited critics, who reviewed the proposals several times to point out the possible drawbacks, claim potential enhancements, or make other suggestions.



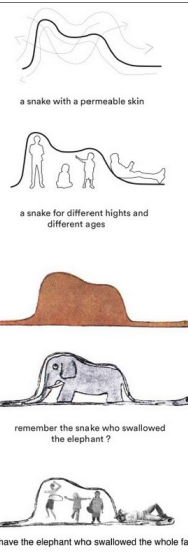
Univerza v Ljubljani prostoRož A-Place Co-funded by the Creative Europe Programme of the European Union



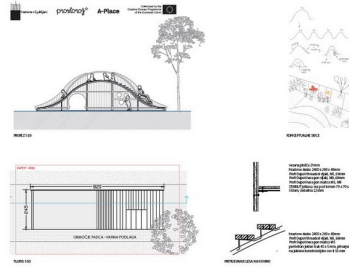
BEŽIGRAJSKI DVOR PO MERI OTROK

KLOP ZA VSE GENERACIJE
 Po sprejetju sklozi stanovanjskega poselitve soseščine Bežigrjski dvor, ogledalnih razpisovalnih in analiznih, smo presomeli, da bi bilo posebej pomembno socialno tkivo in okolje. Priljubljenost in mimoidošen smo hoteli približati skupnosti, ki je ni se počutili udobno ter sproščajoče, otroci pa bi lahko našli svoj prostor za igro. Ideja je bila ustvariti različne prostorske in oblikovne možnosti, medgeneracijskega občutja, ob občutju pa tudi in občutljivi večnamenske površine, ki bi odgovorile potrebam vseh generacij, tako otrok kot starejših.
 Otvoren smo hoteli postaviti prostor namenjen igri, stardim pa nekoliko bolj udobno mesto za počitek. Tako se je rodila ideja "klop za vse generacije". Oblikovali smo element, ki spodbuja različno uporabo in uporabo mnogih aktivnosti. Lanko sta kot klop, podstank, mizica, pasajo za otroke, tušni za plavanje... Klop za vse generacije smo postavili v liniji z obdajalnimi betonskimi klopovi, katere smo s klopom spo zadržali vseh udobje ustvarjati ot nadržali z igrišnimi elementi.
 Uporabili smo les, ki je kot naraven material prijeten na oči, uporabljen za zunanje površine in trajnosten, pravi tako pa tudi udoben in je prijeten za sedenje.

Skupina: Clara Mäntcher, Glábor Gombotkai, Eug Dudnik, Jascha Moore, Hana Kyriakova



Arhitekt: Maja Čuček, Milica Dvornik, Pia Gruber, Taja Japelj, Lea Majcen, in Lavinia Strub
 Mentorji: Maja Čuček, Matevž Juvančič, Nika Klačič, Erika Vrhovnik, Tadej Zupančič



Figures 3.19, 3.20. Playscapes - examples of the students proposals

3.2.8. Presentations for neighbourhood community - Pick your favourite!

TYPE:	Spot-place
WHERE:	On-site (community place)
WHEN:	May 2021
WHO:	4 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), 1 faculty member from the Faculty of Architecture, 2 artistic mentors from prostoRož, community representatives
COMMUNICATION:	Mail lists, social media (Facebook), partners' channels (university, prostoRož)

The proposals or A-pla(y)ce interventions were then presented by students to the local community representatives and exhibited in the neighbourhood community place (Figures 3.21-3.24). The event was followed by a lively discussion among the residents, students, and mentors, who deliberated the design solutions and discussed the possibilities and options for implementations. The ideas and proposals gained much attention and interest, raised questions, some doubts, as well as excitement.

Since the regulations (Covid19) during this period prevented us from inviting more people to the event, we organised the open exhibition of the proposals and invited people to review them. The community representatives organised collecting the responses, votes and opinions from the residents or visitors.



Figures 3.21-3.24. Open exhibition of the proposals with invited local community representatives to discuss and revise the ideas.

3.3. Reflections

The process of activities established in the second-year cycle enabled us to acquire an insight into the place dynamics, social context and existing ties, and provided us with a solid foundation to open the debate about the meanings of place that the different potential interventions could reveal.

Through the workshop sessions, we have built a vivid learn-place podium, involving knowledge and reflections of the different professional disciplines by also inviting acknowledged lecturers and guest critics.

Special concern in our activities was dedicated to observations of movements and behaviour of children on-site and acquiring an insight into peoples' opinions and attitudes about the place (alleys in the neighbourhood). On the one hand, the aim of the interviews was to capture the responses from people and follow their thoughts, on the other hand, the objective was also to establish connections with the community, to promote our work and to encourage people to get involved, also with an aim of inviting them in the co-creation of the new place and creating cross-disciplinary learning spaces. It seems students were successful with both - they effectively integrated people's responses and their expectations with the design proposals, on the other hand, many of the interviewees and observers were enraptured by the project and willing to participate in further placemaking actions or discussions. This was beneficial for both, us as mediators and initiators and them, as users and residents.

The actual connection between partners took place on a local scale. UL FA and prostoRož members worked closely to conduct the student workshop and to organise events and actions online or on-site. While UL FA strove to adapt the learning spaces for reflection, prostoRož contributed with their knowhow, wide placemaking experiences and engagement with local actors. The collaboration made it possible to fulfil the target objectives and exploit the potential of networked artistic practices.

In spite of the difficult circumstances due to the pandemic restrictions in Ljubljana during the period of the workshop, the "A Pla(y)ce" actions were essentially accomplished as envisaged.

3.4. Next steps

Our first next step will represent the epilogue of the yearly activities described in this report - we will organise and construct the proposed and elected playscape equipment by installing it on one of the alleys proposed by residents and community. The event was firstly anticipated in September but had to be postponed to November due to implementation procedures and acquisition of the required documentation.

Furthermore, our efforts will continue towards generating new activities in Bežigranski Dvor neighbourhood. We will keep a location-based continuity and set the next activities here or in the vicinity. We plan to organise a meet-up with the residents after the playground opening, and tailor the next steps of our placemaking activities and strategies also according to their reported interests and needs.

Since the previous year's site "A Hidden Place" is open to the residents every Tuesday, we plan to conduct at least part of the activities there. In the next yearly cycle (officially taking time from October 21 to October 22) we expect a gradual reduction in pandemic-related regulations. This will enable us to adopt a more relaxed approach to the planning of the activities and dedicate time to reinforcing face to face events.

4. A Place of Our Own in Brussels

Rosaura Romero, Burak Pak

KU Leuven School of Architecture, Sint-Lucas Campus Brussels.

4.1. Context

"A Just Place" is a civic learning forum with and within a community of NGOs, citizens, artists, researchers and governmental actors for the co-transformation of an all-male homeless shelter in Brussels. Within this framework, KU Leuven Faculty of Architecture initiated "A Place of Our Own", realizing some placemaking activities through student workshops, in partnership with A-Place.



Figure 4.1. The Bodegem Shelter's courtyard



Figure 4.2. Aerial view of The Bodegem Shelter in Brussels Centre

At first glance, Bodegem Foyer a shelter in the centre of Brussels next to Anneessens metro station (Figures 4.1 and 4.2), seems like an average shelter, just one of many shelters run by the Salvation Army an international charitable organization that provides aid in many social sectors. Yet, Foyer Bodegem has grown to become more than four walls and a meal for those that reside in it. The shelter provides basic needs such as accommodation, meals, social, psychosocial, and medical support to help homeless reintegrate into society, but more recently, through the collaboration of an educational partner, the new dynamics of a group of architecture students have transformed the shelter into a learning place.

Through new inclusive methods that the activities of the KUL team of A-Place project brings has enabled many inhabitants to take part and engage in the current spatial transformation of the shelter. "A Just Place" communicates and supports the bottom-up spatial design and production currently in the "making" by a consortium of activist architects, architecture students, social workers, and shelter residents (Figure 4.3). The project has also brought awareness to "housing as a right", serving as one of the proactive cases embedded in the peculiarities of the Brussels urban context, an alternative rebellious city that harbours numerous solidarity network practices, diverse in culture, and with an expansive universe of spatial activism responding to socio-spatial injustice(s).



Figure 4.3. A collage of the placemaking activities at the Bodegem Shelter

4.2. Activities

We aim to create an inclusive network of diverse co-creators and knowledge exchangers by inviting students, shelter residents, neighbours, and activists to participate in the continuous placemaking of the Bodegem shelter. Within this context we organized several activities that are described over the coming pages.

4.2.1. Upcycled - Pre-design Workshop

TYPE:	Learn-Place
WHERE:	Brussels (Bodegem Shelter)
WHEN:	April 24th, 2021
WHO:	+/- 13 students and 5 staff from the shelter
COMMUNICATION:	Posters were posted and announcements were made by the staff to the residents of Bodegem shelter.

Upcycled Furniture Pre-design Workshop was an event to understand which space would fit best to create a warm environment on the ground floor to welcome back the residents of Bodegem. There was an evaluation of the material available in Bodegem and which elements could be transformed to give them a new use within the new communal space (Figures 4.4-4.9).

A-Place Of Our Own

A building workshop to create a communal space for the new residents of Bodegem.

Our vision is to create a welcoming and cozy environment on the ground floor for the re-opening of the shelter, and so we would like your feedback on what you think could work best. Please give the feedback on the following floor layout options, and also tell us which new modular elements would be more useful in your opinion.



We care about you belonging
 We geven erom over je erbij horen
 Nous nous a propos de votre appartenance
 soucions عن انتمالك
 Nos importa sobre tu pertenencia
 Wir kümmern uns über dich Zugehörigkeit

A-Place
 LES DÉBRIS-COLLEURS
 DEGRÉ 47

Figure 4.4. Students poster introducing themselves to the residents of the homeless shelter

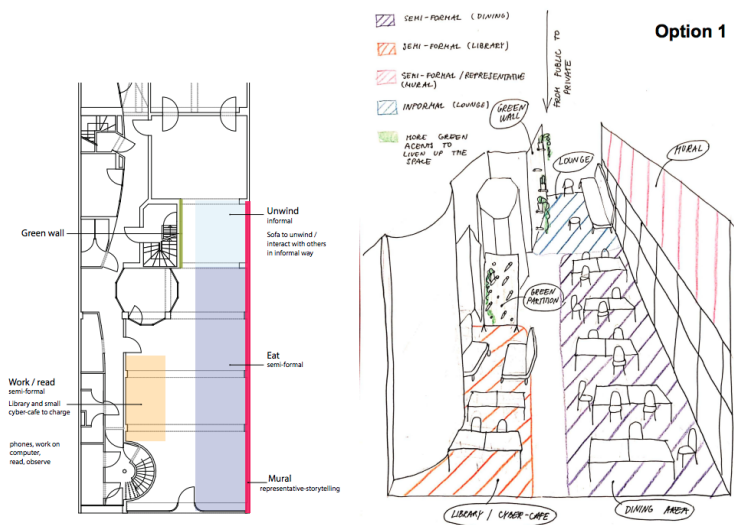


Figure 4.5 Option one, general overview proposal by architecture students

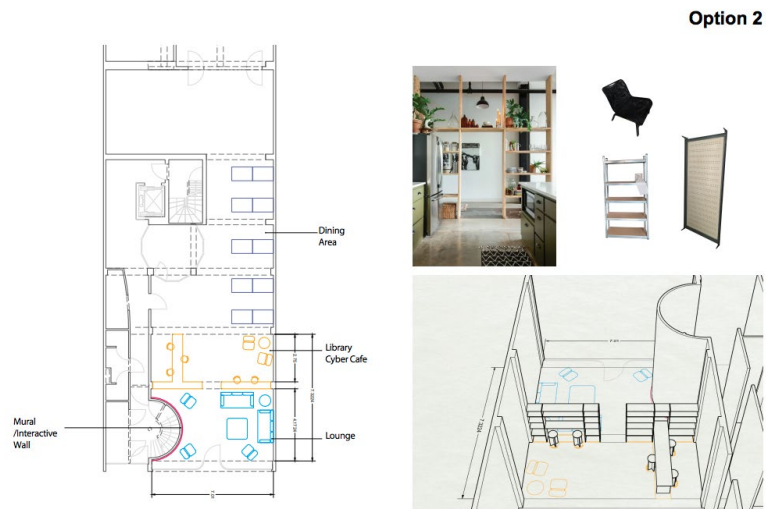
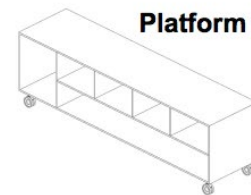


Figure 4.6. Option 2, Intervention proposal with elements to upcycle

READING AREA



**Modular
re-use
Platform + bench**



moveable bench

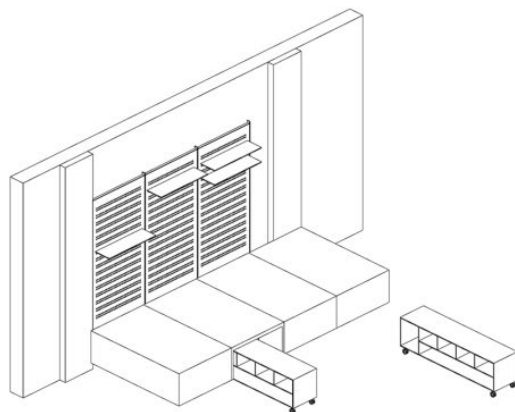
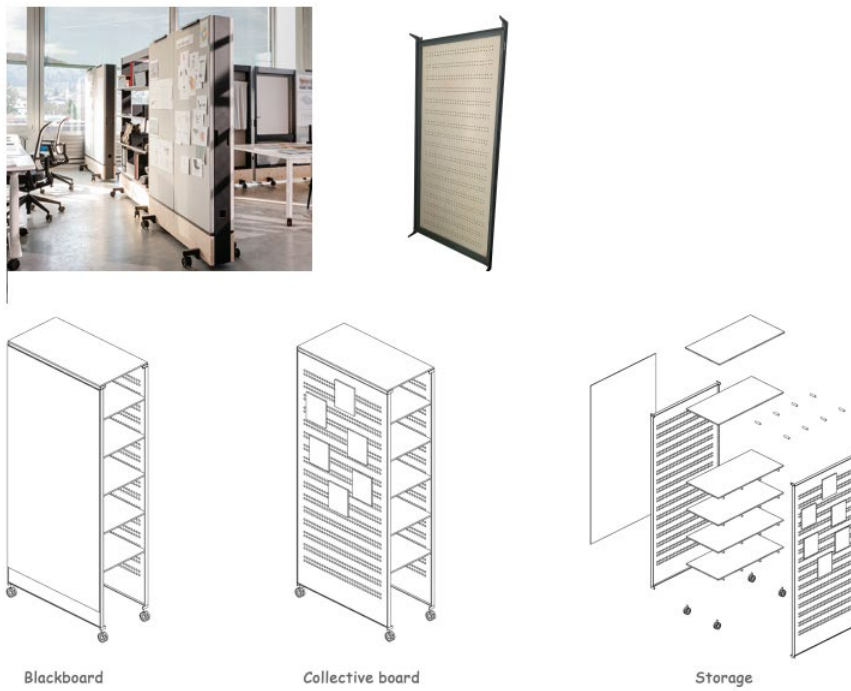


Figure 4.8. Proposal for new elements from upcycling old objects

**Modular
re-use
Thinking board**



BOOKSHELVES



Figure 4.9. Proposal for moveable shelve-walls to create a more intimate environment

4.2.2. Upcycled - Skill-building Workshop

TYPE:	Learn-Place
WHERE:	Brussels (Bodegem Shelter)
WHEN:	April 30th, May 1st, and May 2nd, 2021
WHO:	+/- 13 students and 5 staff from the shelter and skill building partner
COMMUNICATION:	Posters were posted and announcements were made by the staff to the residents of Bodegem shelter.

Upcycled Skill-building Workshop was a skill building workshop with the aim to refurbish and upcycle the material within the building and turn it into new furniture (Figures 4.10-4.17). Therefore, creating a more hospitable environment on the ground floor of the shelter for the residents. The students worked with an ecological construction skill builder to understand the capacity of the materials found in the shelter and created designs transforming one unused furniture to a new furniture with a new use. The students created prototypes and experimented various formats to construct each new furniture element and so share their learned knowledge with each other and the residents. In the end the final product was still adapted with the residents to give them the opportunity to create a flexible place for their agency and have the freedom to adapt it according to their needs.



Figure 4.10. Students learning about power tools and how to work with recuperated material



Figure 4.11. Students creating furniture prototypes



Figure 4.12. Students consulting with design expert



Figure 4.13. Students learning about tool safety



Figure 4.14. Students successfully cut their design



Figure 4.15. Students transforming objects Bed metal frame to moveable shelves



Figure 4.16. Installing coffee high bar and final details



Figure 4.17. Final new community lounge at the shelter

4.3. Reflections

From learning places to social inclusivity:

An inclusive networked co-creation and conversation environment promoting knowledge exchange across multiple realms. Agricultural engineer Carolina Ruiz from the Université Populaire d'Anderlecht, and auto-construction skill builder Laurane Coornaert, formed a transdisciplinary partnership in which they shared their knowledge on the respected subjects and created a learning environment that encouraged an inclusive place for students and residents to exchange knowledge on the topic and raise critical questions about the shelter's future. By co-creating together, the residents and students broke down social barriers between the two groups creating a common ground for relationships between the two groups to keep on building. This was of particular importance for opening up the activities to the precarious community in the Bodegem shelter.

A place for practice-based learning:

The Altshift elective course from the master architecture programme was interwoven into the local place-making activities. The project created a learning community around the transformation of Bodegem through skill-building, and community-based workshops. The immersion of the elective with-in the shelter established trust in order to facilitate the engagement of the residents of Bodegem. The practice-based learning strategy was essential for the residents to engage in conversation and discover their spatial agency towards the transformation of the shelter and open up collective reflection on the sense of place.

A place for educational experimentation on 3 levels:

Service-Learning was employed in this context as an educational method that aims to immerse the architecture student in a real case scenario within their architectural studies but focusing on cases dealing with current socio-spatial challenges. This operational framework, which was named by the team “the triple helix of architectural design justice” (Figure 4.24) worked in a series of cycles, driven by the constant exchange and in-dialogue with each other

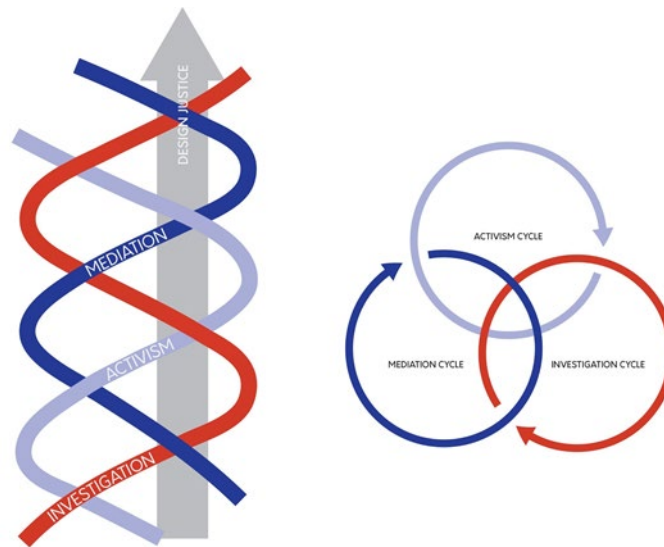


Figure 4.24. The Service-Learning “Triple helix framework” for facilitating Design justice at Bodegem shelter

By this method, students are not educated as activists, facilitators or builders, as this would require a lot of time to learn these new skills. Neither do they have the hands-on experience needed to auto develop spaces. However, by testing a hybrid of theory and practice architecture students learned from the space itself and the daily routine of the end-user. During each cycle, students dug deeper to understand, negotiate and co-create solutions to the socio-spatial challenges of the project. There were three main cycles; Mediation, Activism and Investigation, each fed into each other to start another series of cycles. Each cycle was performed in 4 steps, following the PAR (participatory action research) structure of Planning, Acting, Observing, and Reflecting in Action.

The triple helix framework facilitated the emergent roles identified in the previous section. The Networked Spatial Practitioner guided the students through each cycle as they took their corresponding role as The Investigator, The Mediator, and The Activist. The roles did not follow a particular order but instead, each role is taken as a response to the current context, social situation, and phase of the project. The flexibility of the framework was created to address any unexpected situation, and to also allow the students to constantly make critical reflections on their actions.

“A Place of Our Own” is a Learn-Place that delivers design justice by opening up the activities to vulnerable groups, such as homeless, refugees, trans-migrants, migrants. Designers explore the relations between design, power and social justice, and movements such as “Design Justice”. Architectural Design Justice is then introduced as an approach that capacitates marginalized communities facing spatial inequalities, by utilizing design as an empowering tool that helps vulnerable individuals claim and develop their own environments. In Bodegem this was achieved by introducing a new set of roles, such as the service-learning architecture

student, the skill-building expert, and the networked architect orchestrating the network of actors and infra-structuring the place-making events. These roles go beyond their traditional modus operandi emerge from the plurality of a network of actors, and their common intention to involve the end-users within the transformation of their spaces.

Aiming at real world places and longer-term impact, the triple helix framework and novel roles developed by the academic partner reveal new ways to approach Design Justice, recognizing spatial inequalities, and more importantly presenting sensitive ways to intervene and address social challenges oppressing vulnerable communities.

4.4. Next steps

In the next year 2022, we will continue to delve deeper into the Bodegem case by extending the academic permanence, and to undertake more service learning actions that contribute to facilitating architecture design justice. This includes the creation of a space for the narratives of the shelter to come to life through the two following learning place activities:

“A Place of Our Own” Open Mural: A participatory event where the students organize a painted mural to tell the story of the shelter and invite the residents to connect by imprinting their personal stories as a visual into a common wall, and “A Place of Our Own” Radio: an online podcast series disseminating the past learning actions. Focusing on interviews, reflecting on past events with partners and students to bring awareness to the various activities within the Bodegem centre and relate them to overarching “housing as a right” topic in Brussels.

5. A Future Place in Lisbon

Maria Irene Aparício, Ivone Ferreira, Patrícia Pereira, Nuno Fonseca, Rosalice Pinto
NOVA FCSH, Lisbon

5.1. Context

The objective of "A Future Place" is to develop learning places in Bairro Padre Cruz (Figure 5.1), in Lisbon, with the active collaboration of the Amigos da Luz Association, whose action in the neighbourhood has been mainly at the level of sports. Through the activation of the public space adjacent to the Association's headquarters, it is intended to involve residents and/or non-residents (registered in the association).



Figure 5.1. Padre Cruz Neighbourhood

5.2. Activities

The activities described below were developed in the context of "A Future Place" and constitute a first approach to the neighbourhood and its community experience, especially through the intervention of the Amigos da Luz Association.

5.2.1 Poetry and Prose Contest | Launching of competition

TYPE:	Learn-Place, Spot-place
WHERE:	On-line and in presence
WHEN:	September 2021
WHO:	Residents of Padre Cruz Neighbourhood, students from the NOVA University of Lisbon, Faculty of Social Sciences and Humanities (NOVA FCSH), 3 faculty members from the NOVA FCSH, Amigos da Luz Association, two guests (a juror and a singer)
COMMUNICATION:	Mail lists, social media (Facebook), local information (flyers and contest rules)

The prose and poetry contest "My Neighbourhood... My Place" (Figure 5.2) was launched over the summer and had several thematic categories including: "Memories of the neighbourhood", "Living

in the neighbourhood”, “Learning in the neighbourhood”, “Creating in the neighbourhood”, “Coming to and leaving the neighbourhood”, “Being together in the neighbourhood”, “Working in the neighbourhood”. There were 18 participants – 6 adults with ages between 30 and 63 and 12 children with ages between 12 and 15 that sent texts about their experiences in the neighbourhood. Most participants are residents in Bairro Padre Cruz.



Figure 5.2. Posters of the contest and the event “My Neighbourhood... My Place”

A jury, composed by Marta Fiolic (PhD Student at FCSH), Rosalice Pinto (Team member) and Fátima Freitas (sociologist with extensive local knowledge), met online and debated, ultimately deciding to follow the association’s suggestion of having qualitative prizes divided into two prize categories: Adult and Young. The jury also decided to make a brief statement about the quality and content of the texts.

5.2.2 Soiree “My Neighbourhood.... My Place” | Selection of Teams

TYPE:	Learn-Place, Spot-place
WHERE:	On location Association Amigos da Luz
WHEN:	September 2021
WHO:	Residents of Padre Cruz Neighbourhood, students from the NOVA University of Lisbon, Faculty of Social Sciences and Humanities (NOVA FCSH), 3 faculty members from the NOVA FCSH, Amigos da Luz Association, two guests (a juror and a singer); Coordinator of the A-PLACE Project.
COMMUNICATION:	Mail lists, social media (Facebook), local information (flyers and contest rules)

The prizes awarded in two categories were as follows: a) Adult: Memories of the neighbourhood Prize (3 winners); Born in the neighbourhood Prize (1 winner); Playing in the neighbourhood prize

(1 winner); Living in the neighbourhood prize (1 winner); and b) Young: Creating in the neighbourhood (3 winners); Living in the neighbourhood (3 winners); Future of the neighbourhood (4 winners); Learning and Playing in the neighbourhood (1 winner); Memories of the neighbourhood (1 winner). All participants received a certificate.

5.2.3 Soiree “My Neighbourhood.... My Place” | Ceremony

TYPE:	Learn-Place, Spot-place
WHERE:	On location Association Amigos da Luz
WHEN:	September 2021
WHO:	Residents of Padre Cruz Neighbourhood, students from the NOVA University of Lisbon, Faculty of Social Sciences and Humanities (NOVA FCSH), 3 faculty members from the NOVA FCSH, Amigos da Luz Association, two guests (a juror and a singer)
COMMUNICATION:	Mail lists, social media (Facebook), local information (flyers and contest rules)

The prize ceremony was the highlight of our placemaking event, held in the “square” situated just outside the Amigos da Luz Association. The square is in fact a parking area for workers and members of the several institutions and associations located in a U-shaped building. On weekends it is often appropriated for events by the association, becoming a space lived by adults and children. In the past it was also used for festivities, namely Fado nights remembered by several participants and members of the association.

Our placemaking event consisted in the reading of the texts sent by the participants and the awarding of the prizes, with three interspersed musical moments, three songs performed by a young fado singer who had previously participated in activities of the association. The authors were called on stage by Sónia Duarte, a member of the board of the association; each read their text and received the certificate. In cases where the author was absent, someone else read the text.



Figure 5.3. Sarau “My Neighbourhood... My Place”: prose poetry moment



Figure 5.4. Reading of the texts sent by the participants at the Amigos da Luz Association

The jury was also called on stage and two jury members provided feedback about the texts and the neighbourhood (Figures 5.3, 5.4 and 5.5). In the end, the public, the participants and the organising team shared some food and conversation. The event was photographed and filmed.



Figure 5.5. Award ceremony at the Amigos da Luz Association

The following text is the translation from Portuguese to English of a poem authored by a 63-year-old female resident, referring to the past of the neighbourhood and its associations and to a book about the neighbourhood's memories written by author and jury member Fátima Freitas:

*"I always said and proudly
I'm from the neighbourhood, yes sir!*

*I was raised with respect
In the neighbourhood, we felt love.*

*We had the time for everything
Studying, working, living together.
We had great fun*

*In moments of leisure
We decorated the streets
and jumped over the fire
we burned artichokes
we played well.*

*There were three associations
it's sad because they ended
I congratulate you
for the project you started*

*The history of our neighbourhood
that was told in a book
I advise you to read it
a lot has been changed"*

The project the poem refers to is the *Amigos da Luz Association*, which is recent. The association was created in 2018, but it continued the legacy of a previous, much older, association with a similar name that acted in the neighbourhood but ceased to exist almost 20 years ago.

The changes the text refers to are probably those caused by the ongoing process of demolition of an older part of this municipal neighbourhood - made of small family houses - and relocation of families into larger buildings (Figures 5.6, 5.7 and 5.8).



Figures 5.6. Casas de Alvenaria, the older houses of the neighbourhood



Figure 5.7. Residential buildings, Bairro Padre Cruz and Carnide Cultural Center



Figure 5.8. Community Space near the association in the building of a former primary school

5.2.4 Workshops “My Neighbourhood.... My Place”

TYPE:	Learn-Place, Spot-place
WHERE:	On location Association Amigos da Luz
WHEN:	13 th November 2021
WHO:	Contest participants and other residents of Padre Cruz Neighbourhood, students from the NOVA University of Lisbon, Faculty of Social Sciences and Humanities (NOVA FCSH), faculty members from the NOVA FCSH, Amigos da Luz Association, five trainers (workshops)
COMMUNICATION:	Mail lists, social media (Facebook), local information (flyers and contest rules)

The prize ceremony was the highlight of our placemaking event, held in a “square” situated just outside the Amigos da Luz Association (Figure 5.9). The square is in fact a parking area for workers and members of the several institutions and associations located in a U-shaped building. On weekends it is often appropriated for events by the association, becoming a space lived by adults and children. In the past it was also used for festivities, namely Fado nights remembered by several participants and members of the association.



Figure 5.9. The “square” after the prize ceremony of the Amigos da Luz Association

5.3. Reflections

The activity proceeded as planned. The levels of participation were, from the beginning, a real challenge, and the team was aware of the difficulty of involving a community like the one in Bairro Padre Cruz. Despite this, the balance was clearly positive.

The Future Place activity allowed the team to create strong bonds with the association that will allow continued work in the future. The participation in the literary contest by young members of the association, who are mainly interested in football, was a positive achievement. Even if most of the texts authored by young people were not very elaborate, they reflected on their experiences and expectations of the urban space they dwell and live in. The younger participants also came to the event and even read their texts in front of an audience.

The objective of activating a public space was fulfilled and the summoning of the arts, namely poetry and drawing as a possible horizon for the participation of the inhabitants of the neighbourhood constituted an approximation to creative processes, albeit at a very common level: that of daily life and that of civic experience.

The re-appropriation of the “square” for cultural activities, with a fado moment, resonates with its former appropriation by very popular fado nights, twenty and more years ago. From a creative placemaking perspective it is very interesting to contribute to bringing new life to a public space (even if only temporarily) in this neighbourhood that, according to some residents, lacks spaces where people can be together and self-organize cultural and artistic activities.

This activity enriched the association's activities with a cultural and artistic dimension, contributing to bring new publics to the arts and spread awareness about the profound changes the neighbourhood is undergoing, both physically and socially. The activity also allowed for intergenerational exchanges and called attention to the history and future of the neighbourhood as well as for the existence of common values perpetuated by the cultural experiences and memories of each one.

Public space is always contested, disputed and negotiated. This became very clear when, a few moments before our event started, a short dispute occurred between a local woman who was trying to park in the square while part of it was occupied by a stage, chairs and other equipment, and the President of the Association, who asserted the legal right to use the square for the activities of the association. Finally, someone else drove away and she parked in the free space next to the chairs. This gesture possibly reflected past disputes that are not entirely related to that moment, but nevertheless it was a very revealing action.

5.4. Next steps

The workshops will allow us to continue working with the Amigos da Luz Association and its younger and older members. Now, we are still planning activities with local associations. In collaborative terms with the Project partners, it was proposed that the activity described and carried out be replicated in other similar (or not) neighbourhoods in partner countries.

6. A Seedling Place

Teresa Tourvas, Veronika Antoniou

Urban Gorillas, Nicosia

6.1. Context

"A Seedling Place" is a series of actions that aspire to transform places while adding meaning and empowering communities through collective actions of planting. The project took place in several contexts, starting at the Venice Biennale and through actions taking place across the A-Place network.

The project is inspired by the installation Vertical Gardens which was realized in September 2020 in Kaimakli, Nicosia within the framework of A-Place. The action in Kaimakli proposed the insertion of a structure in an underused public square that responded to the new realities of social distancing and the need to redefine the role of public space in its capacity to connect communities. The structure acted as a trigger for a socially diverse neighbourhood to reimagine their public spaces, starting from the simple act of planting and tending a garden.

The idea continued with the installation presented at the Cyprus national Pavilion which acted as a scaffolding to a collective garden where visitors participate by planting, tending and growing seeds and cuttings. The project also expanded in a digital format called, "A Seedling Place" which will run until 2023, and will act as a digital repository for a series of activities organised by Urban Gorillas and the extended A-Place partnership.

In connection to "A Seedling Place" four A-Place partners met in Venice in a collaborative activity engaging Biennale visitors in a global planting actions and inviting them to participate in the Digital repository by generating material for the repository on a global scale.

In parallel to these activities, the topic of greening initiatives in the city, carried out in a series of lectures, guided walks and student workshops which took place within the framework of the Urban Entrepreneurship course taking place in July 2021 at University of Cyprus.



Figure 6.1. The vertical garden in Kaimakli, part of A Delicious Place activity in 2020



Figure 6.2. "A Seedling Place" rendering (part of the Cyprus National Pavilion Biennale open call)

6.2. Activities

The outputs described below refer to the “A Seedling Place” yearly activities which comprised a Spot Place activity in Venice, a Learn place in a ten-day student workshop and other associated activities in relation to it.

In parallel to “A Seedling Place”, Urban Gorillas also run an activity in the framework of CreaToyo, a workshop which took place at the Toyo University in Japan, examining the notion of play as a placemaking tool in a post-pandemic society.

6.2.1. Venice Biennale Installation

TYPE:	Spot Place
WHERE:	Onsite
WHEN:	May-November 2021
WHO:	Urban Gorillas designed an interactive structure which was exhibited in the Cyprus National Pavilion at the Venice Architecture Biennale
COMMUNICATION:	Social media (Instagram, Facebook), press, Biennale publication, Book launch

“A Seedling Place” in the Venice Biennale, was inspired by an activity which took place in September 2020 in Kaimakli, Nicosia within the framework of the Creative Europe project A-Place.

The installation presented at the Cyprus national Pavilion evolves the original idea in an exhibition setting by acting as a scaffolding to a collective garden where visitors participate by planting, tending and growing seeds and cuttings.



Figures 6.3, 6.4. “A Seedling Place” installation, Venice Biennale

6.2.2. Collaborative activity in Venice

TYPE:	Collaborative activity
WHERE:	On site and online
WHEN:	October 2021
WHO:	Members from four A-Place partners met in Venice and participated in an activity engaging Biennale visitors in a global planting action. (Urban Gorillas, Alive Architecture, City Space Architecture, prostoRož)
COMMUNICATION:	Face to face contact, social media (Facebook), seed packets left in the pavilion.

Partners from four A-Place partners met at the Venice Architecture Biennale and participated in a collaborative activity. The Partners put together 140 packets of mixed seeds from their respective cities and distributed them around the Biennale with an invitation to plant and post updates of these small gardens on social media sites "A Seedling Place".



Figure 6.5, 6.6. "A Seedling Place" collaborative activity, Venice Biennale

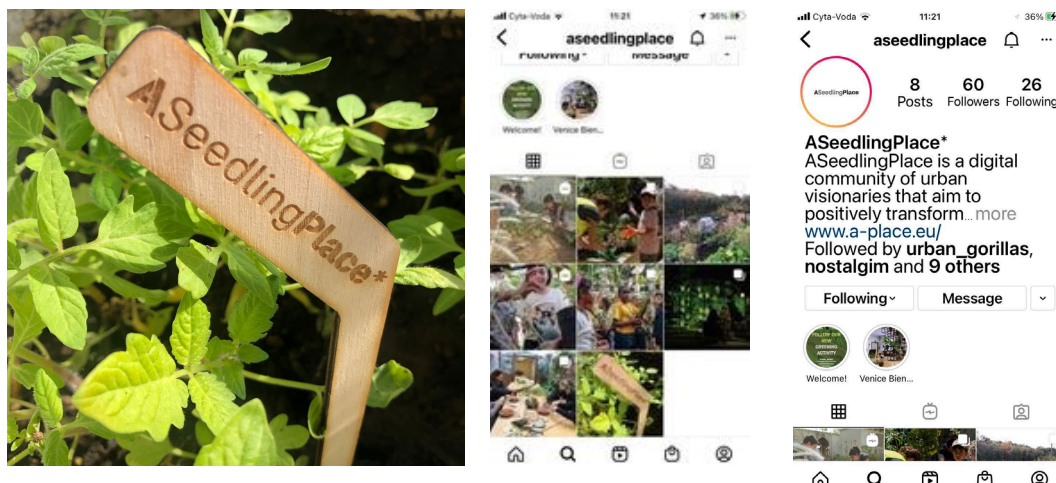


Figure 6.7, 6.8. "A Seedling Place" collaborative activity, Venice Biennale

6.2.3. A Digital Repository

TYPE:	Digital place
WHERE:	online
WHEN:	October 2021-22
WHO:	Urban Gorillas, A-Place partners, the UG extended network, and the general public (Global)
COMMUNICATION:	Social media (Instagram and Facebook)

The project was disseminated through in a digital format called, “A Seedling Place”, which acts as a digital repository for a series of activities organised by Urban Gorillas the A-Place partners and their extended network. A-Place partners and their extended network were invited to participate in parallel actions related to the idea of community building through the act of planting. The digital repository takes on the role of a collective garden, recording activities such as communal planting, guided walks with the topic of gardens, oral history recordings, guerrilla gardening actions, and the creation of artworks. This digital garden, just like the one in Venice, is perceived as an open process, acting as a framework triggering activities by communities and



individuals.

Figure 6.9-6.11. “A Seedling Place” on social media

6.2.4. Urban Entrepreneurship: Greening the city-Workshops

TYPE:	Learn Place
WHERE:	Online and Onsite
WHEN:	July 2021
WHO:	Urban Gorillas, Centre for Entrepreneurship (C4E) University of Cyprus, Students of mixed disciplines.
COMMUNICATION:	Social media (Instagram and Facebook), mailing lists of C4E, websites

As part of the Urban Entrepreneurship workshop organised by Urban Gorillas at the Centre for Entrepreneurship, University of Cyprus, two workshops run under the thematic “Greening the city”. In this context, the workshops explored the potential of generating sustainable cities through social entrepreneurship. The two workshops were designed to inspire students about

nature based solutions in cities, and to help them develop sustainable projects for a greener and more sustainable city.



Figure 6.12. "A Seedling Place" Greening strategies in the city poster (used on social media and at University of Cyprus public spaces)

-The project *Grandyna* which was one of the projects that came out of the Greening the city workshops was presented in the closing event of the Urban Entrepreneurship workshop. Through the organization of various planting activities in the neighbourhood in underutilised spaces, the main scope of the *Grandyna* is to connect elderly people with children, facilitating the life of working parents.

Students: Antreas Farmakas, Dora Karvouni, Georgios Floras, Paraskevi Ierodiakonou

-The project *Roof Junkies* which is also a result of the Greening the city workshops was presented in the final event of the Urban Entrepreneurship workshop. The project aimed to enhance unutilized rooftops in schools across Cyprus. The idea behind this project was to convert school rooftops into gardens where students would be able to grow their own herbs and vegetables. In addition, students would have the opportunity to educate themselves about gardening and maintenance, and most importantly to learn to respect nature! The rooftops would be used for various purposes, such as: workshops, outdoor classes, playgrounds and social gathering spaces for adults.

Students: Giannis Charalambous, Nikitas Kyriakides, Panagiotis Andreou, Panagiotis Charalambous



Our Vision

- School rooftops used as gardens for kids to grow their own herbs and vegetables
- Educate about garden creation and maintenance
- Learn to respect the nature



<https://www.sustainabilitytimes.com/learn-of-top-rooftop-gardens-in-urban-jungles-can-provide-homes-to-insect-and-birds/>

Figure 6.13, 6.14. The “Roof junkies”, the team and their Rooftop proposal



Figure 6.15. “Grandyna ”student proposal, Urban Entrepreneurship Workshop. Urban Entrepreneurship Workshop - Photo by Nafsika Hadjichristou

6.2.5. Participatory Lab

TYPE:	Learn Place
WHERE:	Online and Onsite
WHEN:	November 2021
WHO:	Urban Gorillas
COMMUNICATION:	Social media (Instagram and Facebook)

Members of the Urban Gorillas presented the Vertical Gardens project (which was undertaken in Kaimakli Nicosia in 2020 as part of the A-Place) in the Participatory Lab conference which took place in Athens in November 2021. The lecture addressed the topic of Community engagement through greening actions and the notion of playful interventions in placemaking.

The lecture discussed the role of the organisation as a catalyst of activities and how play brought communities together in realising actions which improve their built environment collectively.



Figure 6.16. Poster for the Lecture presenting the Vertical Gardens initiative at the Participatory Lab conference in Athens 2021

6.2.6. Urban Entrepreneurship: Greening the city-Public lectures

TYPE:	Learn Place
WHERE:	Online and Onsite
WHEN:	July 2021
WHO:	Urban Gorillas, Centre for Entrepreneurship (C4E) University of Cyprus, Students of mixed disciplines.
COMMUNICATION:	Social media (Instagram and Facebook), mailing lists of C4E, websites

The new world of hyperlocal food, Benjamin Greene On July 5th 2021, Benjamin Greene from Imaginary Farms, gave an online lecture open to the public with the title “The new world of hyperlocal Food”. The lecture presented indoor farming techniques as a response to the urban crisis of loss of natural land due to modern agricultural developments.

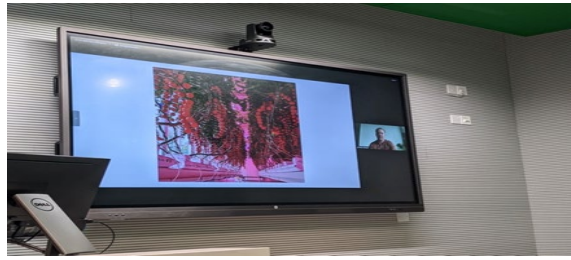


Figure 6.17, 6.18. Lecture: The new world of hyperlocal food by Benjamin Greene, Chief Product Officer at Imagine Farms

Gardens of the Future, Natasa Christou On July 2nd 2021 Natasa Christou, architect and entrepreneur, gave a public lecture at “Gardens of the Future” within the framework of the Urban Entrepreneurship programme and as part of “A Seedling Place” activities. Dr. Christou, founder of this initiative presented the history of Gardens of the Future and how the space was transformed from abandoned land into a green heaven and a prototype community space for urban farming and social entrepreneurship through cultural, educational and research initiatives.



Figure 6.19. Visit at Gardens of the future - Photo by Nafsika Hadjichristou

6.2.7. Urban Entrepreneurship: Greening the city- Guided walks

TYPE:	Learn Place
WHERE:	Online and Onsite
WHEN:	July 2021
WHO:	Urban Gorillas, Centre for Entrepreneurship (C4E) University of Cyprus, Students of mixed disciplines.
COMMUNICATION:	Social media (Instagram and Facebook), mailing lists of C4E, websites

Urban Gorillas and Students of the course: Urban Entrepreneurship - Opportunities in times of uncertainty attended two guided visits in relation to Greening strategies in the city and social entrepreneurship.

The walks took place in the old city centre of Nicosia where they explored spaces in the city and initiatives that transform the city into a fairer and greener place. During the walk students identified problems and opportunities of the urban centre in Nicosia which were later be addressed in the workshops, lectures and projects.

The walk also included visits to two important spaces in the city: Gardens of the Future, a community garden initiative, which addresses urban agriculture and social interaction through planting actions, and the municipal art centre NiMAC, at Nicosia. The industrial building a disused electricity powerhouse was converted into a cultural hub, an art centre and a space for educational cultural activities. At this space, students participated in a presentation and discussion with members of the Creative Europe programme Open-UP. Political asylum seekers are working on urban interventions and mechanisms which aim to create stronger bonds with local communities through socially sustainable and green initiatives.



Figure 6.20. Guided walks in old Nicosia - Photo by Nafsika Hadjichristou



Figure 6.21. Visit at Gardens of the Future community garden - Photo by Nafsika Hadjichristou



Figure 6.22. Visit at Nicosia Museum of Arts (presentation of Open-UP CE program) - Photo by Nafsika

6.2.8. CreaToyo Workshop, Urban Playground

TYPE:	Learn Place
WHERE:	Online
WHEN:	February 2021
WHO:	Urban Gorillas, Toyo University, Tokyo, Japan
COMMUNICATION:	Social media (Instagram and Facebook), mailing lists of Toyo University, websites

Urban Playground was a design thinking workshop led by Urban Gorillas for the CreaToyo creativity week at Toyo University, Tokyo. The Workshop was part of a series of learning events in the context of the current European project A-Place which focused on situations emerging from the pandemic in order to further explore the value of public spaces and the role of creativity in communities. The notion of Play was used as a starting point in addressing the current limitations for social interactions and to create a framework around the topic of community building in public places at times of social distancing. Students developed proposals which articulated ideas of human connection through playful interventions in the city. Play was used to diagnose, highlight, record, and offer playful approaches to strengthen community building.



Figure 6.23, 6.24. Online Workshop: Urban Playground

6.3. Reflections

The topic of Planting and greening cities captured the imagination of the A-Place partners, community members and students, and inspired collaborations and projects which envision improving cities and creating communities through planting actions. The initiative in its many forms exposed and educated students on the potential and possibilities of improving their physical context through community engagement in creative and playful ways.

"A Seedling Place" installation at the Cyprus National Pavilion, acted as a framework for collaboration between visitors of the Biennale, planting and tending a communal garden. The Biennale exhibit reinterpreting the Vertical Garden installation of Kaimakli reiterated on the Biennale question "How will we live together?", formulating a framework for participation, and a trigger for community making in a space of seemingly unrelated visitors (in their origin, age, and time of visit)

The idea also acted as a trigger of the A-Place partners collaborative activity which invited the Biennale visitors to participate in a greening initiative back in their hometowns expanding again the area of the initiative both chronologically and geographically.

The initiative formed the only opportunity so far for A-Place partners to work on a joint initiative in the same physical space within the pandemic context, while allowing for the activity to expand and create digital content on a global scale.

The digital repository became a way to collect and showcase greening actions from around the world, creating a global placemaking initiative. At a time of intense discussion over climate crisis and environmental adaptation, the topic will continue to be relevant and a source of placemaking activities generating content over the next year.

6.4. Next steps

The digital repository "A Seedling Place" will continue to showcase global initiatives inspiring change throughout 2022. The repository aims to share ideas, inspire other actions and share knowhow in a global context.

The results of the Venice collaborative action will begin to show results in Spring of 2023 and initiate a new series of community greening initiatives through the partnership and beyond.

The digital repository will also initiate a competition open to the public, organised entities, youth, children, artists. Planned activities also include an activation of an underused site in Kaimakli by the railroad tracks. Community members will be planting 200 plants in the recreation of the original vertical garden which was removed from its original place by church authorities during the summer. The activity is planned to take place in the middle of March 2022.

7.A Visionary Place in Bologna

Luisa Bravo

City Space Architecture

7.1. Context

“A Visionary Place” is a specific placemaking activity that took place in the Porto-Saragozza neighbourhood in Bologna, close to the well-known Arco del Meloncello, located at a walking distance of about twenty-five minutes from the main square Piazza Maggiore in the city centre. The Porto-Saragozza neighbourhood is the most populated of the six neighbourhoods of the city, 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.

As reported in [Deliverables 4.1, 4.2 and 4.3 \(first year\)](#), in 2020 City Space Architecture (CSA) implemented a parklet in front of its operational headquarters in the Porto-Saragozza neighbourhood, in order to promote community engagement and create cross-disciplinary learning spaces, engaging an intergenerational audience and different social groups, with special attention to the elderly and young people. A parklet is a public space, for non-profit purposes and open to all, a new community landmark. It is an instrument of urban regeneration, a space for life, social interaction and sharing. Therefore, it can be used for free for events and initiatives for the neighbourhood.

This parklet is the first-ever parklet built in the city of Bologna. It was officially opened on October 4, 2020, and stayed in place for ten months, after being extended twice through an authorization for the occupation of the land granted by the Municipality of Bologna. It was dismantled on July 30, 2021.

7.2. Activities

From November 2020 the pandemic hit hard, and the Italian government introduced severe restrictions: museums, theatres and cinemas closed, together with sport facilities, while outdoor public life was significantly monitored and controlled, so we couldn't organize any activity at our parklet dealing with public engagement. But we witnessed a daily use of the parklet, especially from older residents and children, during their daily routines: they used the parklet to sit, to talk, to play, to eat, to read, to rest, even if for just few minutes. So, the parklet became a place for the community, some residents also started to water plants, flowers and bushes in the evenings, they took care of it.

During the winter we managed to keep the parklet clean and accessible (especially after the snow), and we renovated the green several times, we pruned plants and poured water at least once a week (Figure 6-1-6.4).

At the end of April 2021, museums, theatres and cinemas reopened and the Italian government removed major restrictions on outdoor activities. So, we re-started the process of engagement of local residents and citizens from Bologna. From May 2021, we organized several events at the parklet, as detailed below.



Figure 6.1. Parklet in Via Curiel 13/d, Bologna - winter time (2021)



Figure 6.2. Parklet in Via Curiel 13/d, Bologna - winter time (2021)



Figure 6.3. An old lady resting at the parklet during her daily walk around the block



Figure 6.4. A young woman reading at the parklet

In addition, during the summer of 2021, several artists visited our parklet:

- the well-known Italian actor and director Stefano Pesce, during the shootings of the web-series *Segnali* near the Arco del Meloncello, produced by Magnolia Communication Studios, on 8 May 2021. The film crew spent the whole day at CSA headquarters and enjoyed sitting outside at the parklet (Figures 6.5 and 6.6);
- the Italian artist and photographer Marco Bucchieri, on the opening of his solo exhibition 'Da dove stai chiamando?' at CSA headquarters, on 8 July 2021, invited his friends and colleagues - artists, curators and art university professors - to sit at the parklet (Figure 6.7 and 6.8).



Figure 6.5. The film crew of the web series *Segnali*, with the Italian actor Stefano Pesce, networking at our parklet



Figure 6.6. The film crew of the web series *Segnali*, networking at our parklet.
Picture by Francesco Indovino



Figure 6.7. The Italian artist and photographer Marco Bucchieri giving a lecture at CSA headquarters, in front of the parklet



Figure 6.8. The Italian artist and photographer Marco Bucchieri with his colleagues, enjoying the parklet

7.2.1 Facebook group

TYPE:	Online engagement
WHERE:	CSA social media
WHEN:	From 7 October 2020 and still active (with 200+ members). It will stay updated till 31 December 2021
WHO:	Local residents, public space activists, architects, designers, mobility experts, placemakers from Bologna and beyond
COMMUNICATION:	CSA social media with invitations to join the group

The [Facebook group](#) (Figure 6.9) has been designed to inform residents about the meaning and value of the parklet, while also providing reference to parklets around the world and show how the parklet could be used by the community. This Facebook group (in Italian) was soon followed by international scholars and practitioners that shared contents on placemaking, tactical urbanism, environmental issues, public space concepts, with projects, policies and initiatives

developed in Europe and beyond, thus providing useful reading materials, and sending comments of appreciation for our work in Bologna.

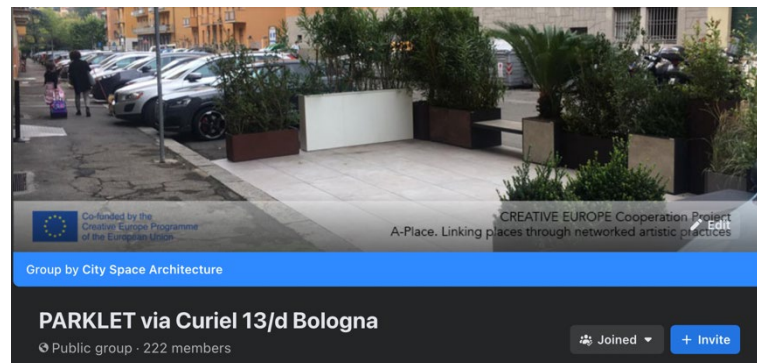


Figure 6.9. Facebook group dedicated to the parklet in Bologna

7.2.2 Temporary art exhibition U R U N

TYPE:	Art event
WHERE:	At the parklet
WHEN:	29-30 May 2021 in the late afternoon
WHO:	Local residents, curios visitors
COMMUNICATION:	Facebook group, Facebook event, poster at the parklet

This two-day event, promoted by the Mezcla collective, a group of young performers from the Porto-Saragozza neighbourhood, was an opportunity to socially activate the parklet and to engage a young group of art enthusiasts from the neighbourhood, in a joyful and open environment (Figure 6.10). The event was welcomed by the residents who joined the Mezcla collective.



Figure 6.10. Temporary art exhibition U R U N

Residents showed up at the parklet with interest and curiosity and asked to know more about our work. They learned with disappointment that the parklet was a temporary intervention and that was supposed to be dismantled by the end of May 2021. Many encouraged us to keep the

parklet in place as long as possible, given the upcoming summer season and the physical and psychological need to stay outside after many months of COVID-19 restrictions. As a response to this request, at the end of May we applied for the second extension of the permanence of the parklet to the Municipality of Bologna, until the end of July. After several days of negotiations and discussions with public offers, the Municipality granted permission for the occupation of the land, but only after payment of a fee, as for the previous authorizations.

7.2.3 Social media campaign

TYPE:	Online engagement
WHERE:	CSA social media and dedicated Facebook group
WHEN:	31 May 2021, still open
WHO:	Local residents, architects, urban designers, artists and curators at the international level
COMMUNICATION:	CSA social media and dedicated Facebook group

In the two remaining months of activities, the social media campaign (Figure 6.11) was intended to spread awareness regarding the importance of public space, especially in the suburban contexts, and the need to invest in small, even temporary, improvements in the design of the public realm through creative placemaking. We asked respondents to fill out a document including a comment regarding our parklet, and we asked to support our work with a donation.



Figure 6.11. Social media campaign on CSA's Donorbox page

We received enthusiastic replies, from Bologna and also from London, Portsmouth, Baghdad, Bogotã, Bucharest, Beirut, Quito, Melbourne, Campeche, Auckland, Tokyo, Sydney, Montreal and Famagusta.

Here are some comments of our followers and supporters:

A fantastic idea to bring the local community together offering a green space with cultural initiatives and enhancing inclusiveness - Barbora, Portsmouth

I wish I can have the same chance, to make a community space instead of parking - Wahda, Baghdad

Beautiful project - Oscar, Bogotã

Excellent initiative - Firas, Beirut

Public spaces are the places where urbanity occurs and where the urban identity is built. This kind of intervention improves the borough while strengthening the social tissue of the area. The social function of public spaces goes beyond our comprehension even today - Antonio, Campeche

We need more of this everywhere - Ana, Quito

Such initiative should be extended citywide as it not only emphasizes the priority of human over material capital, rather it also institutes places for the collective reappropriation of alienated urban space - Manfredo, Auckland

Parklets and public space have the potential to forge stronger social connections. Stronger social connections increase resilience among communities, especially of benefit in times of need and crisis. They also provide places for respite and reflection, potentially improving our mental health. Both points hold great significance to local administrations as these stronger social ties and benefits to mental health and wellbeing can ultimately mean less reliance on council services. It would be ideal if this small-scale action research project could be financially supported by the local administration so evaluations could take place to explore the points made further above. With kind regards - Claire, Montreal

More parklets everywhere! - Sebnem, Famagusta

7.2.4 Visit and lecture of the Finnish artist Nina Backman

TYPE:	Art event
WHERE:	At the parklet and at CSA operational headquarters (in front of the parklet)
WHEN:	21 July 2021
WHO:	Local residents, architects, environmental scientists, artists and curators
COMMUNICATION:	Facebook group, poster at the parklet, invitations sent by email

Nina Backman recently curated, as part on her [Silence Project](#), the installation Miniforest in Helsinki, a unique work of art that helps preserve biodiversity. Miniforests are seen as contemporary art practice as well as a collective action to fight the climate crises and bring communities together, both locally and internationally. The collaboration with CSA and the presence of Nina at our parklet (Figures 6.12 and 6.13) combines the importance of building and protecting green areas in public spaces in Europe, and it is an international extension of her initiative [One Million Trees to Finland](#), conceived as a contemporary art practice as well as a collective, concrete action to fight the climate crisis. The visit of Nina Backman in Bologna was possible thanks to the generous support of [Frame Contemporary Art Finland](#), Globus and [The Nordic Culture Fund](#).



Figure 6.12. The Finnish artist Nina Backman at our parklet



Figure 6.13. The Finnish artist Nina Backman giving a lecture on her Silence Project

7.2.5 Farewell party

TYPE:	Community event
WHERE:	At the parklet
WHEN:	29 July 2021
WHO:	Local residents, young artists, activists and public space lovers
COMMUNICATION:	Facebook group, poster at the parklet, invitations sent by email

The farewell party was animated with live music and a storytelling activity on the meaning and importance of public space (Figures 6.14, 6.15 and 6.16), encouraging participants to speak up their voices. The party included a sound performance by the artistic duo Tyche and Automatõn.



Figure 6.14. Farewell party at the parklet, with local residents and visitors



Figure 6.15. Farewell party at the parklet, with sound performance by the artistic duo Tyche and Automatõn



Figure 6.16. Farewell party at the parklet, a child-friendly event

On 30 July 2021 the parklet was dismantled (Figures 6.17 and 6.18).



Figure 6.17. Parklet in place, occupying three parking spots



Figure 6.18. Parklet removed, back to parking spots

7.3. Reflections

The design and management of the parklet was a really challenging activity: ten months of work, care and dedication, throughout the winter, the pandemic and the severe restrictions imposed by the Italian Government that significantly limited outdoor public life. Lack of support from the Municipality made it even more difficult, since local residents could not understand if the parklet was intended for public use. Actually, the parklet, in the way the Municipality granted the authorization, was a private initiative for public use, so somehow, we could not fully achieve our goal, since a public-public (initiative and use) initiative has a stronger impact, also in people's mind-set and urban culture, rather than a private-public one.

In addition, in the spring of 2021 we suffered several thefts at the parklet: during the night unknown visitors stole three pots and a bench (all rented from our supplier), leaving plants and bushes abandoned in the parklet. These illegal actions, that CSA promptly reported to the police, had several effects: on the one hand they created disappointment from local residents, since they could no longer sit on one of the benches; on the other hand it showed residents how much we cared about the parklet since after every theft CSA was cleaning and setting up plants and trees, adding several chairs to replace the bench, so that the parklet could always be welcoming and comfortable. In addition, the supplier of the green furniture helped us to replace the trees and plants and didn't ask to pay for the additional furniture we requested. With the supplier of

the stolen pots, we negotiated a small payment, since we could not return hired materials. So both private suppliers supported CSA and the parklet, since they understood that the project was really relevant for us and for the neighbourhood.

The parklet achieved the A-Place objectives, that were set during the planning phase:

- It developed a creative placemaking practice and exploited the potential of networked artistic practices, from a design perspective and through the engagement of Italian and international artists and art curators, allowing transitional mobility
- It created cross-disciplinary learning spaces, both online (on our Facebook group) and offline
- It exploited the capacity of digital technologies to support place making practices, through the Facebook group and the social media campaign
- It enhances intercultural dialogues, by bringing together diverse social groups and expertise.

7.4. Next steps

On the day of the dismantling of the parklet, some residents asked if we were planning to carry out further activities in the neighbourhood. So, the parklet created an expectation. For the next year CSA is discussing with several potential partners another placemaking activity in the Porto-Saragozza neighbourhood, that could combine public space with nature-based solutions, giving more emphasis on the integration of nature in the urban context for community resilience, in order to foster climate activism.

Part B. Collaborative activities

During the second year of the project, a series of collaborative activities have been carried out to foster the exchange of experiences and practices across the disciplines and locations, with the ultimate purpose of creating a network of places. These activities encompass:

- **A Seedling Place**, a digital repository of community planting initiatives that are taking place across the world.
- **Glossary** of terms in the project website to interlink the activities carried out by partners during the project.
- **A-Place: Mapping**, an online environment to map experiences with places and placemaking interventions all over the world.
- **Open debates**, dedicated to discussing issues related to the themes of the project, with the participation of partners and guests speakers.

1. A Seedling Place

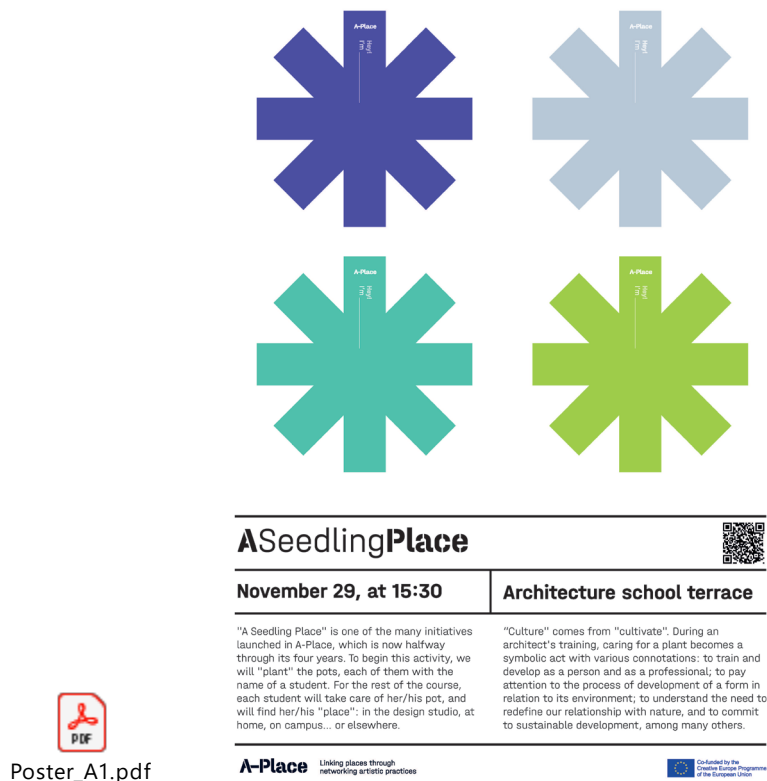
“A Seedling Place” is a local activity initiated by the Urban Gorilla’s team, in collaboration with other partners, expanded to become a collaborative activity. It aims at creating a digital community of urban visionaries to positively transform their urban and rural environments with the simple act of planting a seed and tendering for plants. It is a digital repository of community planting initiatives that are taking place across the world. The platform acts as a connection of the global network of people or groups that are taking actions to green spaces in their respective cities in a collaborative manner.

Through this initiative we would like to highlight the importance and positive change that citizen participation and green activities can have upon the physical, environmental and social aspects of the urban context.

An Instagram account has been created to collect and disseminate the experiences of “planting and caring places”, carried out by partners as well as by external participants.

1.1. “Cultivating culture” in La Salle campus

On November 30 started in the campus La Salle in Barcelona, the programme “Cultivating Culture”, which will develop during the whole academic year (Figure 1.1).



Poster_A1.pdf

Figure 1.1. Poster of the opening of the activities “Cultivating Culture” at La Salle Campus

The terrace of the La Salle School of Architecture was filled with 391 pots with seeds, one for each of the students enrolled in undergraduate studies in the current academic year. The event was streamed through the A-Place website (Figure 2).

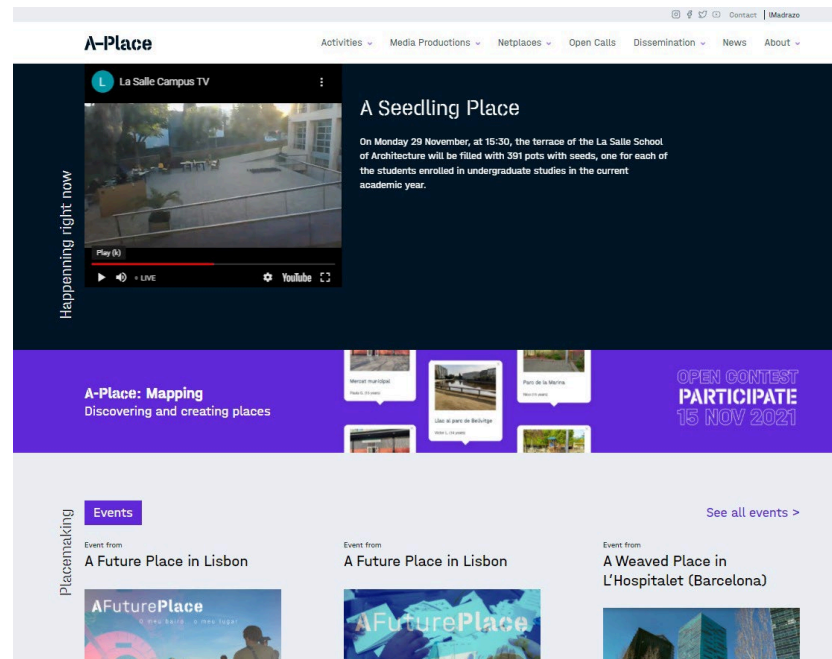


Figure 1.2. Streaming of the event in the project website

"Culture" comes from "cultivate". During an architect's training, caring for a plant becomes a symbolic act with various connotations: to train and develop as a person and as a professional; to pay attention to the process of development of a form in relation to its environment; to understand the need to redefine our relationship with nature, and to commit to sustainable development, among many others.

We expect that during the academic year, each student will take care of his/her plant, and together with the faculty, invent contexts, situations, stories around the development of the plan, and their own growth as future architects. The activities will be posted in the Instagram channel of "A Seedling Place".

1.2. Venice Biennale of Architecture 2021

One of the activities of "A Seedling Place" (see chapter local activities) took place in the National Pavilion of Cyprus during the Venice Biennale of Architecture: 'How will we live together?'. It envisioned an open planting process in constant progress, where visitors were invited to

participate by planting seeds, transferring cuttings, tending and growing new plants in a collective garden.

Urban Gorillas, prostoRož, City Space Architecture and Alive Architecture organized and realized a collaborative activity that took place from 29.10.-31.10.2021 at the Venice Biennale. The ambition of the activity was to contribute to the biennale's topic of 'How will we live together?' One answer could be to do so through the creation of a global community of planters. A significant impact can be achieved through a small action: packaging and spreading seeds from multiple countries that could then be planted by participants and grow throughout the world.

Each of the partners brought some seeds from their country. During a workshop in the National Pavilion of Cyprus (Figure 1.3) we mixed all of the grains (Figures 1.4 and 1.5) and placed them in 150 packages (Figures 1.6, 1.7 and 1.8) with the following description:

"Welcome to the global community of ASeedlingPlace*. We would like to invite you to plant and tend these seeds! Plant them in pots (inside or outside if temperatures allow), water them once a week and watch them grow! They will give you herbs, vegetables and flowers from across Europe! Post photos, videos, tips or comments on ASeedlingPlace* and become part of the global gardening initiative! Follow us on social media for community planting initiatives and upcoming competitions and exhibitions"

Additionally, both activities were posted on Facebook and Instagram with an explanation of the project and what the A-Place platform is.

We distributed the packages throughout the Venice Biennale, interacting with visitors of the Venice Biennale (Figures 1.9-1.13) and planting some of the seeds within the Giardini Della Biennale.



Figure 1.3. Workshop among Urban Gorillas, prostoRož, City Space Architecture & Alive Architecture in the Cyprus Pavilion



Figure 1.4. Collecting the seeds from multiple countries



Figure 1.5. Joining all selections in one bowl



Figure 1.6. 150 bags were produced in total



Figure 1.7. The result of the stick placed next to the growing plants



Figure 1.8. The team is not the only one working on the topic of planting



Figure 1.9. Engaging with visitors to explain the project to them



Figure 1.10. Engaging with visitors to explain the project to them

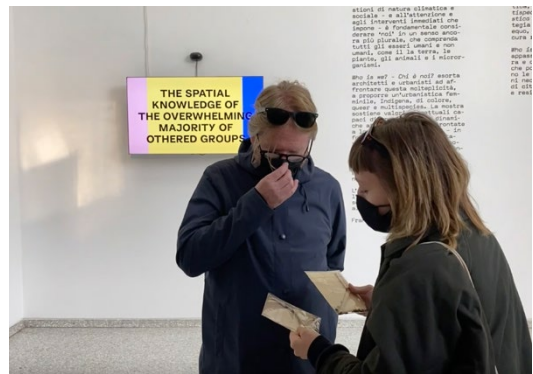


Figure 1.11. Engaging with visitors to explain the project to them



Figure 1.12. Engaging with visitors to explain the project to them



Figure 1.13. Engaging with visitors to explain the project to them

1.3. A Seedling Place in Brussels

This event in Brussels took place on June 27, 2021. 13 students and 5 staff from the shelter, and a skilled worker participated in this activity. (Figures 1.14-1.19). The workshop will help to increase the capacity of the residents of Bodegem to start building their community garden within the courtyard of the Foyer, already envisioning its expansion. The workshop was to learn about "How to" and the materials necessary to kick start the garden as well as encouraging the community around it. We look forward to learning about the benefits of urban gardens in the city, how to care for plants, as well as which plants are adequate for growing within each season in Belgium



Figure 1.14. Poster Flyers to communicate to residents and step-by-step process to build your own planter



Figure 1.15. Students and residents play a game to learn the act of seedling and how to care for plants



Figure 1.16. Students and residents select the seeds to plant and learn more about how to care for each



Figure 1.17. Residents prepare the planter and plant the seeds

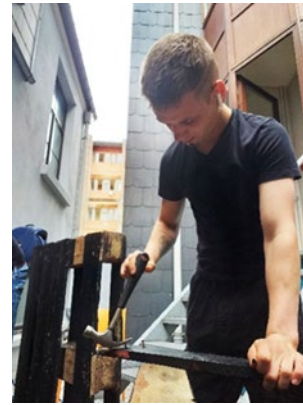


Figure 1.18. Residents prepare the pallets and construct the planter



Figure 1.19. Final planter is installed and seeds are labelled and watered

2. Glossary

A shared vocabulary of terms has been collaboratively created by partners, in a sequence of steps:

1. Each partner proposed 5 terms which could be associated to the activities they carried out during the project (Table 2.1).

Table 2.1. Terms proposed by partners

	Term 1	Term 2	Term 3	Term 4	Term 5
P1- La Salle	Memory	Place identity	Sense of belonging	Public space	Situated learning
P2-UL	Playmaking	Temporary places	Workshop	Sustainable places	Pop-up communities
P3-UG	Storytelling	Platform/Open to reinterpretation	Play	Catalyst/Trigger	Co creation
P4- prostoRož	Placemaking	Intervention	Negotiation	Tactical urbanism	Urban ecology
P5-AA	Food	Vegetation	Sound	Play	Colour
P6-KUL	Design Justice	Spatial agency	Networked Practice	Solidarity	Living Lab
P7-CSA	Social Innovation	Community awareness	Emotional engagement	Knowledge Transfer	Imagination
P8-SP	Perceptions	Senses	Walk	Collaboration	Psychogeography / détournement
P9- UNL	Soundscape	Multiculturalism	Third Space	Sensus Communis	Narrative

2. Partners defined the terms they proposed, in a shared document following these criteria:

- it is not a definition taken from the dictionary, nor a quotation from a publication
- it is meant to be a description of what you think you have done in the activities you have been involved in relationship to the topics of the project (please check the proposal)
- it needs to be meaningful and intelligible to a generic audience.

3. In a two-hour online session on September 15, partners divided in teams of 4-5 discussed the terms they defined. A rapporteur in each team oversaw the agreed definition of the terms discussed.

4. The discussed terms were collected and edited (figure 1), and then introduced in the project website (figure 2).

The creation of this vocabulary was an opportunity to exchange ideas about the meanings each participated gave to the terms, in relationship to his/her background and experience with placemaking. In this regard, it helped to improving the mutual understanding and to facilitate the cooperation for future activities.

The [online glossary](#) enables to navigate through the works created by partners as if they are part of network of concepts. The vocabulary will be regularly updated as the project activities continue.

A-Place

[Activities](#) ▾
 [Media Productions](#) ▾
 [Netplaces](#) ▾
 [Open Calls](#)
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Place

Definition 0
 "The term 'place', as opposed to space, implies a strong emotional tie, temporary or more longstanding, between a person and a particular physical location". Sime, J. D. (1986). Creating places or designing spaces? *Journal of Environmental Psychology*, 6(1), 49-63.

As Relph (1976) argued, places are "centres of meaning, or focuses of intention and purpose"; meanings and functions which are not the same for all cultural groups. Relph, E. (1976). *Place and placelessness*, 1. Pion.

Definition 1

Activities (2):




A Place of Our Own

April 2021 to January 2022

A Just Place: A Place of Our Own in Brussels

[Learn more >](#)




April 2021 to April 2021

Urban Visions. Beyond the Ideal City

[Learn more >](#)

Events (6):




Exhibition at the Parklet from a local art collective

On May 29-30, 2021 the parklet hosted, in the late afternoon, the temporary art exhibition U R R U N, promoted by the Mezela collective, a group of young performers from the Porto-Saragozza neighbour...

Posted on 21/07/25

[Learn more >](#)




Guided Walk

Urban Gorillas and Students of the Summer course: Urban Entrepreneurship - Opportunities in times of uncertainty took part in two guided visits in relation to Greening strategies in the city and...

Posted on 21/07/25

[Learn more >](#)



Urban Playground, Toyo University, Japan

Urban Playground was a design thinking workshop led by Urban Gorillas for the CreaToyo event of Toyo University. The Workshop was part of a series of learning events in the context of the current Euro...

Posted on 21/02/25

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Related Terms (15):

Public Space

Community Building

Place Identity

Social Inclusion

Creative Placemaking

Urban Development

Space Perception

Architectural Design Justice

Sense Of Belonging

Network Practices

Collective Identity

Urban Complexity

Sense Of Place

Place Attachment

Vegetation

Terms

- Architectural Design Justice
- City image
- Collective art installation
- Collective identity
- Community building
- Confinement
- Creative placemaking
- Food
- Fragmentation
- Limits
- Memory
- Network practices
- Non-places
- Place
- Place attachment
- Place identity
- Placemaking
- Public space
- Sense of belonging
- Sense of place
- Social inclusion
- Social organizations
- Soundscape
- Space perception
- Territorialization
- Urban complexity
- Urban development
- Urban form
- Vegetation

Figure 2.2. A-Place website: Online Glossary

3. A-Place: MAPPING

The aim of [A-Place:MAPPING](#), open to participants beyond the consortium, is to share experiences of places all over the world, in two ways:

- **Sharing experiences** with the places where we live or have lived describing them with a photograph and a text.
- **Sharing artworks** carried by artists (individually and collectively) which have contributed to transform public spaces.

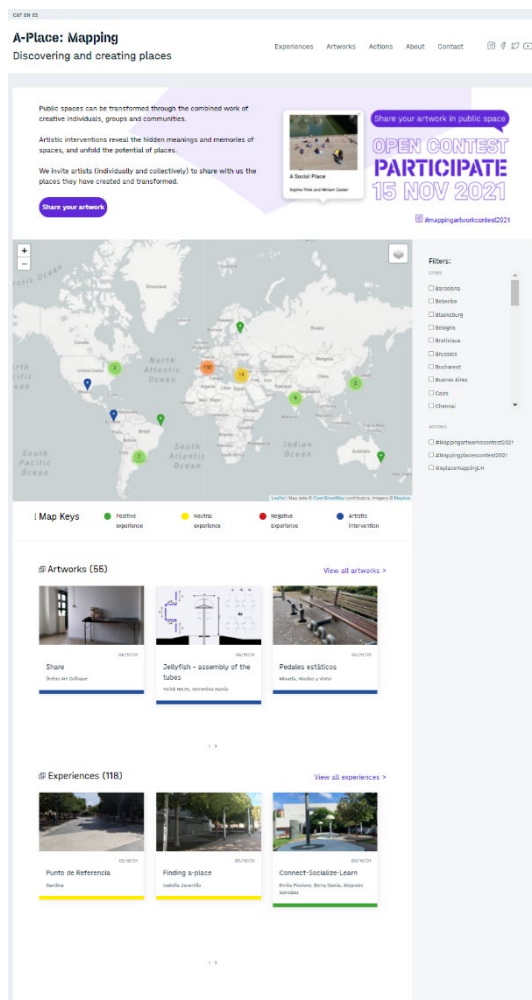


Figure 3.1. A-Place : MAPPING

In order to fill in this online repository with content, some actions were implemented:

- #Mappingartworkscontest2021. [Open call](#) for artists to share their placemaking interventions. Submission closed on November 15.

- #Mappingplacescontest2021. Participants in this [open call](#) were invited to share their experiences with the places they live or have lived describing them with a photograph and a text. Submission was closed on June 14, 2021. There were 48 entries from 33 cities from 18 countries around the world. An international jury awarded 3 first prizes and 4 fourth prizes (Figure 2).

- #AplacemappingLH. Activities carried out in collaboration with schools, cultural organisations and civic associations in the city of L'Hospitalet del Llobregat (Barcelona), aimed at fostering links between residents of different origins, backgrounds and ages and the spaces they inhabit. These activities started in 2019 and continue today.

More actions are expected to take place in this environment in the remaining two years of the project activity. The goal is to have a repository of places and placemaking activities which continues growing beyond the end of the project.

The screenshot shows the Facebook interface for the A-Place page. On the left, there is a navigation menu with options like 'Create new ad', 'Boost a post', and 'Boost an event'. Below that, there are 'Free Facebook Business tools' such as 'Sell Your Products', 'Add Appointment Bookings', 'Post a Job', and 'Add Chat to Your Website'. The 'Insights' section shows data for the last 28 days (14 Oct - 10 Nov):

Metric	Value	Change
People reached	2,925	+237%
Post engagements	358	+302%
Page likes	12	+100%
Tagged product clicks	0	

The main content area features a post from A-Place, published by Leandro Madrazo on 28 July. The post is titled 'A-Place Mapping Contest 2021 – Winners announced' and includes a link to the contest page. The post content features a large green graphic with the text '#mapping places contest 2021' and 'Winners announced'. Below the graphic, it states 'Entries from 33 cities from 18 countries around the world' and 'The winners are...'. There are also smaller graphics showing '#4 Fourth Prizes' and '+12'.

At the bottom of the post, the engagement statistics are shown: 3,094 People reached, 154 Engagements, 9 reactions, and 3 shares. The post has a 'Boost post' button.

Figure 3.2. A-Place Facebook: Announcement of winners of #Mappingplacescontest2021

4. Open debates

During the second year of the project, we have organized three online debates with the participation of partners and external guests, to discuss themes related to the project. These debates provide a forum for exchange of ideas which somehow compensates the impossibility to meet regularly during the project, due to the mobility restrictions.

- Activating public space



On June 4, Nova University of Lisbon, Portugal, organized a debate on the activation of public space, with the participation of researchers Burak Pak, Patrícia Pereira and Sónia de Sã.

This session marked the end of their academic year of the PhD in communication sciences, - strategic communication field, and aimed to discuss the concept of public space from the perspective of social sciences and arts, inviting researchers to present their perspective on how to activate public space

The session was moderated by Ivone Ferreira and Irene Aparício, from the Lisbon team at A-Place, and presented by Ana Margarida Barreto, coordinator of ICNOVA's strategic communication and decision-making research group.

Patrícia Pereira presented her research on the changes that took place in the 1990s in Parque das Nações, outskirts of Lisbon. The gentrification process was explained, as well as the changes that took place at the neighbourhood.

Burak Pak present the evolution of methodologies applied to placemaking and referred the opportunity to bring together different types of knowledge for projects about the space.

Sónia Sã presented the project "Factory Women" explaining how public relations students worked the concepts of public space and inclusion through sound and image projects carried out in places with history, in a decertified city.

The students welcomed the realization of an event of this kind that allowed to blur borders and summon different knowledge for themes as those of social inclusion through artistic practices.

A [video](#) is available in the A-Place YouTube channel.

- Creation and communication in times of lockdown



In this session, organized by NOVA on April 28, 2021, we presented the work done in the three sections of the "A Confined Place" programme of activities: perception of space with photographic media, open call for artistic creation with hybrid media, and film competition on urban environments in times of lockdown.

Following the presentation of the process and results, there will be a discussion on the expression of a global sense of place with artistic works and the creation of spaces to encourage artistic production using digital networks in times

of confinement. In the discussion participated project partners and PhD students from NOVA.

The participants were:

- Maria Irene Aparicio, Nova University of Lisbon, Portugal
- Luisa Bravo, City Space Architecture, Bologna, Italy
- Ivone Ferreira, Nova University of Lisbon, Portugal
- Leandro Madrazo, School of Architecture La Salle, Barcelona, Spain
- Teresa Tourvas, Urban Gorillas, Nicosia, Cyprus

A [video](#) is available in the A-Place YouTube channel.

- A-Place a Year After: Are We Constructing Places?



On November 17, 2020, a meeting took place during the LOOP Barcelona festival to discuss the outputs of the first year of the project. This meeting was an opportunity to assess the extent to which the A-Place project is progressing and achieving its objectives, by gathering the critical opinion of the guests and contrasting them with the reflections of the project partners.

The participants were:

- Maša Cvetko, Architect, ProstoRož, Ljubljana, Slovenia
- Esteban Marín, Artist and Curator, Contorno Urbano, L'Hospitalet de Llobregat, Spain
- Petra Pferdmenges, Architect, PhD, Alive Architecture, Brussels, Belgium
- Asli Samadova, Independent Curator and Museum Specialist, Baku, Azerbaijan
- Maria Solé, Architect at BIG, Bjarke Ingels Group, Barcelona, Spain

The discussion was moderated by Leandro Madrazo, School of Architecture La Salle, Barcelona, Spain (Project Coordinator)

A [video](#) is available in the A-Place YouTube channel.

Conclusions

Activities in the second year of the A-Place project focused more on placemaking than in the first year. The reason therefore is partly that the Covid-19 pandemic generated stronger restrictions on access to physical spaces in the first year (2019-20) than in the second year (2020-21). On the other hand, the project is attracting attention to the importance of placemaking as a physical intervention with the capacity to be expanded through digital communication on a global scale, generating exchange of knowledge upon it through multiple means: [A-Place: MAPPING](#), [NETPLACES glossary](#), Instagram ([A-Place](#), ["A Seedling Place"](#)). Additionally, besides the local activities in the first year, in the second year the consortium organized collaborative activities with the purpose of creating a network of places and collaborations among partners of the A-Place consortium and beyond.

All the local activities in the second year demonstrate that placemaking activities in physical environments are key to build communities on a local scale. While ["A Weaved Place"](#), ["A Happy Place"](#), ["A Pla\(y\)ce"](#) and ["A Visionary Place"](#) were organized in open spaces, ["A Place of our Own"](#) was developed in interior spaces and ["A Future Place"](#) combines activities indoors with events outdoors. Besides some exceptions, the digital communication on a global scale happened rather through the collaborative activities.

Beyond the physical placemaking activities, the pandemic experience highlighted the growing need to expand the community building from a local to a global scale using digital media. The trigger therefore was ["A Confined Place"](#) that the consortium organized in 2020. This second year several activities expanded the community-building to a global scale, mostly through the open calls ("A-Place: MAPPING contests, video productions commissioned by LOOP Barcelona Festival, Urban Visions Festival competitions). This line of work will continue with "A Seedling Place" in the third year.

The collaborative activities that we have introduced in the second year have fostered the exchange of experiences across disciplines, locations and participants. Those include four different types of activities: ["A Seedling Place"](#), ["Glossary"](#), ["A-Place: MAPPING"](#) and ["Open debates"](#). Each of these activities reached from a local to a global scale and included physical meetings as well as digital means to connect people beyond the consortium.

Building upon our conclusion in the first year report ([Deliverable 4.1-2 2019-20](#)) if placemaking are of ephemeral or durational nature, in this second year there is a greater diversity of placemaking events with the clear aim of generating long-lasting impact. The diversity of placemaking activities in the first and second year of the project reveals that there is no one-size-fits-all formula for what placemaking is and that tailor-made solutions will always remain the norm.

To conclude, the consortium intends to reveal how both local and collaborative activities will evolve in the third year (2022) in order to come up with practice-based knowledge that will then be disseminated in the fourth year (2023) through exhibitions, a book publication and more.

Annex 1- Glossary

Table 1 contains the in-progress vocabulary of terms interlinking the project activities and outputs in the [website](#).

Table 1. Glossary

Term	Related terms	Definition
Catalyst	Intervention, Public space, Transformation, organic process	<p>A catalyst is “a substance that enables a chemical reaction”, “an agent that provokes or speeds signification change or action”. Applied to an urban context, a catalyst identified and the process of “place” transformation is initiated generating a gradually inflating impact. In placemaking, this transformation does not have to be limited to physical space. Rather its value lies on the capacity of placemakers to grasp the complexity of an urban context - situations, people, spaces, opportunities, obstacles- and propose to use these available resources by reorganizing them, often adopting a creative and intervening organizational approach. Therefore, catalysation is composed of two important moments: the first one is the identification of urban forces and local histories, and the second one is the “cooking” and “feeding” of these ingredients in a way that change is initiated and actions continue to evolve organically and grow exponentially in time.</p> <p>A catalysation process can evolve in either one of the following manners:</p> <ol style="list-style-type: none"> 1. Starting from existing elements and resources, reorganising them to generate new interactions 2. Introducing new elements into the existing urban fabric to generate a process of organic transformation
Merging of two previous definitions of “Memory”		<p>Places are the repositories of memories, personal and collective; they are built on the substratum of experiences accumulated over time. Placemaking activities help to bring to light the collective memories that are embodied in buildings and silent spaces, and that are safeguarded by institutions, as well as people's personal histories. Memories can emerge through words, images, sounds, smells, which bring to the present what was experienced in the past, in a place. Placemaking activities using techniques such as storytelling (collective experience) or narratives (personal experiences) help to bring to light the memories that are hidden in silent buildings and spaces.</p> <p>The creation of a collective memory is a never-ending process of social construction. The construction of the memory of a place is parallel to the construction of the identity of the inhabitants (as individuals, as social groups). Therefore, the memory of a place is in constant elaboration.</p>
Merging of three previous definitions of “Narrative”		<p>Narrative is about presenting or understanding situations in the form of stories which are constructed, passed on, and often performed. Narratives can account for individual or collective memories, life stories, stories of events, cultural standpoints, shared beliefs, knowledges and practices. A landscape can also be a kind of narrative, if one is able to "read" it. It can be understood as a technique, as expression of storytelling aimed at transferring knowledge. It is also a method, the so called “art of narration”, which also embeds multiple perspectives and interpretations, such as those from artists, curators and audiences involved in the process of understanding and selecting a discourse. When a narrative is effective, it can help to unveil human-centred inter-subjectivities, by which narrators and listeners are connected and mutually learning from each other.</p>

		<p>A narrative can be expressed in different forms: spoken and written words, images, sounds, to name only a few. In the context of placemaking, narratives are mediated, debated and discussed. They become tools to create deep and meaningful connections with/in communities and strong bonds with places (place identity/sense of belonging). In a multicultural neighbourhood, for example, narratives are cultural constructions that promote tolerance and respect for difference, that is, the integration of the "other": the migrant, the socially disadvantaged, the exiled, etc. Sounds (e.g. prayers, musical compositions, songs, even words) can be a kind of "narratives". From a design justice perspective, narrative is a matter of understanding and representing the needs of the vulnerable members of the community. So narrative is not just oral or written, but becomes also spatial, as a multi-layered complex practice.</p> <p>Created by placemakers, narratives can incorporate different perspectives - from local communities to experts and creators – and become a “content” that is passed on to the public. Built by local individuals/groups, and shared with others through a placemaking process, narratives can: (1) give people the opportunity to be protagonists in their communities, showcasing knowledge and memories which may not otherwise be exposed; (2) promote tolerance and respect for difference and the integration of the "other" (the migrant, the socially disadvantaged, the exiled).</p>
<p>Placemaking</p>	<p>Intervention, Public space, Situated learning</p>	<p>The work of a group of people (and organisations) aimed at giving sense to a place; activities which seek to de-anonymise public space and sometimes contribute to changing it physically through direct engagement.</p> <p>There is a risk that the process of giving an identity to a place results in place branding, that is, in the instrumentalization of placemaking by those interested in making a profit from it. There is thin line between placemaking and place branding. Therefore, placemakers must be aware of the consequences that their activity may have for third parties (self-reflexivity). If one wants to add value to public spaces, it is necessary to know the value to be added.</p> <p>In particular, placemaking must not contribute to the profit of private investors. The risk of instrumentalization is lower when placemaking are financed by public bodies (local authorities, research projects) with no specific interest in making a profit.</p>
<p>Public space</p>	<p>Perception, Negotiation, Situated learning, Tactical urbanism, Temporary places</p>	<p>Public space is a continuous construction, a process of becoming which involves institutions and organizations (social and political; public and private). Some institutions are the embodiment of public spaces and collective memories (e.g. a library is a repository of knowledge, but also a cultural heritage of the past). Placemaking is a way to construct and redefine public spaces, to make them more relevant for people.</p> <p>Placemaking can help to restore the lost bonds between people and public spaces. The dynamic nature of public space construction supersedes the distinctions between the physical and the social, the public and the private, the expert and the non-expert realms. Public space as a network of relations in a continuous process of becoming; a space of communication: what happens in public space is known by all, that is, it is publicized. Messages are emitted, and re-emitted in public space, and expand beyond physical boundaries onto the digital realm.</p> <p>Public spaces are not necessarily places, at least not for everyone. A user (individual or social group) can use a public space and remain disconnected from other users; to become places, it is necessary to add new layers of meaning, additional levels of depth. Placemaking can contribute to this transformation, with activities that lead to the aggregation of additional meanings.</p>

<p>Merging of two previous definitions of "Storytelling"</p>		<p>Storytelling is a tool for creating deep and meaningful ties to a place within a community (sense of belonging) that give it a kind of individuality and character of its own (place identity). Storytelling enables communities to develop a sense of place, to elicit knowledge and memories that would otherwise not be exposed.</p> <p>Storytelling can help give voice to silent community members; it helps to recover and share past experiences with other social groups. Unlike a narrative, a story is personal. A narrative may change as more information is added, but a story is just one voice. Storytelling is an individual construct; narratives are a collective construct.</p>
<p>Merging of two previous definitions of "Situated learning"</p>		<p>Placemaking is learning embedded in a sociophysical territory; it is a case of situated learning a learning that takes place in the same context in which it is applied (also referred as (and related terms such as community of practice, embedded learning, action learning). The emplacement of learning in a community conveys the direct exposition of learners with a place and its history, and the interaction with people who can describe a place through their life experiences. This action learning involves the direct exposure of learners to a place and its history, through people who can describe a place through their life experiences. It overcomes strict academic contexts, creating a body of knowledge with communities.</p> <p>By eliciting the stories provided by other people, placemakers can build a narrative and transfer it back to the community. This is not a unidirectional process, since transfer occurs in two ways: we learn from the community and return to them what we know, it is an iterative process.</p>
<p>Third Space</p>	<p>Situated learning, Narrative</p>	<p>A third space is an "in-between" space, a space of interception that can be physical or virtual (like a liminal space). It is a space where the right to the difference is recognised. A third space is a space in which it is possible to construct other meanings, which are not predetermined but have to be negotiated.</p> <p>With placemaking we decide what to choose to create a narrative; it is a self-reflexive process. We recognise, for example, that a neighbourhood is "multicultural" because we contribute with a placemaking activity to confirm its "multiculturality".</p> <p>Public space is a space of conflict, and protest is the most effective placemaking action. Politically motivated actions are important to give meaning to spaces. Protests can be legal and illegal, and so can placemaking. In essence, placemaking is non-conflictual, is a space for negotiation; politics, on the other hand, implies the recognition of conflict.</p>
<p>Urban ecology</p>	<p>Social innovation, Sound, Sustainable places, Vegetation</p>	<p>Urban ecology is a discipline that focuses on the intertwining of cities and nature. Today, more importance is given to the presence of nature in the city: the city is no longer seen as the opposite of nature, nor is it defined in opposition to it (e.g. the city understood as the quintessence of civilisation, a complex artifice).</p> <p>Placemaking can reinforce the presence of nature in the city. Nature is not necessarily romantic: placemaking can contribute to the "de-romanticising" of nature. Some actions, for example, planting in urban spaces carried out by community groups, can be "planned". But there are cases in which nature occupies the lost spaces of the city, without planning. In such cases, it is necessary to decide what should be</p>

		<p>controlled and what should not, leaving nature to take its course. With placemaking we can decide whether we interfere with the process by which nature occupies urban space, or not.</p>
<p>Play</p>	<p>Public space, Play, Engagement awareness, participatory, place identity</p>	<p>Play is closely associated with the element of surprise, joy, and adventure. As such, it can become an indispensable element in the transformation of places. By engaging in playing people effortlessly come together in a public setting. Adopting play in the placemaking process contributes to a greater engagement, making the participatory process more inviting, appealing, and open.</p> <p>The act of playing adds a new experience, and creates new connections to a place.</p>