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

# Local placemaking activities 2021-2022

## Deliverables 4.1 and 4.2

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

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**A-Place**

Deliverables 4.1 and 4.2

Local placemaking activities (2021-2022)

Version 2.0

**Editors:**

Petra Pferdmenges

Leandro Madrazo

**Contributors:**

Veronika Antoniou

María Irene Aparicio

Luisa Bravo

Maša Cvetko

Smon Devos

Ivone Ferreira

Marta Fiolič

Nuno Fonseca

Ghazaleh Haghdad

Mario Hernández

Yiorgos Hadjichristou

Matevž Juvančič

Naja Kikelj

Carolyn Leslie

Adrià S. Llorens

Leandro Madrazo

Nuno Mora

Ángel Martín

Burak Pak

Patricia Pereira

Petra Pferdmenges

Rosalice Pinto

Rosaura Romero

Victoria Sacco

Teresa Tourvas

Špela Verovšek

Tadeja Zupančič

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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 2022-2023", in so far as it presents the work that has been achieved with regard to the original plans.

The report of each placemaking activity is structured in two parts:

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

During the third year, new local activities were introduced, such as "A Re-Place" in Ljubljana, "A Just Place" in Brussels, "A Reconnecting Place" in Lisbon, "A Wishful Place" in Nicosia, "A Playful Place" in Nicosia, and "A Resilient Place" in Bologna. Additionally, existing initiatives from the previous year, such as "A Weaved Place" in L'Hospitalet, Barcelona, "A Happy Place" in Brussels, and "A Seedling Place" were continued.

- **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.

As in previous years, the collaborative activities contributed to promote the sharing of experiences and practices across different disciplines and locations, with the ultimate goal of building a network of places. In this third year, the activities included a two-day programme in Brussels with the participation of A-Place partners ("A Joint Place") and a new edition of the "A-Place: MAPPING" contest.

The conclusion includes a reflection on the work completed during the third year of the project.

# 1. Introduction

## 1.1 From A-Place 2020 to A-Place 2022

The outbreak of the Covid-19 pandemic in the spring of 2020, during the initial phase of the project, hindered the planned activities with communities and in public spaces. The pandemic offered the project the opportunity to explore notions of place and placemaking in a context that we could never have anticipated. Therefore, in response to these unexpected and extraordinary circumstances, we turned to digital technologies to overcome the limitations of physical access. In doing so, we managed to expand the reach of the project to a global audience.

In spite of the limitations derived from the lockdown, in the first year of the project we started to develop a variety of strategies to create learning spaces that sit at the intersection between academia and community, involving students, faculty and artists from a range of disciplines. This line of work has continued over the following two years.

By 2021 we were able to slowly regain access to sociophysical territory with in-person, on-site activities. In addition, 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: "A Seedling Place", "Glossary", "A-Place: MAPPING" and "Open debates". These collaborative activities encompassed both local and global scales, and included both physical meetings and digital events to connect with people and places beyond the consortium's scope.

Finally, in 2022 we had the opportunity to deepen our ties with communities by carrying out a diversity of educational and creative activities with the participation of residents in various settings exploring the intersections between art forms in actions embedded in the community.

## 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 that 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 A-Place partner responsible for the 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 communication and divulgation of the design and implementation of the placemaking activities at multiple levels and with diverse media have been complex and demanding tasks. These activities, whose principal aim is to engage other stakeholders, are reported in Deliverables 3.2, 3.3 and 3.4. The report of each placemaking activity is available on 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 carried out 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.

The programme of activities that was carried out in the first two years of the project has continued in the third year. The previous work has enabled us to build a social capital upon which to continue delving into the community as well as expanding the collaboration with a larger spectrum of local actors.

The second-year activities ended with an installation of objects in the public space in November 2021, and two a two-day conference with artists and local stakeholders in the Art Centre Tecla Sala, in October. These events were the starting point of the third-year activities.

## 1.2 Activities

In the academic year 2021-22, the following courses at La Salle School of Architecture have included in their programmes activities integrated with A-Place:

- **Mapping and constructing places.** Students of an elective seminar carried out from September 2021 to January 2022 collaborated with pupils from local schools in the design and construction of installations to transform the public space around the Plaza de la Cultura in the Bellvitge neighbourhood. In addition, they put forward proposals for placemaking activities which were discussed with two local artists and the end of the semester in a municipal centre.

- **Mapping the territory: Photographic survey.** In the first semester, from September 2021 to January 2022, third-year students of the Systems of Representation (SDR) course undertook a visual analysis of the cityscape of L'Hospitalet with the photographic camera.

- **Mapping the territory: Collaborative collage.** At the end of the semester, SDR students participated in a workshop organized by artist and art educator Teresa Rubio to map the visual experience of the territory of L'Hospitalet using collage techniques.

- **Signifying the territory: Video.** In the second semester, from February to June 2022, SDR students carried out a socio-physical analysis of the city using audiovisual language. Miquel García, a multidisciplinary artist, and the filmmaker Claudio Zulian guided the students' work, in collaboration with the architecture staff. At the end of the semester, the videos produced by students were exhibited at Plantauno, a local art hub at L'Hospitalet. This event was included in the programme of the New European Bauhaus Festival. The students' recordings were subsequently used by the two artists to create two videos summarising the collective work.

### 1.2.1 Mapping and constructing places

<b>TYPE:</b>	Learn-Place, Spot-Place
<b>WHERE:</b>	School of Architecture La Salle, City of L’Hospitalet
<b>WHEN:</b>	September 2021-January 2022
<b>WHO:</b>	Students and teachers from elective seminar; pupils from local schools; guest artists
<b>COMMUNICATION:</b>	Internal to invite students to join the seminar; external, to disseminate installations in public spaces and the proposals for placemaking activities

**A-Place** Linking places through enhanced artistic practices

**Mapping and constructing places**  
Elective course 2021/22 (first semester)  
3 ECTS credits

**> Course**  
The goal of this elective course is to understand the process by which people create links with the places they inhabit, using the city of L’Hospitalet (Barcelona) as case study.  
In this course, we will carry out exploratory mappings in the different neighbourhoods of L’Hospitalet, in the city and through digital tools, to create a network of places which interlink meaning, locations and people.  
In parallel to the lectures and discussions in class, students will carry out diverse activities, individually and in teams, such as exploring and mapping the sociophysical territory, interviewing residents and civic leaders and proposing placemaking interventions in public space.

**> Admission requirements**  
In order to participate in this elective course candidates are expected to have a good knowledge of English; interest in the study of public space from a multidisciplinary perspective; basic research skills and good knowledge of representation techniques, digital and analogue.

If you need more information, please contact Prof. Leandro Madrazo (leandro.madrazo@lallsa.ur.edu)

This elective course will be included as part of the programme of A-Places "Linking places through enhanced artistic practices", a large cooperation project co-financed by the Creative Futures programme (2019-2023).

The partnership A-Place is an activity that addresses the requirements of the cooperation in Europe that reinforce the social cohesion, territorial and economic development, and research, innovation and family and social agents.

Included in the Erasmus+ programme of the European Union

Figure 1.1. Advertising of the elective seminar at La Salle School of Architecture

At the start of the elective seminar “Mapping and constructing places” (Figure 1.1), students were introduced to the fundamentals of placemaking. They read the selected bibliography and participated as rapporteurs in the debates with artists and local stakeholders held at the Art Centre Tecla Sala in October 2021 (Figures 1.2-1.3).





*Figures 1.2-1.3. Students of the elective course attending the debates at Art Centre Tecla Sala (October 2021)*

On 2 November 2021, students from the seminar, in collaboration with the pupils of the local schools, built installations to re-signify the public spaces in and around the Plaza de la Cultura, in the Bellvitge neighbourhood (Figures 1.6-1.7). To plan the installation, architecture met with the secondary school students in the Bellvitge municipal centre (Figures 1.4-1.5).



*Figures 1.4-1.5. Students of the elective course meeting with pupils from local schools (November 2021)*



*Figures 1.6-1.7. Interventions in the public space in the Bellvitge neighbourhood (November 2021)*

Following the experience of building these objects, the students made further proposals for new placemaking interventions involving the participation of local actors (Figures 1.8, 1.9, 1.10). The proposals were presented at the La Florida municipal centre on 14 January 2022 in front of two local artists who acted as guest critics: Nevenka Pavic, from La Gloria Factoría de Arte, and Esteban Marín, from Contorno Urbano. At the end of the seminar, the students wrote an essay in which they reflected on what they had learned in the different activities of the course, relating them to the literature.



*Figure 1.8. Placemaking proposal. Students: Gust Huybens and Yorick Neuts*



*Figure 1.9. Placemaking proposal. Students: Micaela Days, Nicolas Dunford and Emilia Piccione*



Figure 1.10. Placemaking proposal. Students: Isabella Jaramillo, Carolina Bernal, Duygu Demiroğlu and Doménica García

### 1.2.2 Mapping the territory: Photographic survey

<b>TYPE:</b>	Learn-Place, Digital-Place
<b>WHERE:</b>	City of L'Hospitalet
<b>WHEN:</b>	September-November 2022
<b>WHO:</b>	Systems of Representation students and faculty
<b>COMMUNICATION:</b>	Internal communication, social media

To begin with, students of this third-year course were introduced, through readings and lectures, to these four possible ways of understanding the contemporary city:

- **generic**, a city that looks the same everywhere, the ever-expanding global city.
- **metabolic**, a city that merges with nature, that aims to be a part of it.
- **soulless**, a city made up of non-places, spaces with which people cannot create bonds.
- **liveable**, a city that satisfies individual and collective needs.

The premise was that these four cities coexist simultaneously in L'Hospitalet. To test this theory, the students went around the city to discover and represent them with photographs.

The work was carried out in the following stages:

1. Visual analysis of the city of L'Hospitalet taking photographs that represent four views of the contemporary city: The photograph, along with a title, a description and a tag, were submitted to the learning environment ARCLASS (Figure 1.11-1.22). A visual library of photographs of L'Hospitalet was created as a result.





Figures 1.11-1.22. Generic, Metabolic, Soulless and Liveable cities. Photographs by students (from left to right, top to bottom): Lujza Hostacna, Sergio Ledezma, Emilia Piccione, Berkan Cetinbag, Laura Martínez, Belinda Rodríguez, Julia Paweczyk, Gulce Keskinoglu, Francisco Corbella

2. Relating photographs to excerpts from the texts and to concepts from the vocabulary created in the previous task (Figures 1.23, 1.24).



Pauline Bartczak

Abandoned- Soulless City

"They are apparently forgotten places where the memory of the past seems to predominate over the present..."



Álvaro Del Monte

No lugar - Soulless city

"El espacio es un "lugar practicado", "un cruce de elementos en movimiento": los caminantes son los que transforman en espacio la calle geoméricamente definida como lugar por el urbanismo. ...Podríamos por lo tanto sentir la tentación de oponer el espacio simbolizado del lugar al espacio no simbolizado del no lugar." Los no lugares, Marc Augé.

Figure 1.23. Student: Pauline Bartczak

Figure 1.24. Student: Álvaro del Monte

The images with the texts were printed in small format and placed over a map placed in the design studio (Figure 1.25).



Figure 1.25. Mapping images and ideas on the city



3. Proposing and describing a theme with images selected from the library collaboratively created by the class (Figure 1.26).



Figure 1.26. Student: Julia Pawelczyk

4. Creating a photomontage that reflects a personal view of L’Hospitalet based on the previous visual analysis of the city (Figures 1.27-1.30).



Figure 1.27. Photomontage. Student: Carmina Matachana

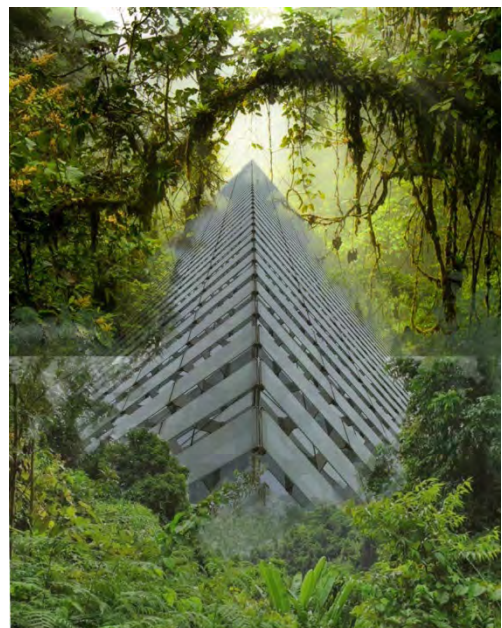


Figure 1.28. Photomontage. Student: María Candela Musri

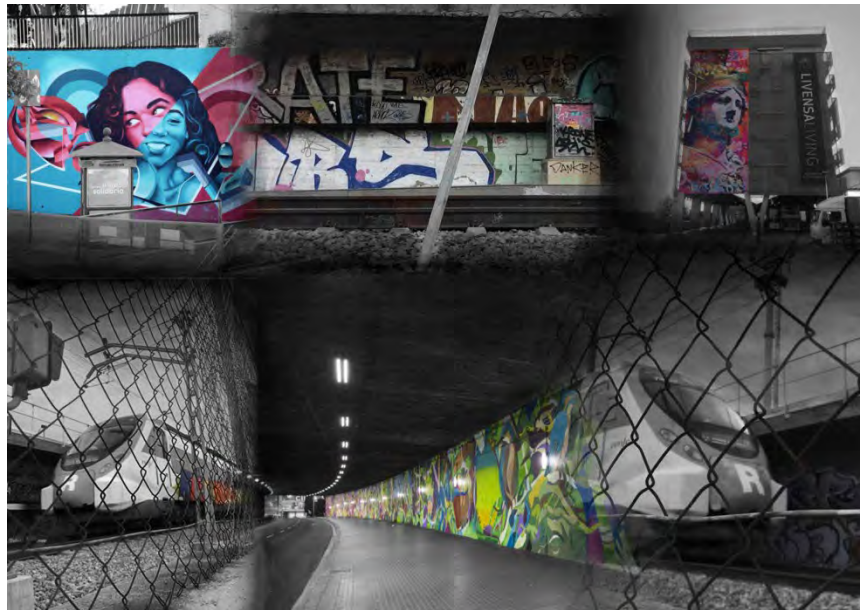


Figure 1.29. Photomontage. Student: José Antonio Barraza



Figure 1.30. Photomontage. Student: Eugenia Forte



### 1.2.3 Mapping the territory: Collaborative collage

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	School of Architecture La Salle
<b>WHEN:</b>	7 and 10 February 2022
<b>WHO:</b>	Teresa Rubio, artist; students and faculty from the Systems of Representation course
<b>COMMUNICATION:</b>	Social media



Figure 1.31. View of the collage workshop, School of Architecture La Salle

After the visual analysis of the city, Teresa Rubio, a cultural mediator, art educator and collage artist, led a two-day workshop at the School of Architecture (Figure 1.31). The purpose of the workshop was to create a cartography of the city of L'Hospitalet using the collage technique.

The two-day programme consisted of:

- **Monday, 7 February 2022.** Introduction to the fundamentals of collage, with examples of artists. Short exercise to produce a collage using the printed materials at hand (Figures 1.32-1.34). Beginning of the team work: placing ideas and materials (photographs, newsreels, coloured papers, tapes, etc.) which conveyed the qualities of the generic, metabolic, soulless and inhabitable city on the map of the city (Figures 1.35, 1.36).





Figure 1.32. Assembly of materials to create the collages

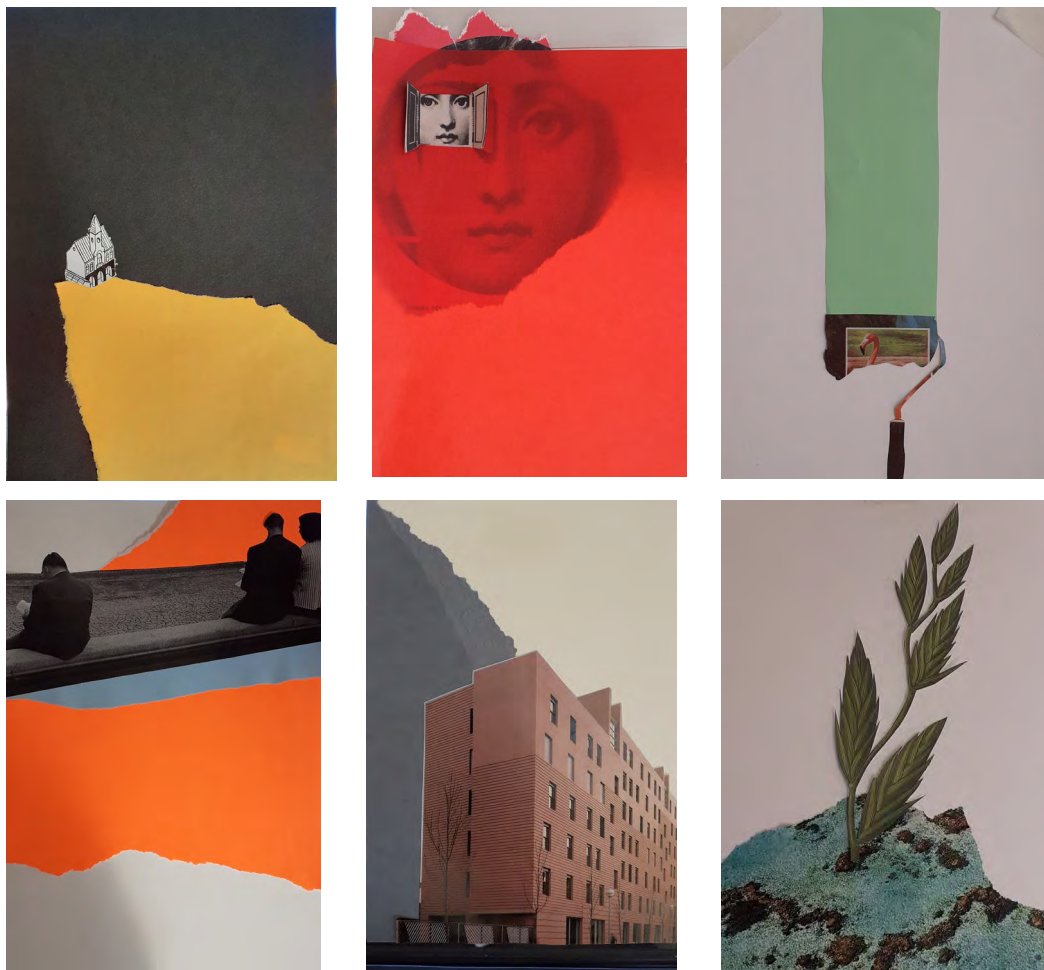


Figure 1.33. Short exercise with collage technique



Figure 1.34. Collages displayed on the windows of the classroom

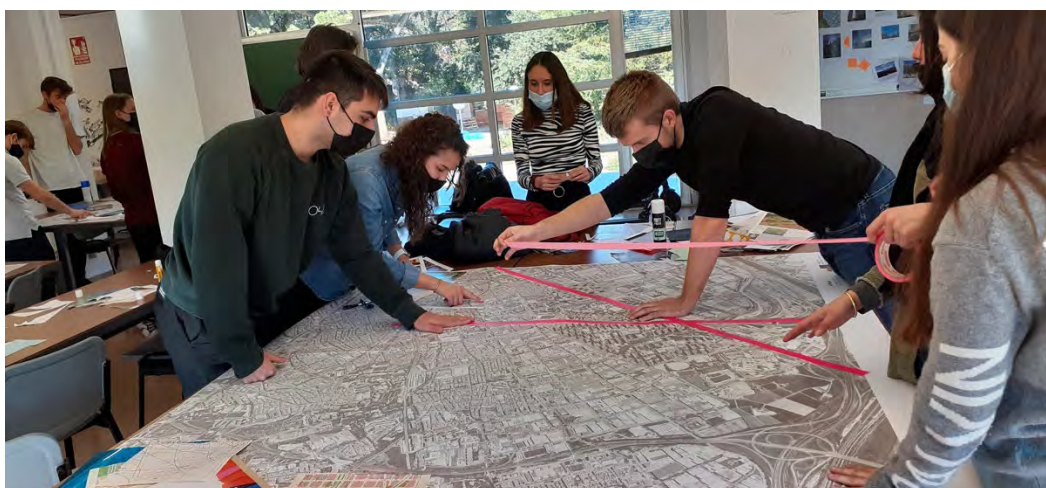


Figure 1.35-1.36. Starting to create a collage of the city collaboratively



- **Tuesday, 10 February 2022.** Introduction to the folding technique, with examples of artists. Short exercise to produce an piece or artwork using the folding technique, using the materials at hand (Figure 1.37). Continuation of the team work to create a collage-map of the city (Figures 1.38 and 1.39). Presentation and discussion of the final collage (Figure 1.40).



Figure 1.37. Short exercise with folding technique

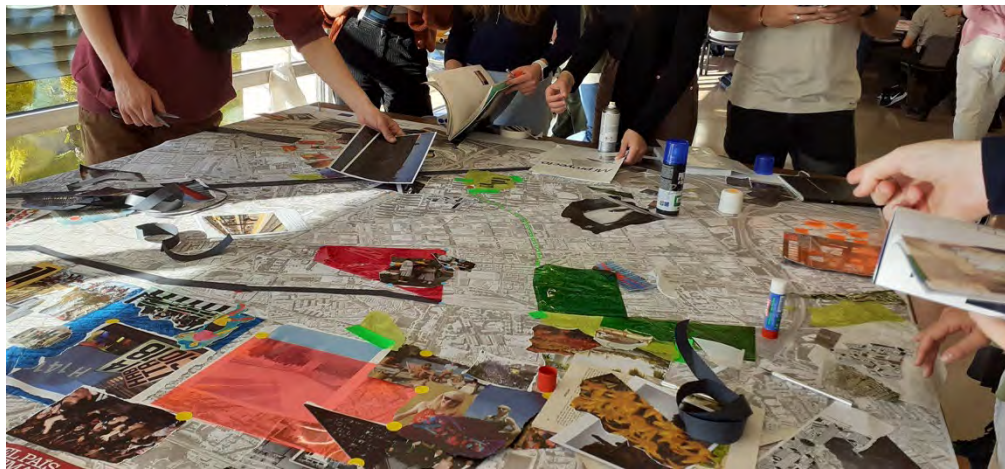


Figure 1.38. Continuing with the collage



*Figure 1.39. Adding images displayed on the mobile phones*



*Figure 1.40. Explaining and discussing the final collage*

**More information:**

<https://www.a-place.eu/en/placemaking-action/133>

<https://www.youtube.com/watch?v=7CU9iKS2-6I>



### 1.2.4 Signifying the territory: Video

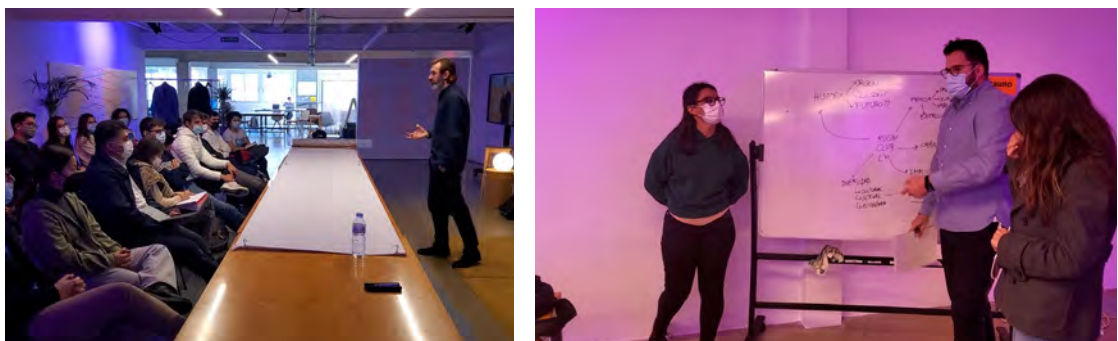
<b>TYPE:</b>	Learn-Place, Digital-Place
<b>WHERE:</b>	City of L'Hospitalet
<b>WHEN:</b>	February-May 2021
<b>WHO:</b>	Systems of Representation students
<b>COMMUNICATION:</b>	Social media, exhibition

After the visual analysis of the cityscape, students of the course Systems of Representation continued to explore the socio-physical territory of the city of L'Hospitalet in the second semester by means of the audiovisual language. The class was divided in two groups, each one tutored by a two guest artists -Claudio Zulian, filmmaker, and Miquel Garcia, multidisciplinary artist- and the architecture staff.

During the course, students and tutors met in the city premises instead of the classrooms. The base of one of the groups was the Tecla Sala Art Centre (Figures 1.41, 1.42), and the second Plantauno (Figure 1.43, 1.44), a centre dedicated to prototyping knowledge of cultural practices and their relationship to social development.



Figures 1.41-1.42. Meeting of the group in Tecla Sala with tutor Claudio Zulian: planning the actions



Figures 1.43-1.44. Meeting of the group in Plantauno with tutor Miquel García: planning the actions

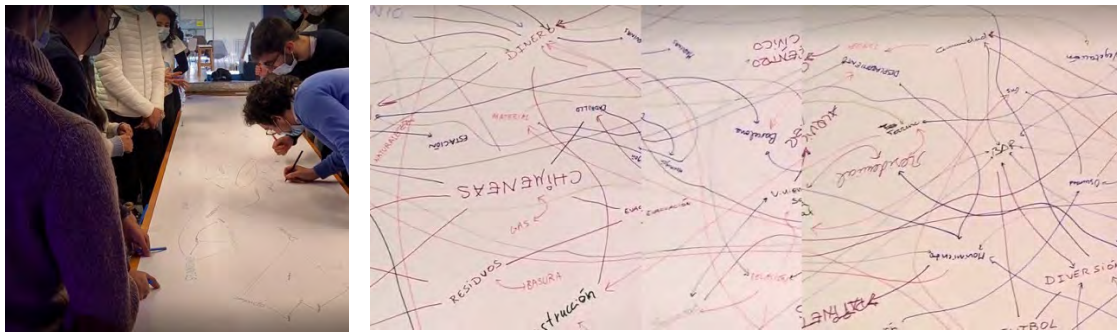
Each tutor developed a different creative strategy to perceive the cityscape.

- **Group Claudio Zulian.** The students' first activity was to make a drift through the city with the video camera. They were directly exposed to a territory which was new for them, given that most of them were foreign students. They wrote down their impressions of the city walk they had gone on in a notebook and related them to their previous experiences, taking as an example Dylan Thomas' poem "Under Milk Wood". After their tour, they interviewed residents about their experience of living in the city. The reference for this task was the documentary "Chronique d'un été", from Jean Rouch and Edgar Morin. Finally, the students worked in teams to create a video to transmit their own experience of the city, which contrasted with that of the inhabitants (Figure 1.45).



Figure 1.45. Sequence of the video "Meeting with Agustí". Students: Zuzanna Czesna, Simal Kalkan, Ana Paula Franco, Lujza Hostacna and Luis Janer

- **Group Miquel García.** The students' first activity was to draw a concept map of L'Hospitalet. On a 10 m. long board, they wrote a word that represented the city, and mapped out relationships to other words (Figures 1.46 and 1.47). The map was a first collective perception of the city, and the basis used by the teams to propose a theme to be explored through the audiovisual medium. After this start, they created a structure for the audiovisual production in the form of a storyboard. The final step was a groupwork activity in which the students produced a video on the proposed thematic.



Figures 1.46 and 1.47. Construction of the collective map in Planta Uno

The videos produced by students were exhibited in an installation in Plantauno on 9 June 2022. This event was included in the New European Bauhaus festival under the title "A-Place: Placing audiovisual narratives". The installation in Plantauno consisted of screens with simultaneous projections of the videos, and the four collages created in the previous workshop (Figures 1.48-1.49).

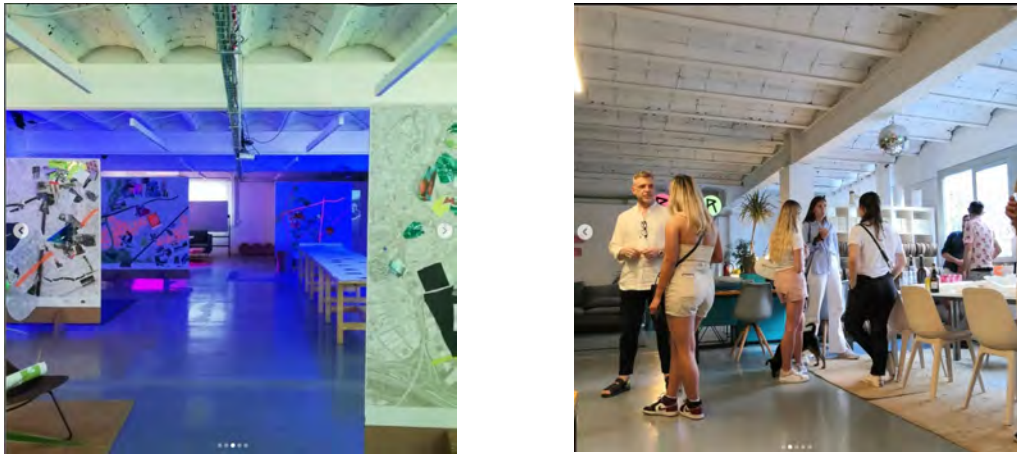


Figure 1.48-1.49. Meeting of the group in Plantauno with tutor Miquel Garc a: planning the actions

At the end of the seminar, both artists created a video production with the recordings made by students: "80.100", by Miquel Garc a (Figure 1.50), and "A journey to L'Hospitalet de Llobregat", by Claudio Zulian (Figure 1.51). The videos will be disseminated through the A-Place website and will be presented to the public in a screening followed by a debate to be held in early 2023, in L'Hospitalet.



Figure 1.50. Sequence of frames from "80.100", by Miquel Garc a



Figure 1.51. Sequence of frames from "A journey to L'Hospitalet de Llobregat", by Claudio Zulian

More information:

<https://www.instagram.com/p/Ceivy0Vj4qt/>

<https://www.instagram.com/p/Cel-t2EspK3/>

<https://fb.watch/gw-FVcDLHB/>

### 1.3 Reflections

In the third year of work in the territory of L'Hospitalet we have concluded some of the lines of work initiated in the second year and opened up new spaces for collaborations between students and artists. In the second year, we started to plan an intervention in the public space of Bellvitge making the prototypes of the objects to be installed at La Salle campus. These prototypes were disassembled at the end of the summer and the materials were stored until the fall. The work continued in the academic year 2021-22 with new students who resumed the previous work and completed it in the installation in the Bellvitge neighbourhood in November 2021. It is a case of collaborative creativity on situated learning that is carried out in different courses, which also involves secondary school students in the process of conception and construction of artefacts to re-signify public space.

The strategy of connecting the activities across the different courses was also applied with the collaborative collage workshop. This workshop was the nexus between the photographic study of the urban landscape carried out in the first semester and the exploration of the sociophysical territory carried out with audiovisual media in the second semester. Similarly, the video productions made by artists with the students' recording is an example of connecting creating processes across contexts and actors.

For the audiovisual productions, the learning has moved from the classrooms to the city premises, cultural and art centres, and the public spaces. This has contributed to create learning places that transcend the academic boundaries, physically and conceptually.

The ES\_CULTURA Public Art Festival represents the culmination of a three-year process of working with the community during which time we have been able to gain the trust of the people and institutions necessary to organise an event of this social impact. The open call was announced with short notice in September 2022, which made it challenging to attract entries from other schools and universities. Additionally, the number of submissions in the artistic category was lower than anticipated. Despite these challenges, the overall quality of the 10 works selected from the 42 submissions received was high, ensuring the relevance and success of the festival.

### 1.4 Next steps

In the fourth and final year of the program, the primary objective is to consolidate the work accomplished over the past three years in the city of L'Hospitalet. This consolidation involves curating the projects undertaken during the program's duration and presenting them back to the city through exhibitions and public debates. These events will be integral components of the A-Place closing event. As a part of this initiative, a proposal has been submitted to an open call for grants aimed at supporting cultural activities within the municipality. .



## 2. A Resilient Place in Bologna

Luisa Bravo

*City Space Architecture*

### 2.1 Context

“A Resilient Place” is a placemaking activity taking place in the Porto-Saragozza neighbourhood in Bologna, very close to the well-known Arco del Meloncello, a twenty-five minute walk from the main square Piazza Maggiore in the city centre. The Arco del Meloncello is the starting point of a portico leading up to the famous Sanctuary of San Luca, on the top of a hill. In 2021, the 62 km of porticos in Bologna received the UNESCO recognition and were included in the World Heritage List as relevant civic identities.

The Porto-Saragozza neighbourhood is the most populated of the six neighbourhoods of the city. It is primarily residential and known for its peaceful atmosphere. The average age of its population is 46.9 years. The neighbourhood lacks cultural venues and hosts very few public events, although it is very rich in terms of heritage and natural landscape, with several villas and green areas. Next to the Arco del Meloncello there are several parks serving as main recreational spaces, such as the one surrounding the public Villa delle Rose, managed by the Museum of Modern Art (MAMbo), another surrounding the public Villa Spada, owned by the city; and finally another surrounding the private Villa Benni used for social gatherings and events.

City Space Architecture’s headquarters is located very close to Arco del Meloncello and is the only cultural venue in this area of the Porto-Saragozza neighbourhood promoting community engagement, multicultural, transdisciplinary and intergenerational dialogues engaging artists and activists. In front of CSA’s headquarters there is small green spot, a left over space, that is providing some green relief next to residential buildings and a long line of parked cars (Figures 2.1-2.4). However, this green spot is intended only for transit and not for permanence, since it doesn’t have any benches or urban furniture that could facilitate its use.

This green spot is at the opposite side of the area along via Curiel where City Space Architecture implemented the parklet as a placemaking activity of “A Visionary Place” in 2020-21.



Figure 2.1. Green spot in Via Curiel, Bologna - condition of the site in Spring 2022



Figure 2.2. Green spot in Via Curiel, Bologna - condition of the site in Spring 2022



Figure 2.3. Green spot in Via Curiel, Bologna - condition of the site in Spring 2022

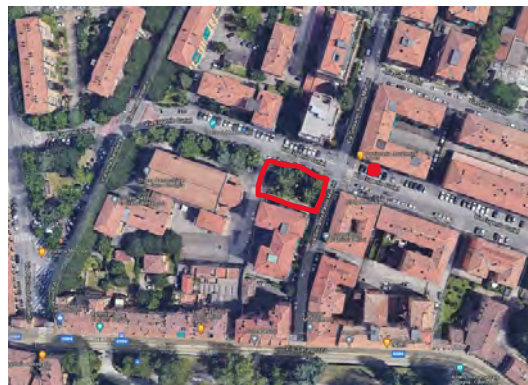


Figure 2.4. Location of the green spot along via Curiel (red rectangle), in front of CSA headquarters (red dot).

## 2.2 Activities

The aim is to create a Biodiversity Minipark on this green space, featuring a community garden that combines nature-based interventions with creative practices to raise awareness about climate issues and encourage participation from local residents and stakeholders. The Minipark includes various interventions from Italian and international artists that used art to address climate-related issues.

Due to the length of the process and the bureaucracy involved in the application for official permission from the municipality to use the public area, the implementation of the activities could not be completed by the end of the third year. However, the process of creating this placemaking initiative is ongoing and includes the following steps:

1. Signature of a cooperation agreement with the municipality of Bologna - completed
2. Intervention of renovation of the green infrastructure - ongoing
3. Activation of the public area with the engagement of artists for creating cultural and creative contents, and organization of small events designed with and for the local residents and stakeholders - to be implemented

### 2.2.1 Signature of a cooperation agreement with the Municipality of Bologna

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Onsite - at the green post
<b>WHEN:</b>	April-October 2022
<b>WHO:</b>	6 representatives from the Municipality of Bologna
<b>COMMUNICATION:</b>	emails, telephone

In April 2022 City Space Architecture started to discuss the possibility of signing a cooperation agreement for the implementation of a Biodiversity Minipark with the municipality of Bologna. The agreement falls into the "Regulation on Collaboration between Citizens and the City for the Care and Regeneration of Urban Commons" that the city implemented as an innovative tool (adopted in 2014) for active engagement of local stakeholders and citizens in the co-creation and management of shared, civic spaces for public use.

The co-creation process with the Municipality of Bologna took several months: City Space Architecture submitted a full proposal with a concept note and a design of the green

infrastructure through a 3D simulation (Figures 2.5 and 2.6). On 1 August 2022 a meeting at the green spot took place with several representatives of the Municipality of Bologna, who came to discuss and agree upon the improvement of existing green infrastructure and the new intervention.

After several additional clarifications concerning the commitments and responsibilities of both sides, the agreement was approved by both sides and signed in October 2022 and it will stay in place till September 2024. As specified in the agreement, City Space Architecture will be in charge of renewing the green infrastructure - by planting trees and bushes - and maintaining the garden clean and accessible for local residents, with the possibility of organising small cultural events with the engagement of national and international artists.



Figure 2.5. 3D simulation of the green infrastructure of the Biodiversity Minipark - submitted to the Municipality of Bologna



Figure 2.6. 3D simulation of a community space in the Biodiversity Minipark - submitted to the Municipality of Bologna

## 2.2.2 Intervention of renovation of the green infrastructure

<b>TYPE:</b>	Spot-Place
<b>WHERE:</b>	Onsite - at the green post
<b>WHEN:</b>	April-ongoing
<b>WHO:</b>	2 representatives from Fondazione Bio-Habitat
<b>COMMUNICATION:</b>	emails, telephone

For the implementation of the Biodiversity Minipark we negotiated a cooperation agreement with Fondazione BioHabitat a private foundation which supported the Biodiversity Park at Expo Milan 2015. They will provide contents and expertise related to biodiversity and will financially support the management of the green infrastructure of the garden throughout its life. "A Resilient Place" is centred around the notion of "environment, biodiversity and climate crisis" and will develop a process to raise awareness and foster co-creation of nature-based solutions in urban settings.

The implementation started in November 2022, with planting activities and the renewal of the green infrastructure. However, due to the heavy rain which lasted almost three weeks, the implementation could not be completed by the end of November, as previously estimated.

### 2.3 Reflections

The activities planned for “A Resilient Place” are designed to bring together community members of various ages, cultural backgrounds, and interests, and researchers, scholars, local and regional stakeholders, artists, and curators. The goal is to foster innovation in knowledge and thinking about urban nature, with a particular emphasis on the artistic aspect of the initiative.

The municipality of Bologna asked City Space Architecture to inform residents about the contents of the cooperation agreement and to provide a summary of planned activities via an email to building administrators. At first, residents were concerned as they had misunderstood the intervention and feared that the garden could bring noise and unwanted people to the neighbourhood, particularly at night. However, many residents had already complained to the city council about the poor maintenance and abandoned state of the green spot. During the initial phase of implementation, reactions from local residents were mixed. Some were disappointed as they perceived the intervention as imposed by the municipality, while others were curious to learn about the new configuration of the area. When the activities were halted due to heavy rain, the level of expectation rose once more as residents started to appreciate the idea of having a pleasant garden in the area for their daily activities, and they began to ask if the renovation had been cancelled.

As we had experienced with the parklet (see “A Visionary Place”), the local community needs time to understand and appreciate changes and innovation practices, especially with regard to the design of new public spaces. But the expectation is the expression of a desire to reclaim the public realm and it reaffirms a sense of ownership and belonging.

### 2.4 Next steps

When the ongoing preparation process is completed, the Biodiversity Minipark will be officially presented to the local community and to regional stakeholders through an opening event with the participation of the municipality of Bologna and Fondazione BioHabitat. City Space Architecture will later (from the beginning of the Spring 2023 and during the Summer 2023) organize small events involving Italian and international artists that have already expressed their interest in cooperating through artistic residencies and art installations, with the intention to link urban resilience with creative and artistic practices. Therefore, “A Resilient Place” is an opportunity to develop community engagement, through physical interaction after the long period of isolation and confinement during the COVID-19 pandemic. The activities will include:

- A workshop with the local community and stakeholders to present the intervention and receive comments and feedbacks on how to improve it
- A cinema event at CSA headquarters for young students and researchers, to discuss urban innovation and climate challenges, through the screening of selected short films from the Urban Visions film festival
- A series of open air events such as exhibitions, talks and small community parties at the Biodiversity Minipark, to foster engagement and invite local residents to use and enjoy it every day, with the participation of artists.
- Two workshops focusing on placemaking and urban commons: 1. A presentation of the concept of boog, in cooperation with Associazione Handala, and the urban commons developed in the city of Palermo and 2. to present the placemaking activities developed by a young collective of architects to foster sense of community and support local actions in a small village in Calabria, in the South of Italy.

## 3. A Happy Place in Dardaar (Brussels)

Petra Pferdmenges, Simon Devos  
*Alive Architecture*

Ghazaleh Haghdad (collaborator)  
*ASBL BRAVVO*

### 3.1 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 Marolles (Figure 3.1). 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 housing.

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 two social housing complexes 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 developed a project in order to allow the inhabitants and other participants to re-appropriate the neglected Pieremans playground and to activate the alleys of the Cité Hellemans (Figure 3.2).

The Alive Architecture and BRAVVO proposal aimed to revitalize the Pieremans playground (Figure 3.3) and the nearby alleys (Figure 3.4) by creating a pleasant space where locals could come together and foster a sense of belonging (Figure 3.5). The project started in 2021 with the co-design and testing of ideas at the playground. In 2022, the goal was to collaborate with the community to create a lasting transformation of the playground and to activate the surrounding alleyways in the neighbourhood.



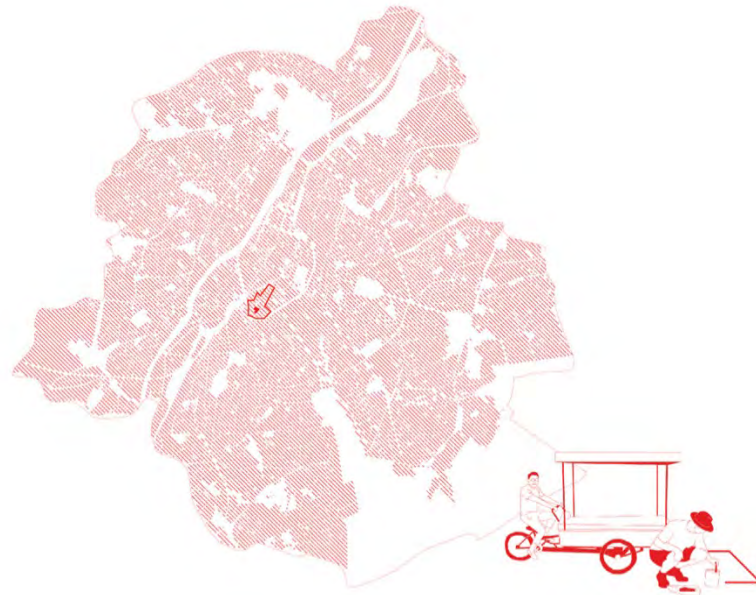


Figure 3.1. The project takes place in the Marolles neighbourhood that is positioned in the City of Brussels.  
Source: Alive Architecture.



Figure 3.2. The space of investigation is the Pieremans playground with a possible link towards the alleys of the Cité Hellemans. Source: Alive Architecture



Figure 3.3. The Pieremans playground is the heart of this social housing complex. Source: Alive Architecture



Figure 3.4. The site of investigation foreseen originally also includes the alleys of the social housing complex "Cit  Hellemans". However, given its protected character, the level of interventions will be more temporary. Source: Alive Architecture



Figure 3.5. This visualization represents the intention to transform the Hellemans alleys into a Lived Space and is used for the communication of the project in 2022. Source: Alive Architecture

## 3.2 Activities

While in 2021 the focus was on co-producing transformations on the Pieremans playground, in 2022 the team expanded the project to the alleys of the Cité Hellemans.

The Alive Architecture and BRAVVO team organized a total of 10 events at the Pieremans playground between April and September 2021. In April, they held 4 co-design workshops to gather information about the needs and desires of the community and to identify opportunities for the site. During 5 co-production workshops from June to August, they painted the ground and constructed a temporary gate to prevent children from running onto the street. On September 29, 2021, the first phase of the project was inaugurated. In 2022, they implemented permanent changes to the playground based on the participatory process that took place in 2021.

In the Cité Hellemans alleys, the team organised a total of 9 activities, 4 of which took place in April and 4 in June, plus the inauguration, also in June. Due to the protected historical heritage status of the site, the interventions in the alleys were limited to temporary installations –with the exception of some balcony planters– which do not leave a permanent impact on the site.

On Friday, 24 June there was an opening ceremony for the transformed sites. A-Place partners present in Brussels joined the event.

### 3.2.1 Durational Interventions

<b>TYPE:</b>	Spot-Place
<b>WHERE:</b>	Brussels (Marolles)
<b>WHEN:</b>	April - June 2022
<b>WHO:</b>	+/- 80 inhabitants of the social housing blocs
<b>COMMUNICATION:</b>	3 Facebooks: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event



Alive Architecture in collaboration with BRAVVO co-produced some durational urban interventions together with the residents. On the Pieremans playground, those included constructing and painting of an urban garden with a fence as well as constructing and painting a gate at the entrance of the playground (Figures 3.6-3.9). In the alleys of the Cité Hellemans they painted and planted balcony planters that the inhabitants placed on the balconies of their apartments.



Figure 3.6. One of the children from the neighbourhood painting the freshly installed fence



Figure 3.7. Some children from the neighbourhood planting in the newly installed garden



Figure 3.8. The team painting balcony planters



Figure 3.9. An animator planting plants with children from the neighbourhood in the balcony planters before hanging them

### 3.2.2 Temporary Interventions

<b>TYPE:</b>	Spot-Place
<b>WHERE:</b>	Brussels (Marolles)
<b>WHEN:</b>	April-June 2022
<b>WHO:</b>	+/- 80 inhabitants of the social housing blocs
<b>COMMUNICATION:</b>	3 Facebooks: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event

Alive Architecture in collaboration with BRAVVO organized nine workshops between April 2022 and June 2022 to co-design and co-produce some temporary urban interventions. Those include

several small activities as music, food and games as well as a piece of urban furniture. This object was co-constructed by the team with the participants and was painted by the partners of the A-Place project in collaboration with the local children from the neighbourhood during the inauguration on 24 June 2022 (Figures 3.10-3.13).



Figure 3.10. Some inhabitants co-constructing a garland that will be installed during the inauguration



Figure 3.11. A participation panel to decide upon the urban furniture that Alive Architecture would co-construct with the participants



Figure 3.12. Simon Devos from Alive Architecture co-constructing the urban furniture with some children in the neighbourhood



Figure 3.13. Some musicians of the neighbourhood animating children and invite them to also play music

### 3.2.3 Inauguration Phase 1

<b>TYPE:</b>	Spot-Place
<b>WHERE:</b>	Brussels (Marolles)
<b>WHEN:</b>	24 June 2022
<b>WHO:</b>	+/- 250 inhabitants of the social housing blocs and young participants of the Centre de Jeunes, politicians and partners of the A-Place project
<b>COMMUNICATION:</b>	3 Facebook posts: Dardaar - A Happy Place, A-Place, Alive Architecture / Panel on the site / Postcards distributed in the neighbourhood and during the event

On June 24, the project was inaugurated in the Pieremans playground and in the alleys of the Cité Hellemans. Alive Architecture and BRAVVO painted a playful promenade on the ground for



participants to discover the interventions and participate in a series of animations, such as a BBQ, projection of a short movie about the project, a balcony planters workshop, a soccer field, games for children and a workshop to paint urban furniture (Figures 3.14-3.17). A-Place partners were present and collaborated with local children to paint the urban furniture (see Part B).



Figure 3.14. The Pieremans playground during the inauguration became a space to meet and enjoy food



Figure 3.15. One of the Hellemans alleys was transformed into a football pitch



Figure 3.16. The film of the project was projected on a large screen on the street between the Pieremans playground and the alleys



Figure 3.17. A-Place partners painting the urban furniture together with the children of the neighbourhood

### 3.3 Reflections

The activities planned and implemented in "A Happy Place" contributed to the following objectives of the A-Place project:

- **To develop and apply creative placemaking practices** that allowed for the re-appropriation of the Pieremans playground and 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 aimed to change the image of the site from an underused space into a user-friendly space with a specific focus on children and their parents.

- **To enhance intercultural dialogue between inhabitants**, more specifically of children, their parents and the young population inhabiting the social housing complexes. The goal was to promote intercultural dialogue among them by co-constructing the interventions. This approach facilitated encounters and mutual respect, transforming the playground into a space for interaction among people of different generations.

- **To generate capacity building** by involving the children and youth into the socio-urban transformation process, from design to co-construction. This included activities such as painting

the ground and walls, constructing urban furniture, planting balcony planters and creating an urban garden.

In addition, the activities carried out in “A Happy Place” helped to foster connections with other partners around the topic of playing, in particular with Prostorož’s “A Pla(y)ce” carried out in Ljubljana in 2021. Likewise, planting as a collective socio-spatial activity was also addressed by Urban Gorillas in “A Seedling Place”. Lastly, A-Place partners present in Brussels were actively engaged in the inauguration event.

### **3.4 Next steps**

The project officially ended for Alive Architecture with the June inauguration. However, BRAVVO, with their ongoing presence on the site, continued to organize events to maintain the social dynamics.

## 4. A Re-Place in Ljubljana

Špela Verovšek, Tadeja Zupančič, Matevž Juvančič  
*Faculty of Architecture, University of Ljubljana*

Maša Cvetko, Naja Kikelj  
*Prostorož, Ljubljana*

### 4.1 Context

"A Re-Place" in Ljubljana was a placemaking activity cycle, placemaking site and student workshop initiated by the University of Ljubljana (Faculty of Architecture) and Prostorož, as a follow-up of the 2020 and 2021 activity cycles.

Inspired by the sustainable concept of circular design and materials reuse, and by also looking beyond the common take-make-waste extractive model, this year our focus centred on flows of resources, keeping products in continuous use and repurposing their design (Figure 4.1).

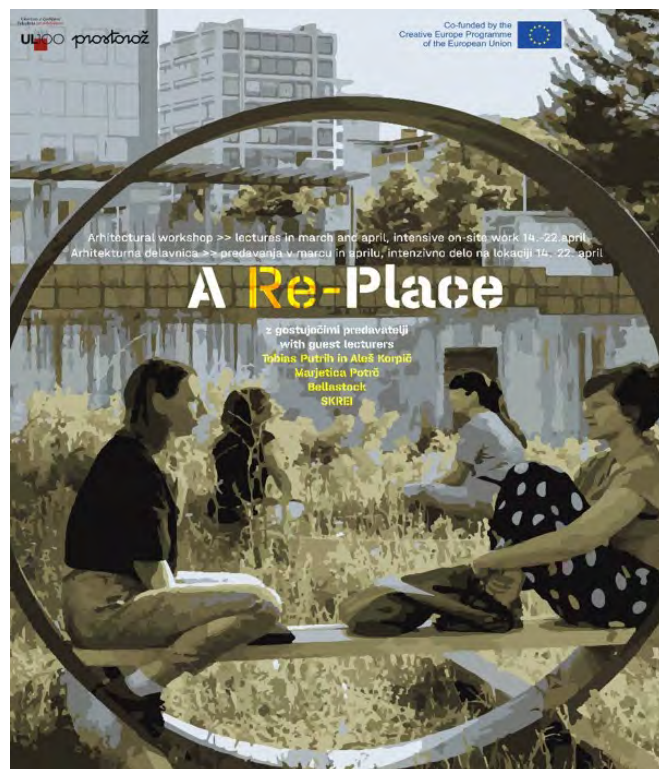


Figure 4.1. Invitation poster: "A Re-Place" activity cycle focused on a place redesign and reuse of materials in the location of an old construction pit within the residential area of Bežigrjski Dvor

We introduced a location-based continuity and set "A Re-Place" in the neighbourhood of our previous activities, this being Bežigrjski Dvor in Ljubljana. "A Re-Place" is situated in the east part of a temporary construction site within the residential area. This location (also called [Krater](#)) represents the last vacant part of this neighbourhood, temporarily used as a place of innovative ideas, sustainable practices and arts suggested by NGOs', A-Place previous ideas and residential community initiatives.

Thus, in the past years, this location has also become an intersection of different interest groups, their activities and events. As a result, the place became a landfill of many of the materials from

previous actions and activities, which have now lost their role and meaning. "A-Re-Place" action brought new ideas (and implementations) to reuse the materials, to bring about new times to begin and new life to revive.

## 4.2 Activities

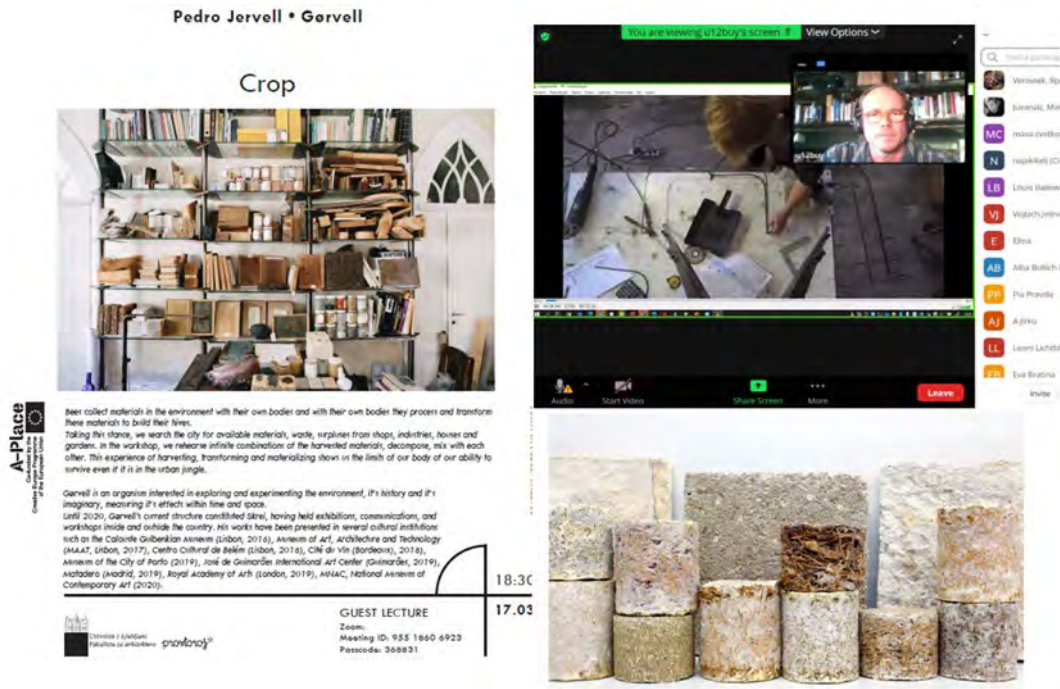
The outputs described in this deliverable refer to the A-Place third yearly cycle in Ljubljana, this is, a series of local activities called "A Re-Place". It comprised of a series of open guest lectures with associated discursive sessions for the interested public at the Faculty of Architecture, and a one-week intensive hands-on workshop for students (17.4.2022 - 25.4.2022) with associated activities of final realization of the proposals, opening day for the interested groups of professionals and regular open days for the local community.

### 4.2.1 Guest lecture I: "Crop", by Pedro Jervell

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Online
<b>WHEN:</b>	March 2022
<b>WHO:</b>	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, invited guests from FA
<b>COMMUNICATION:</b>	Mail lists, social media (Facebook), institutional channels (university, Prostorož)

The first guest lecture in the "A Re-Place" workshop series was titled "Crop" and was presented by Pedro Jervell. (Figures 4.2-4.3). We dug into the topic of reuse and searched for the available materials, waste, and extras from shops, industries, houses, and gardens in our cities to rehearse infinite combinations of the harvested materials, decomposing, and mixing them to get new forms. This experience of harvesting, transforming, and materializing is an essential component of design in the contemporary urban jungle. Pedro is a member of the Gørvell association which is interested in exploring and experimenting with the environment, its history and imagination, and in assessing its effects within time and space.





Figures 4.2 and 4.3. Guest lecture with Pedro Jervell (Gørvell)

The lecture was followed by a lively discussion among all participating students and mentors. The debate focused on the balance between new, used, and renewed products, and the impacts on our ecological footprint and social attitudes (Figure 4.4).



Figure 4.4. Discussion following the lecture

**4.2.2 Guest lecture II: "Social matter", by Antoine Aubinais**

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Online
<b>WHEN:</b>	March 2022
<b>WHO:</b>	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 Prostorozh, invited lecturer
<b>COMMUNICATION:</b>	Mail lists, social media (Facebook), partners channels (university, Prostorozh)

The second in the series of guest lectures was held by Antoine Aubinais, an architect and co-founder of Bellastock (Figure 4.5). In the lecture, we were acquainted with some of the first Bellastock projects where the social dimension was at the heart of their work. Understanding and working in this dimension have also been present in some more conventional projects. Here, the reuse of materials can be considered a social tool, where the inhabitants are invited to understand the material that circulates and the territories that are developed.

**Antoine Aubinais • Bellastock**

**"Social matter"**



**A-Place**  
Center for the Study of the European Urban

Presented will be the first Bellastock projects where the social dimension was at the heart of the work. Understanding and working on this dimension of social ties has been in the heart of more conventional projects. The reuse of materials can be a social tool, where the inhabitants are invited to understand the material that circulates and the territories that are developed.

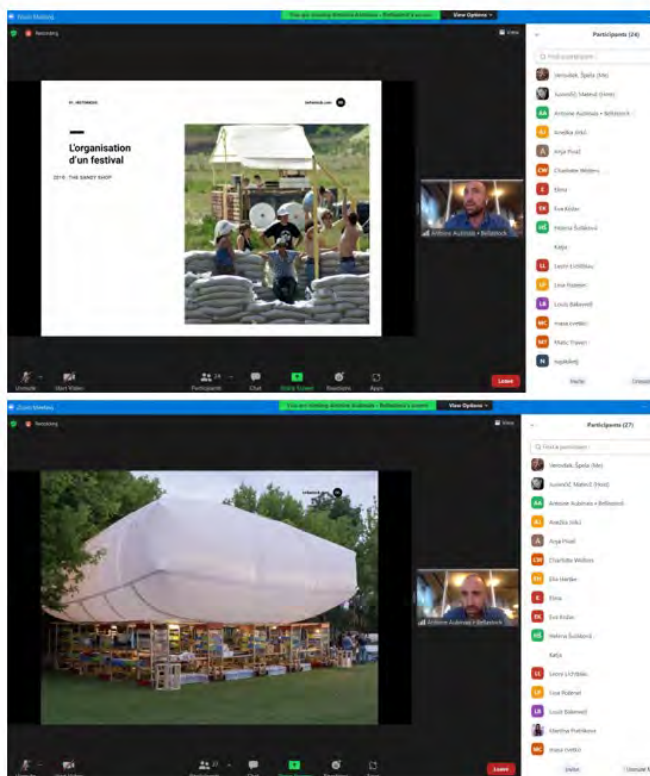
Antoine Aubinais is an architect, graduated from Paris Belleville Architecture School in 2010, co-founder of Bellastock in 2006, and president of the association until 2012. He works in parisian architecture agencies, before devoting himself fully to the Bellastock development. He is now the co-general manager of Bellastock. He is developing the festival to make it an educational tool and is now working on the creation of a school for experimentation scale 1, C.A.M.P. Center for Architecture, Architecture, Architecture and Heritage (landscape). He supports the project with the french Culture Ministry and the 6 Paris architecture school.

**GUEST LECTURE**  
 Zoom:  
 Meeting ID: 955 1860 6920  
 Passcode: 368931

Figures 4.5. Guest lecture by Antoine Aubinais (Bellastock)

The lecture was followed by a lively discussion among all participating students and mentors, debating the balance between participatory design, the involvement of the interested public in creating places by reusing and reinventing the existing structures, and the more conventional practices of placemaking (Figures 4.6, 4.7).



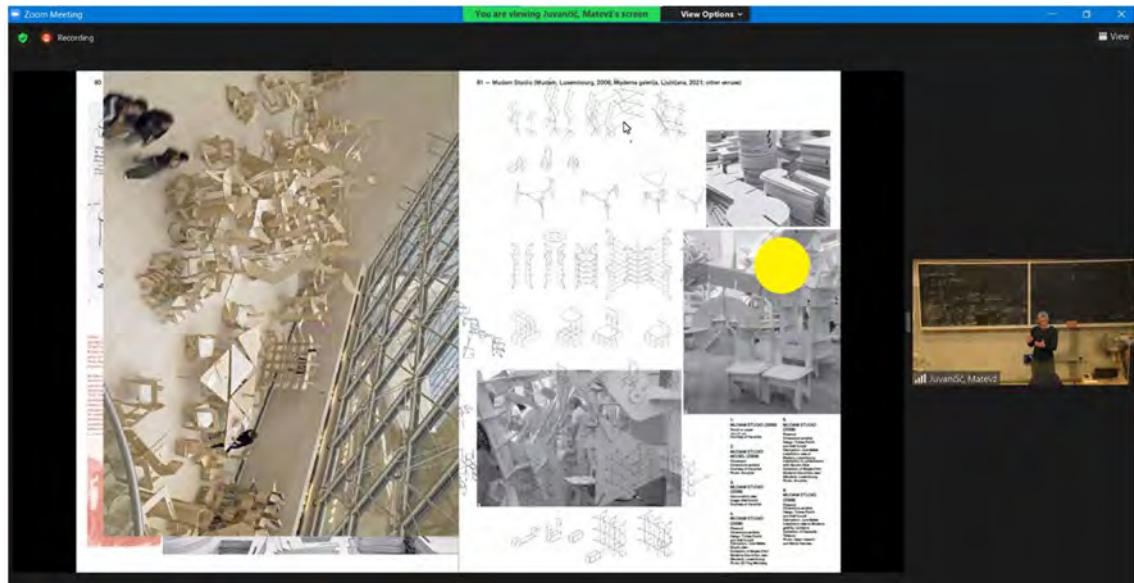


Figures 4.5-4.7. Discussion following the lecture

### 4.2.3 Guest lecture III: "Three projects", by Tobias Putrih and Aleš Korpič

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Faculty of Architecture and Online (Hybrid)
<b>WHEN:</b>	March 2022
<b>WHO:</b>	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, other interested public
<b>COMMUNICATION:</b>	Mail lists, social media (Facebook), partners' channels (university, Prostorož)

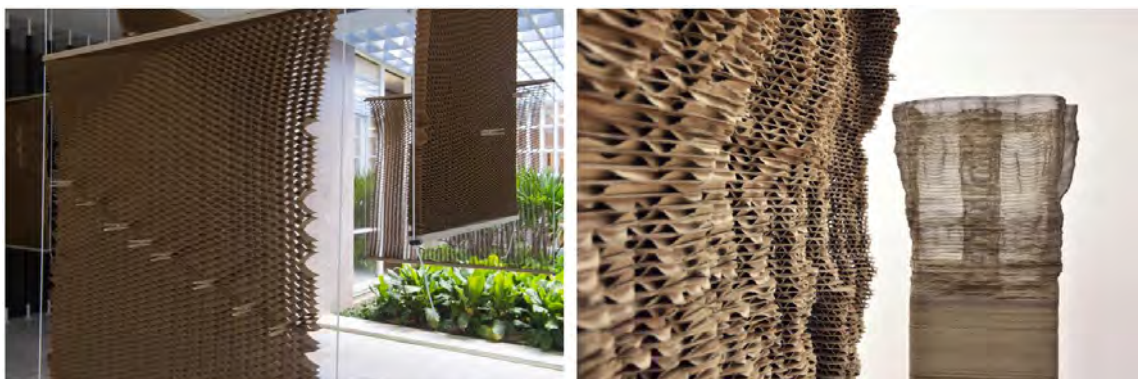
We had the opportunity to listen to a very interesting lecture, both live and remotely, by Tobias Putrih and his associate Aleš Korpič (Figure 4.8). Tobias draws inspiration from the pure geometric forms of modernist architecture, and his work can be found in the permanent collections of prestigious institutions such as the Museum of Modern Art in New York, the Centre Pompidou in Paris, the Musée d'Art Moderne Grand-Duc Jean in Luxembourg and the Museum Boijmans Van Beuningen in Rotterdam. Aleš Korpič is a Slovene artist and architect who has been a member of the Tobias Putrih Studio team since 2005.



Figures 4.8. Guest lecture by Tobias Putrih and Aleš Korpič (hybrid lecture)

In their lecture, they presented three projects of the Tobias Studio, which focus on the intersection between materiality and computation and explore how both converge in present-day object making. The idea of "group form," describing the human-made environment as a mesh of material and informational cascades, not a product of individual control, informs many of the studio's projects. From digital applications and modular objects (Figures 4.9 and 4.10) to be used or played with, to projection spaces, museum libraries, and auditoriums, these projects result from collective decision-making chains, guided by material properties, environmental conditions, economic constraints, and algorithmic transformations.

The lecture was followed by a lively discussion among all participating students and mentors, debating the balance between materiality and digital computation, collective decision-making chains, and environmental and economic constraints of the design.



Figures 4.9 and 4.10. Works by Tobias Putrih and Aleš Korpič. Source: [blogstevekrause.org](http://blogstevekrause.org) 4. and Putrih

#### 4.2.4 Guest lecture IV: "Renewing Knowledge Production", by Marjetica Potrč

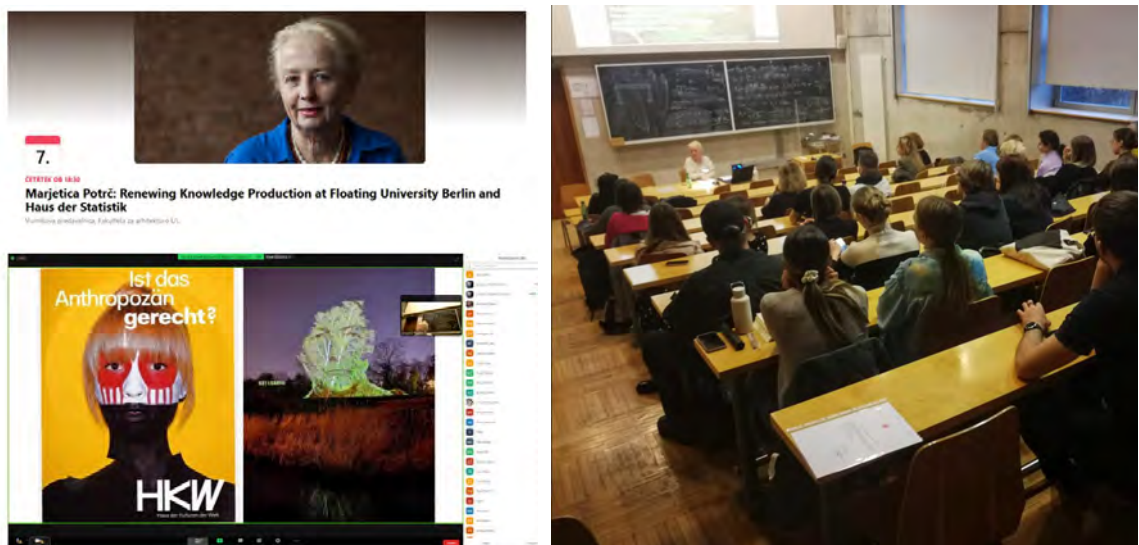
<b>TYPE:</b>	Learn-place
<b>WHERE:</b>	Faculty of Architecture and Online (Hybrid)
<b>WHEN:</b>	April 2022
<b>WHO:</b>	37 students from the Faculty of Architecture and the Faculty of Fine Arts (UL), including Erasmus exchange students, 17 faculty members from the Faculty of Architecture, 2 artistic mentors from Prostorož, others (16)
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Facebook), institutional channels (university, Prostorož)

The last guest lecture was given by an acknowledged Slovene artist and architect Marjetica Potrč (Figures 4.11-4.13). Her interdisciplinary practice includes on-site projects, research, architectural case studies, and a series of drawings. Her work documents and interprets contemporary architectural practice, participatory design and sustainable solutions particularly with regards to energy infrastructure and water use, and the ways in which people live together.

From 2011 to 2018, she was a professor of social practice at the University of Fine Arts/HFBK in Hamburg, where she taught Design for the Living World, a class on participatory practices. She has also been a visiting professor at a number of other institutions, including the Massachusetts Institute of Technology (2005) and the IUAV Faculty of Arts and Design in Venice (2008, 2010).

Marjetica has received numerous grants and awards, including two grants from the Pollock-Krasner Foundation (1993 and 1999); the Hugo Boss Prize in 2000, administered by the Guggenheim Museum (2000); and the Vera List Center for Arts and Politics Fellowship at The New School in New York (2007); the Curry Stone Design Prize (2008); and a residency at the Headlands Center for the Arts, San Francisco (2018).

The lecture was followed by a lively discussion among all participating students, participating interested public and mentors, debating the benefits and necessity of recycling and reuse in design and the value of natural resources .



Figures 4.11-4.13. Guest lecture and discussion with Marjetica Potrč



#### 4.2.5 Student hands-on workshop: Rethinking the design - planning phase

<b>TYPE:</b>	Spot-place
<b>WHERE:</b>	On-site
<b>WHEN:</b>	April 2022
<b>WHO:</b>	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, 1 member of Alive Architecture, 4 academic guests from Estonia, France and UK.
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Facebook), institutional channels (university, ProstoRož)

After sharing our knowledge and experiences in the lecture rooms, tackling the reuse concepts, by also broadening our horizons in sustainable design, hands-on experience was now put into practice! (Figures 4.14-4.19).

In the kick-off event on the construction site in Bežigrajski dvor, prostoRož introduced students and guests to the location history, and explained the activities being organised there so far, and got everybody acquainted with the schedules of the foreseen work in the upcoming week.

There were plenty of materials on the site that could be reused, but the question was how. Students, mentors, guests, and visitors shared their creative thoughts and pondered diverse ideas to figure out how different transformations could make the site more place-like (Figures 4.14-4.19). Through this collaborative process, plans for renewed forms and functions were gradually set.





Figures 4.14-4.19. Rethinking and planning the design of the materials on-site with invited guests and observers

#### 4.2.6 Student hands-on workshop: Reuse and recycle - learning by doing

<b>TYPE:</b>	Spot-place
<b>WHERE:</b>	On-site
<b>WHEN:</b>	April 2022
<b>WHO:</b>	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, members of Trajna
<b>COMMUNICATION:</b>	Mail lists, social media (Facebook), partners' channels (university, Prostorož)

The students tackled previously rethought tasks and started moulding the materials. Through hands-on work, everyone was engaged in active learning. The students were practising their skills and putting their knowledge to the test (Figures 4.20-4.28). Most importantly, they were actively creating knowledge, instead of just passively consuming it. The help and support of Andrej Koruza (Trajna) and other more skilled participants were invaluable.







Figures 4.20-4.28. Learning by doing – students worked in groups for several days to implement the recycling ideas (hands-on workshop on-site)

#### 4.2.7 Opening: “A Re-Place” is like a new place!

<b>TYPE:</b>	Spot-place
<b>WHERE:</b>	On-site
<b>WHEN:</b>	April and May 2022
<b>WHO:</b>	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 Prostorozh, members of Trajna NGO, interested visitors
<b>COMMUNICATION:</b>	Mail lists, social media (Facebook), partners’ channels (university, Prostorozh)

In the final steps of the workshop, the participants dedicated their best efforts to fine-tuning their design solutions, adding the final touches and preparing everything for the presentation and demonstration. With the community event and opening of “A Re-place” for the wider public fast approaching, the group gathered to make an inventory of the work done and to review the progress of each group.

Presentations were followed by a lively discussion among all participating students, mentors and guests debating the benefits and necessity of recycling and reuse in design and the value of natural resources in the cities. The role of different user groups was discussed and plans for the opening event were set to promote “A Re-Place” among the local community (Figures 4.29-4.37).

In the following months, “A-Re-Place” in Krater was opened to the public and interested groups to enable them to learn about the recycling practices and become familiar with the students'

outputs. Visitors had the opportunity to experience the feasibility and use of the designs created during the workshop.

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*Figures 4.29-4.32. The new objects were presented to different public groups on the open days of the site and remained exhibited for use and evaluation by the community during the summer months*

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*Figures 4.33-4.37. The new objects were presented to different public groups on the open days of the site and remained exhibited for use and evaluation by the community during the summer months*

### 4.3 Reflections

The process of activities established in the third-year cycle enabled us to gain insight into sustainable practices and the importance of recycling and reuse in the local context. Through the workshop sessions, we created a dynamic learning platform that involved the experiences and reflections of various distinguished guest speakers, commentators, students, and members of the public. This helped to raise important questions about how reuse and recycling can contribute to creative placemaking and a sense of belonging in a community.

The connection between partners took place on a local and inter-city scale. UL FA and Prostorož members worked closely to conduct the student workshops and to accompany events and

actions online or on-site. Petra Pferdmenges, from Alive Architecture, joined the workshop on-site and participated in the planning phase of redesigning the materials.

The activities of "A Re-Place" introduced a new perspective on this location as a redesigned and recreated place for people. The workshop consisted of an exploratory and enactment phase, creating a place for dialogue, assimilating professional and tacit knowledge, with discussions with experts in architectural reuse, place redesign, and the "art of recycling art."

#### 4.4 Next steps

The process established within the framework of the "A Re-Place" workshop provides further insight into the physical context of a place, including the inventory of existent materials that were reused. It also gives insight into the dynamics and social context of the location. The local public is regularly invited to the site to participate in co-creation through events and other physical interventions.

## 5. A Just Place: Expo & Radio, in Brussels

Rosaura Romero  
*KU Leuven Faculty of Architecture*

Burak Pak  
*KU Leuven Faculty of Architecture*

### 5.1 Context

In the third year of the project, we continued operating within the framework of the “A Just Place” in the city of Brussels. We used the Grand Hospice as our base to continue questioning the temporary occupations in Brussels centre (Figure 5.1). The Grand Hospice is currently available for temporary occupation and has been marked by a profoundly social history which the current “call for projects” seeks to re-establish contact.

The Grand Hospice provided us with an exhibition space and co-working room where a radio live podcast studio is located. The physical space itself is collectively rented by the f28 artist collective and shared with the Architecture Design Justice Studio (ADJ) and an architectural design studio at KU Leuven’s International Master Brussels.

The exhibition and podcast series highlighted the outcomes of the A-Place partnership with KU Leuven. It featured the work and reflections of the master’s students who took a critical stand on issues surrounding spatial justice in Brussels, with a particular focus on the displacement of homeless and transmigrant communities.

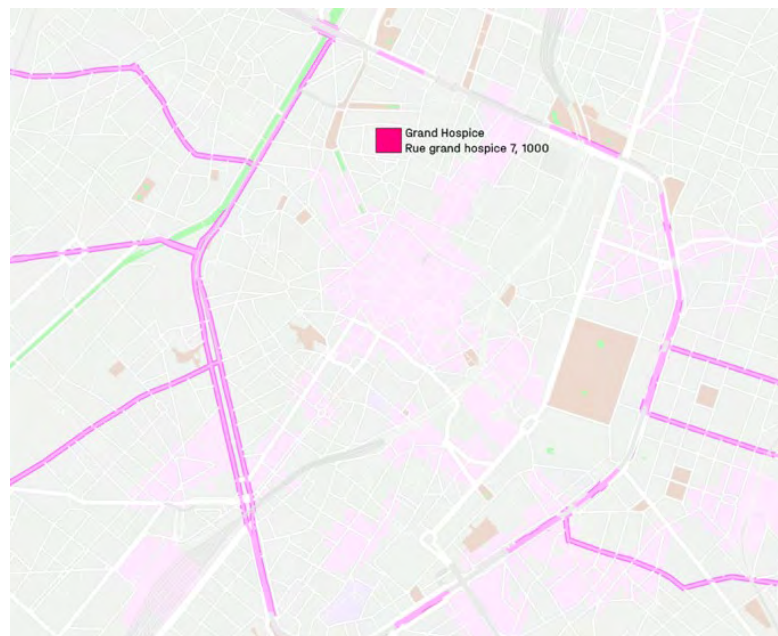


Figure 5.1. Site map of “A Just Place”. Source: Google Maps



## 5.2 Activities

### 5.2.1 A Just Expo

<b>TYPE:</b>	Spot-Place, Learn-Place
<b>WHERE:</b>	Brussels
<b>WHEN:</b>	February 18th - May 27th
<b>WHO:</b>	14 students and 1 faculty members from the School of Architecture at KU Leuven, 2 artists from the association The City is our Playground
<b>COMMUNICATION:</b>	Posters, social media (Instagram, and Facebook), newsletters from association, emails, and personal invitation.



Figure 5.2 Opening event for "A Just Expo" - March 18th, 2022

"A Just Expo" (Figure 5.2) was an interactive exhibition event of the work of the Architecture Design Justice Studio, an architectural design studio at KU Leuven's International Master Brussels, in collaboration with The City is our Playground.

During the opening event students presented a comparative research study on temporary occupations, critically questioning the values, narratives, practices, sites, and pedagogies of Pali, the organisation managing Grand Hospice, and Toestand, a similar organisation managing several temporary occupations in Brussels. Following the main presentation, student presented their individual work, showcasing their design proposals for the houseless community in Brussels, utilising unoccupied spaces around the city.

More information:

<https://www.a-place.eu/en/placemaking-action/135>

<https://www.youtube.com/watch?v=RZQ44Jlz6VY>

### 5.2.2 A Just Radio

<b>TYPE:</b>	Spot-Place, Learn-Place
<b>WHERE:</b>	Brussels
<b>WHEN:</b>	April 22nd - May 27th
<b>WHO:</b>	14 students and 1 faculty members from the School of Architecture at KU Leuven.
<b>COMMUNICATION:</b>	Posters, social media (Instagram, and Facebook), newsletters from association, emails, and personal invitation.

"A Just Radio" (Figure 5.3) is a series of podcasts of interviews with architects, students, NGOs and activist working around the questions and thematic raised through the ADJ studio (Figure 5.3). Two episodes were produced:

#### - Episode 1: Interview with [SAFE SPACE COLLECTIVE](#)

On this episode we explore the role of radio in architecture as a way to challenge and question the profession. We discuss the journey of 'Safe Space Collective' in the making of their podcast series, a platform for social justice that highlighted many underrepresented narratives without polarising its audience. They leave us with good practices and lessons on how to be sensitive with an activist heart.

#### - Episode 2: Interview with [COMMUNA](#)

In this episode "A Just Radio" we investigate the beginnings of Communa, and highlight their sites and their just practices in urbanism around Brussels.

Communa is a non-profit organization that is committed to a more affordable, more democratic, more resilient and more creative city. While temporary occupation is their main tool, they are also developing other concrete proposals to deal with the commodification of urban spaces.



Figure 5.3. "A Just Radio" logotype

Some of the questions that KUL students raised in these interviews (Figure 5.4) were:

- Are temporary cultural occupations reaching the needs of vulnerable communities in Brussels?
- Which narratives are included in the decision of the types of programme the temporary occupation hosts?
- Who benefits the most from the creation of these temporal cultural spaces?
- Can affordable housing also be included in the temporary occupation programmes?



Figure 5.4. "A Just Radio" studio at Grand Hospice

More information:

<https://www.a-place.eu/en/placemaking-action/136>

### 5.3 Reflections

"A Just Place: Expo & Radio" showcased the outcomes of the design studio and raised various questions on issues of spatial justice in Brussels, specifically focusing on the displacement of the homeless and transmigrant communities. The exhibition contributed to broadening the conversation around questions raised by the "futuring projects". The student projects took a critical stance on the current political system and challenged the role of the architecture profession in addressing these issues. From this lens, the outcomes of the ADJ studio were futuring architectural projects, that employed socially and spatially innovative strategies at various scales to address certain dimensions of architecture design justice.

The radio studio was a parallel platform to the exhibition, which was temporarily hosted at the Grand Hospice, a controversial temporary occupation that aimed to create a community of artists and cultural activists but failed to provide an inclusive environment for the most vulnerable individuals. The radio served as a means for the ADJ studio students to gain access to insider information and to closely examine the temporary occupation management team (Pali Pali). Through a series of interviews, the students were able to construct a narrative of what the Grand Hospice represents in the larger urban context and to question the proliferation of these types of temporary cultural occupations, which contribute to the displacement of vulnerable communities.

Both the exhibition and radio studio were successful in bringing together a network of artists and NGOs who are actively questioning and protesting these new occupations. The radio allowed the students to gather several voices and participate in co-creating a digital placemaking activity. However, due to time constraints and the unavailability of some planned radio guests, we were not able to conduct as many interviews as we wanted. We hope to continue these conversations in the future and further develop the radio as a platform.

### 5.4 Next steps

We are now planning to launch "A Just Radio" at a different location in order to continue with the interviews and to gather diverse opinions on the issues of spatial justice raised at the Grand Hospice. Before launching at the new location, we will firstly work on editing the radio episodes before releasing them to a wider public on the second week of January. We hope then by reaching a larger audience, the radio will be able to gather more voices and contribute to further discussions.



## 6. A Reconnecting Place in Lisbon

Maria Irene Aparício, Marta Fiollić, Carolyn Leslie, Ivone Ferreira, Patrícia Pereira, Nuno Fonseca, Rosalice Pinto, Nuno Mora  
*NOVA FCSH, Lisbon*

### 6.1 Context

Bairro do Rego is located in the centre of Lisbon and has a unique community of residents, particularly immigrants who have sought to create connections with each other and make the neighbourhood feel like "home." The area is characterized by the sounds of airplanes frequently flying overhead, which the inhabitants have become accustomed to. In this context, the purpose of "A Reconnecting Place" is to help residents to re-appropriate the spaces of the neighbourhood through the co-creation of a soundscape that reflects the neighbourhood's unique characteristics.

"A Reconnecting Place" is a programme of placemaking activities based on the idea of movement, eternal return, and the four seasons (of nature, of life, of places, etc.) designed with, and for, the Rego neighbourhood in Lisbon (Figures 6.1 and 6.2). With a series of co-creating activities, including music, dance and video, we aim at connecting four spaces of the neighbourhood: a) The interior/exterior spaces of Associação Passa Sabi, b) A children's playground, c) An old market, and d) A bridge. The activities will bring together the neighbourhood community, PhD students from NOVA FCSH, artists and researchers and aims to activate the public space through a series of activities.



Figures 6.1 and 6.2. Advertising of "A Reconnecting Place" in Bairro do Rego

## 6.2 Activities

During the year 2022, we carried out six different actions that were closely connected to one another. The results of these actions were then brought together for a final performance, in the form of a flash mob, which took place in October of 2022.

1. Music co-creation in community: creation of a musical piece inspired by the soundscape of the neighbourhood. From January 2022 to September 2022, in Bairro do Rego.
2. Workshops "(Re)Connecting places through artistic practices" and "Creating a soundscape with Bairro do Rego". at the New European Bauhaus Festival. On 9 and 12 of June 2022, respectively, at the Gare Maritime, Brussels.
3. Sound walking: experiencing a soundscape at the neighbourhood. On 29 September 2022, in Bairro do Rego.
4. Workshop in creative dance and co-creation of a choreography culminating in a flash mob. From September to October 2022, in Bairro do Rego.
5. Flash mob performance in four different spaces of the neighbourhood. On 22 October 2022, Bairro do Rego.
6. Videos to be disseminated in public space and on digital networks.

### 6.2.1 Music co-creation in the community

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Bairro do Rego, Lisbon
<b>WHEN:</b>	January 2022-September 2022
<b>WHO:</b>	Children and young people from Passa Sabi Association; 7 faculty members from the FCSH; 2 artists: a music composer, and a filmmaker.
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university), posters in loco.

The co-creation process included the following steps (Figures 6.3-6.6):

- a) Gathering information on the musical preferences and cultural backgrounds of the young participants and their families to create a musical composition that accurately reflects the community's musical tastes and cultural influence.
- b) Recording and collecting audio samples of the soundscapes within the Rego neighbourhood to be later incorporated into the final musical composition.
- c) Encouraging participants to share their personal experiences, perspectives, and emotions through text that will be included in the musical composition.
- d) Involving participants in the creative process by recording their voices and other relevant sounds.
- e) Introducing participants to various music production tools and techniques.
- f) Co-creating musical pieces with the collaboration of the young participants and their families.

All of these phases were completed over several months and the results were presented in two related events: a sound tour in September 2022 and a flash mob in October 2022. The documentation of the creative process and the events will be used in an installation, which will be displayed in a location to be announced, or as part of the activities planned for 2023.



Figures 6.3-6.6. Creating a soundscape at Bairro do Rego.

**6.2.2 Two Workshops "(Re)Connecting places through artistic practices" in New European Bauhaus, Brussels,**

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	New European Bauhaus, Brussels
<b>WHEN:</b>	June 2022
<b>WHO:</b>	Artists: a music composer and a filmmaker
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university), posters in loco

Two workshops took place at the New European Bauhaus festival in Brussels: "(Re)Connecting places through artistic practices, by Marta Fiolic (Figure 6.7) and "Creating a soundscape with Bairro do Rego" (Figure 6.8), by João Dias Ferreira.

"(Re)Connecting places through artistic practices" addressed topics such as community building through artistic practices and creation with and for the community, by taking as a case study the activities organized by A-Place in Bairro de Rego with the collaboration of the association Passa Sabi. More specifically, the purpose of the workshop was to encourage the audience to reflect on the meaning of a place through various artistic practices, such as music, photography, dance, and video, and to discuss with them different possibilities for co-creating with the community.



Figure 6.7. Workshop “(Re)Connecting places through artistic practices”, by Marta Fiolic

The second workshop, “Creating a soundscape with Bairro do Rego”, focused on the co-creation process and aimed to explore the concept of soundscape and its potential use in a community context for recognizing and strengthening the relationship with a specific place. The workshop also aimed to teach the participants about composing for a specific place, and how to use different sounds and elements to create a meaningful experience. This way, the workshop aimed to showcase the ongoing work of “A-Reconnecting-Place” in Lisbon, from the perspective of a musician and composer.



Figure 6.8. Workshop “Creating a soundscape with Bairro do Rego”, by João Dias Ferreira



### 6.2.3 Sound walking: the experience of a soundscape

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Bairro do Rego (Lisbon)
<b>WHEN:</b>	29 September 2022
<b>WHO:</b>	Children and young people from <i>Passa Sabi</i> Association; 7 faculty members from the FCSH-Faculty; 3 artists: a music composer, a choreographer and a filmmaker, general public.
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university), posters in loco.

Sound walking is an artistic practice that combines the act of listening with an experience of place and space, following a specifically designed path. Through the ECHOES\* app, a route was pre-determined and geo-located, so that listeners could immerse themselves in the sounds and spaces of Bairro do Rego.

On 29 September at 6 pm, we invited the public to join us for a soundwalk through Bairro do Rego, accompanied by the young people who participated in the creation of the sound pieces, allowing participants to share experiences and listen to the sounds of the neighbourhood in a unique way (Figure 6.9). After the tour, participants returned to the Passa Sabi association for a gathering where they could watch videos showcasing the entire creation process.

The soundwalk event was the culmination of several soundscaping sessions that were held in the Bairro do Rego neighbourhood. The sound pieces that were featured on the soundwalk were collaboratively created by the neighbourhood youth under the guidance of musician and composer João Dias Ferreira, who produced them.

The soundwalk, as a sonic public artwork, will continue to be available to anyone interested in taking part, from neighbourhood residents to passers-by, after its launch on the 29 September.



Figures 6.9. Bairro do Rego: "Sound walking"

#### 6.2.4 Workshop in creative dance

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Bairro do Rego (Lisbon)
<b>WHEN:</b>	September 20-22 October, 2022
<b>WHO:</b>	Children and young people from Passa Sabi Association; a choreographer and a filmmaker.
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university).

The choreographer and dancer Inês Galvão Teles, took the music composed during the community music creation activities as a starting point and worked with the neighbourhood youth with the goal of exploring movement individually. The workshop aimed to teach participants how to utilize movement as an expressive tool for creating imaginary scenes and as a narrative form, as well as to use movement as a form of communication with others (Figures 6.10 and 6.11).

As a result of the workshop, a choreography was created for the music of Bairro do Rego. The choreographer provided the basic structure, leaving room for individual expression while also fostering group cohesion. Through dance, participants explored elements such as space, tempo, rhythm, people, and places.

The workshop was a preparation for a flash mob, which was part of the 8-year anniversary celebration of the Passa Sabi Association. The celebration also included a repeat of a sound walking activity through the Bairro de Rego.



Figures 6.10 and 6.11. Workshop in creative dance

### 6.2.5 Flash mob

<b>TYPE:</b>	Learn-Place
<b>WHERE:</b>	Bairro do Rego (Lisbon)
<b>WHEN:</b>	22 October 2022
<b>WHO:</b>	Children and young people from <i>Passa Sabi</i> Association; 7 faculty members from the FCSH-Faculty; 3 artists: a music composer, a choreographer and a filmmaker, general public
<b>COMMUNICATION:</b>	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university), posters in loco.

The flash mob and a second edition of the sound walking were events integrated in the 8th anniversary celebrations of the Passa Sabi Association, held on 22 October, 2022. This final event brought together various artistic practices including music, dance, and video, and involved a composer, a choreographer and a filmmaker in a co-creation processes with children and youth from Bairro do Rego. The goal of the event was to explore and showcase the visual and sound landscapes of the neighbourhood.

### **6.3 Reflections**

The activities carried out in the neighbourhood, with the active participation of children and young people who attend the association, not only facilitated the creation of a soundscape, but also a very human image of a space that passers-by tend to see as uncharacterized. In a way, it is a way of integrating a space and a community in the city itself. As well as learning opportunities for young people, the co-creation processes were also a way to arouse their interest in music and dance and in the environment that surrounds them, with particular emphasis on the city as a sound and visual experience.

### **6.4 Next steps**

To complete the programme of activities planned for Bairro do Rego during the third year of the project, and to produce a video installation which summarizes the overall process.



## 7. A Seedling Place in Nicosia

Veronika Antoniou, Teresa Tourvas

*Urban Gorillas*

### 7.1 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 carried out in multiple contexts. The goal is to create a digital community of urban visionaries that are actively working in positively transforming their (urban and rural) environment through community planting initiatives. The works are disseminated through a digital repository in an [Instagram](#) account.

In the second year of the project, some of the activities took place in the Kaimakli neighbourhood and in the Cyprus Pavilion of the Venice Biennale (see report "[D4.1-4.2 Local placemaking activities 2020-2021](#)"). In this third year a series of activities were carried out in Nicosia, as part of the Pame Kaimakli 2022 festival, and included:

- "Adopt a plant" : Community planting activities (Figure 7.1)
- Installation of the vertical garden structure on an old railway passage (Figure 7.2)
- "Not quite a garden" workshop, by Eftychios Savvides and Mariza Daouti (partially cancelled due to COVID)



Figure 7.1. Site of intervention, Synergias Street after placemaking activity



Figure 7.2. Site of intervention, Synergias Street before placemaking activity

## 7.2 Activities

The series of activities implemented at this stage aimed to nurture a connection of the residents with the plants and vegetation of their neighbourhood. This was planned to achieve with hands on planting activities, and a digital fabrication of a neighbourhood garden. These activities had a platform to be exhibited in the Pame Kaimakli area with the vertical gardens installation as their backdrop.

### 7.2.1 Adopt a Plant-Community Planting

TYPE:	Spot-Place
WHERE:	Kaimakli neighbourhood
WHEN:	April 2022 - July 2022
WHO:	200 visitors (locals and migrants)
COMMUNICATION:	Facebook, Instagram, posters

### Community Planting in Synergias Street

In April 2022, the residents of Kaimakli were invited to adopt 100 plants and trees, which were offered by the Forest Department of Cyprus (Figures 7.3-7.7). Two months later, in July 2022, within the framework of the Pame Kaimakli Festival the residents returned with their plants and seeds, planted in ceramic pots in order to place them in the 'Vertical Gardens' - the community's new collective garden which was moved to Synergias linear park (Figures 7.8-7.10).

The activity was staged at Pame Kaimakli festival, which took place from 8 to 12 July 2022, under the thematic Urban Playground. The installation was exhibited in the collective garden on Synergias linear park. Following negotiations with the municipality of Nicosia the installation was accepted to remain in this public passage as a permanent urban feature as residents are taking turns to water and take care of the plants.



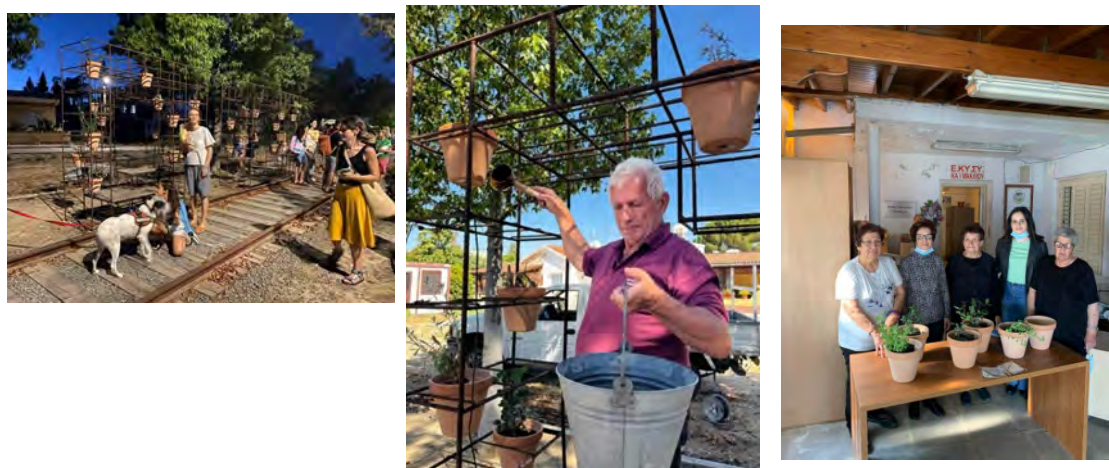
Figure 7.3. Visit at the Forestry Department



Figure 7.4. Picking up the plants from the Forestry Department



Figures 7.5-7.7. Plants being distributed to the residents of Kaimakli



Figures 7.8-7.10. Community planting

### 7.2.2 Urban installation

TYPE:	Spot-Place
WHERE:	Synergiasias Street, Kaimakli neighbourhood
WHEN:	April 2022 - July 2022
WHO:	500 visitors (locals and migrants)
COMMUNICATION:	Facebook, Instagram, posters

The urban installation aimed to activate a site along the old railroad tracks in the municipal linear park, located in the newer area of Kaimakli. This area is currently undergoing significant social changes. It requires new public spaces to foster community engagement. The linear park is

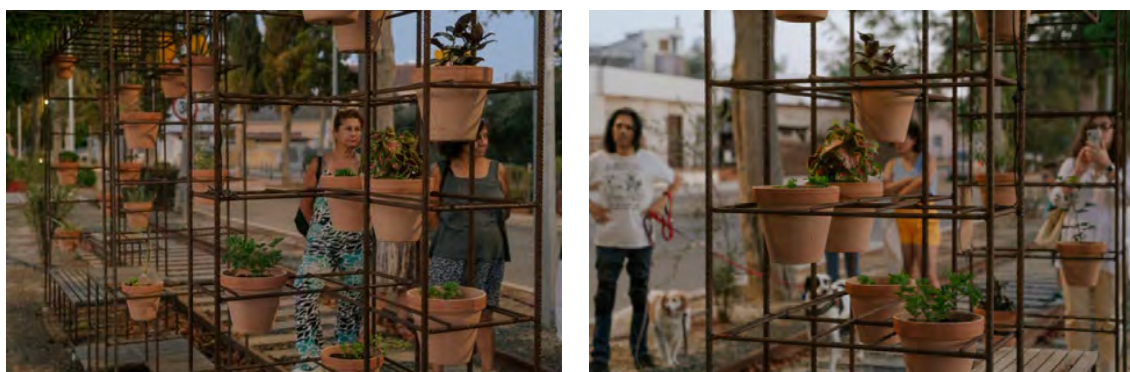


frequented daily by people of all ages who enjoy strolling, jogging, and walking their dogs (Figure 7.11 and Figure 7.12).

To actively involve the residents, a community planting event was held on July 6, 2022. Participants were invited to plant flowers and herbs and place the pots in a structure. Those who participated in the "Adopt a Plant" action returned to the community garden during this event and placed their 'adopted' plants in ceramic pots on the installation.

The installation was created during the first year of the A-Place activities and was kept in storage for several months by the Nicosia municipality. After months of discussions, a new site for the installation was found in the main square of the neighbourhood with the active involvement of the residents.

The installation was exhibited at the Pame Kaimakli Festival, which took place from July 8 to July 12, 2022, under the thematic Urban Playground. It was displayed in the collective garden on Synergasias linear park. Following negotiations with the municipality of Nicosia, it was agreed that the installation would remain permanently in this public space. Residents take turns watering and caring for the plants to maintain the installation.



Figures 7-11 and 7-12. The vertical gardens installation in Synergasias street

More information:

[https://www.instagram.com/p/CgeZmaxjSKk/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/p/CgeZmaxjSKk/?utm_source=ig_web_copy_link)

### 7.2.3 "Not quite a garden" workshop

TYPE:	Learn-Place
WHERE:	Online
WHEN:	April-June 2022
WHO:	20 neighbours
COMMUNICATION:	Facebook, Instagram, posters

"Not Quite a Garden" is an ephemeral paper installation using a collection of 3D-scanned digital copies of plants owned by the residents of Kaimakli. The installation creates a realistic yet fabricated representation of a community garden (Figure 7.13).





Figure 7.13. Poster of the installation "Not quite a garden"

The installation is a playful attempt to merge the domestic and public spheres, sparking conversations about collective landscapes in the city. The workshop leaders aimed to reimagine a community garden in Kaimakli and address important questions: Who will take care of the garden, and how can it be shared among members of the community?

The activity comprised three stages. Firstly, an open call for participation invited residents to provide artists with a record of the plant species found in the area, using participatory photography with specific instructions (Figure 7.13). Secondly, the artists created 3D models of the plants received through photographs. Thirdly, the architects proposed a workshop for residents and guests to co-create a collective garden using large-scale digitally fabricated paper plants. The garden was installed at the Pame Kaimakli Festival.

The third phase of the project, which involved participatory workshops during the festival, was cancelled because both artists contracted Covid-19.

### 7.3 Reflections

The permanent installation of the vertical garden project in a public space was the biggest success of the action. This was a significant milestone for Urban Gorillas as public space design is typically initiated, planned, or managed by public authorities. It was a great achievement that the municipality allowed and provided a space for this installation.

The "Adopt a plant" initiative was a successful way to bring the community closer and create a community garden on Synergiasias street. One-to-one interaction and engagement was crucial in involving local residents in this action. The vertical garden became a meeting point, rest area, and source of water for both plants and animals, establishing a significant "place" in the linear park and neighbourhood. The challenge was for residents to take care of their plants and keep them healthy and alive for two months until the community planting event.

Unfortunately, the "Not quite a garden" workshop and installation were cancelled. The intention was to connect the vertical garden project with this parallel digitally fabricated garden, where both would be associated with the diversity of plants in the neighbourhood.

#### **7.4 Next steps**

In our upcoming planting activity, we plan to extend invitations to members of the municipality to participate as they have been supportive of our activities in the past, but have not been present. We are also working on convincing them to co-fund an automatic watering system to ensure the health and vitality of the plants. Our challenge is to maintain the installation and ensure that the plants are properly cared for by the community. Holding regular planting events on-site may help us achieve this goal.

## 8. A WISH-full Place in Nicosia

Veronika Antoniou, Yiorgos Hadjichristou

*Urban Gorillas*

### 8.1 Context

"A WISH-full Place" was an installation located in the City Plaza, a former bustling shopping centre in Nicosia. City Plaza was a popular destination and a premier department store in Cyprus when it opened in 1989. However, since then, it has been slowly declining, particularly after the 2008 financial crisis.

Since 2013, the Nicosia Municipal Arts Centre (NiMAC), with the support of the municipality of Nicosia, has been organizing pop-up festivals in the City Plaza. Through open calls, the festival provides spaces for ephemeral interventions in the underused spaces of the City Plaza.

Our proposal aimed to revitalize one of the spaces in the City Plaza (Figures 8.1 and 8.3) with a temporary installation and to create an interactive experience for visitors through paper folding workshops.



*Figure 8.2. Site of intervention: City during placemaking activity*

### 8.1 Activities

During the five weeks that the installation was in place, a handful of wishes were collected to be later exhibited in collaboration with Nicosia Municipal Arts Centre.

"A WISH-full Place" installation was the result of a collaboration with young designers. It aimed to attract the attention of passers-by to the abandoned City Plaza, and to highlight the various activities of the pop-up festival taking place there. The installation consisted of 600 meters of fabric meticulously hung from the balconies of the atrium by the design team. Visitors were invited to write their wishes on folded papers made using origami techniques, which they learned in workshops held as part of the installation. These papers were then thrown onto the hanging fabrics, creating a visually striking and interactive display.

During the five weeks that the installation was in place, a significant number of wishes were collected with the vision to be exhibited in the future. They are currently kept at the Nicosia Municipal Arts Centre.

### 8.1.1 Installation

TYPE:	Spot-Place
WHERE:	City Plaza, Nicosia
WHEN:	October - December 2021
WHO:	4,000+ visitors
COMMUNICATION:	Facebook, Instagram , posters

The installation was assembled by the Urban Gorillas team with the support of young architecture graduates. We also organized two origami workshops led by our team for passers-by to learn how to make an origami and then write a wish and fly it over the installation (Figures 8.3 and 8.4). For the remaining weeks of the festival, instructions were provided to guide participants on crafting and submitting their wishes.



*Figures 8.3 and 8.4. Results from the origami workshops*

## 8.2 Reflections

"A WISH-full Place" installation aimed to promote a more hopeful thinking perspective on current societal issues where existing systems fall short, and to leave positive messages for a future that prioritizes caring for others, the environment and ourselves.

The installation successfully evoked memories of the once bustling City Plaza and forged new and meaningful connections and associations with the building.

Discussions with visitors during the installation shed light on the neglect of this once iconic building and criticized the consumerist society it embodied. The paper folding workshops effectively sustained engagement with the public and the installation, but visitors struggled to interact with the structure without the assistance of our team members.



### 8.3 Next steps

For future editions, the main objective is to increase participation from marginalized communities and to facilitate engagement between them and local residents through various activities and with the involvement of civil society organizations. To achieve this, we need to enhance participatory interaction with the spatial installations even in the absence of the team. To this end, the design should be changed to encourage self-directed exploration and interaction with the installation.

## Part B. Collaborative activities

During the third 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 Joint Place**, a two-day programme of collaborative activities of partners in Brussels.
- **A-Place: Mapping**, a new edition of the open call to share experiences of places.







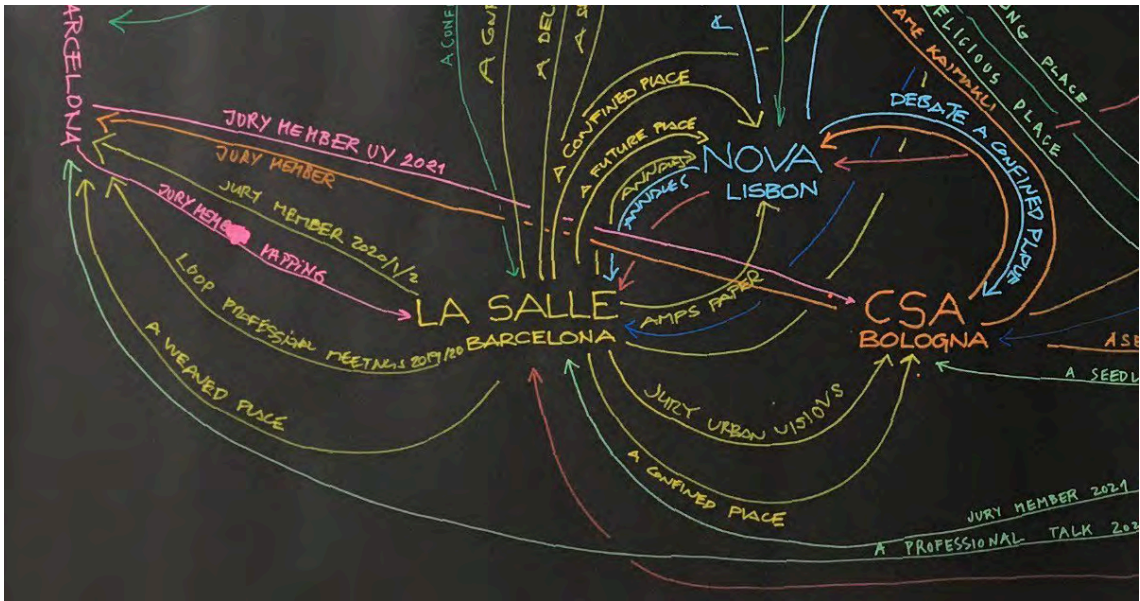


Figure 1.4. A portion of the visual map

After drawing the map, there was a guided tour through the park led by Stephanie Bertel (Figures 1.5-.6), who has been involved with the Parckfarm since it started in 2014. The plants are grown by the community, and there is a bread oven, sports facilities and a honeycomb. Parckfarm is an example of how to build a community and a place.



Figures 1.5-1.6. Guided tour in Parckfarm

**“A Happy Place” inauguration**

In the afternoon, partners met in the Dardaar district in Brussels for the opening of the transformed Pieremans playground and alleys of the Cité Hellemans. Partners joint a group of children to paint a piece of furniture which was built for the event (Figures 1.7-1.8).



Figure 1.7-1.8. A-Place partners painting with young residents

### SATURDAY, 25 JUNE 2022

On Saturday, A-Place partners met to discuss the activity plan for the fourth and final year of the project (Figures 1.9-1.10). There will be a final exhibition and conference with three venues, in Barcelona, Brussels and Lisbon. At each of the three events, we will invite speakers to reflect with us on the creation of places that interrelate artistic practices with community participation. And at the end of the project, there will be a book summarising the work we have done to create a network of places.



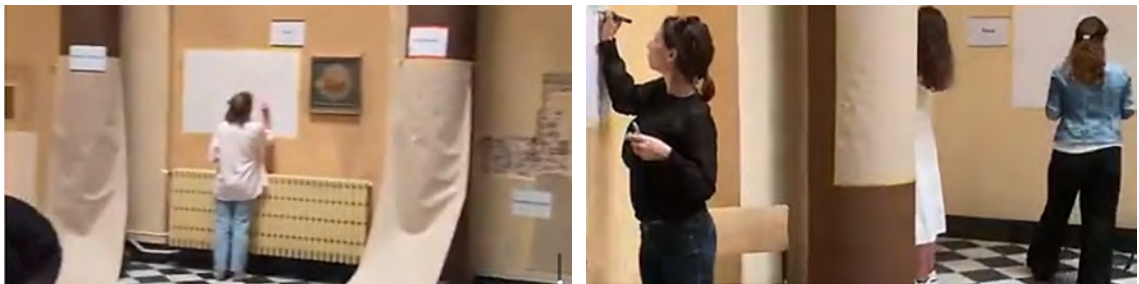
Figure 1.9-1.10. A-Place partners meeting

On Saturday afternoon, Rosie Romero from KU Leuven, prepared an activity to reflect on some of the key terms that A-Place deals with:

- Architecture Design Justice
- Collective Identity
- Community Building
- Confinement
- Creative Placemaking
- Food
- Network Practices
- Place
- Place Identity
- Sense of Belonging
- Sense of Place

- Social Inclusion
- Space Perception

Before meeting in Brussels, partners were asked to make a 30-second recording of a definition of these terms. The recordings were played for a group [reflection](#) at the chapel of the Grand Hospice in Brussels (Figures 1.10-1.12).



*Figure 1.10-1.12. Joint reflection at the Grand Hospice chapel, Brussels*

As the recorded voices bounced off the chapel walls, we translated the inspiration we received from them into sentences and drawings on papers. At the end, partners explained to each other what we they captured and represented. It was an inspiring example of placemaking, of transforming a space into place. The reflections remained in the chapel for the a few days, so that visitors were able to add their own thoughts.

More information:

<https://www.youtube.com/watch?v=4AjDXSgre8Q>



## 2. A-Place: MAPPING

A new edition the “A-Place: MAPPING” contest was organized under the theme “Share your experience of domestic places”. We received 29 entries from 18 cities and 12 countries around the world.

The jury composed by Andreia Saraiva Santos, cinematographer; Spela Hudnik, Monochrome Architects; and Thales Leite, photographer, decided to give the following awards:

- First prize: [“Wild and Free”](#), by Azbah Ansari, Lahore, Pakistan (Figure 2.1)
- Second prize: [“An ode to laundry”](#), by Nives Otašević, Athens, Greece (Figure 2.2)
- Third prize: [“A new sublime”](#), by Iñaki Volante, Balaguer (Lleida), Spain (Figure 2.3)
- Fourth prize: [“Healing shadows”](#), by Nune Tunjikian, Nicosia, Cyprus
- Fourth prize: [“Said the chair”](#), by Sinem Tas, Setúbal, Portugal
- Fourth prize: [“The corner of memories”](#), by Nevenka Pavic, L’Hospitalet de Llobregat (Barcelona), Spain
- Fourth prize: [“The homesick”](#), by Paulo Sérgio Steil, Ghent, Belgium

The award ceremony took place online on 19 July 2022.

### First prize

#### Wild and Free

Azbah Ansari, Lahore, Pakistan

My little cousins, in their toddler age, has an immense love for cars and vehicles. One of them has deep love for police cars and he loves to rescue animals who are injured and take them to hospital, the gorilla is the doctor for him. He often asks that he wants to play with his cars on road and bing.... We had a plan. One of the room in their house is made of cement, without any tile furnishing and we have a little library there. So, we made road map for them, and placed some building models like police station, hospital and airport as landmarks and their destination points and set the cars to play on the road with a chowk at the center.....



Figure 2.1. “Wild and Free”, by Azbah Ansari, Lahore, Pakistan (first prize)



**Fourth prize**

### **An ode to laundry**

Nives Otašević, Athens, Greece

I try to do my laundry at the end of every week.

When the morning sun is touching my balcony doors, I feel motivated to do it early in the day, so the clothes and linen can get a good amount of fresh sun rays.

I can see people around putting their fresh laundry in a rooftops of apartment buildings. Probably because the awnings and the greenery on their balconies are shading them too much. Big bed linens are dancing between antennas and sun panels where they are becoming a standard part of window views.

.....



*Figure 2.2. "An ode to laundry", by Nives Otašević, Athens, Greece (second prize)*

**Third prize**

### **A new sublime**

Iñaki Volante, Balaguer (Lleida), Spain

It is 3 March 2022. I am in the middle of the renovation of the house-academy in Balaguer. My home. Faced with the anguish that the war in Ukraine has produced in me, I propose to demolish an area of the house that, knowing that it was not urgent to do, will give me aesthetic relief and will make me reflect on war, destruction, pain and its implications in territories that are supposed to be at peace. Nothing can be the ultimate empire of peace than my own home. However, times are turbulent, with a pandemic that seems to be over but is only an illusion. In this context I move continent, country and city and seek a new form of personal exploration. A senseless war breaks out, transmitted and re-transmitted by the images of the big data that sees everything, knows everything, dominates everything. I set out to do the impossible: to demolish an entire area of the house, eliminating the succession of existing "fondas" that do not allow me to see the space in its true dimension. I do it with my son who helps me, asking me all the time "why?" And within three hours there is nothing left but rubble and runes everywhere.

.....



*Figure 2.3 "A new sublime", by Iñaki Volante, Balaguer (Lleida), Spain (third prize)*

## Conclusions

In the third year of the project, some of the partners have been able to deepen their relationships with the communities through educational and creative activities which foster the links between residents and the spaces they inhabit. "A Weaved Place" concluded a three-year project in the city of L'Hospitalet with an open art festival which brought together neighbours, students and artists in the transformation of a public square into a creative space. "A Reconnecting Place" continued with the line of work initiated in the second year of the project working closely with civic associations in Lisbon's low-income neighbourhoods, in this year in Bairro do Rego, with a large populations of migrants. "A Happy Place" concluded the work initiated in the second year, with the physical transformation of a playground and adjacent alleys in the Marolles district in Brussels, carried out with the participation of the residents. These initiatives contributed to foster a sense of community and encourage collective action to actively transform public spaces.

The activities have also focused on the creation of innovative learning environments that overcome the boundaries of academia and community by combining artistic practices, architectural education and community outreach. In Ljubljana, "A Re-Place" brought together experts, students, and the general public to discuss how reuse and recycling can promote creative placemaking and a sense of community belonging. "A Weaved Place" continued the examination of Hospitalet's sociophysical landscape through photographs and audio-visual works. Multidisciplinary artists and architectural staff were mentors for student projects. In these learning and teaching activities carried out in the two cities, education was shifted from the university to the city's cultural and civic centres, as well as the spaces to be transformed.

Continuing with the work undertaken in previous years, we have carried out community-based educational and creative activities which contributed to increasing their awareness of the preservation of natural resources in accordance with the principles of adaptability and recyclability. The upcoming "A Resilience Place" aims to establish a biodiversity part in a community garden through the involvement of local residents. The transformed place will showcase the work of artists addressing climate-related issues. In "A Re-Place," architecture students utilized materials found in the Krater area to construct new amenities, as part of an ongoing effort to revitalize the site.

The project's interventions were not limited to outdoor public spaces as some activities also took place within building interiors. "A WISH-full Place" took place in Nicosia's City Plaza, a former thriving shopping centre that has declined since its opening in 1989. And in "A Just Place", an exhibition space and a radio studio were set in the Grand Hospice in Brussels for master's students to display their work and to reflect on the displacement of homeless and transmigrant communities.

There have been temporary interventions which have remained permanent, as the planting installation in Kaimakli. And there have been other ephemeral interventions, combining diverse art forms, which did not leave a physical trace but nevertheless contributed to creating a sense. Participants in "A Reconnecting Place" were involved in co-creating a music piece from the soundscape of the neighbourhood, which was then performed in a flash mob choreography. Hanging textile fabrics in an old plaza in Nicosia were used to collect messages from visitors written on origami pieces.

In addition to local activities, partners convened in Brussels for an in-person meeting to reflect on their collective efforts and actively participate in the closing event of "A Happy Place" in the Dardaar district. Similarly, the latest edition of "A-Place MAPPING," with the theme "Share your experience of domestic places", attracted attention and participation from individuals around the world.