A-Place

Linking places through networked artistic practices

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

Local placemaking activities
2019-2020

Deliverables 4.1 and 4.2

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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 2019-2020", in so far as it presents the work that has been achieved with regard to the original plans.

Four of the activities originally planned have been implemented – "A Weaved Place", in L'Hospitalet, Barcelona; "A Visionary Place", in Bologna, Italy; "A Calm Place", in Schaerbeek (Brussels), and "A Sound Place"; one was cancelled because of the pandemic – "A Joint Place", in Nicosia–, and two activities which were not originally planned have been designed and implemented – "A Delicious Place", in Nicosia and "A Confined Place".

The report of each placemaking activity is structured as follows:

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

The last two chapters are a summary of all the reflections organized in accordance with the project objectives, in order to assess to which extent the activities as a whole are contributing to their achievement and the conclusions.

1. Introduction

1.1. 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 asses to which extent the overall project activities are aligned with the project objectives, and to derive lessons which can be applied in future activities; for external audiences, this compilation gives an overview of a rich variety of placemaking activities deployed by multidisciplinary teams in multiple locations and contexts, their processes and outputs.

1.2. 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; Leandro Madrazo, project coordinator, has undertaken the overall editing of the document.

1.3. 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 in the project website. The systematic collection and subsequent reflection on the collective work contained in this report (see Section 9) 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.

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

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Sitesize, Barcelona

2.1. Objectives

The purpose of "A Weaved Place" was 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 involving them in activities that are at the intersection of academia and community: analysis of the sociophysical territory jointly carried out by students, faculty and residents; participatory activities in public spaces and premises of cultural and civic associations.

Deliverable 1.1-1.4 "Planning of local activities" included a plan to carry out these activities in the sociophysical territory along three stages: Mapping, Categorizing and Signifying (Figure 1).
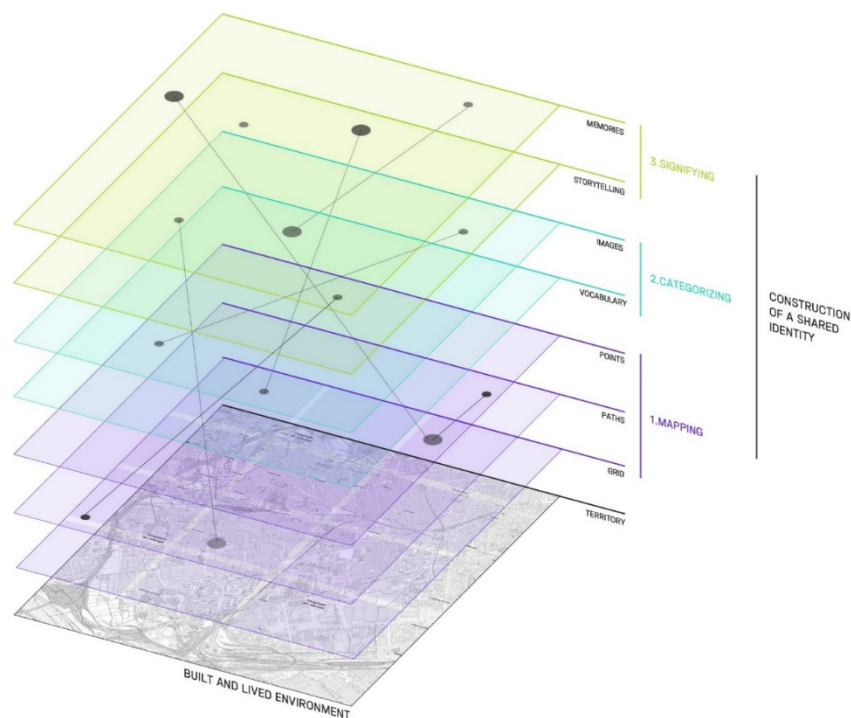
Figure 1. Construction of a shared image of the built and lived environment

2.2. Process and outputs

Due to the restrictions of the lockdown it has not been possible to carry out the whole programme of activities planned in public spaces and amenities (e.g. projection of audiovisual works), with the participation of residents (e.g. construction of a visual mosaic). Therefore, the original plan was reduced to two stages and activities were carried out online (Figure 2).

1. Mapping the territory: A (digital) exploration of Hospitalet. A visual analysis of the city in the areas around an assigned coordinate point, using digital media (Google Earth, reference images found in internet). The task is divided into two stages: 1. to gather documentation and information by navigating in Internet 2. to reflect on the collected materials and to present the outcomes as posts in this blog.

2. Signifying the territory: Interviews with local representatives. The objective was to explore the social and cultural milieu, identifying key actors and organizations involved in activities aimed at fostering the sense of place in the city of L'Hospitalet. The work was done online with ICT tools. The collected materials (interviews made to key actors; online documentation including reports, images and videos) were used to produce audiovisual works that summarize and disseminate the findings through the digital networks.
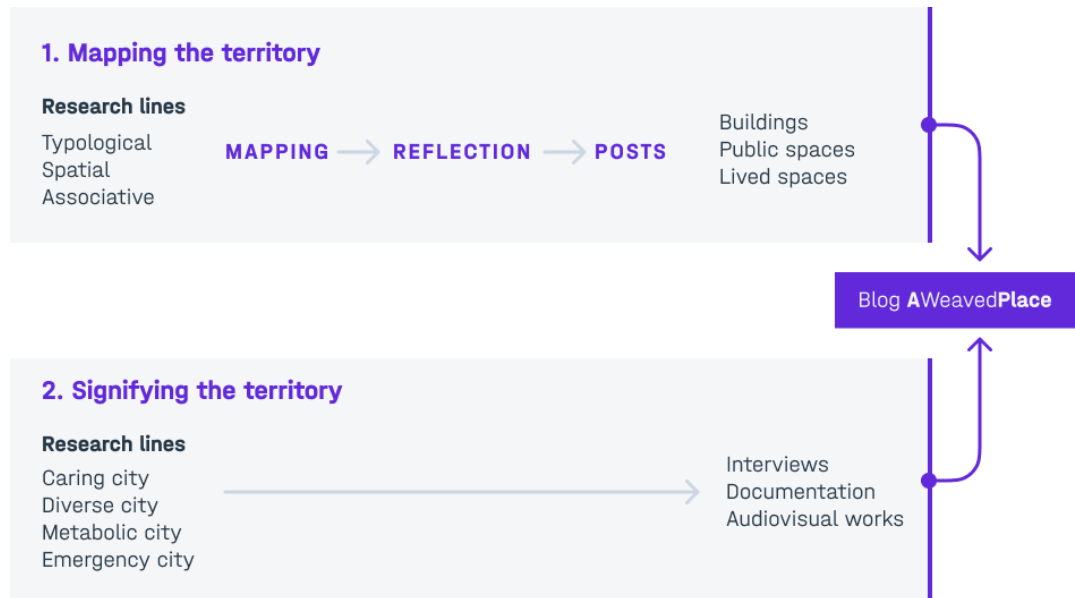
Figure 2. Structure of the activities

2.2.1.   Mapping the territory: A (digital) exploration of Hospitalet

TYPE:	Learn-Place, Digital-Place
WHERE:	Online
WHEN:	April-May 2020
WHO:	58 students and 4 faculty members from the School of Architecture La Salle
COMMUNICATION:	Blog

A visual cartography work was carried out in two stages:

1. An exploration of a city area (this activity was originally planned to be done onsite) in Google Earth around a coordinate point assigned to each student (Figure 3). The images retrieved in this media were complemented with other images and references from other sources.
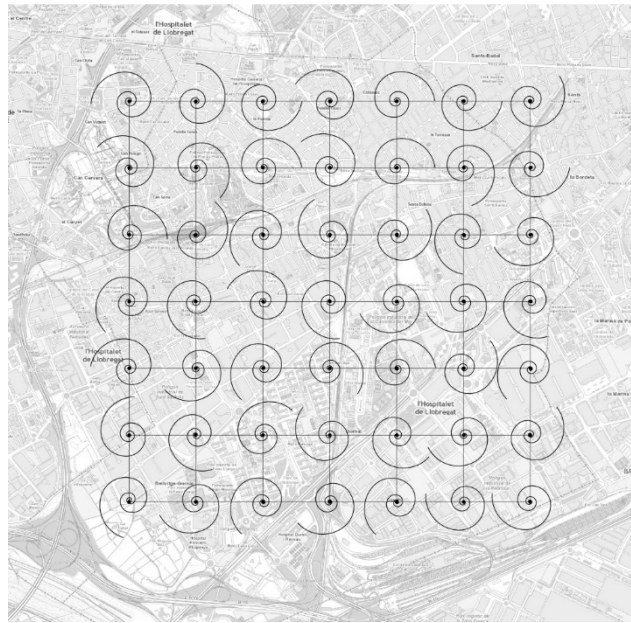
Figure 3. Coordinate points assigned to students to carry out the visual analysis in the area around

2. The organization and processing of the collected materials to make them understandable to other target groups, outside the course through a blog created for the project (Figures 4, 5).

Figure 4. Spatial dilation. Student: Martina Blázquez. A description of the spaces found along the path followed by the student, referring to the elements that defined the spaces and their connectivity

Figure 5. Gate types. Student: Diego Lahoz. The analysis focuses on an industrial area, and on the visual impact of the entry doors to the warehouses and workshops, describing their shapes, materials, and colours

58 students participated in the activities. Their works were collected in the public blog ["A Weaved Place".](#) The structure of the blog contents is the following:

- Contents: 69 posts, with over 1,000 images taken from Google Earth, describing the area as-signed, following the criteria determined by the student.
- Local stakeholders: organizations (2) which have provided materials for the visual analysis
- Neighbourhoods: the visual explorations organized in accordance with the administrative division of the municipality
- Tags: Contrast, Density, Diversity, Emptiness, Fragmentation, Identity, Industrial area, Infra-structures, Limits, Lived space, Memory, Pedestrian areas, Public buildings, Public space, Residential area, Street art, Urban form and Vegetation

The visual analysis of the city through Google Earth has enabled us to develop an understanding of the urbanscape: the contrast between districts (industrial sector, dense residential areas, housing states), the character of the constructions, and the usages of public spaces. However, this visual analysis with online 3D maps cannot replace the direct experience with the city.

At the moment of writing this report, the blog has received 1,608 visits from 124 visitors from 16 countries worldwide.

2.2.2.   Signifying the territory: Interviews with local representatives

TYPE:	Learn-Place, Digital-Place
WHERE:	Online
WHEN:	May-June 2020
WHO:	58 students and 4 faculty members from the School of Architecture La Salle, 2 artists from the association Sitesize
COMMUNICATION:	Mail lists, social media (Instagram, Twitter, Facebook), telephone, institutional channels (university, city council), blog

A programme of activities was designed by the staff of the faculty of the subject Systems of Representation (Leandro Madrazo, Ángel Martín, Mario Hernández, Adrià Sánchez Llorens) and two members of the Sitesize association (Elvira Pujol, Joan Vila i Puig), as well as a platform dedicated to the creation and research into the contemporary metropolis which is developing artistic pro-jects and researching autonomous forms of cultural production and community learning.

The research to be conducted by students was based on four models to approach the contemporary city:

- **Caring city**, a city which protects its inhabitants and provides means to take care of their wellbeing (health, education, poverty)
- **Diverse city,** which embraces, respects and preserves the diversity of origin, religious, culture and race.
- **Metabolic city,** which takes into account to make a proper use of the resources (materials, energy, information) needed to maintain the city life.
- **Emergency city,** a city which reacts to situations derived from natural, economic and health crisis.

Students were invited to find out evidences of these four types of city in L'Hospitalet, re-searching in the internet and contacting the local stakeholders.
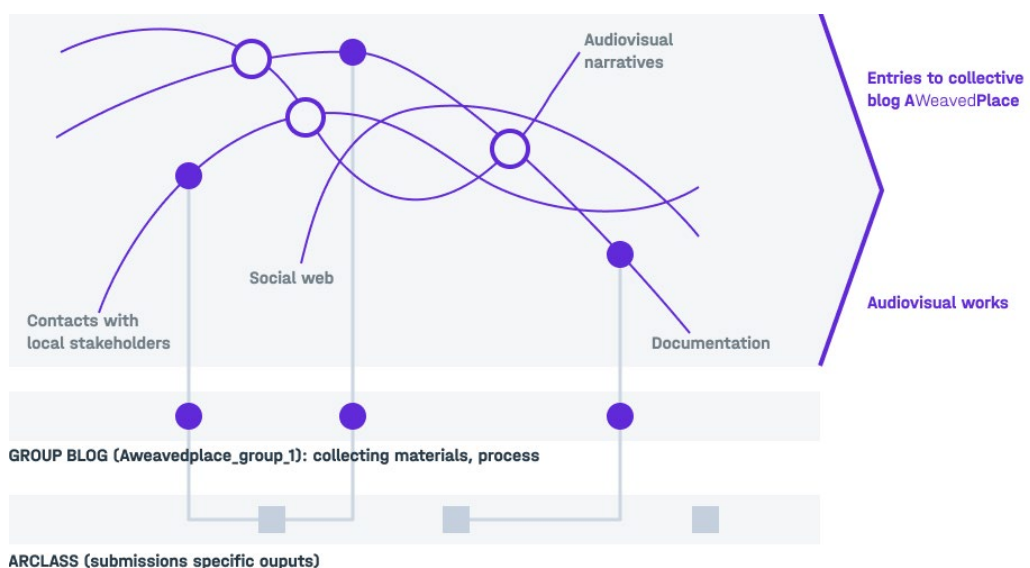
Figure 6. Lines of work followed by student teams and outputs

Teams of 3 to 5 students developed their research along four lines of work (Figure 6). They carried out research on the "Social web" about the work of community associations, and contacted them to explain the purpose of the work ("Contact with local stakeholders"). They then prepared questionnaires based on topics that they had previously discussed in the online sessions with their tutors and arranged meetings with the civic representatives to conduct the interviews. Due to the constraints of the lockdown, contacts could only be online or over the phone. In parallel, students read up on reference documents about the four types of city we had asked them to analyse ("Documentation"). Finally, the student team created an audiovisual recording with the support of the artists from Sitesize and architecture faculty members ("Audiovisual narratives") to be disseminated in the digital networks (Figures 7, 8).
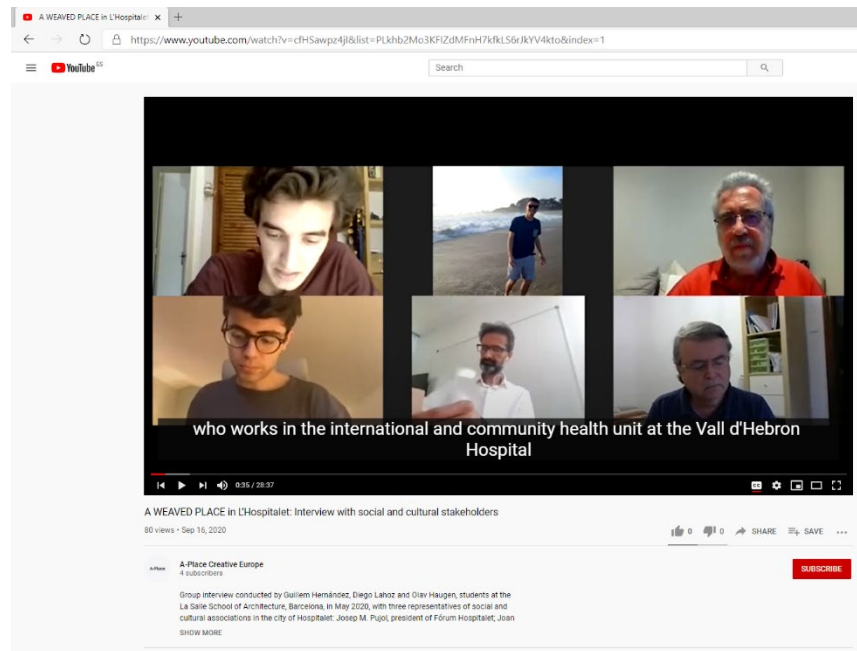
Figure 7. Group interview of students with representatives of social and cultural associations. Students: Guillem Hernāndez, Diego Lahoz and Olav Hauge
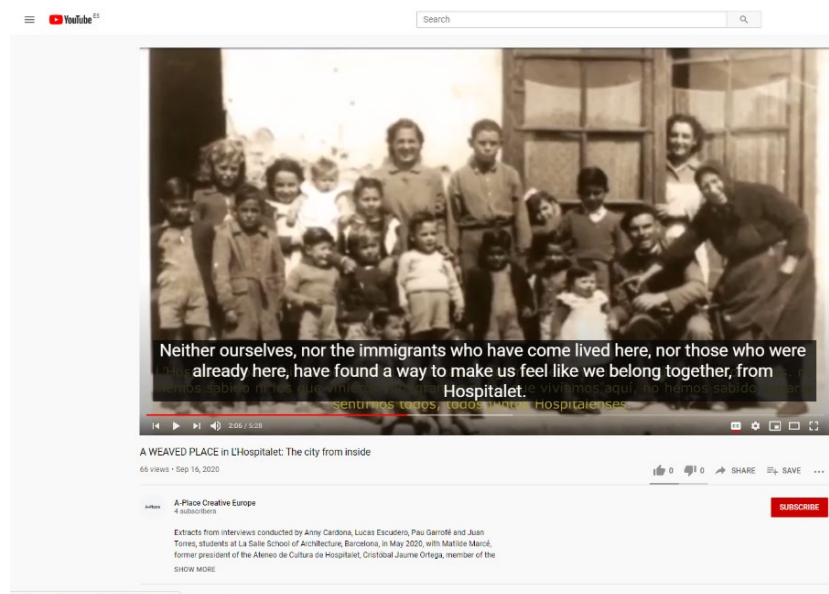
Figure 8. Interviews of students to representatives of social and cultural associations. Students: Anny Cardona, Lucas Escudero, Pau Garrofē and Juan Torres

The general survey carried out through internet about the activity of civic associations has proved to be effective. It has been possible to identify key actors and interview them remotely by phone and with digital communication tools. Some of the identified actors have contributed to other project activities (seminars, screening of works).

At the end the course, the architecture faculty analysed the content of the interviews and produced a series of short videos to trigger a debate in the community (Figure 9). With this purpose, each video is linked to a short online questionnaire (Figure 10) for the citizens of Hospitalet to convey their experience of living in the city. The questionnaire was prepared with the collaboration of the team from Universidade NOVA de Lisboa.

Each short video focuses on a specific topic:

- Video Constructing relationships, with this questionnaire: 1. What is your favourite public space in the city? 2. Do you feel safe in the public spaces of the city 3. Do you think public spaces are well designed? 4. Do public spaces help you to relate with your neighbours? 5. What activities do you usually carry out in the public spaces?
- Video Breathing spaces are needed, with (questionnaire): 1. Are there conflicts in the city's public spaces? What would improve the streets and squares? 3. Are there enough public spaces for everyone? Which neighbourhood has the best public spaces?
- Video Feeling from L'Hospitalet (questionnaire): 1. Do you feel like you are from L'Hospitalet? Do you think L'Hospitalet has a distinctive character? Is it important that L'Hospitalet has a distinctive character? What distinguishes the people of L'Hospitalet?
- Video Fragmented city (questionnaire): 1. Do you think that the neighbourhoods are separated from each other? 2. Do you feel more identified with the city or with your neighbourhood? 3. Which neighbourhood do you live in? 4. Do you find everything you need to live in your neighbourhood?
- Video The city centre (questionnaire): 1. Where is the centre of the city? 2. Is the centre of the city a pleasant place? 3. Is it well connected, easily accessible? 4. Where do you tend to go out for a walk, to meet your neighbours?

Figure 9. Frames of the video "The city centre"
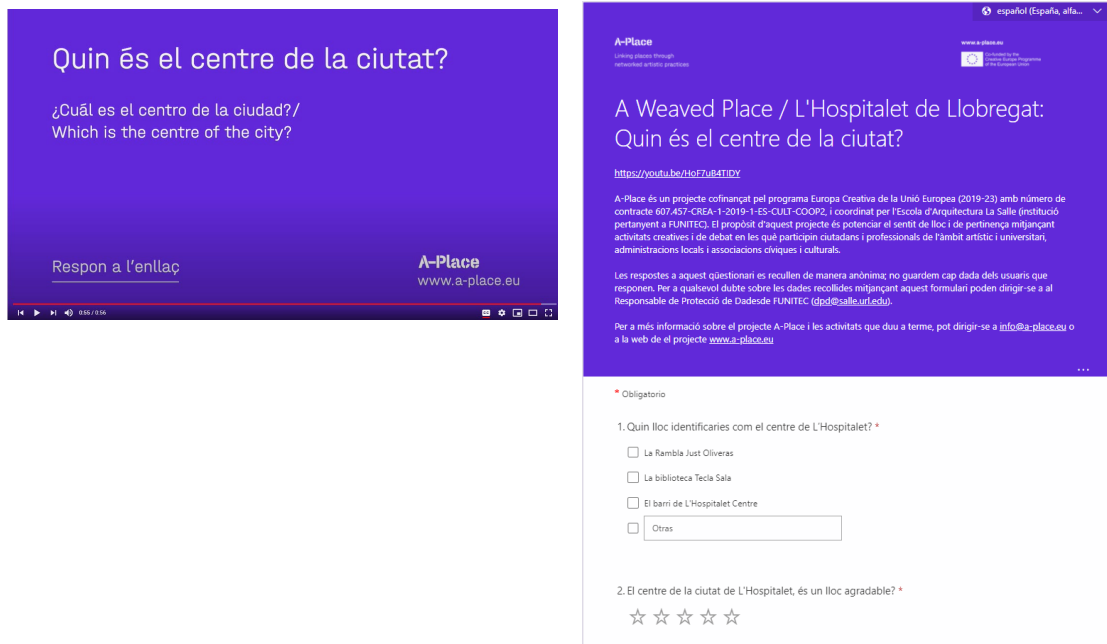
Figure 10. Video and online questionnaire on the topic "The city centre"

The videos were disseminated through the social media channels of the A-Place project (Instagram, Twitter, Facebook) (Figures 11, 12).
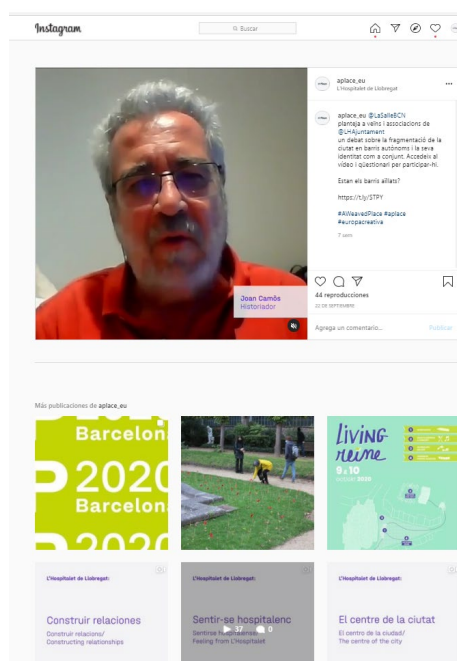
Figure 11. Videos posted in Instagram
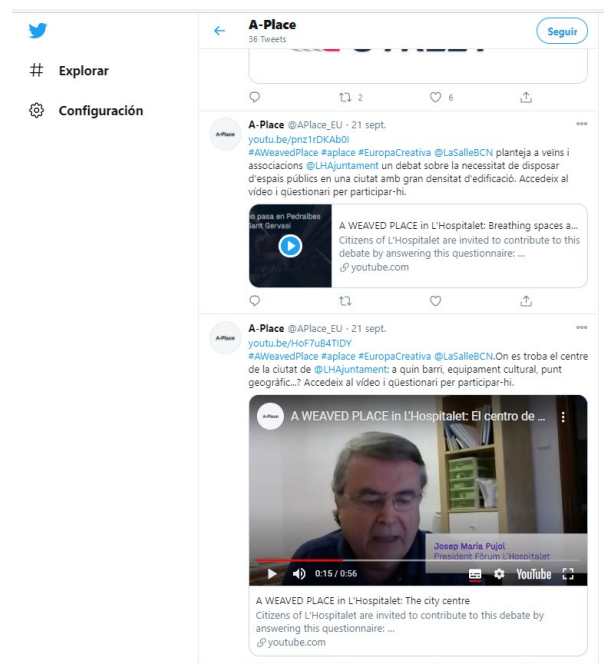
Figure 12. Videos posted in Twitter

The short videos disseminated in the web could be used in situated learning contexts in different education levels (primary and secondary schools) and contexts (formal, informal) to support activities and debates about the links between people and the places they inhabit.

2.3. Reflections

The activities have provided an opportunity to collaborate with the team of the Faculty of Social Sciences and Humanities of Universidade NOVA de Lisboa which provided their feedback to the questionnaires prepared by La Salle faculty.

The work done has contributed to capacity building of architecture students, by enabling them to develop skills as mediators with the community (preparing questions and contact them, understanding how the perceived the city). Artists involved have been able to bring their experience working with communities to the architectural curriculum. Architecture faculty members have developed the capacity to design a learning space which transcends the academic limits, to communicate with local stakeholders and to synthesize and communicate the findings through digital media with short videos and online questionnaires.

A new learning space which brings together architectural education, community artistic practices and civic organisation has been created, and it will be expanded in the second year of the "A Weaved Place" programme. In parallel to the pedagogic activities, Sitesize is developing the video pro-duction TERRApolis, to describe the territory of L'Hospitalet. The series of three videos was first presented in the Loop Barcelona festival in November 2020, followed by a debate. The next two videos will provide new opportunities to collaborate with this group in the creation of networked artistic practices in the territory.

The videos have contribute to disseminating the work among a diverse audience: social groups, city administration, architecture department. In this regard, they have been an effective tool to communicate the project and its objectives. Intercultural dialogue was reinforced in the group interview, with the participation of representatives from diverse cultural backgrounds and origins.

2.4. Next steps

Even though they were circumscribed to the digital space, the work done in this first phase of the "A Weaved Place" provided us with a first mapping of the sociophysical territory: the possible spaces for placemaking interventions, the issues which concern city development, the civic organizations and stakeholders involved in community development, and their activities. The outcomes of this research will be used in the next stage of the programme to carried out from October thru June 2021.

The activities of a "A Weaved Place" will continue in the academic year 2020-21, with the involvement of students from various courses of the School of Architecture La Salle: Systems of Representation (third year), Urban Planning (fourth year) and Design Studio (fourth and fifth year). Each course will adopt a distinctive approach to the understanding of the social and physical territory of the city: the course Systems of Representation will undertake a visual mapping, relating fragments of the territory using photographs taken onsite and also online (i.e. Google Earth); Urban Planning students will undertake a morphological study of the city, and students in the Design Studio will design and build installations in public space to inform about the project and to involve residents in the project activities. These different approaches to the territory of the city, undertaken simultaneously with different methodological tools, will provide a comprehensive knowledge that will be returned to the community through interventions in physical space, participatory activities with local communities both intertwined with digital media, with the ultimate goal of creating new learning spaces that bring together academia and community in a joint effort to understand and transform the vision that people have about the spaces in which they live.

As far as possible, the activities in this second year will be embedded in the physical space, with interventions in public space (artefacts to transform places, engaging citizens in activities

related to the project), debates in cultural centres and civic associations, and participatory activities with the support of neighbours and local administration.

3. A Visionary Place in Bologna

Luisa Bravo, Giulia Gualtieri
City Space Architecture

3.1. Objectives

"A Visionary Place" comprises several activities in the Porto-Saragozza neighbourhood in Bologna, around the Arco del Meloncello, leading up to the famous Sanctuary of San Luca, a well-known landmark on top of a hill, and located at a walking distance of about twenty-five minutes from the main square Piazza Maggiore in the city centre. This neighbourhood is the most populated of the six neighbourhoods of the city; it is mostly residential and quiet, has no cultural venues and very little public life, although it is very rich in terms of heritage and natural landscape, thanks to its several villas and public parks.

As planned at the beginning of the project, "A Visionary Place" includes one main event, the international film festival "Urban Vision. Beyond the Ideal City" (UV), which take place in several locations in the Porto-Saragozza neighbourhood. The festival includes a competition for short films, with sections dedicated to specific themes, and several cinema events with screenings, enriched with exhibitions, public talks and art-based performances.

As preparatory activities for the Film Festival, City Space Architecture implemented a parklet in front of its operational headquarters in the Porto-Saragozza neighbourhood, in order to develop some placemaking activities by promoting community engagement, creating cross-disciplinary learning spaces and engaging an intergenerational audience and different social groups, with special attention to the elderly and young people.

3.2. Process and outputs

TYPE:	Spot-Place
WHERE:	CSA operational headquarters, Via Curiel 13/d, Bologna
WHEN:	Initially from 30th September 2020 to 30th November 2020, recently extended to 31st May 2021
PARTICIPANTS:	Diverse groups, depending on the activities developed on the site. About 10 people per activity
COMMUNICATION:	Social media and emails, in-person meetings and direct engaging actions

Due to the pandemic, the first edition of the film festival "Visioni Urbane/Urban Visions. Beyond the Ideal City" (UV), scheduled in November 2020, had to be postponed to April 2021. The difficulties to access public space caused also the postponing and cancellation of several preparatory placemaking activities. Despite the many restrictions put in place by the Italian government, CSA managed to organize, design and implement one placemaking action: the creation of a parklet, namely a temporary public space replacing three parking spots, aimed at engaging the local community through cultural and artistic activities and small events.

Figure 1. Parklet in Via Curiel 13/d, Bologna   *Figure 2. Parklet in Via Curiel 13/d, Bologna*

The parklet was created in front of CSA's operational headquarters (Figures 1, 2, 3 and 4). A parklet is a public space, for non-profit purposes and open to all, a new community landmark. It is an instrument of urban regeneration, a space for life, social interaction and sharing. Therefore, it can be used for free for events and initiatives for the neighbourhood.

This parklet is the first-ever parklet built in the city of Bologna.

Figure 3. Via Curiel from top view. In yellow, the parklet spot. In the area there is a clear trend of dense use of cars

Figure 4. Closed view of the existing situation, before the parklet implementation. In yellow, the three parking spots used for the parklet

As a response to the pandemic, CSA got involved in a local project named "Strade Aperte" (Open Streets), initiated by a number of Bologna-based grassroots organizations together with architects and designers, in order to suggest small-scale projects to reclaim the public land for greener, pedestrian-friendly and socially inclusive purposes. CSA's parklet was included in the list of actions of "Strade Aperte" to be presented to the Municipality.

Regrettably, the process of obtaining a permit of the local government, even with the support of the "Strade Aperte" project, took a long time (from May to September 2020). After overcoming several obstacles, we received the permission to implement the parklet for just two months, from September 30th to November 30th. It was difficult for the Municipality of Bologna to understand the social value of the parklet, its non-profit character and its capacity to reshape public land with a more innovative and alternative function than being a parking for cars, especially in terms of giving more space for physical distancing. In order to use the parking space, CSA had to pay a fee like any other commercial activity would do. In conclusion, the design and

implementation of the parklet required more time, energies and financial resources than expected.

Since the opening of the parklet, on October 4th, we set up a communication strategy to inform other associations and art institutions in the neighbourhood about the initiative, also through social media (in particular on Facebook posting in several groups managed by local residents) and organized a series of cultural and artistic events in the parklet and the surrounding streets during October and November 2020, in particular:

- **An English language workshop,** *Come and speak English at the Parklet!*. With the collaboration of TWYO language training institute, we provided the opportunity to converse in English with a qualified native speaker teacher. The initiative was aimed at children and adults of all levels of linguistic knowledge who could use to space to talk, ask questions or just to listen. Due to Covid-19 restrictions, the parklet could house a maximum of 10 people, who had to respect the social distancing rules of 1.5 meter and wear a mask. A total of five sessions were organised (on October 23rd, 28th, 29th and on November 4th and 5th), each of which was one hour long and involved a total of 10 participants.

- **An artistic performance with StaMurga**. On November 5th at 18:00, the parklet hosted a live music and dance performance by StaMurga, a group of young artists (Figure 5). "Murga" is a form of street theatre that combines percussion music with dancing, singing and acting. It is meant to be an instrument of noisy -although peaceful- and colourful dissent. For those who live in via Curiel, they only had to look out their window to be part of the show. For the non-residents, we documented the event with photos and videos that were posted on the parklet Facebook page at the same time as the live performance. The event was carried out in compliance with the rules and restrictions imposed by Covid-19 and aimed to help to keep the value and meaning of public space, especially in time of lockdown, with an injection of energy and joy.

Figure 5. StaMurga live performance in the parklet

At the beginning of November, new restrictions imposed by the Italian government, due to a second wave of the Covid-19 pandemic, made it impossible to organize other outdoor activities.

CSA has managed to extend the permanence of the parklet in Via Curiel from December 1st until May 31st 2021. Thus, the new public space will be available and operative for upcoming placemaking actions and preparatory activities for the first edition of the film festival Urban

Visions in 2021. However, it is worth to mention that the Municipality has granted this extension only after payment of a fee for the occupation of the land.

3.3. Reflections

The situation resulting from the pandemic constantly threatened the development of the planned activities. We had to rethink the initial approach and methodologies in order to achieve the objectives. As a result, fewer placemaking activities have been carried out than planned due to the decision to postpone the first edition of Urban Visions to 2021. Nevertheless, we are satisfied with the results obtained and the lessons learned, which represent a starting point to creating a greater impact on the Bologna community through creative placemaking actions in the coming years.

The parklet is a good example of placemaking intervention, promoting the value of public space. The activities developed in 2020, and planned for 2021, aim to boost the process of activating public space through creative and artistic actions.

In addition, thanks to the versatile function of the parklet, it was possible for a diversified range of activities to be carried out. Thus, we have had the opportunity to develop a series of language workshops and an artistic performance, which are clear examples of actions capable of involving a diverse public in cross-disciplinary activities.

-        Through the English language training, the community was introduced to a foreign language in a new stimulating context and within innovative learning approaches that are more flexible and organic.

-        With the artistic performance of StaMurga, the local community was unexpectedly immersed in a joyful and colourful atmosphere, which stimulated new reflections on creative practices in public spaces. Reflecting the action in the physical settings, there was a strong online discussion and debate around these issues.

The creation of a Facebook page dedicated to the parklet actions and activities helped us share valuable insights and lessons about what a parklet is, where it comes from and what its values are. With the help of this social media, an lively discussion ensued, attracting a wider and more diversified audience that became more aware of the value of place and identity.   Facebook groups run by residents raised concerns and criticisms about the parklet, especially with regard to the occupation of three parking lots, forcing misunderstandings and preconceptions to be clarified. We moderated these discussions and provided information about the parklet (as the term is in English, we had to explain its meaning) and shared documents and references from other parklets in Europe and North America. This didactic approach was very much appreciated and some neighbours became interested and even changed their initial opinion and became curious about what the parklet could offer to the neighbourhood.

3.4. Next steps

Despite the difficulties generated by the Covid-19 pandemic, we managed to finalise many activities through arts performances, entertainment and innovative educational activities. We hope to have a more secure situation in early 2021 to continue with physical placemaking activities around the parklet and beyond, with the collaboration of community groups and local authorities, who are still struggling to understand the potential of interventions in public space and how this sort of cultural initiatives, for and with people, can lead to healthier communities. To this end, the parklet will host some activities of the Urban Visions film festival, which will take place in April 2021, generating opportunities for other creative actions. In addition, we aim to develop more effective and engaging communication and outreach strategies, with both live and online actions, to promote more active and effective, global and local engagement.

4.   A Calm Place in Schaerbeek (Brussels)

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Alive Architecture, Brussels

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

4.1. Objectives

"A Calm Place" consists of several actions (Figure 1) that were planned between the square Place de la Reine (Figure 2) and the cultural house, Maison des Arts (Figures 3 and 4), in Schaerbeek, a commune located at the northside of Brussels. The district is known for its long migratory history, containing a rich diversity of multiple languages, cultures, and traditions. Parallel to the diversity of cultures, the district also provides a diversity of activities, commercial, residential and institutional. There is a strong presence of several Universities and Schools within close distance from each other, creating a unique presence of students and academics in the area. Within this context, the project "Campus 1030" aims to create a student hub to foster encounters between residents and students. Some of the "A Calm Place" actions were foreseen to be part of this ongoing dynamic of the future student hub, and aid in the research to understand the socio-spatial connections of the students and residents to the urban context between Place de la Reine and the Maison des Arts.
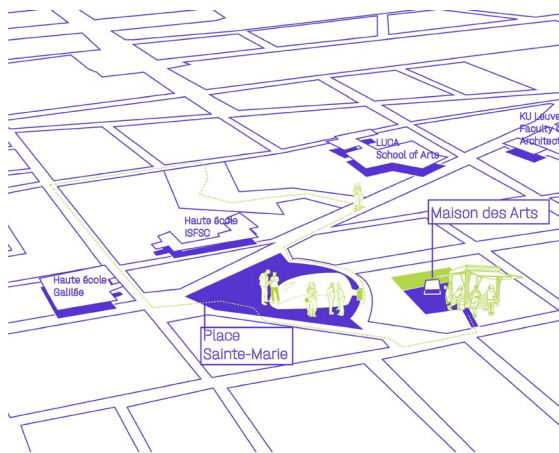
Figure 1. Site intervention in the Place de la Reine and in the court of Maison des Arts. Source: Alive Architecture
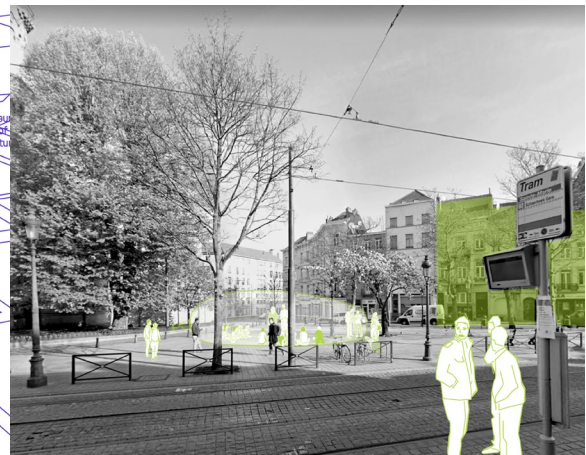
Figure 2. Planned intervention in Place de la Reine. Source: Alive Architecture

Figure 3. Planned intervention in the courtyard of the Maison des Arts. Source: Alive Architecture

Figure 4.Planned sensory walk in the hidden garden of the Maison des Arts. Source: Alive Architecture

4.2. Process and outputs

The ''A Calm Place'' activities were originally planned for May 2020. However, due to the Covid-19 restrictions they were postponed to October 9th, 2020. During this day, there was a workshop of building urban furniture led by KUL students at the Place de la Reine; a sensory walk which brought participants from the Place de la Reine to the Maison des Arts; a ribbon installation in the garden, and finally a celebratory dinner with Turkish food and concert in the courtyard.

4.2.1. ''Exploratory walk'' and ''Walk building workshop''

TYPE:	Learn-Place, Mobile-Place
WHERE:	Online, at home, in public spaces
WHEN:	August 20, 2020
WHO:	Rosaura Romero (KU Leuven), Julie Réveillon (Alive Architecture) + 8 students of KU Leuven
COMMUNICATION:	Internal communications between partners

In preparation for the event on October 9th, students of the KU Leuven elective course ''Alt-Shift'' in the spring semester organized a ''Exploratory walk'' and ''Walk building workshop'' (Figures 5 and 6). However, these initiatives had to be postponed because of the Covid-19 restrictions. Their brainstorming work was a starting point for the students of the following fall semester, who defined the path and sign posting to make a sensory walk for the October event. The students collaborated on voluntary basis, outside of class hours. Likewise, they had to respect the group gathering limitations due to the pandemic. All of these caused further complications to the planning and execution of the events, and obliged us to continuously change the plans to adapt to the continuously changing context.

Figure 5. A preliminary study walk was made with the "Alt-Shift" elective students. Source: Alive Architecture

Figure 6. Students reflect on the context of Place de la Reine. Source: Alive Architecture

Figure 7. Students testing the bowl installation idea. Source: Alive Architecture

Figure 8. Testing the bumping of bowls into one another. Source: Alive Architecture

4.2.2. Exploratory walk and positioning the signage

TYPE:	Learn-Place, Mobile-Place
WHERE:	KU Leuven School of Architecture + Place de la Reine
WHEN:	October 2, 2020 and October 8, 2020
WHO:	Rosaura Romero (KU Leuven), Julie Réveillon (Alive Architecture) + 8 students of KU Leuven
COMMUNICATION:	Internal communications between partners

During the exploratory walk, the students were guided through different sites in the area to get to know the neighbourhood, and to propose potential interventions. Tutors of the elective course asked students to bring a ceramic bowl to test whether it could work as an installation for the place (Figure 7). The idea was that each participant would describe their experience about the sensory walk in a paper and then introduce it in their own bowl. Then, the bowls would be placed in a small pond located in the garden in front of the Maison des Arts. The floating bowls would bump into one another (Figure 8), producing sounds in the garden that would transform it into a

meditative place. The bowls would represent the diversity of the inhabitants in Schaerbeek, and would become a strategic artefact to engage the neighbourhood in the actions. Thus, asking for bowls was an opportunity for the event planners to get to know the locals. Unfortunately, due to technical problems, the basin had no water just one week before the final event. So, instead of placing their reflections inside the bowls, the participants wrote them on red ribbons and placed them on a stick to planted in the grass around the fountain.

In addition, students had defined the path and proposed sign posting that would guide participants in the sensory walk (Figures 9, 10 , 11 and 12). They first were asked to brainstorm ideas and research inspiring references dealing with urban marking. Then these ideas were adapted to the context through a test walk, where the students marked the places the markers for the walk could be placed.

Figure 9. Mapping the sensory walk by identifying benchmarks through the path, a collaborative workshop with KUL students. Source: Alive Architecture

Figure 10. Testing the mapped path. Source: Alive Architecture

4.2.3. "A Calm Place" cooperation with "Living Reine"

TYPE:	Learn-Place, Mobile-Place
WHERE:	Place de la Reine & Maison des Arts in Schaerbeek, Brussels
WHEN:	October 9, 2020
WHO:	10 people from Renovas, 3 people from Maison des Arts, 2 staff members from KU Leuven, 4 people from Alive Architecture, 50 inhabitants, 30 student KU Leuven
COMMUNICATION:	Facebook, Posters in schools, shops, windows in the neighbourhood, Postcards in all letterboxes in the neighbourhood

The postponement of the activities of "A Calm Place" to October facilitated convergence with activities of the "Living Reine" programme organized by Renovas (Figure 13), which is also part of the Campus 1030" project. The activities were carried out in the afternoon and evening of Saturday, October 9, 2020.

Figure 13. Flyer to inviting the residents and all the students from the various universities in the district to participate in the Living Reine event. Source: Renovas

4.2.3.1 Workshop on furniture design (14h)

A community workshop to introduce the public to the recycling material through a hands-on, do-it-yourself approach was led by two Master students from KU Leuven "Alt-Shift" course (Figures 14 and 15). The activity focused on experimenting with design techniques to produce foldable furniture with leftover cardboard boxes (Figures 16 and 17). Previously, in the design course that took place in the spring semesters, students were experimenting with the same techniques. People of various ages participated in this inclusive activity, open to all.

Figure 14. Students from KU Leuven are preparing for the workshop. Source: Alive Architecture

Figure 15. Students from KU Leuven setting-up the carton to be transformed into a foldable table. Source: Alive Architecture

Figure 16. Children from the neighbourhood painting the cardboard to complete the foldable table. Source: Alive Architecture

Figure 17. The output of the urban furniture is displayed on Place de la Reine. Source: Alive Architecture

4.2.3.2   Sensory Walk (17h)

After the experience with the preparatory walk, a sensory walk was led by the urban collective OURB with the participation of KUL students and local artist Desislava Petkova (Figure 18). The aim of the walk was to enable participants to build a deeper spatial awareness, paying attention to the sounds, smells and textures of materials that they touched (Figure 19). The walk started at Place de la Reine, where the participants had the chance to make themselves acquainted with the sensorial techniques. The participants were then led through selected locations of the neighbourhood, reflecting on the calmness, or lack of, in the different places. They chose a partner and then took turns to blindfold each other and   guide the other person through the walk, to enhance their sensibility to non-visual senses. The walk ended in the garden of the Maison des Arts where the participants reflected on their walk and the feelings associated with their sensorial experience (Figure 20). Finally, as a self-reflective practice, each participant described his or her experience on a red ribbon and then placed it on a stick in the grass (Figure 21), thus creating a collective art installation.

Figure 18. Participants are standing in line during the sensory walk. Source: Alive Architecture

Figure 19. The participants were encouraged to discover the materiality of the objects surrounding them. Source: Alive Architecture

Figure 20. After the walk the students reflected on the experience of the sensory walk. Source: Alive Architecture

Figure 21. The art installation of red ribbons was a moment of silent reflection about the thoughts and feelings that emerged during the sensory walk. Source: Alive Architecture

4.2.3.3 Dinner and Concert (19h)

To end the "A Calm Place" activities with a celebratory atmosphere (Figures 22 and 23), a dinner and concert were organized in the courtyard of the Maison des Arts, thus creating an opportunity for exchange between residents and students. Turkish food was prepared and served by a local association (Figure 24), while a Turkish band (Tatyos Ensemble) played during the evening (Figure 25). Due to Covid-19 restrictions, it was only possible to have 50 participants.

Figure 22. The ambiance at the start of the dinner and concert. Source: Alive Architecture

Figure 23. The view from the street towards the Maison des Arts in the background. Source: Alive Architecture

Figure 24. During the evening a local association served Turkish food. Source: Alive Architecture

Figure 25. A vibrant ambiance at the courtyard of Maison des Arts during the dinner and the concert. Source: Alive Architecture

4.3. Reflections

Despite the difficulties brought about by the pandemic, the "A Calm Place" activities took place as foreseen. However, we had to restrict the number of participants due to the limitations of gathering in public space.

KU Leuven contributed to the events with the ideas and involvement of students, while Alive Architecture was instrumental in attracting local actors through Renovas and the Maison des Arts, and in communication with the residents. However, the collaboration with A-Place partners in Lisbon and Ljubljana were adversely affected by Covid-19 and could not be arranged.

The activities exploited the potentials of networked artistic practices, generating connections between students and residents, and between A-Place and other community organisations, such as Renovas. The meditative action at the end of the walk gave students the opportunity exchange opinions and reflections with residents. The participation of Turkish students and residents generated an intercultural dialogue through their presence and their shared experience.

4.4. Next steps

Alive Architecture's intention for the upcoming activities in Brussels is to continue to produce 1:1 scale actions in the public realm of Brussels in order to generate encounters among people from different backgrounds. Within this framework it is important to collaborate with local associations in order to engage and involve the local community. The ultimate goal of such collaboration is to create placemaking activities that generate long-lasting impact.

Learning from the overload of energy to initiate an activity, Alive Architecture's intention is to embed the upcoming activities for the next year into their on-going portfolio. Alive Architecture will plan new activities integrated in the Dardaar project, in collaboration with BRAVVO.

In the activities carried out in "A Calm Place", the scope was constrained to temporary placemaking through relatively short events, and the inclusion of vulnerable inhabitants (such as the homeless, refugees, trans-migrants, and migrants) was limited. To overcome these limitations, in the forthcoming year (2021) KU Leuven will focus on creating "A-Just_Place", an inclusive civic learning place within a community of NGOs, citizens, artists, researchers and governmental actors. The aim of this placemaking activity will be to provide an inclusive networked conversation environment that promotes the exchange of knowledge across multiple realms: academia, architectural and artistic practices, NGOs and citizens. "A-Just_Place" will be a place for design practice-based learning, where there is room for educational experimentation. It will explore alternative forms of design justice through placemaking activities that support the

development of vulnerable groups, such as the homeless, refugees, trans-migrants, and migrants. A civic learning forum will be embedded into the ELB1 and ELB2 Altering Practices for the Urban Inclusion Research Group elective courses at KU Leuven Faculty of Architecture, and will result in various participatory placemaking activities leading to the co-creation of an architectural design project for the Foyer Bodegem Homeless shelter in the centre of Brussels which is undergoing rapid socio-spatial transformation.

5.   A Sound Place in Lisbon

Maria Irene Aparicio, Ivone Ferreira, Patrícia Pereira, Rosalice Pinto
Universidade Nova de Lisboa

5.1. Objectives

"A Sound Place" " consists of a series of activities, including observations, recording of sounds, interviews with residents, and the creation of musical pieces to be performed in a concert-installation first in Lisbon and then elsewhere. The activities were based on the idea that a place is not only singularized by its sight and smells, but also by its sounds. Sounds contribute to the sense of familiarity, recognition, and belonging of the inhabitants and of those who visit the place. They can be pleasant, contributing to the feeling of well-being of the people who live, work or simply pass by; or, on the contrary, they can be unpleasant and harmful to people's health.

Figure 1. Traffic near Martim Moniz Square (the square is on the left)

In 2018, Lisbon received the title of European Green Capital 2020. Since then, one of the debates around the future of Martim Moniz Square, in Mouraria, has been precisely about the ecological footprint of traffic in this area (Figure 1). The square is included in the Reduced Emissions Zone plan for Lisbon's downtown and adjacent areas, which may result in a significant reduction in traffic and associated pollution and noise. Moreover, the Municipality recently gave up on a plan to create an open-air container shopping mall at Martim Moniz and announced a public discussion about the future of the square. A large group of associations and individuals strongly opposed the shopping mall plan, and proposed an alternative plan to convert it into a public garden. Both the reduction of traffic and the creation of a garden could potentially bring tranquillity and "silence" and transform an increasingly noisy, impersonal space into a pleasant place, promoting conviviality and the sharing of experiences.

Imagery ©2020 CNES / Airbus, IGP/DGRF, Maxar Technologies, Map data ©2020   50 m

Figure 2. Aerial view of Martim Moniz Square (on the left) and Mouraria Creative Hub (on the right)

5.2. Process and outputs

The 2020 Spot Place in Lisbon consisted of a live concert-installation, the A Sound Place, featuring musical pieces by young composers, inspired by the everyday lives of Mouraria and the experiences of Martim Moniz Square. The original plan was an open public space performance. The pandemic and confinement made this impossible. Consequently, the plan was altered and the performance was held in the Mouraria Innovation Center, very near the square (Figure 2), with a small audience, and was streamed through YouTube (Figure 3).

5.2.1.   Preparation process of the concert

TYPE:	Spot-Place
WHERE:	NOVA FCSH; Lisboa Incomum; Martim Moniz Square; Streets of Mouraria; Mouraria Innovation Centre
WHEN:	February 2020 – October 2020
WHO:	NOVA Team (4); Composers (8) and Performers (2); Producers (2); Mouraria Innovation Center team; and NOVA FCSH Students (4)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partners networks

The debate on the future of downtown Lisbon including the area of Martim Moniz Square, inspired the proposal and creation of "A Sound Place", which was initially thought of in a broader perspective of including sounds but also images such as video, photography, maps, portraits of people, diagrams and plans, and local people pronouncing words or sentences. The purpose was also to create one or more musical pieces using local sounds, imaginary sounds, images of different spaces, and the shared memories of local communities, migrants, artists or simple visitors.

The preparation of the planned activities went through several phases, as described below:

- Location scouting: Discussing possible spaces; prospecting of the setting for the concert, initially scheduled to take place in Martim Moniz square in June 2020;
- Meetings and interviews: Direct contact with possible partners, namely Association "Renovar a Mouraria" and Lisbon City Council (the Innovation Center is a municipal venue); and Interviews with people in Martim Moniz Square as well as recording of space's ambient sounds (March 2020);
- Creative process: Artists' recollection of sounds and creative process (March 2020-July 2020);
- Rehearsals: Preparation and concert rehearsals (September 2020-October 2020).

When the confinement started, in March 2020, the concert preparation had just begun, with students collecting local sounds. From then on, and given the high risk associated with the permanent arrival of emigrants to the specific area of intervention, it was almost impossible to establish direct contact with the local community. From the point of view of immersion in the place, the objectives could be only partially fulfilled. It was not possible to give the final artistic performance in a public space with a large audience, thus it became impossible to assess the effects of the activity on the perception of the place.

5.2.2. Concert-installation

TYPE:	Spot-Place
WHERE:	Mouraria Innovation Centre, Rua dos Lagares 23, 1100-022 Lisboa, Portugal | at Martim Moniz, and streaming
WHEN:	October 31, 2020 – 17h
WHO:	NOVA FCSH – UNL (7), Lisboa Incomum (2), Students (14), Artists (11), virtual community (in 8 December: YouTube channel: 637; A Sound Place Facebook: 164), small audience (7)
COMMUNICATION:	Facebook, social network, A-Place website, YouTube channel (before de concert)

As planned, there was a live concert-installation which included two musical pieces, one of them composed by a collective of very young composers. The pieces in the style of contemporary classical music were inspired by both the real and the imaginary sounds of the place, experienced by the composers. The concert took place in a cultural events room at Mouraria Innovation Center (also called Mouraria Creative Hub), located nearby Martim Moniz Square, with a live broadcast.

Figure 3. Live Concert, Mouraria Innovation Centre

The concert was initially scheduled for June 28, 2020, in order to be part of the closing of the Lisbon festivities dedicated to the popular patron saints, especially Saint Anthony, which is a strong tradition in Mouraria. The first chosen place was "Largo da Rosa", and the concert should have taken place in the public space created for local audiences, but also many other visitors who usually participate in these festivities.

However, the confinement enacted from March 2020, and the restrictions on circulation led to the cancellation of the festivities and the postponement of the concert until October 31, 2020, in order to meet the conditions for the public and live performance of the concert. In view of the prolonged pandemic situation and the impossibility of carrying out the concert in a public space, the solution was to look for another space that could host a live concert, with minimal risk.

Consequently, due to the Covid-19 pandemic, the event had to be rethought, and it was necessary to abandon the idea of obtaining significant images, though maintaining the fundamental idea of creating music from the sounds of the place. Traffic noise, different voices and spoken languages characterize Martim Moniz as a space of cultural melting pot. The sounds of the streets in constant motion, but also imaginary soundscapes that come from literature, poetry, and historical traumas and memories are easily associated to the area (Figures 4, 5,. 6 and 7).

Figures 4 and 5. The Martim Moniz Square is an empty space surrounded by busy avenues
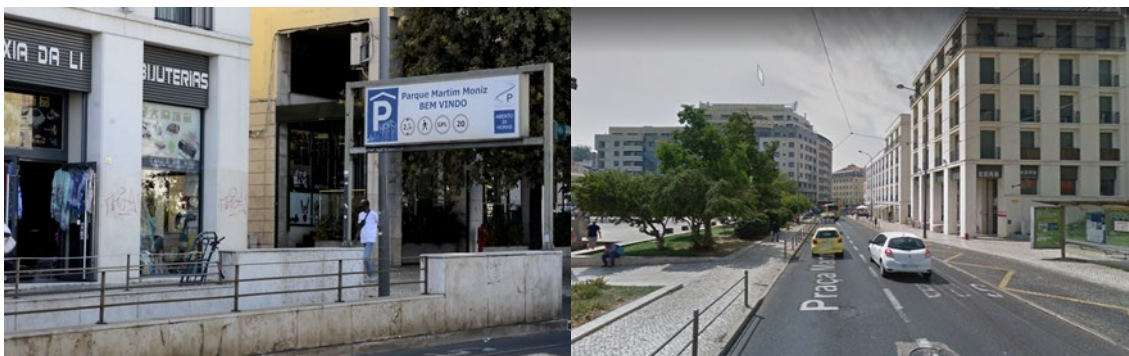
Figure 6 and 7. Streets surrounding the Square with heavy traffic particularly during rush hour

5.3. Reflections

Despite our interest and the attempt to establish connections from the point of view of creation, it was almost impossible to carry out productive and creative connections with other A-Place partners for this event.

However, we intend to carry out the concert in other cities, extending the concept of "A Sound Place" to the very idea of an a (travelling) soundscape in the very broad sense; that is, the repetition and replication elsewhere, with the inclusion of other arts, places and concepts eventually proposed by the partners.

The aim is to inspire people to imagine and reinvent their perception of indifferent spaces through the artistic transformation of its sounds, eventually turning them into pleasant places. In this regard, "A Sound Place" addressed the question of environment sound perception, which involves awareness of the importance of natural and cultural sounds in the well-being of a community. With their work and compositions, students and artists contributed to raise public awareness about the neighbourhood characteristic sounds.

The activities we have carried out may have two potential effects (to be confirmed by the assessment): a) It showed artists the problems in a Lisbon neighbourhood, and they "translated" those problems into an artistic form, thus learning from social reality; and b) it facilitated social awareness of those problems to a great number of people through contemporary music

"A Sound Place" became possible in Internet, with streaming and social networks. In this sense, digital media allowed the concert to reach a larger number of spectators. But the existence of a permanent online recording of the live concert can be used to boost the audiences and broaden the dissemination process. This way it would be possible to reach some of the objectives of the initial proposal that were impossible to fulfil, for the aforementioned reasons.

If it is true that different cultures produce different sounds, any migration is also a movement of people's places' sounds (e.g., songs, languages, prayers, etc.). Mouraria neighbourhood is a multicultural space, and yet, a fragmented one, with weak sociocultural identity. "A Sound Place" might contribute to a sense of "place", perhaps not a physical one, but a virtual (and spiritual) one, where people might recognize a common heritage. Music has no boundaries.

5.4. Next steps

For the activities in 2021, the NOVA team will prepare local events for the local population, in the same spot and others, if possible. The aim is to understand whether/how the musical pieces created for the event were a reflection of that space, and if it can be associated with a "community of sense", a "being-with", and/or an everyday aesthetics which transforms both

the experience of a place and the visibility of its social, political and cultural dilemmas. One hypothesis is the inclusion of walks based on the idea of a soundscape. Such walks -addressed to different groups, including children- could enhance the perception of sounds in the living environment. Moreover, some libraries that work with different groups of inhabitants could also collaborate.

Finally, it would be productive to repeat the concert in other cities, with a broader programme that may include other compositions and performers from the project's partner countries.

6.   A Hidden Place in Ljubljana

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6.1. Objectives

For almost twenty years, "A Hidden Place" in Ljubljana has been an unused, fenced-off, overgrown construction site in the central part of Ljubljana (Figure 1). Since the Austro-Hungarian Empire, this site had been occupied by artillery barracks. In 1994,the barracks were demolished and the Bežigrajski Dvor (a business-residential neighbourhood) was built. A quarter of the area remained vacant; there was no consensus reached at the governmental level, and this part remained unused, fenced-off and concealed ever since (Figure 2).

As access to the area was always restricted, the site became entirely disengaged from its surroundings – spatially, visually and socially. Therefore, despite its central location, surrounded by densely populated neighbourhoods, the plot had no social history, that is, it is not present in people's minds or memories as a place. Yet in the meantime, nature has followed its own course and lush vegetation has covered the land behind the fence.

In this situation, the aim of the placemaking activities was to suggest new usages, inviting young people and adults – residents, teachers from nearby schools, parents and relatives of children and young adults, as well as passers-by – to approach the site, to inhabit it and to transform it into a place. In the first annual cycle (2019/2020), we contributed to these goals through a series of events within the semester student workshop named "A Hidden Place" – linking the academic sphere with the local community, local schools and interested organisations.

Figure 1. A hidden place in Ljubljana (Bežigrajski Dvor) – the site addressed by learn-place and spot-place actions

Figure 2. A hidden place behind the construction fence – view from the street

6.2. Process and outputs

The outputs described here refer to the activity of the semester student workshop "A Hidden Place", organised by the members of the participating project partners – Faculty of Architecture, University of Ljubljana (UL FA) and prostoRož, from March 3 until June 2, 2020. During this period, both partners guided the students through the process of exploring the site and its socio-cultural context, discovering the ties to its past and present-day stories, and revealing its potential for future use. After a series of lectures, debates, site visits, intensive masterclasses and interviews with potential users and stakeholders, the students were invited to propose temporary or semi-permanent interventions and/or on-site events to draw the attention and interest of wider audiences. This was a first step towards inhabiting this hidden place, making it more inclusive and attractive for the various interest groups. Described below are several selected events.

6.2.1. Introduction to the student workshop

TYPE:	Learn-Place, Spot-Place
WHERE:	Faculty of Architecture (Ljubljana), Bežigrajski Dvor,
WHEN:	March 3, 2020
WHO:	Students (26), mentors from the cultural association prostoRož (3), mentors from the Faculty of Architecture (3)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks.

At the beginning of March, the planned 3-month student workshop (Figure 3) was launched at the Faculty of Architecture (Ljubljana). Curiosity and interest led 26 eager students from different levels of the UL FA programmes to attend the introductory session of the workshop and a site visit (Figure 4).

Video documentary available at:
https://www.youtube.com/watch?v=M94v9Glr6zM&feature=youtu.be

Figure 3. Poster invitation for the workshop (Graphics: M. Juvančič)

Figure 4. Screenshot from the documentary video – introductory meeting for the workshop (Video production: Ž. Gorišek)

6.2.2. Lecture by prostoRož: "What is a place and what is placemaking"

TYPE:	Learn-Place
WHERE:	Online
WHEN:	March 17, 2020
WHO:	Students (23), mentors from the cultural association prostoRož (3), mentors from the Faculty of Architecture (3)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

In our second workshop meeting (Zoom meeting due to Covid-19), the participating students were delivered a lecture by the artistic mentors from prostoRož (Figures 5 and 6). The lecture systematically covered notions and phenomena such as place, community, collective memory and place identity, etc. Members of prostoRož shared the craft of placemaking with students and presented it through their past projects and actions, explaining how placemaking should include and empower everyone. The lecture was followed by a lively discussion among all participating students and mentors, debating the balances between the built, social, ecological and artistic qualities of a place.
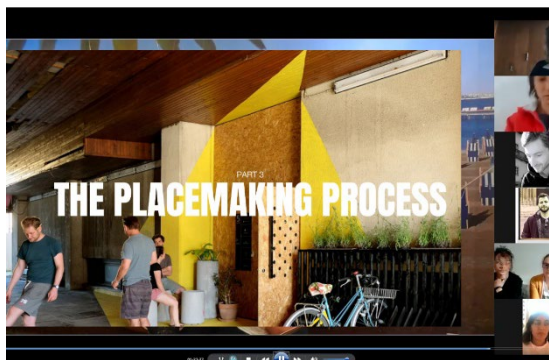
Figure 5. Printscreen from the Zoom lecture

Figure 6. Printscreen from the Zoom lecture

6.2.3. Behind the fence – exploring the site & first impressions

TYPE:	Spot-Place
WHERE:	Bežigrajski Dvor (on-site)
WHEN:	From March 1, 2020 to March 19, 2020
WHO:	Students (26), mentors from the cultural association prostoRož (2), mentors from the Faculty of Architecture (3)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

In the first half of March, students taking part in the workshop in Ljubljana were encouraged to explore and learn about "A Hidden Place" on-site. The initial plan to visit the site together with all the students and mentors (UL FA and prostoRož guiding the tour), was altered due to Covid-19 restrictions, which prohibited gatherings in public spaces in mid-March. We decided to implement the visits in smaller groups and students were encouraged to make their own stopovers at the site, to complete the required observations, mappings, drawings or other captures (Figures 7, 8, 9 and 10), in order to further analyse the fundamental physical and socio-cultural components of the site and its surroundings.

Students shared their first impressions and inquiries in the subsequent workshop meetings (online); the discussion was moderated by mentors from prostoRož and UL FA and complemented by opinions and valuable information provided by the invited members of the NGOs who are currently active at the site.

Figure 7. First impressions on-site, by Barbora Výborová

Figure 8. First impressions on-sit, by Marieke Van Dorpe

Figure 9. First impressions of the site visits, by Julia Cordero

Figure 10. First impressions on-site, by Marieke Van Dorpe

6.2.4. Guest lecture: "A Hidden Place" goes green

TYPE:	Learn-Place
WHERE:	Online
WHEN:	March 19th 2020
WHO:	Guests lecturers from the Trajna association (2), students (23), mentors from the cultural association prostoRož (3), mentors from the Faculty of Architecture (3)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

Delivered by the members of the Trajna NGO (Figures 11 and 12), who are currently working on the case of the location in Bežigrad, the lecture presented the ecological aspects of the construction site of "A Hidden Place" and the problem of the invasive plants covering its surface. Their efforts are aimed at turning the location into a green, ecological enclave, with the potential for different

users to "inhabit the place", through the promise of a community building, educational activities and cost-effective prospects.

Figure 11. Guest lecture presented online (presentation by the Trajna association)
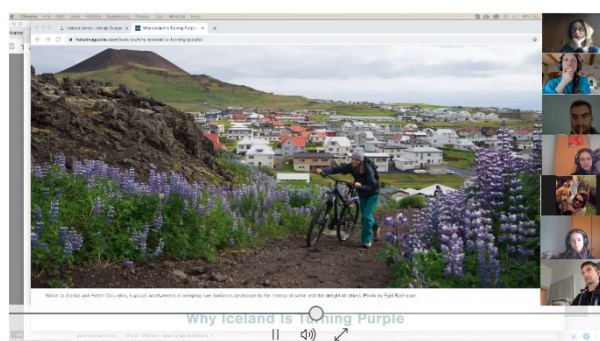
Figure 12. Guest lecture by Trajna and debate with students and mentors online (screenshot on Zoom)

6.2.5. Masterclass on the interview methodology and practice

TYPE:	Learn-Place, Spot-Place
WHERE:	Online
WHEN:	From March 24, 2020 to April 7, 2020
WHO:	Students (26), mentors from the cultural association prostoRož (3), mentors from the Faculty of Architecture (3), members of the Trajna association (3), people interviewed (14).
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks.

In order to gain an insight into the views, opinions and attitude towards "A Hidden Place" of various public groups, we implemented a two-session masterclass (within the student workshop) under the guidance of a social sciences expert, Zala Velkavrh (Figure 13). The action was a combination of theoretical knowledge and practical demonstration, from the interviews and survey. The lecture encompassed the basic familiarisation with data gathering, analyses and interpretation techniques, the different approaches to target audiences, practical hints, etc. Students were tasked to design the questionnaires (Figure 14) and conduct the interviews with representatives from the interested associations (NGOs interested in using "A Hidden Place", local primary and secondary school representatives) and individuals (older schoolchildren, their teachers, parents and local residents) regarding the site of "A Hidden Place". The main aim of the survey (Figure 15) was to become acquainted with the current role of this place, capture memories or its symbolic meaning for the local community, understand opinions about the state of the place, public needs, youth expectations, ideas for use and functionalities of the site, etc. These are important insights that further aided students in planning and designing a collective, rewarding and successful place through temporary use and interventions or on-site events (Figure 16).

All of the aforementioned interactions were adapted to remote mode (Zoom, Skype, phone and emailing) due to the Covid-19 lockdown; a number of interviews were reduced to two per student group; only secondary schoolchildren were contacted directly, other youth groups and children were not included in the interviews/survey or were contacted through parents or teachers).
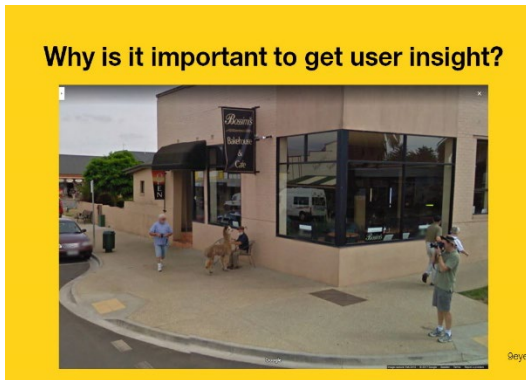
Figure 13. Lecture on user research by the sociologist Zala Velkavrh
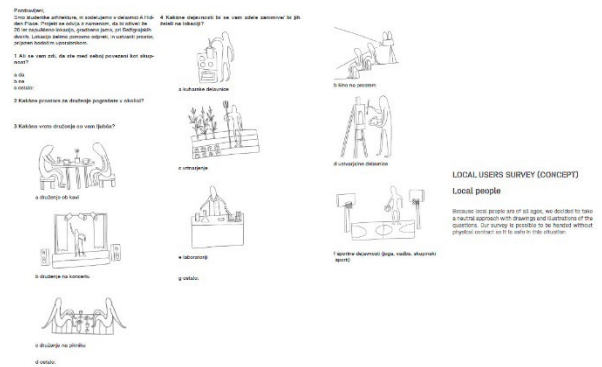
Figure 14. Example of the interview sheet – questionnaire for the local residents (prepared by students, group E).

Figure 15. Example of the interview with an artist (artist: Saša Spečal, interview conducted by students group C).
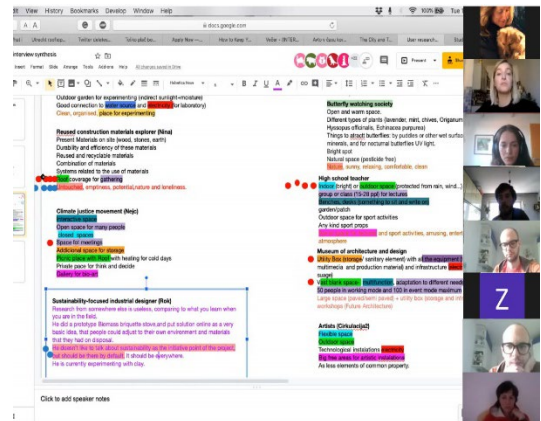
Figure 16. Interactive part of the masterclass: distilling the results of the user research (conducted by Zala Velkavrh)

6.2.6. Students' final proposals for temporary interventions and events

TYPE:	Learn-Place
WHERE:	Online
WHEN:	May 12, 2020
WHO:	Students (22), mentors from the cultural association prostoRož (2), mentors from the Faculty of Architecture (3), members of Trajna association (3)
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

In the last segment of the workshop, the course students collected and summarised all the knowledge and information gained in previous sessions - from the theoretical knowledge and references, to the actual insights into the morphology of the location and surroundings, socio-cultural structure and comprehension of the latent users' needs/expectations - to specifically and strategically plan the potential temporary interventions (Figures 17, 18, 19, 20 and 21). With limited means, each group of students was encouraged to propose a viable and attainable spatial intervention, accompanied by a community event, in order to strengthen the role and meaning of a hidden place, to strengthen the ties with current and potential users and to integrate the proposed intervention in the existing geospatial context.

For this work, the students were guided by mentors from UL FA and prostoRož, as well as guest critics, who reviewed the proposals several times to point out any eventual drawbacks, contribute potential enhancements and amendments or make other suggestions. Actual on-site construction of the students' collective ideas was not possible due to the strict Covid-19 lockdown regulation.

Figure 17. Final presentations - event proposal; group A
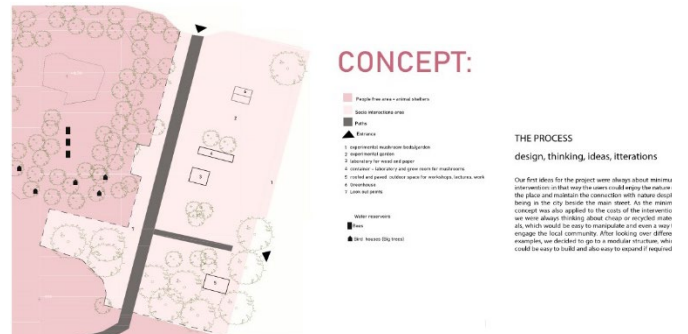
Figure 18. Final presentation - concept and process description; group C
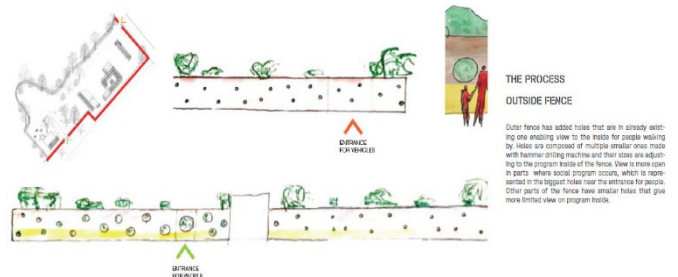
Figure 19. Final presentations: detailed fence visualisation
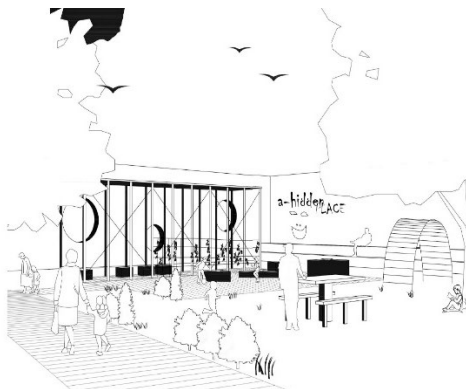
Figure 20. Final presentations – visualisation; group B

Figure 21. Final presentations – visualisation; group C.

6.2.7.   "A Hidden Place" goes tangible – student competition

TYPE:	Spot-Place
WHERE:	Bežigrajski Dvor (on-site)
WHEN:	June 2th 2020
WHO:	Students (16), mentors from the cultural association prostoRož (2), members of the Trajna association (3), mentors from the Faculty of Architecture (3), documentation and photography: Gorišek Žiga and Klančar Pia.
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

In order to compensate for the cancelled on-site construction of the proposed plans and events by students' groups in the previous workshop sessions, we organised a competition for a provisional on-site intervention. The main aim of this action was to design and implement an on-site representation and promotion of a location behind the fence that would help to communicate the place publicly and raise awareness among the local community, passers-by and other visitors (Figures 22 and 23). The selection criteria were originality of the idea, strength of the message, feasibility of the intervention (construction/projection), cost-efficiency and link to their initial main proposal (initiated in previous sessions and introduced as the main output of the work in the workshop). The evaluation committee (members of UL FA and prostoRož) had no easy task to select the winner among the proposals. The first place went to Oriol Gracia Vallēs and Lara Jana Gabrijel Milanovič (Figures 24 and 25).

Video documentary available at:
https://www.youtube.com/watch?v=S3kY1jIQ6NI&feature=youtu.be

Figure 22. Painting the fence on-site (Bežigrajski Dvor; documentation: Gorišek Žiga; Klančar Pia)

Figure 23. Printscreen from the documentary video –Matevž explaining the objectives of the competition

Figure 24. Winning proposal: symbolic onsite intervention by Oriol Gracia Vallēs and Lara Jana Gabrijel Milanovič

Figure 25. Winning proposal: symbolic onsite intervention by Oriol Gracia Vallēs and Lara Jana Gabrijel Milanovič

6.2.8. "A Hidden Place" goes delicious - Contributing to "A Delicious Place" in Nicosia

TYPE:	Spot-Place
WHERE:	Bežigrajski Dvor (on-site)
WHEN:	August 19 and August 20, 2020
WHO:	Members from the cultural association prostoRož (3), members of the Trajna association (6), students (3), members from the Faculty of Architecture (3), local volunteers from Youth for Climate Justice movement (7); local residents/passers (6). Documentation: Gorišek Žiga.
COMMUNICATION:	Mail lists, social media, telephone, institutional channels, partner networks

Through this action, we virtually interconnected the story of "A Hidden Place" in Ljubljana with the story of "A Delicious Place" being held at the Pame Kaimakli festival in Nicosia. The latter event created inter-spatial, virtual connections through thematic placemaking happenings, revolving around the role of some essential human values – food, engagement, a sense of place, a sense of nature, commitment and sharing (Figures 26, 27, 28 and 29).

"A Delicious Place" events in Ljubljana addressed the issue of neglected spaces, hidden behind fences and overgrown with invasive plants and shrubs. This is also the story of "A Hidden Place" in Bežigrad. On the basis of students' projects, the prostoRož association continued working on site, transforming this undefined space into a place for people, working together with and for the local community, exploring the potential and benefits of the plants, learning about their origin, their possible use and their impact on the local surroundings. Throughout the transformations of the construction site and the preparation of the community dinner setting, we revealed the role of foreign elements in the domestic culture. By baking burek - the "imported" but well accepted dish brought by migrants from Bosnia - we demonstrated the advantages of colliding cultures.

The happening in Ljubljana was filmed and edited in a short documentary video, which was then presented at the Pame Kaimakli festival in Nicosia.

Video Documentary available at:
https://www.youtube.com/watch?v=GTmw1que1cg&feature=youtu.be

Figure 26. Placemaking evolving around the role of some essential human values – food, engagement, a sense of place and sense of nature, commitment and sharing

Figure 27. Preparing the table napkins for the community dinner using the invasive plants – the practical and educational aspect of the on-site invasive plants

Figure 28. Preparing the community dinner and painting the fence with local residents and young people

Figure 29. Printscreen from the documentary video – local resident commenting on the action

6.3. Reflections

In spite of the difficult circumstances due to the Covid-19 restrictions in Ljubljana during the period of the workshop, the "A Hidden Place" actions were essentially accomplished as envisaged, albeit with a slightly modified structure and execution, but fulfilling the same objectives.

The process established to acquire an insight into the place morphologies and its dynamics, into its social context and existing ties, provided us with a solid foundation for opening the discussion about the meanings of place that the different potential interventions could reveal. Although the situation prevented us from directly involving the youngest schoolchildren in the placemaking process and implementing the planned intensive workshop with them, we were able to access all other previously planned social and age groups through the various distance communication methods (streaming, interviews, invitation to online discussions, virtual exhibition, brochures, etc.), with an aim of inviting and involving them in the co-creation of the new place and creating cross-disciplinary learning spaces. By gleaning their thoughts, opinions and expectations and at the same time considering the various potentials and limits of the place itself, students were able to propose well-tailored solutions (interventions and on-site events) to draw the attention and interest of wider audiences. The solutions and proposals were brought to the detailed planning phase for their realisation, which greatly supported the subsequent efforts to continue

with the placemaking activities beyond the students' workshop. This was a solid step towards inhabiting this hidden place, making it more inclusive and as such achieving our objectives. The students' collective ideas were integrated within a cohesive temporary intervention, accompanied by public events, but had to be partially postponed due to the strict lockdown regulation at the time. To compensate for the cancelation and major blow to students' motivation, we set up a student competition to devise an intervention that could be prepared and actually built at the site during these unavoidably limiting circumstances.

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

6.4. Next steps

Our efforts will continue to generate new activities on-site. The intention is to organise and implement (when circumstances permit) more spatial interventions and events, involving interested audiences, older schoolchildren and local communities in liaison with the NGOs (the so-called Krater community) currently active on the site at Bežigrajski Dvor. Our aim is also to actively involve students in the process of placemaking and to offer them hands-on experiences on site (1:1 installations, co-organisation of events, f2f insights into the social context and community opinions/attitudes), by addressing ecological and social sustainability, turning this site into an interesting place of gathering, learning and socializing. In the event of further constrained circumstances (due to Covid-19 regulations) during next year's activities, we will partly transfer our work, communication and collaboration online and try to achieve our objectives by means of innovative virtual and distant actions.

7.   A Delicious Place in Nicosia

Veronika Antoniou, Teresa Tourvas
Urban Gorillas, Nicosia

7.1. Objectives

"A Delicious Place" is composed of a series of events representing the A-Place project at the annual Pame Kaimakli 2020 festival in Kaimakli, in Nicosia.

The historic Kaimakli neighbourhood (Figures 1, 2, 3 and 4) has a mixture of social groups from different ages and ethnicities. However, there is little interaction amongst them. The festival creates opportunities for interaction and cocreation. This year's main thematic revolved around the topic of food as a socio-cultural, artistic and placemaking approach. It focused on the act of making, sharing, and celebrating notions of food production and food consumption. The actions involved diverse stakeholders such as the elderly, migrants, children, artists, local activists and the wider local community.

The Pame Kaimakli festival is co-funded by the Cyprus Ministry of Culture and "A Delicious Place" activities received the support of the Municipality of Nicosia, the Italian Embassy, the Indian High Commission, and local businesses.
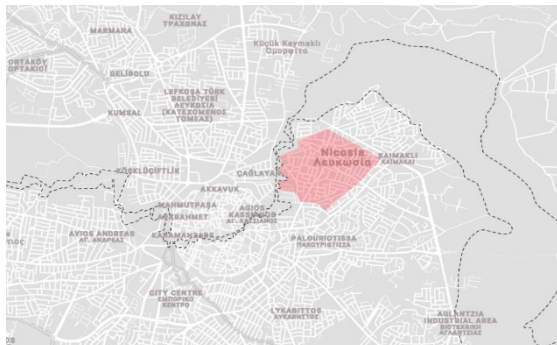
Figure 1. The Kaimakli neighbourhood is located to the North-East of Nicosia along the militarised border. Source: Snazzy Maps

Figure 2. Kaimakli historic neighbourhood. Source: Urban Gorillas

Figure 3. Site of intervention, St. Barbara's square, before the placemaking activity. Source: Nicosia Municipality

Figure 4. Kaimakli historic neighbourhood. Source: Urban Gorillas

7.2. Process and outputs

"A Delicious Place" included a series of placemaking events, including the creation of a community vertical garden, the production of three video stories, a publication on the gardens of Kaimakli, and a pop-up cinema which screened international films, and video stories from the A-Place partnership and beyond. Some of the events helped to prepare and mobilise the community members for the festival, while other occurred during the festival itself.

7.2.1. Community Dinners

TYPE:	Spot-Place
WHERE:	Kaimakli neighbourhood in Nicosia
WHEN:	22 and 29 July 2020.
WHO:	local residents (migrants, locals of different ages) artists, researchers, and visitors. 32 participants
COMMUNICATION:	Facebook, neighbourhood assemblies, individual invitations

The local cultural space Thalami, in collaboration with Urban Gorillas, organised two tagliatelle workshops with music and film screenings related to food. The workshops were led by Gaia Zaccagni, a Kaimakli resident of Italian nationality (Figures 5, 6, 7 and 8). The events took place prior to the festival and welcomed visitors and residents to participate. These events created an opportunity for people to interact, and find out more about the upcoming festival activities and opportunities to participate.

Figure 5. Tagliatelle workshop and dinner at local cultural space Thalami. Source: Urban Gorillas

Figure 6. Tagliatelle workshop and dinner at local cultural space Thalami. Source: Urban Gorillas

Figure 7. The workshop facilitator Gaia Zaccagni, who manages the cultural space Thalami. Source: Urban Gorillas

Figure 8. Pop up dinner and screening Italian food related films in the street. Source: Urban Gorillas

7.2.2. Neighbourhood Walk

TYPE:	Spot-Place
WHERE:	Kaimakli neighbourhood in Nicosia
WHEN:	July 19, 2020
WHO:	Local residents (migrants, locals of different ages) artists, researchers, and visitors, 18 participants
COMMUNICATION:	Facebook, neighbourhood assemblies, individual invitations

In the framework of the preparatory activities taking place before the festival, an active group of historians and educators, in collaboration with Urban Gorillas, curated a walk around Kaimakli to reveal stories and places related to the neighbourhood working-class history, its craftsmen and traditional food, the war and its labour rights initiatives (Figures 9, 10, 11 and 12). The walk was enriched by the contributions of neighbours who stepped in and contributed with their living stories, thus linking places, faces, and a turbulent past.

Figure 9. Kaimakli walk included a stop at the site of the militarised border, as well as stories. regarding the Kaimakli resident's engagement. Source: Urban Gorillas

Figure 10. Kaimakli walk and talk at the neighbourhood workers' rights association. Source: Urban Gorillas

Figure 11. A stop at the home of Cinema Xanthi. Source: Urban Gorillas

Figure 12. An impromptu stop as neighbours contributed with personal stories. Source: Urban Gorillas

7.2.3.   Vertical gardens and community collective action

TYPE:	Spot-Place
WHERE:	Agia Varvara Square, Kaimakli neighbourhood in Nicosia
WHEN:	September 2, 2020
WHO:	Local residents (migrants, locals of different ages) and visitors. 150 participants, 200 pots
COMMUNICATION:	Facebook, Instagram, posters, flyers, flower pots, individual invitations, radio

The launch action of the "A Delicious Place" took place in the form of a community-garden planting event. Urban Gorillas envisioned and constructed a steel structure (Figure 13) to activate the main church square of the neighbourhood through the active participation of the community. The design of this urban furniture was key to this action and to fulfil the initial objectives: to activate the disused square, and to create a place for the diverse inhabitants to come together through a collective activity. The structure was designed to hold 200 pots of plants while providing sitting places. At the same time, this intervention transformed a "dry" and unwelcoming square into a lively place for neighbours to interact.

Urban Gorillas invited the neighbours to assist in transforming the structure into a green haven (Figures 14, 15 and 16). The neighbours came together on the 2nd of September and collectively planted and installed 200 pots with herbal plants in the ceramic pots that were provided. Personal messages were also written on each of the pots, making the structure an exhibition stand where passers-by could enjoy the diverse aromatic plants brought by the neighbours and read their respective messages, poems or recipes. The structure became a meeting place and an active hub for the neighbourhood on the days that followed.

The installation was meant to be temporary, to be erected only during the festival, due to initial constraints with the church administration. Following this installation, the neighbours, as well as church representatives, embraced the green structure and the necessary steps were taken for the structure to remain in the square on a more permanent basis.

Figure 13. The steel structure was used as a participatory open framework for engagement. Source: Urban Gorillas

Figure 14. Community planting event: collective planting and the creation of a community herbal garden. Source: Urban Gorillas

Figure 15. Community Planting event: the creation of A green place in the square. Source: Urban Gorillas

Figure 16. Community Planting event: Residents tending the plants. Source: Urban Gorillas

7.2.4. Kaimakli Gardens: Ethnographic research and book publication

This project was realised by Christiana Stylianou, a sociologist with a strong interest in urban matters, and Nicos Philippou, a photographer working on Cypriot topography and material culture. Together, they engaged in visual ethnographic research in the historically working-class suburb of Kaimakli documenting the relationships of residents with their gardens and plants, with an emphasis on those used for cooking. Their work functioned as a poetic inventory of these plants as well as the stories people share about them (Figure 17 and 18). The research resulted in a "DIY" chapbook publication. Images and readings from the book were presented during the festival and form a tribute to their collective love affair with gardening.

Figure 17. Hidden Kaimakli gardens on roofs and internal courtyards. Source: Urban Gorillas

Figure 18. The publication on Kaimakli gardens features photography and ethnographic storytelling on the edible gardens of Kaimakli. Source: Urban Gorillas

7.3. Reflections

The Covid-19 situation created many disruptions and changes in planning the festival amongst them the intention for transnational mobility amongst partners and other collaborating artists. Health and safety protocols were constantly changing, but fortunately a window of opportunity for small public events was opened in early September, thus enabling the event.

The work done in the months preceding the festival was necessary to mobilise local communities, and included recording two community workshops, ethnographic research, community dinners and the guided walk which took place in the neighbourhood. These preparatory activities ensured the direct engagement of different community groups, including the elderly and migrants

The series of events created many opportunities within the community for exposure to activities they would normally not have attended (e.g. the elderly attended international film screenings; local artists and activists became familiar with the A-Place network actions; and local children came into contact with migrant stories and food).

The vertical garden became a physical manifestation of the A-Place project, acting as a meeting place but also as a collective project which had to be taken care of. In the time following the events, the community managed to maintain the garden, varnishing, watering, and replanting when necessary. This intervention has activated the sense of a place in the square.

The organisation of these events has created an opportunity for reflection on how to ensure the participation and co-ownership of placemaking actions in a festival. The festival and the "A Delicious Place" activities acted as a catalyst in activating the local communities and formed a framework for community engaged artistic actions

7.4. Next steps

The vertical garden installation successfully activated the place and achieved community engagement and long-term sustainability through its open and participatory process. People from a variety of social groups enthusiastically participated in the event, and have since advocated for the structure to remain in the square. The events demonstrate that designing participatory processes embedded in the community can cultivate a sense of belonging and also contribute to an elevated awareness of the importance of public spaces. The overall process and transition of the structure into a more permanent installation in the square seemed a successful practice for participatory design in public space. In the following activities, we will investigate further the possibilities of more permanent interventions in public spaces through social engagement.

8.   A Confined Place

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City Space Architecture, Bologna, Italy

8.1. Objectives

As the Covid-19 limited our capacity to carry out the planned activities in physical spaces, we reacted to the unexpected situation by creating a new programme of activities -"A Confined Place"- to strengthen the sense of place in the times of confinement. The activities have dealt with the perception and representation of places using mixed media (photography, video, graphics, texts), and they have been fully developed online.

8.2. Process and outputs

From March thru June 2020, three blocks of activities have been sequentially implemented:

1. Photographic representation of space in the confinement. As a response to the lockdown during the Spring 2020, as faculty and students were stuck at home from mid-March to end of May, a pedagogic programme was designed and implemented by the School of Architecture La Salle to perceive and communicate the experience of living in the confinement through photographic media.

2. Artistic interventions in times of lockdown with hybrid media. The purpose of this open call launched in April 2020 and organized by Urban Gorillas was to create online repository to record experiences about the sense of place during the period of confinement. Submissions were posted in social media channels.

3. Short films on the transformations of public spaces during and after lockdown. In June 2020, City Space Architecture invited filmmakers to rethink human existence and the ways we can live together again in the 'new normal' by presenting, documenting, deconstructing, expanding, speculating, challenging concepts related to the lockdown and the aftermath.

8.2.1.   Photographic representation of space in the confinement

TYPE:	Digital-Place
WHERE:	Online, at home, in public spaces
WHEN:	March-April 2020
WHO:	Students and faculty from the School of Architecture La Salle (56), Faculty of Social and Human Sciences (6), Universidade NOVA de Lisboa, Faculty of Architecture, University of Ljubljana (1).
COMMUNICATION:	Blog, social media (Instagram, Twitter, Facebook), specialized platforms (filmfreeway.com)

Students from the participating higher education institutions in A-Place were invited to reflect upon their experience with the places they were living in the time of confinement, focusing on the following issues:

• **The emptied city**. Public spaces without people, empty stages, non-places.

• **Spatial thresholds.** Perceiving the public space from the inside of homes, capturing the threshold between domestic and public spaces (balcony, bay windows, window sill, etc.)

• **The city inside home**. Patterns (the grid of the pavement, of the wall), objects (with an architectural meaning, alone or grouped), spaces (a corridor as an avenue, living room as square, kitchen as crossroads), etc.

• **Inhabited roofs**. Life on the rooftops, spaces for encounter and socialization; the city seen from above.

• **Communal spaces**. Shared spaces for meeting and conversation (halls, courtyards)

• **Augmented spaces.** Physical spaces expanded in the digital networks; digital spaces embedded in domestic rooms.

Teaching and learning activities were conducted online and were open to students from other institutions. Students works were published in a [blog].

Until the writing of this report, there have been 110 posts and the blog has received 4,109 visits from 603 visitors, from 42 countries.

56 students of the School of Architecture La Salle, 6 from the Faculty of Social and Human Sciences, Universidade NOVA de Lisboa and 1 from the Faculty of Architecture, University of Ljubljana participated in the programme of activities and published their works in the blog.

A complete report of work carried out in this programme including the pedagogic process and the photographs made by students (Figures 1,2, and 3) can be found at the [A-Place website].

Diego Hoefel
Blur

This was one of the first pictures I took when we started quarantining. It was a photo taken almost out of curiosity. I remember listening to music and looking at the rain. A month ago, the idea of not being able to go anywhere seemed crazy, a bit like being in a Chris Marker futuristic film. Now, reviewing the images, I found this one interesting. The outside loses its contours. It turns into a half-visible mass. A world there, but inaccessible.

Figure 1. "Blur", photograph by Diego Hoefel (NOVA). A reflection on the boundaries between inside and outside, in the time of confinement

Irene de la Garza
8:00 pm

Barcelona on a Friday at 8:00 pm, during the quarantine. Encouraging responsible citizens who stay at home, and the brave ones who do their job to fight the coronavirus.
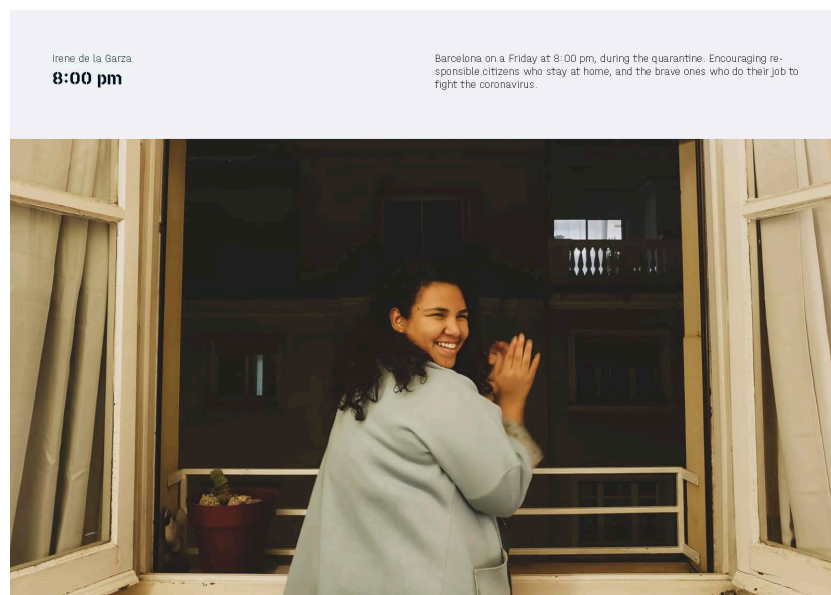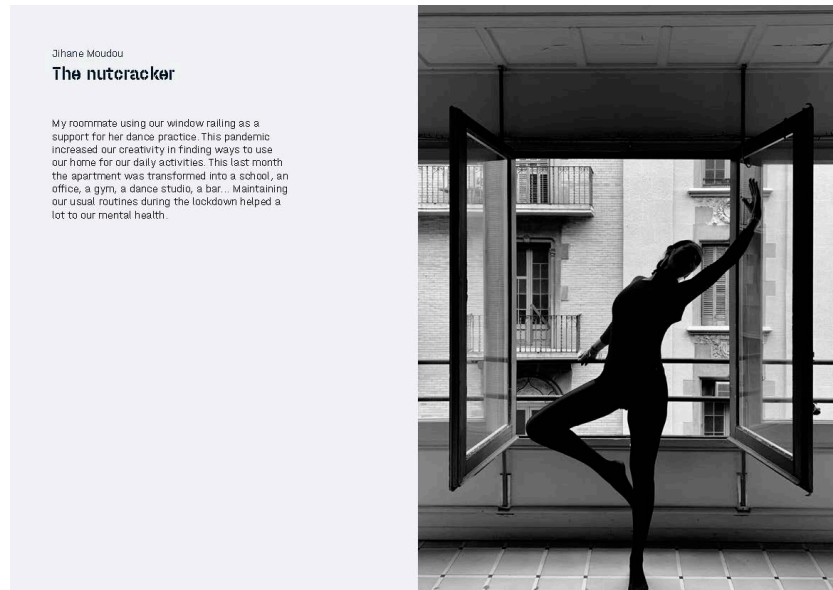
Figure 2. "8:00 pm". Photograph by Irene de la Garza (La Salle). The threshold between domestic and public spaces become visible as people took to their windows and balconies to express their support for health workers

Figure 3. "The nutcracker". Photograph by Jihane Moudou (La Salle). Domestic spaces were transformed to become working places, gyms, or dance studios

8.2.2.   Artistic interventions in times of lockdown with hybrid media

TYPE:	Digital-Place
WHERE:	Online
WHEN:	April-June 2020
WHO:	96 creators from 20 countries worldwide
COMMUNICATION:	Social media channels, partners networks, institutional channels

The purpose of this open call -opened from April 15 until May 31, 2020- was to create an online repository that records, envisions and triggers actions and experiences about the sense of place during the period of confinement.

Participants were invited to reflect and share their experience in the confined places –using mixed techniques, including texts and storytelling, drawings, photomontages and photographs, audio-visual works and performances–. The submissions were posted in Facebook and/or Instagram at with a project title following the syntax "A (adjective) Place".

96 entries for the two categories "Reimagined place" and "Rediscovered Place" with participation from 20 countries from Europe and beyond. A multidisciplinary jury composed of partners from the A-Place consortium selected the winning projects based on their artistic merit and originality, and on the ability to express a sense of place and community within the context of Covid-19.

8.2.2.1   #ARediscoveredPlace

The experience of time and space in our everyday lives during the time of confinement. Expressions and visualisations of life under this new reality, as we re-invent our homes, our gardens, balconies, and rooftops into new places to carry out new activities; and rediscover the potential and aesthetic qualities of emptied streets, and public spaces.

The three winners in this category were:

1. Marina Kyriakou, #AplayfulPlace, First prize (500 Euros). A catalogue of games to give you some ideas of how to bring more fun in the neighbourhood during the confinement, created during the author's stage at the Trust In Play training of the European School of Urban Game Design (Figure 4).
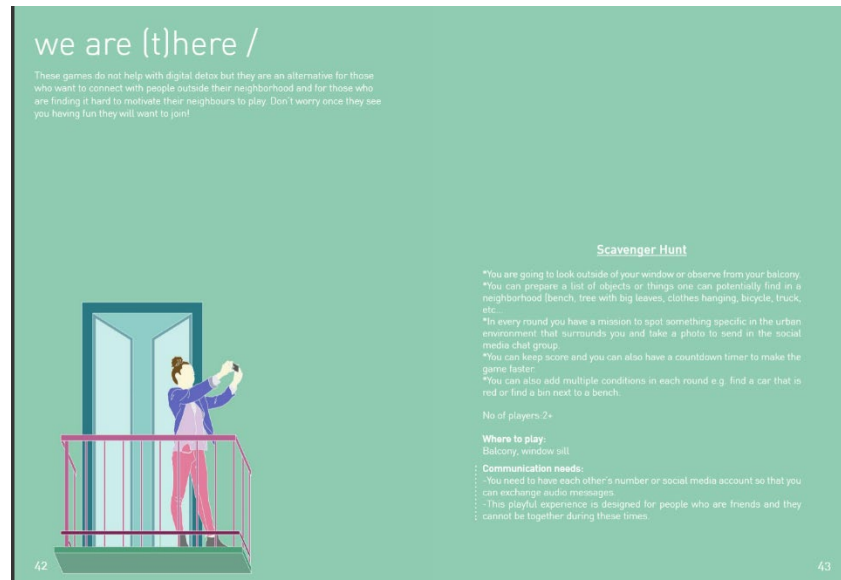
Figure 4. "#AplayfulPlace", by Marina Kyriakou, winner of the first prize

2. Charlie Hatmann, #AnEveryonesPlace, Second prize (300 Euros). "Home Together Covid-19 Choreography", a piece about some scenes of our daily lives featured by dancers during the lockdown (Figure 5).
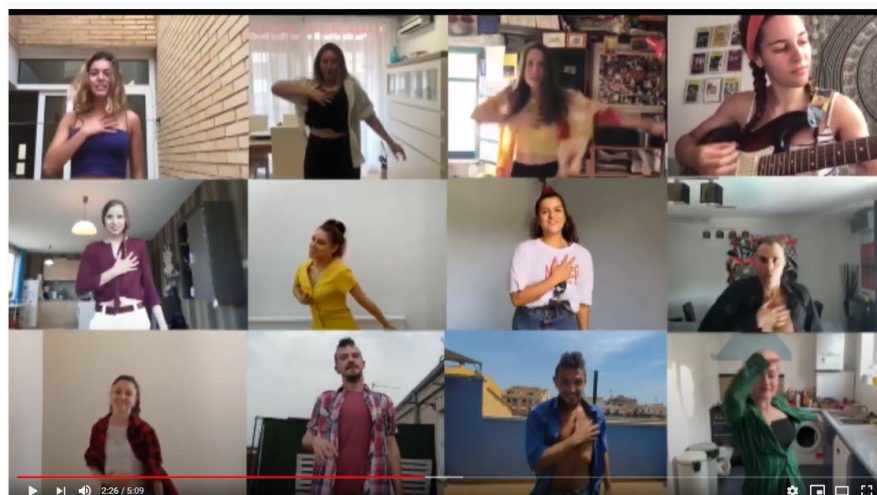
Figure 5. "#AnEveryonesPlace", by Charlie Hatmann, winner of the second prize

3. Marina Papadakis, #AhabitsPlace, Third prize (200 Euros). Video produced with personal notes, assumptions, and creations during the time of confinement, as the habits inhabitation are

changed (Figure 6). Project created in the Wicked home studio course 2020 – KU Leuven – Campus Sint-Lucas Ghent - Faculty of Architecture.

Figure 6. ''[#AhabitsPlace](#)'', by Marina Papadakis, winner of the third prize

8.2.2.2   *#AReimaginedPlace*

Newly discovered forms of place and community in physical and digital space at a time of social distancing. Actions and events that transform and/or re-imagine spaces, cityscapes or communities, triggering a new sense of place and communality.

The three winners in this category were:

1. Sophie Thiel and Miriam Cooler, #AsocialPlace, First prize (500 Euros). Proposals to transform public space to fight the isolation and loneliness caused by social distancing, to interact socially while maintaining a safe distance, to re-build trust in the appropriation and usage of public space (Figure 7).

Figure 7. ''[#AsocialPlace](#)'', by Sophie Thiel and Miriam Cooler, winners of the first prize

2. Johannes Mundinger, #AwwwPlace, Second prize (300 Euros). A playful and fragmentary online archive launched mid-March, at the beginning of the lockdown shows exhibitions that were closed, cancelled or postponed due to the pandemic (Figure 8).
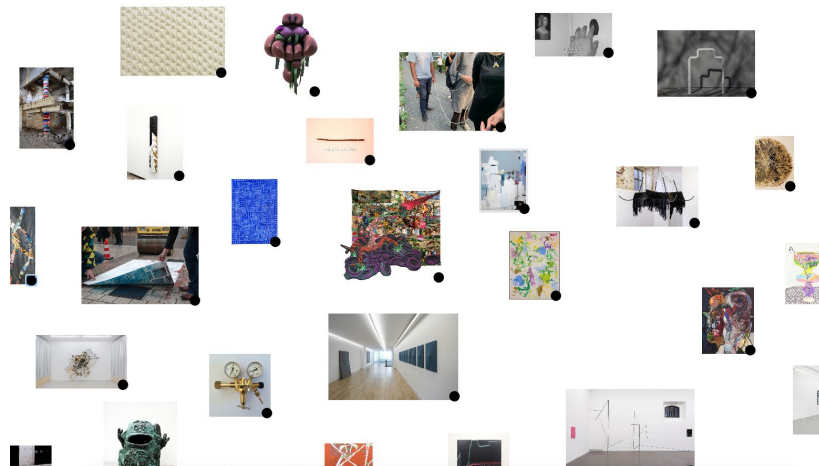
Figure 8. "#AwwwPlace", by Johannes Mundinger, winner of the second prize

3. Eirini Gri, #AstrategicPlace, Third prize (200 Euros). The challenges that cities are facing that cause harm to the beings that are inhabiting it (diseases, epidemics, pollution, inequalities, destruction of the natural environment, violence, starvation, depression) are the consequence of a social system that should be looked at, questioned and re-formed, by all of us (Figure 9).

Figure 9. "#AstrategicPlace", by Eirini Gri, winner of the third prize

8.2.3. Short films on the transformations of public spaces during and after lockdown

TYPE:	Digital-Place
WHERE:	Online
WHEN:	August-December 2020
WHO:	Over 335 entries received from 59 countries worldwide
COMMUNICATION:	Social media (Instagram, Twitter, Facebook), specialized platforms (filmfreeway.com)

Figure 10. A Confined Urban Vision poster

A short film competition "A Confined Urban Vision" was organised to explore and widen the meaning of places in the unprecedented situation of the Covid-19 pandemic. This competition (https://filmfreeway.com/AConfinedUrbanVision) was   managed by City Space Architecture and it was originally to be included in programme of the international film festival "Visioni Urbane/Urban Visions. Beyond the Ideal City", originally scheduled for 12-15 November 2020 and that will take place on 21-25 April 2021 in Bologna.

The competition aimed at presenting, documenting, deconstructing, expanding, speculating, challenging concepts related to:

- the lockdown period, applying a human perspective to explain how the relation between public and private places has changed, while rearranging daily routines and work activities in indoor domestic spaces
- the recovery period, following the lockdown, to focus on the restriction of movements in public spaces, the new and slow restart of everyday lives, the use of forms of mobility (cars, bicycle, buses) and the limitations for public life and new rules for gathering

From June 23 to September 30, 2020, we received over 335 films from 59 countries worldwide. The diversity in the genre, from documentaries to animations, from sci-fi to comedy, including also experimental and dance performances of artists and reflections from students, led to a very assorted final selection of 45 shortlisted films (Figures 11, 12 and 13). The appointed jury, which included representatives of A-Place partners, selected the winner and assigned two honourable mentions. In addition, the shortlisted films were screened online for two weeks on City Space Architecture's website, in order to give proper visibility to the competition and to get votes for the audience award winner.

Figure 11. "La Nueva Normali-dad", poster
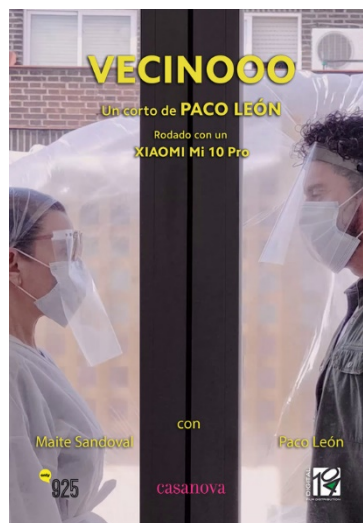
Figure 12. "Vecinoo", poster

Figure 13. "El aula", poster

On December 18th, 2020, starting at 15:30 CET, the winner announcement ceremony of the competition took place online. The number of attendees was about 50, including the jurors, the shortlisted film-makers, and the guest artist and curator Colin Fournier, who was invited to present "Open Cinema", an art installation by Colin Fournier & Marysia Lewandowska. The awards were the following:

- Audience award, assigned through an open voting system that took place for two weeks from December 4th to December 17th and it involved more than 630 voters from over 50 countries. Each voter had the chance to choose his/her favourite short film and give a motivation that brought to that choice. The three most voted films were *Piano sequenza* by Davide Calvaresi, *Tales of the balcony (final chapter)* by Kinetta and *Year Zero: Restart* by Domenica Agosto (Figure 14), who was the winner with 163 votes.

- Two honourable mentions, assigned by the jury: *A Mask For Everyone / Masken für alle*, by Anna Faroqhi Haim Peretz (Figure 15)and *Gone* by Anika Salvesen (Figure 16).
- First prize of the competition, awarded to *Quarantine mood* by Alessandro Marinelli (Figure 17).

A catalogue with the shortlisted films will be later produced and made available online.

Figure 14. Poster of "Year Zero: Restart", winner of the Audience Award

Figure 15. Poster of "A Mask for Everyone", honourable mention

Figure 16. Poster of "Gone", honourable mention
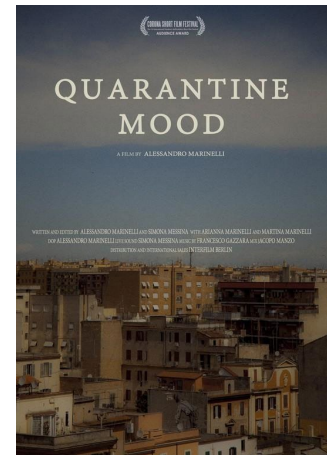
Figure 17. Poster of "Quarantine mood", winner of the competition

8.3. Reflections

"A Confined Place" emerged as a response to the threatening and unprecedented situation we had to face in the course of the project, as the planned activities in physical space were not possible. Because of the confinement, the cultural and geographic boundaries dissolved: everybody was sharing a confined place. The idea of focusing the activities on this shared experience of place captured the interest and imagination of the partners who contributed to the various activities, each one bringing their own perspective on a shared topic, in accordance with their expertise and capacities: collaborative learning spaces on photographic representation (La Salle); networking with artists (Urban Gorillas) and film makers (City Space Architecture) to invite them to take part of the open calls. In this regard, the activities contribute to generate links and exchanges between the partners involved.

Using photography, students have scrutinized domestic space while they were impelled to access public space. This situation contributed to increasing their sensitivity and awareness to their most immediate surroundings, homes and extensions. New ties with their living spaces were created, transforming them into places for work and leisure. The newly discovered places were captured by the photographs, and the personal experience reflected in the short texts that accompany the images. A cross-disciplinary learning space was created integrating students from different programmes and institutions, all reflecting about the sense of place during the confinement. Likewise, an unprecedented sense of place and belonging was experienced during the online teaching and learning sessions, conducted in multiple formats (online lectures, individual tutoring, team work, peer reviews, field work).

Similar reflections were carried out by artists participating in the open call about online artistic interventions and are also expected in the entries for the short film competition. Altogether, the three activities have contributed to create links between cities, countries, and cultures; to engage creative people from the most various backgrounds, who have used a variety of media to express a shared global experience: the lockdown.

8.4. Next steps

The restrictions to access public spaces and facilities have continued during the fall of 2020, although the lockdown conditions are not quite as severe as experienced in the spring. What was a surprise for many in the first wave of the pandemic has now become "normal". At the moment of completing this report, some of the restrictions were still in place although without reaching the level of the first wave.

Facing the new reality, notions of place, public space and sociability had to be reconsidered. The pandemic has contributed to radically changing our relationships with spaces. We have observed as spectators our empty cities, transformed into stages devoid of life; we have rediscovered spaces like balconies and terraces; we have re-invented the domestic spaces, learning to dwell in a different way, creating new ties as a result of doing away from daily routines. Most probably, this experience might have an enduring impact on the way we create ties with public spaces, the value we give to the spaces we share both in physical and digital environments, and the interrelationships between both. The next activities to be planned in the project will have to take into account these on-going transformations, which we could not have imagined when we initially conceived this project.

9.   Conclusions

The activities carried out in the first year of the A-Place project reveal a rich variety of approaches. The variety of strategies and outcomes show that there is no single formula for placemaking. The specific context of the Covid-19 pandemic, which began in mid-March 2020 and is still very present at the time of writing, offers the project the opportunity to explore notions of place and placemaking in a context we could never have anticipated.

"A Delicious Place", "A Hidden Place", "A Sound Place", "A Visionary Place" and "A Sound Place" demonstrated that placemaking activities in physical environments were possible despite the limitations of access to physical space. "A Weaved Place" - which took place during a total lockdown in Spain - initiated a process of online engagements with the local community of L'Hospitalet that will continue with more placemaking actions in the coming year, both on-site and online. "A Confined Place" was a creative response to the limitations imposed by the confinement, and opened up new spaces for the participation of citizens, students and artists in activities aimed at the construction of places, conducted entirely in digital space and on a global scale. Thus, our need to adapt to the living conditions during the confinement became an opportunity to rethink placemaking, moving from on-site interventions in local communities to digital actions with global communities that shared the same sense of place.

We have started to discover the potential that actions in public space, carried out with the participation of the community, have to generate an ephemeral - changing the atmosphere of public spaces with dinners in Brussels, Ljubljana and Nicosia; leaving traces of memories of a perceptual walk with neighbours around a basin in the district of Schaerbeek, Brussels- and enduring impact on a socio-spatial context. Both sort of activities -ephemeral and permanent- can contribute to community building, and not only to community engagement.

Artists and creators from multiple disciplines, using a variety of forms of expression, have participated in events taking place in various cities and contexts: musicians and composers in "A Sound Place", dancers in some of the entries of the open call and short film competition in "A Confined Place", and bands in the parklet of Bologna ("A Visionary Place") and in a square in Brussels ("A Calm Place"). In addition, undergraduate and postgraduate students have represented with their photographs their experience of place during confinement ("A confined place").

A variety of strategies have been applied to create learning spaces that sit at the intersection between academia and community, involving students, faculty and artists from a range of disciplines. In "A Weaved Place", learning activities to facilitate knowledge exchange between students and community members were co-designed by artists and architecture staff; in "A Calm Place", students and residents participated in exploratory walks and on-site workshops on furniture building; in "A Hidden Place", workshops brought together professionals from multiple disciplines (architecture, urban design, sociology, geography, arts); and in "A Delicious Place", a process of documenting local histories was carried out jointly with community members and professional artists.

The experience with the Covid-19 pandemic has broadened the scope of the A-Place project and provided new insights into global and digital placemaking. Alongside, we will need to continue to discover opportunities to find new senses of place after physical distance no longer matters. While each partner will prepare new placemaking activities in local settings, it will be worth exploring how they can be enhanced by actions that take place in global and digital spaces. By exploring and testing new relationships between the physical and the local, the digital and the global, we will be able to offer a common and open approach to placemaking beyond the Covid-19 pandemic.

Annex 1 - Alignment with project objectives

How did the activity contribute to generating links between partners?

<u>A Calm Place</u>

The connection between partners took place on a local scale, as the restrictions of Covid-19 made the collaborative activities with Lisbon and Ljubljana impossible. KU Leuven partners contributed with an outdoor activity, followed up with a reflection by the students, while Alive Architecture engaged with the local actors from Renovas and Maison des Arts to communicate the event to the residents.

<u>A Weaved Place</u>

The activities were planned in parallel to the video artwork that Loop Festival had commissioned Sitesize with. Members of Sitesize participated as tutors in the training activities and carried out research on the city L'Hospitalet which guided the students work. The video work Terrapolis is an exploration of the territory of the city carried out with video which is in line with the objectives of A Weaved Place.

<u>A Visionary Place</u>

Through the short film competition, CSA managed to collaborate with other partners in the project who later participated in the final jury.

<u>A Sound Place</u>

It was not possible to create links with other partners.

<u>A Hidden Place</u>

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

<u>A Delicious Place</u>

Partners contributed with video stories about food related actions taking place in their respective cities. These were shown in the Pame Kaimakli festival and thus provided an opportunity for discussion after the screenings.

<u>A Confined Place</u>

Five partners -La Salle, Universidade Nova de Lisboa, Urban Gorillas and City Space Architecture- have been involved in the design and implementation of the programme of activities. The exchange of ideas among them has contributed to exploring the notion of the confined place in various formats and contexts, all of them online: photography and pedagogic environments, mixed-media and open call for artistic creation and video and film competition. Other partners have been involved as jury members of the open call and film competition. Through the short film competition, we managed to collaborate with other partners (La Salle, LOOP, KUL, NOVA, UL, UG) who participated in the jury to selected a winner and two honourable mentions. All the partners posted the open call on their social media and networks.

How was the activity communicated on a local and on an international scale?

<u>A Calm Place</u>

The communication of this event was done through various mediums and channels; posters, and postcards were distributed throughout the neighbourhood, an event was created on Facebook, and the verbal communication was made by the presence of Renovas on the site.

<u>A Weaved Place</u>

A-Place social media channels were used, in particular Instagram and Facebook, to disseminate the video productions. A blog was created to disseminate the visual analysis of the city carried out by students with digital maps. Over one-hundred civic organizations received information about the activities and results via email.

<u>A Visionary Place</u>

The placemaking activity of the parklet in Bologna had a more local focus since it is intended to foster engagement between the community of Porto-Saragozza and the whole city of Bologna with creative practices and socio-spatial dialogue. To achieve this objective, the program of activities was disseminated through targeted emails to artistic and social organisations in the area and social media groups followed by Bologna citizens.

<u>A Sound Place</u>

The communication of the event took place at different times and in different media. The programme was broadcasted in YouTube and advertised in local media and in internet.

<u>A Hidden Place</u>

Although the situation prevented us from direct involvement with the youngest (school children) in the placemaking process and we were unable to implement the planned intensive workshop with them, we were able to access all other previously planned social and age groups through the different methods of on-distance communication (streaming, interviews, invitation to online discussions, virtual exhibition, brochures etc. with the aim of inviting and involving them in the co-creation of the new place and to create cross-disciplinary learning spaces.

<u>A Delicious Place</u>

At a local level there was an enormous response to our announcements on the social media pages. In addition, some local newspapers and press advertised the event. On an international level, each partner contributed with their video stories for the festival and disseminated the event among the audiences in their respective countries.

<u>A Confined Place</u>

The fact that all activities were carried out fully online helped to disseminate them beyond geographic boundaries: the photographic works through a blog; the open call competition on artistic works with mixed media through Facebook and Instagram. The communication of the short film competition was planned at an international level through online platforms. In the first place, the competition got announced on A-Place website, as well as on FilmFreeway, an online platform globally known by filmmakers and film directors. At the same time, the activity was publicized in the CSA website and on a series the Urban Visions festival and CSA Facebook pages.

How did the activity develop creative placemaking practice?

<u>A Calm Place</u>

The goal of the activity was to preconfigure the encounter between students and residents. This was fulfilled as 50% of the participants were residents, the other 50% were students.

A Weaved Place

We have invited Sitesize, a platform dedicated to creation and research about the contemporary city, to co-design the pedagogic activities.

A Visionary Place

The parklet itself is a clear example of a placemaking practice, which thanks to a diversified series of activities, succeeded in bringing together the local community of the neighbourhood and it initiated a profound discussion regarding the potential of public space to foster creative practices and improve people's daily life.

A Sound Place

The event involved artists (e.g. composers and performers), Ph.D. and Master students and music students. Local associations and community leaders were indirectly involved through consultations. The final concert included musical pieces based on the local sound imagery and narratives. However, it was not possible to involve the public more in the creative process due to the pandemic. The concert took place at the same local which inspired the composers.

A Hidden Place

To compensate for the cancelation and the major let-down this caused on student motivation, we created a student competition for intervention that could be prepared and actually built at the site despite the limiting circumstances.

A Delicious Place

The organisation of this festival has created an opportunity for reflection on how to ensure participation and co-ownership of the festival. This was especially evident with the installation of the Vertical Gardens which was conceived in a way that everyone in the neighbourhood could actively participate in the completion of the installation by planting in a pot and placing it on the designed structure. Over one hundred persons contributed to making the new place the main square of the neighbourhood. Additionally, the video documentaries by and about local community groups showed the links between people's stories and the meanings associated with the places they inhabit.

A Confined Place

Using photography, students have scrutinized domestic spaces while they were impelled to access public space. Domestic spaces became "the place" to explore. The experience of the confinement has contributed to increasing their sensitivity and awareness of their most immediate surroundings, home and its extensions. The online environments of the artwork open call and film competition became places in themselves; places for creators from different disciplines and origins to exchange experiences and ideas.

An online repository was created to provide access to the projects on the utilisation of urban space in times of social distancing. Some of these projects have already been realised, while others presented a vision of new places which have been created as a consequence of the pandemic.

In the film competition, film-makers examined private and public spaces during the lockdown and the period of post-lockdown. The duality of the spaces became a strong focus of discussion and reflection to explore through artist work. In a debate that took place during the online award ceremony on December 18th, new artistic perspectives on society and urban environment were discussed thus stimulating creative discourse as part of a placemaking process.

How did the activity create cross-disciplinary learning spaces?

A Calm Place

Students participated in various workshops involving various disciplines such as social sciences and artistic disciplines through partnerships with social organizations, musical performers, and actors in performative urbanism.

A Weaved Place

The learning activities were designed by architecture faculty members and artists from Sitesize. The issues that students addressed combined architecture and urban planning, communication with digital media, video and photography. Students contacted community organizations and citizens from different backgrounds – foreign students, full-time residents, citizens- to find out about their ties with the public spaces, formulating questions that touched upon sociological and political issues.

A Visionary Place

Through the series of language lessons and an artistic performance from the collective StaMurga, the parklet space could be transformed into a cross-disciplinary learning space.

A Sound Place

Learning to listen to the sounds of the environment, relocating them, that is, decontextualizing and aestheticizing them through music was one of the learning outcomes. The event and the creative placemaking activity (e.g. from local sounds of life to the musical compositions and performance of those transformed sounds) was an opportunity for both students and listeners to become aware of the existence of soundscapes.

A Hidden Place

Through the process of the workshop (and also activities taken to participate in "A Delicious Place" in Ljubljana), we have established a vivid learn-place podium, which combines knowledge and reflections of the different professional disciplines (architecture, urban design, sociology, geography, arts etc.), artistic practice, tacit knowledge and experiences shared by students, artistic mentors, guest lecturers, local initiatives and local community (through interviews and opinion sharing).

A Delicious Place

Throughout the process of documenting local stories with ethnographic research an active learning place was created and shared with the local and international community. This cross-generational, cross-cultural and cross-geographical learning space involved elderly and migrant groups. The video stories from A-Place partners contributed to create a multi-layered learning space.

A Confined Place

Students from three institutions (La Salle, UNL and FAUL), representing various disciplines (architecture, social sciences) and academic levels (undergraduate, graduate) were involved in the activity of photographing domestic spaces. The juries of the two competitions created a learning space for partners to exchange knowledge and experience with other partners and with guest critics (curators, architects, film makers).

The Facebook page created for the artistic open call became a repository of ideas where participants and anyone else interested could interact.

The award ceremony of the film competition created an opportunity for cross-disciplinary learning and sharing. The engaged audience was international, from over 50 countries and from diverse professional backgrounds. Moreover, the program of the event created opportunities for discussion and reflections among A-Place partners and the audience, mainly represented by filmmakers, and in particular with the artist and curator Colin Fournier, who gave a presentation on his art installation Open Cinema. This type of virtual environment represented a perfect setting (considering the current limits) for creative encounters and high-level debate.

How did the activity explore the role and exploit the potential of networked artistic practices?

A Calm Place

The involvement of the students was managed by accessing the "Alt_Shift: altering practices for urban inclusion" elective in which the "A Calm Place" was embedded. The involvement of the residents was made through the embedment of the "A Calm Place" in the "Living Reine" yearly event. Through the "A Calm Place" activities, KU Leuven and Alive Architecture exploited the potential of networked artistic practices, generating connections between students and residents.

A Weaved Place

Through the participation of the collective Sitesize in the design and implementation of the pedagogic activities carried out by students to investigate the socio-physical territory of the city of L'Hospitalet.

A Visionary Place

The artistic performance organized in the parklet is an example of the transformation of a public space to make it more inclusive for people from different creative fields which could become part of a network of artistic practices.

A Sound Place

Due to the pandemic, it was almost impossible to establish direct contact with the local community. Concerning the immersion in the place, the objectives could only be partially fulfilled, especially with regard to the final performance which could not attended by people in a public space, as originally planned. Nevertheless, there is still a possibility to replicate the concert in other cities and places, including other artistic disciplines.

A Hidden Place

Through the implementation of on-site activities and the competition in which students participated in with the collaboration of NGOs, we managed to exploit the potential of networked artistic practices in Bežigrajski Dvor and attracted the attention of the local community and encourage their involvement in future actions.

A Delicious Place

The festival acted as a catalyst in activating local communities and formed a framework for community engaged artistic actions that involved local and international artists. The video stories presented in the festival were the result of interlinking various thematic stories in different cities. This networked practice was a result of the continuous exchanges between partners during creation of the videos using some common guidelines.

A Confined Place

The open call on artistic creations with mixed-media and the film competition attracted creators from multiple fields and backgrounds.

The short film competition explored the role and exploited the potential of networked practices from two perspectives: firstly, the selected 42 short films are a collection of artistic productions that stimulated reflection on the relationship between complex urban themes and the current social challenges dictated by the pandemic; and, secondly, the online award ceremony created a live moment of sharing thoughts about creative practices and artistic video production in an international virtual setting, which could pave the way for future collaborations among creative practitioners.

How did the activity exploit the capacities of digital technologies?

A Calm Place

We used social media networks to reach out to the participants and communities involved in the making of "A Calm Place". We also carried out many online reflection workshops with the students during the lockdown.

A Weaved Place

Due to the impossibility to access public spaces, the whole programme was carried out online. The analyses of the urban spaces, originally planned to be done onsite by students and tutors, was done with Google Earth. The blog "A Weaved Place" was created to disseminate the analysis of the urban spaces made by students. Likewise, the study of the social and civic organisations, and the contacts with their representatives, was done using digital communication technologies. Interviews with key stakeholders were carried out online and disseminated through the project social media channels (Instagram, YouTube).

A Visionary Place

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A Sound Place

The activities were almost entirely dependent on technology. The concert-installation broadcast on YouTube took place in two different places in the city: the Mouraria Innovation Center, where the Duo Contracello performed live, on October 31, 2020, and the Studio of Associação Lisboa Incomum, where the musical piece "Hermes" was performed by saxophonist Henrique Portovedo. This way, many people were able to attend the concert at a very difficult time for community life and interaction. With digital media, an imaginary place was created at the intersection of culturally distinct places in Lisbon with an infinite number of distant physical spaces- those of the concert and those of the public everywhere-.

A Hidden Place

We were forced to use digital technologies more than we had planned due to the pandemic. We used different types of IT technologies to accomplish promotion, surveying, addressing public through on-distant interviews, lectures implementation, dissemination etc.

A Delicious Place

Social media was extensively used throughout the planning and implementation of the activities. Also during the planning phase a large number of meetings took place online.

A Confined Place

The activities were designed to be carried out online. The blog "A Confined Place" was created to disseminate the photographic works of students. The open call for artistic creation with mixed-media was fully developed online, with entries posted in Facebook and Instagram. The film competition "A Confined Urban Vision" was carried out fully online.

How did the activity generate capacity building?

A Calm Place

The learned place acted beyond a reflective space, and created opportunities for the participants to explore their creativity in a Do-It –Yourself spirit, during the building of the foldable furniture

A Weaved Place

The collaboration in the co-design of the learning activities enabled faculty members from La Salle architecture school and artists from Sitesize to develop their capacities for cross-disciplinary learning. Architecture faculty members developed their communication skills with the creation of the short videos summarizing the findings of the social surveying done by students. The short videos disseminated in the web can be used in situated learning contexts in different education levels (primary and secondary schools) and contexts (formal, informal) to support activities and debates about the links between people and the places they inhabit.

A Visionary Place

The parklet speaks for a place of encounters where innovation and inspiration are key words. With the implementation of a new place in the public realm and the organisation of a cultural program of cross-disciplinary activities, we started a process of capacity building on the importance of public space, for the community and with the community.

A Sound Place

There were close contacts between music composers and students of different educational levels and fields of study, including communication sciences, artistic studies and music. Teachers and researchers were also involved in the task, both in the preparation of the creative process and in the dissemination phase.

A Hidden Place

The student workshop provided a solid foundation for cross-disciplinary and cross-professional knowledge exchange among all the involved parties. Students could explore and experience the site, its morphology and social context; developing communication skills interviewing and surveying people. This way, they became acquainted with the theoretical bases of the creative placemaking practice and obtained hands-on experience of it.

A Delicious Place

Working and empowering disadvantaged communities helped to build upon skills and strengthen the abilities of the participants. Urban Gorillas employees were   able to develop their skills as creators of learning environments embedded in the community. The fact the some of the "actors" in the video productions were also part of the audience contributed to changing mindsets and attitudes about certain groups of people. Since Urban Gorillas is also part of the same community it can have a sustained effect in the long-run thus strengthening of the capacity building process.

A Confined Place

The constant exchange and input of different ideas and projects at the most stressful period of confinement has helped to empower the communities by generating a new learning environment for all. There has been a cross-disciplinary and cross -cultural exchange that has brought about a living lab where people from all over the world can actively provide content to the platform.

How did the activity create audience development?

A Calm Place

The invitation at the end of the walk enabled students to join the concert and dinner, as the residents joined this moment on receipt of an invitation by Renovas.

A Weaved Place

The dissemination of the short videos through social media is partly responsible for attracting the interest of other target groups (citizens, local authorities, artists) which were not directly involved in the design, planning and implementation of the activities.

A Visionary Place

Regarding the series of activities around the parklet, an intergenerational audience and different social groups have been involved in the discussion on the value of public space through social media. Thus, a process of audience development was set up at a physical level by introducing new public functions and possibilities, while a more consistent debate grew on virtual platforms.

A Sound Place

In keeping with its design, the event was aimed at promoting the development of an audience that was receptive to soundscapes. However, the lockdown and social distancing made it difficult to create an audience that was committed to the creative process, both in terms of contributing to the characterization of the soundscape of the place and to its subsequent perception through musical art. Therefore, the audience was formed by the artists and researchers whose experience and knowledge led to a creative understanding the place.

A Hidden Place

Students were able to propose well-tailored solutions (interventions and on-site events) to attract and interest wider audiences, based on their thoughts as well as on the opinions and expectations of the people they contacted, while considering the various potentials and limits of the place itself.

A Delicious Place

The two months preceding the festival helped to mobilise local communities by way of two community workshops, ethnographic research, community dinners and the local walk which were held in the neighbourhood. These ensured the direct engagement of different community groups including the elderly and the migrants.

It has been possible to attract a diverse audience – including elderly members, migrants, children, artists, religious figures and activists- because of the richness and diversity of the activities created.

A Confined Place

The broad dissemination of the open call and film competition through online media contributed attracted the interest of creators from multiple origins and disciplines on the notion of place in times of confinement.

How did the activity allow for transnational mobility?

A Calm Place

The participants of this initiative included the international students and Flemish students from outside Brussels, who came to learn from the multi-cultural environment that makes up Brussels.

A Weaved Place

Since the foreseen mobility among partners and artists was not possible due to the restrictions, mobility was limited to the international students participating in the actions.

A Visionary Place

Regarding the parklet, it was not possible to organise a program of activities that included transnational mobility, although we consider the participation of international actors in

forthcoming months, especially in the coming film festival Urban Visions to take place on 22-25 April 2021.

A Sound Place

The event boosted the "mobility" of audiences in so far as they were able to share the experience of a local soundscape, from any point on the globe, thanks to simultaneous broadcast over the internet.

A Hidden Place

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A Delicious Place

The Covid-19 pandemic created many disruptions and changes in the festival plans, one of which was the intentions we had for transnational mobility amongst partners and other collaborating artists.

A Confined Place

This activity was created once we realised that transnational mobility would no longer be possible. The performed activities -with photography, mixed-media, film- fully carried out in digital environments, enabled "virtual" mobility through the participation of creators worldwide.

How did the activity enhance intercultural dialogue?

A Calm Place

The presence of the students and residents of Turkish origin generated an 'intercultural dialogue' through their presence and their shared experiences.

A Weaved Place

A representative of the associations of Pakistani immigrants participated in the group interview; individual interviews were held with foreign students living in L'Hospitalet.

A Visionary Place

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A Sound Place

The activity enhanced cultural dialogue at two levels: a) between different subject areas, namely social sciences and arts (the experience shared by researchers, teachers, students and artists, but also the dialogue with ordinary citizens); b) between different cultures and/or communities' voices (e.g. Hindus, Arabs, Chinese, Portuguese, etc.) from prayers, slogans, and ambient sounds. The event created a singular, and single, aural picture of the diverse, multicultural neighbourhood.

A Hidden Place

By organizing a cooking event involving immigrants who brought their food culture into a local context.

A Delicious Place

The presentation of local and international stories that explored the same thematic from different angles enhanced intercultural dialogue.

A Confined Place

The confinement has facilitated a dialogue about an experience that was shared globally, independently of cultures and geographic locations. On the academic side, the global scale of the confinement has helped students and teachers located in different cities and countries to share

a sense of place. The entries in the film competition revealed the exchangeability of the experience of the confinement.

The involvement of filmmakers from over 50 countries is the evidence of intercultural dialogue, which happened at a virtual level. The screening of the shortlisted works during two weeks before the online ceremony fostered intercultural discussion at the highest level.

How did the activity contribute to community building?

A Calm Place

The event was a meeting point of a diverse group of cultures, and age which came together to develop the various activities that took place during the preparatory and execution phases. Through the preparatory phase the students from the KU Leuven elective developed an open participatory community in which others later on plug into.

A Weaved Place

Through the contacts with citizens of different origins and backgrounds, the individual and group interviews, and their dissemination through social media contributed to raising awareness in the community about the value of public space in the construction of a sense of belonging.

A Visionary Place

The activities and the discussion about the parklet in Bologna started to raise awareness about socio-spatial themes and their complexity, such as civic empowerment, spatial justice and environmental awareness. Besides, it showed how such urban challenges can be tackled through creative practices. The overall discourse promoted, and is still promoting, community building.

A Sound Place

Due to the restrictions, the direct involvement of the community was not possible. However, following the concert-installation, we are planning activities for residents to listen to the musical pieces and reflect on their experiences and perceptions of local or remote sounds (those of their memories).

A Hidden Place

By addressing local residents and local civil initiatives, from implementing the surveys and interviews with local actors to involving them in the decision-making about the spatial interventions, to community building educational settings and in onsite events organized by prostoRož and FA UL.

A Delicious Place

The vertical garden became a physical manifestation of the festival, acting as a kind of   hub during the festival days, but also a collective project to water, maintain and care for the plants. The community has since self-organised itself to manage the garden, varnishing, watering, and replanting when necessary.

Through the participation of local ''actors'' in the videos it was possible to give life to certain intangible community assets which contributed to creating stronger bonds amongst the people.

A Confined Place

Artists participating in the open call and film competition could share a sense of belonging to a community of creators concerned with the artistic expression of this unprecedented situation. Furthermore, a strong online community has been created as a result of the open call