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

# LOOP, Urban Visions and Pame Kaimakli festivals 2022

Deliverables 3.6.1 and 3.6.2

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**A-Place**

Deliverables 3.6.1 and 3.6.2

LOOP, Urban Visions and Pame Kaimakli festivals (2022)

Version 1.0

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## Executive Summary

This document contains a summary of the activities carried out during the third year of the project in the three festivals that have participated in A-Place: LOOP Barcelona, Urban Visions in Bologna and Pame Kaimakli in Nicosia. It contains a description of the audiovisual productions and the activities generated around them which include competitions, screenings, and debates.

The three festivals offer the opportunity to experience multiple ways to use films as a means to promote artistic productions with the intention of exchanging knowledge and fostering debate, exploring urban humanities through an interdisciplinary approach and supporting experimental bottom-up practices with local communities in the public realm. Scholars, filmmakers, artists, art curators and activists, as well as a diversity of audiences, online and offline, engaged and participated in the three festivals.

In the LOOP Barcelona festival, a programme of activities was designed to follow two basic lines of action that feed each other and are, therefore, mutually complementary:

- A debate line, through a series of closed-door debates that allowed local and international professionals to exchange knowledge and discuss the creation of a sense of place and the role of artists and artistic media, in particular, video art.
- A production line, through the A-Place videos selected in an open call and commissioned to artists. Two videos have been produced: Domènec, Walden 7 or The Life in the Cities (2021, 35 min), and Sindihogar/ Sindillar, The Place I Inhabit (2022, 23 min).

The third edition of the Urban Visions film festival was organized in a hybrid format. The A-Place programme, which was shaped around two themes “Migrants, refugees and displaced communities” and “Resilient Communities”, included:

- Two short film competitions (31 finalists out of 43 submitted proposals) with the award ceremony for each one (both online and in presence);
- Online and public screenings of films in competitions and films out of competition, during the days of the festival and during the week after;
- Special events on the two themes with screenings and talks with directors;
- A-Place debate with the screening of the winner of the first Open Call by LOOP Barcelona (2020).

The 2023 Pame Kaimakli festival's main theme revolved around the notion of “Play” in relation to public space, and aimed to create engaging experiences in the urban fabric. The festival showcased the work of the A-Place network by hosting films and other collaborative activities under the name “A Playful Place”, and included:

- Pop up cinema by Urban Visions and LOOP festivals
- Curated Discussion “Festival Urban Activism”
- Pop-up cinema screening the A-Place thematic videos
- Inauguration of the Vertical Gardens installation (“A Seedling Place”)

In the third year of the project, the three festivals collaborated by exchanging content and participating in local activities and screening events. This strengthened their connections and broadened their vision on how the A-Place project could foster cross-disciplinary collaborations among artists and empower local communities to create a sense of place and identity.

# 1. Introduction

## 1.1. Purpose and target group

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

The activities reached a diverse and broad audience, and expanded the visibility of A-Place's audio-visual contents.

## 1.2. Contribution of partners

Screen Projects, City Space Architecture and Urban Gorillas have been led the activities in their respective festivals in Barcelona, Bologna and Nicosia. Each organization has compiled a full report of the activities they have carried out which is included in this document.

## 1.3. Relations to other activities in the project

The urban narratives of the films presented in the three festivals unfold feelings of belonging, inclusion and identity, thus significantly contributing to the understanding of the notion of place, describing or encouraging practices of appropriations and sharing through creative interventions. These objectives are related to placemaking activities developed in parallel to the festivals, which are collated in [Deliverables 4.1-4.2-4.3 "Local placemaking activities 2021-2022"](#).

## 2. LOOP Barcelona festival

LOOP Barcelona has been a recognized platform for the dissemination, discussion, and creation of audiovisual artworks since 2003. Under its three main formats, that of a festival, an art fair and a programme of knowledge exchange and debates, it explores the latest productions that emerge from the contemporary art practices related to video, film and the overarching concept of the moving image. Every year, LOOP Barcelona presents the works of hundreds of artists from all over the world to thousands of visitors at more than one hundred locations across the city and its metropolitan area, in museums and galleries, hotels and restaurants, public spaces and shops.

Moreover, a major concern of LOOP Barcelona has been to offer artists the opportunity to reflect and enrol in practices that strengthen their role in society. Therefore, most of the artistic productions that the festival supports are designed to capture the complex layers that animate the notion of public space and the various constructs that define people's sense of belonging, as well as the intimate ways in which they relate with the world. In short, the intent of LOOP Barcelona is to help artists achieve those experiential aspects that are the hardest to observe in material terms and to develop all the underlying and forgotten issues that form an integral part of the use, meaning and construction of place.

### 2.1. A-Place programme

To be able to continue achieving these goals, which in many ways overlap those of the A-Place project, LOOP Barcelona has designed a special section exclusively dedicated to exploring, advancing, and establishing creative placemaking practices, as well as to the exchange of knowledge on this topic. The programme in this section is designed to follow two basic lines of action that feed each other and are, therefore, mutually complementary: a debate line and a production line.

### 2.2. Video premieres

With the production line, LOOP Barcelona wants to promote two areas that are key within the A-Place project. On the one hand, the aim is to use its international scope, reputation, and experience to increase exchanges among the European artistic community. In order to do so and make it as inclusive as possible, LOOP Barcelona convenes an annual jury award, the "A-Place Open Call", to finance an audiovisual production to conduct research on the subject of placemaking in all its formal and conceptual variants.

On the other hand, through the video works commissioned to artists-in-residence, LOOP Barcelona wants to foster research on placemaking practices implemented in a specific territory and on the impact that those practices might have in physical, cultural, historical or social terms. With this purpose, LOOP Barcelona has chosen Sant Just Desvern to be the urban context for artists to develop their projects and explore, within its complex physical and social structure, the breath of possible placemaking activities.

Two videos have been produced in the third edition:

- [“Walden 7 or The Life in the Cities”](#), by Domènec (Figure 2.1)
- [“The Place I Inhabit”](#), by Sindihogar/Sindillar (Figure 2.2)



Figure 2.1. "Walden 7 or The Life in the Cities" (still frame)



Figure 2.2. "The Place I Inhabit" (still frame)

### 2.3.1 Domènec

["Walden 7 or The Life in the Cities"](#) (2021, 35 min.)

On November 7, 2022, LOOP Barcelona organized the premiere of *Walden 7 or Life In The Cities* at the Col·legi d'Arquitectes de Catalunya (COAC), Barcelona (Figure 2.3), with the participation of the artist Domènec. In this same space and on this same day, LOOP presented the programme of the festival in the presence of the press, which contributed to give greater visibility to the proposal.

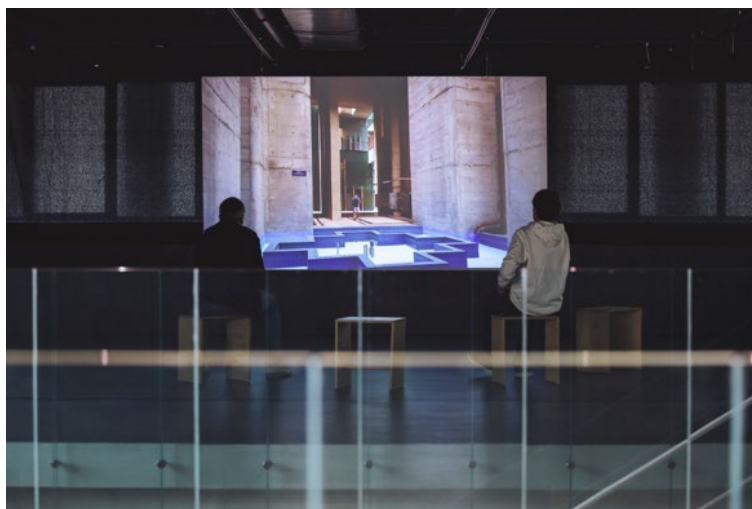


Figure 2.3. Screening at the Col·legi d'Arquitectes de Catalunya

By way of archival footage, recent material and interviews, the video proposal on Ricardo Bofill's Walden7 –a massive social housing building and a radical architectural project on the outskirts of Barcelona–, wants to review its journey between the initial project outline and its current status. The compilation of the different testimonies is structured around the core conversation with the architect's sister and co-author of the project Anna Bofill, herself an architect, as well as a feminist activist and co-founder of the Architecture Workshop. She has been living in the building for the past 30 years, and can thus identify with the project from its beginning to present-day status.

The exhibition was on view until 17 November 2022.

### 2.3.2 Sindihogar/ Sindillar

["The Place I Inhabit"](#) (2022, 23 min. )

*The Place I Inhabit* was premiered at La Casa Elizalde, Barcelona, from 8 November to 23 December 2022 (Figures 2.4, 2.5). A round table and a guided tour was organized.

*The Place I Inhabit* is a visual essay that aims to explore the controversies experienced by migrant women within the context of Barcelona. It criticizes the invisibilization of migrants' agencies in the making of cultural heritage as well as women's segregation in the private realm and caring tasks, by affirming "the outsiders" sense of belonging to public space and their active participation in it.

These contrasts are explored through different levels of perception and observation, supported by a soundscape of diverse voices that will empathetically guide the spectator throughout the multidimensional journey between public and private space.



Figures 2.4-2.5. Screening at the Casa Elizalde

Wednesday 23 November at 7 pm

#### Round table: The role of women migrants in the public space

This debate was chaired by Áurea Patricia Ayón, who represented the Sindihogar/Sindillar syndicate, with the collaboration of historian Isabel Segura and Victoria Sacco. How do women live, develop, experience, and transform the public space? How does the law on foreigners affect the lives of migrant women in this area? What role do state institutions play? These are some of the issues that arose in this open dialogue, which aimed to think and reflect on the role of migrant women in the public space.

A parallel exhibition showcased the activities that SindiHogar is carrying out in different contexts, aimed at giving a voice to migrant women dedicated to domestic work (Figures 2.6, 2.7).





Figures 2.6, 2.7. Exhibition of SindiHogar at Casa Elizalde

Wednesday 14/12/2022 19:00 - 20:00

**Guided tour at the exhibition** *The Place I Inhabit*

### 2.3. Professional meetings

Every year, within its Fair program, LOOP Barcelona hosts MeetingsPro, a series of closed-door debates for local and international professionals to exchange knowledge and discuss subjects that have caught the public's attention and are of common interest among participants. The debate line that the A-Place section of LOOP Barcelona is promoting is part of these series. Furthering study of placemaking practices, LOOP Barcelona has organized the following discussion forums: "A-Place : What about production?" and "A-Place: Audience engagement".

#### 2.3.1. A-Place : What about Production?

Participants: [Gisel Noë](#), [Oscar Abraham Pabón](#), [Estefanía Peñafiel Loaiza](#) and [Laura Arensburg](#)  
Moderator: [Victoria Sacco](#),

In this [meeting](#), participants addressed the following questions and concerns: What are the challenges of producing? What difficulties do we encounter? How can the artists' production process be improved beyond the material dimension? What other means are available to increase the pre-suppositions of production?

#### 2.3.2. A-Place: Audience Engagement

Participants: [Ulya Soley](#), [Luisa Bravo](#), Leandro Madrazo, [Neus Miró](#), [Mario Gutiérrez Cru](#) and [Louise Martin Papasian](#) Moderator: [Victoria Sacco](#)

[Meeting](#) between programmers and festival professionals in order to share experiences and challenges around audiences engagement and development: How to increase audiences, strategies to foster loyalty?, Is it a single audience or is it fragmented? How to build new ways of mediation?.

## 3. Urban Visions festival

On November 24-27, 2022 City Space Architecture organized the third edition of the film festival Urban Visions in Bologna. As the first and second editions, this edition was designed in a hybrid format: all films were available on the dedicated [streaming platform](#) for free during the days of the festival. Some screenings of non-competing films and special sessions were also organized at City Space Architecture's headquarters in Bologna, during the days of the festival and the week after (December 1-4, 2022). After the challenges and difficulties faced during the pandemic, this third edition of the festival sought to bring the local community back to a physical gathering space and to foster dialogues and cultural exchanges.

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

### 3.1. A-Place programme

In response to the open call that was published on FilmFreeway in August 2021, targeting both young and experienced filmmakers, the third edition of the festival City Space Architecture received 143 films from 28 countries (Figure 3.1). The A-Place competitions' selection, which was curated by Luisa Bravo (City Space Architecture), shortlisted the following films:

- 19 films, out of 34 works submitted to the theme "Migrants, refugees and displaced communities", aimed at investigating the living conditions of migrants, refugees and displaced communities in cities, in Italy and elsewhere;
- 12 films out of 19 works submitted to the theme "Resilient Communities", aimed at investigating the work of self-organized communities through creative and multidisciplinary placemaking initiatives.

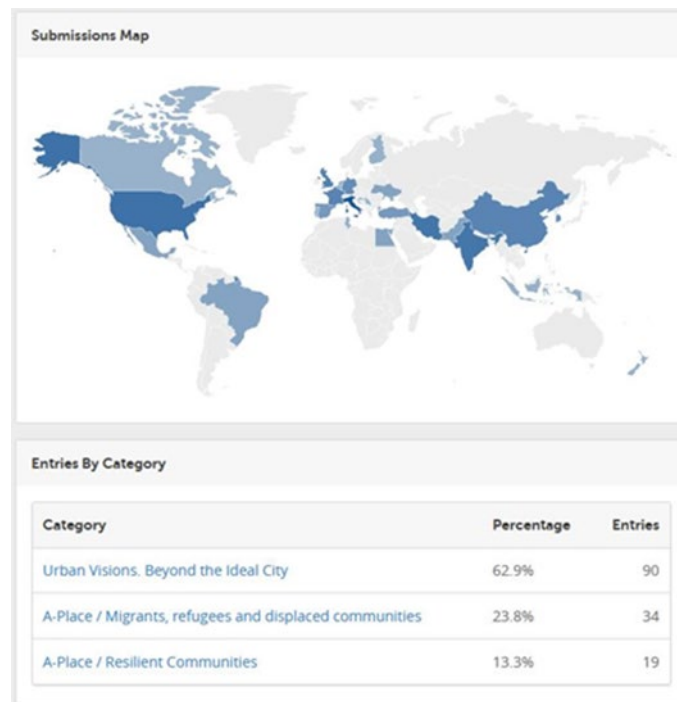


Figure 3.1. Submission map for Urban Visions film festival on FilmFreeway

The A-Place section of the third edition of Urban Visions film festival included the following activities:

- Opening ceremony (online)
- Free streaming of 19 shortlisted films from the theme “Migrants, refugees and displaced communities”
- Free streaming of 12 shortlisted films from the theme “Resilient Communities”
- A special event to present the film out of competition “Terre Mutate” by Alessandro Marinelli, under the theme “Resilient Communities”
- A special event to present the non-competing film “La città dentro” by the Zimmerfrei Collective
- Award ceremony and closing session (online)

In addition, there were screenings after the festival at City Space Architecture headquarters on December 1-4, 2022, with a selection of films out of competition from the two main A-Place themes.

### 3.2. Opening ceremony and films selection

The opening ceremony offered the opportunity to present the A-Place project to the Italian public and to provide an overview of the main programme of the festival. The ceremony was conducted in a hybrid format. To promote the festival, we launched the teaser that City Space Architecture commissioned to video artist Gianluca Abbate, highlighting the two main A-Place themes <https://vimeo.com/742022391/b8ef856743>

### 3.3. Free online screenings and awards

For the competition "A-Place / Migrants, refugees and displaced communities", we received 34 submissions and shortlisted 19 films to be included in the final selection and to be screened on the online platform with free streaming during the days of the festival.

The jury gave the following awards:

- The first prize went to "Forbidden to enter" by Paul Buske and Omar Alsawadi (Figure 3.2). Motivation of the jury: *An emotional journey into the condition of migrants and refugees on the Bosnian-Croatian border of the European Union. It powerfully depicts the aspiration for a better life coming from the voices of displaced individuals and communities, living in extreme poverty in derelict buildings and desperately searching for hope. The sense of helplessness is opposed to the privilege granted to the protagonist Omar, a Syrian refugee now living in Germany;*
- The second prize went to "Zafar" by Aqsa Altaf and John X Carey (Figure 3.3). Motivation of the jury: *A very effective portrayal of the strife of immigrants, closely tied to the theme of contemporary urban life. The film shows a rare empathetic view of modern delivery workers, carefully meshing the impersonal quality of digitized customer interactions with the intimately personal phone calls with the protagonist's mother halfway across the world. It communicates well the uprootedness and transposed quality of immigrant life, being physically in one place but socially in another, and cleverly contrasts crossing the city (the impersonal local context) with navigating intimate social ties overseas (the remote personal life);*
- The third prize went to "Lili Alone" by Jing Zuo (Figure 3.4). Motivation of the jury: *The film reflects female struggles and ownership over one's own body. Symbolism of the city and public space as a forbidden realm is strong. Difficulties of the protagonist's life are sharply contrasted with beautiful city views seen from the large windows of the surrogacy residence. City is represented as the unattainable polished outdoor world. The scene on the rooftop of the residence where one of the protagonists is singing to drive out the interior void, effectively captures this threshold between public and private space and the hopes for freedom. Effective narrative progression and storytelling;*
- An honourable mention went to "Waiting Working Hours" by Ben De Raes (Figure 3.5). Motivation of the jury: *The film uses an innovative format: juxtaposition of the google map street views in the city of Brussels with voices of interviewees with the aim to reflect on the state of the city and everyday life of immigrant people. Leaving much to the imagination, the topic of discussion around the role of work for a decent life is dealt with a mature approach: it presents an original, cohesive yet diverse narrative around precarious work and its relationship to urban life for migrants and refugees, with a careful and effective selection of dialogue and succession of interviews;*
- An honourable mention went to "Their Land, Our Home" by Ryan Powel (Figure 3.6). Motivation of the jury: *A story of displacement in the informal settlement of Santa Filomena in Lisbon. The search for a place to inhabit is the condition of vulnerable communities found themselves homeless, with cranes destroying their memories and erasing their identity. The human attachment to the land is opposed to the process of urban renewal of the real estate market.*



Figure 3.2. "Forbidden to enter" by Paul Buske and Omar Alsawadi

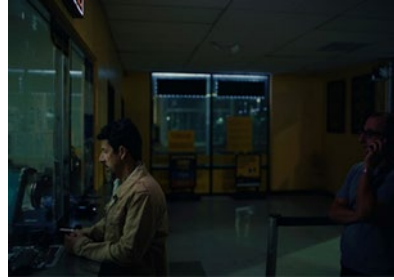


Figure 3.3. "Zafar" by Aqsa Altaf and John X Carey



Figure 3.4. "Lili alone" by Jing Zuo

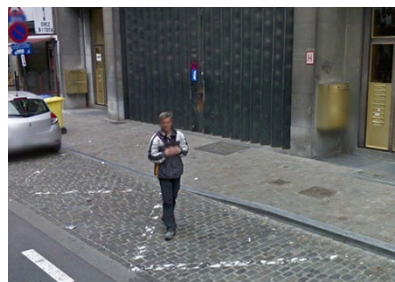


Figure 3.5. "Waiting Working Hours" by Ben De Raes

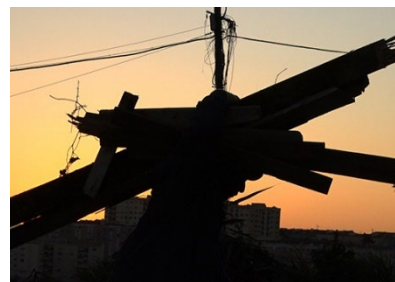


Figure 3.6. "Their Land, Our Home" by Ryan Powel

For the competition "A-Place / Resilient Communities" City Space Architecture received 12 submissions and shortlisted 19 films to be included in the final selection and to be screened on the dedicated online platform with free streaming during the days of the festival.

The jury gave the following awards:

- The first prize went to "The Silent Echo" by Suman Sen (Figure 3.7). Motivation of the jury: *A visually stunning and unique representation of the independence of a small group of children to freely roam and play in their own area, a freedom that is now curtailed for many children. Despite the setbacks the children faced in the city - a foreign urban context - they continue to do what they love, illustrating their resilience yet a deep sadness for an uncertain future;*
- An honourable mention went to "Holy Houses" by Annefleer Schut (Figure 3.8). Motivation of the jury: *A great initiative of tolerance and solidarity among difference communities, aiming at overcoming divisions and establishing a common ground of values, re-defining the spatial identity of an extended public space through a network of building of worship;*
- An honourable mention went to "The Lions Are Not For Sale" by Sergio Osvaldo Valdes (Figure 3.6). Motivation of the jury: *The film's narrative succinctly conveys the contemporary challenges of people's resistance to preserve a historical garden in response to the urban development in the Mexican city of Monterrey. It depicts the desire for diversity in the built form and the recognition of the importance of biodiversity within our cities. An excellent example of environmental and cultural resilience within a community.*



Figure 3.7. "The Silent Echo" by Suman Sen



Figure 3.8. "Holy Houses" by Annefleur Schut



Figure 3.9. "The Lions Are Not For Sale" by Sergio Osvaldo Valdes

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

The festival included several in presence activities at City Space Architecture's headquarters, with the engagement of artists and filmmakers.

In regard of the theme "A-Place/Migrants, refugees and displaced communities", we organized the following activities:

- Screening of four films out of competition in a two-day after-the-festival-event (on December 3-4), including "Confine | Umanità" by Sara Del Dot, Carlotta Marrucci (2020); "Shuluq" by Martina De Polo (2018); "#387" by Madeleine Leroyer (2019); "Ghiaccio" by Tomaso Clavarino (2019).

As for the theme of "A-Place/Resilient Communities", we organized the following activities:

- Screening of the film "Terre Mutate" by Alessandro Marinelli (on November 26) at City Space Architecture's headquarters, a reportage on the condition of communities affected by the earthquake that hit the Centre of Italy in 2016 and 2017 (Figure 3.10), followed by an interview with the film director (Figure 3.11);



Figure 3.10. Screening of "Terre Mutate" by Alessandro Marinelli



Figure 3.11. Interview with Alessandro Marinelli

- Screening of four films out of competition in a two-day after-the-festival-event (on December 1-2), including: "IMPA the city" by Diego Scarponi (2020), "La pancia verde" by Ferdinando Amato (2021), "La bataille de la Plaine" by Sandra Ach, Nicolas Burlaud, Thomas Hakenholz (2020), "Sarura" by Nicola Zambelli (2022).

In addition, City Space Architecture organized public screenings of a selection of films from the two A-Place competitions at the headquarters in Bologna every evening on the days of the festival. Young students from the Accademia Belle Arti di Bologna and early career scholars and professionals attended these screenings.

### 3.5. A-Place debate

On November 30, we organized the screening of “La città dentro” by the Zimmerfrei Collective at its headquarters, to present the winner of the first open call promoted by LOOP Barcelona (2020) within the A-Place project. After the screening, the director Anna de Manincor with the two main characters Filmon Yemane and Bana Abreham discussed with the audience about the contents of the film (Figure 3.12).



Figure 3.12. Anna de Manincor, Filmon Yemane and Bana Abreham discussing with the audience

### 3.6. Award ceremony

The award ceremony of the second edition of the Urban Visions film festival took place both online and in person. The public ceremony took place at the Cinema Nosadella in Bologna.

The juries for each theme were coordinated by Luisa Bravo (City Space Architecture) and included artists, film-makers and acclaimed interdisciplinary scholars and urban experts:

- Lamia A. Abdelfattah, Systematica, Italy
- Prisca Arosio, Melita Studio, Netherlands
- Bruna Bajramovic, e-design, Japan
- Claire Edwards, New South Wales Branch Play Australia, Australia
- Vanessa Gordon, New South Wales Department of Planning, Australia
- Michelle Pannone, University of Marywood, United States of America
- Zoran Poposki, The Education University of Hong Kong, Hong Kong
- Emerson Radisich, M16 Artspace, Australia
- Jacek Ludwig Scarso, London Metropolitan University, United Kingdom

The online event lasted one hour and was conducted by one member of the jury, Jacek Ludwig Scarso, and the winners, who joined the ceremony online or sent [videomessages](#).

The public ceremony at Cinema Nosadella was attended by a small audience (Figure 3.13) and by one of the winners, Paul Buske, director of “Forbidden to enter”, winner of the first prize of the A-Place competition “Migrants, refugees and displaced communities” (Figure 3.14).

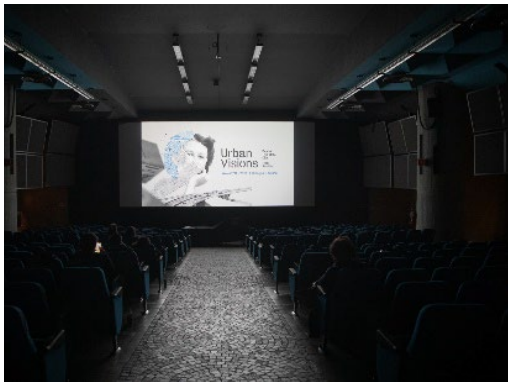


Figure 3.13. Award Ceremony at Cinema Nosadella



Figure 3.14. Paul Buske receiving the award for "Forbidden to enter"

### 3.7. Free streaming, dissemination and catalogue

The week after the festival, all the competing films were still available on the streaming platform so that the audience had time to navigate and appreciate the rich selection of contents.

Just as they did for the first edition of the Urban Visions film festival, City Space Architecture will disseminate this third edition through a special event that will take place in Bari in the summer 2023, in cooperation with associate partner SMALL - Soft Metropolitan Architecture and Landscape Lab and with the Municipality of Bari.

City Space Architecture is currently producing a catalogue of the third edition of the Urban Visions film festival, similar to the one prepared for the first and second editions, in the form of a collector's box, with postcards from all the different competitions and activities, divided in different packages (Figure 3.15).



Figure 3.15. The catalogue of the first and second edition of Urban Visions film festival



# 4. Pame Kaimakli festival

Pame Kaimakli is a neighbourhood festival launched in 2013 by the residents of the Kaimakli district together with Urban Gorillas. Starting from a series of ad-hoc informal events that took place in the private houses of the neighbours, the festival has grown into a well-known event, welcoming renowned artists; it has become a cross-disciplinary place where local meets global. It is an annual community event that aims to explore ideas of publicness, co-creation and community engagement through creative interventions with the collaboration of residents and artists.

Since its beginnings, the Pame Kaimakli festival has been adopting artistic practices to foster exchanges between the diverse social strata of the district, through the participation of local and invited international artists and the general public. One of the objectives of the festival is to provide ways to overcome the distance between 'local' and 'other' residents, thus contributing to the creation of a healthier social environment for everyday urban life.

The 2023 Pame Kaimakli festival's main theme revolved around the notion of "Play" in relation to public space, and aimed to create engaging experiences in the urban fabric. The festival showcased the works of the A-Place network by hosting films and other collaborative activities under the name "A Playful Place" (Figures 4.1, 4.2).

**PAME KAIMAKLI 2022: URBAN PLAYGROUND** 8-12 JULY 2022

**[Installations & Exhibitions]**

- 1 'Nobody's at home' by Shere Stefan 8-12 July | 18:00-23:00
- 2 'The Island' by Frederica University 8-12 July | 18:00-23:00
- 3 'Vertical gardens by Urban Gorillas' 8-12 July | 18:00-23:00
- 4 'Green shades of the green line' by 3605 Creyons & ODE 8-12 July | 18:00-23:00
- 5 'Pressure Island' by ODE 8-12 July | 18:00-23:00
- 6 'Creative Rooftop workshop' by Seren Lelouz 18 July | 18:00-23:00
- 7 'Red Map' by Ann Perry, Christodoulos Kerastitis, Stefan Prokopiou 8-12 July | 18:00-23:00
- 8 'Furniture Island' by Urban Gorillas & ODE 8-12 July | 18:00-23:00
- 9 'Feeding Carrots from the South to Sunkeys in the North' by Shiru Mousouros 8-12 July | 18:00-23:00
- 10 'Identity T-shirts project' by Shiru Mousouros 8-12 July | 18:00-23:00
- 11 'Necessa & garden' 8-12 July | 18:00-23:00
- 12 'One ecology making community' workshop by Maria Van Der Ben 8 July | 18:00-23:00
- 13 'Distillation: Nicotiana sensory experience' An Airy cocktail for cocktails and festivals by Maria Van Der Ben 18 July | 18:00-23:00
- 14 'Sketching challenges' by Urban Gorillas 9 July | 18:00-23:00
- 15 'Nurturing experiences' by Rizos Art Studio 9 July | 18:00-23:00
- 16 'Participatory painting installation' by Sope Michaelidou 8-12 July | 18:00-23:00
- 17 'Kosovostia' 8-12 July | 18:00-23:00
- 18 'Kosovostia' 8-12 July | 18:00-23:00
- 19 'Kosovostia' 8-12 July | 18:00-23:00
- 20 'Kosovostia' 8-12 July | 18:00-23:00
- 21 'Kosovostia' 8-12 July | 18:00-23:00
- 22 'Kosovostia' 8-12 July | 18:00-23:00
- 23 'Kosovostia' 8-12 July | 18:00-23:00
- 24 'Kosovostia' 8-12 July | 18:00-23:00
- 25 'Kosovostia' 8-12 July | 18:00-23:00
- 26 'Kosovostia' 8-12 July | 18:00-23:00
- 27 'Kosovostia' 8-12 July | 18:00-23:00
- 28 'Kosovostia' 8-12 July | 18:00-23:00
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Organised by: [Logos]    Financed by: [Logos]    Featuring: [Logos]    Supported by: [Logos]



Figure 4.1. Pame Kaimakli festival 2022 programme

Figure 4.2. Pame Kaimakli festival 2022 map

#### 4.1. A-Place programme

The A-Place related activities of the Pame Kaimakli festival took place in July 2022 and included:

- Film screenings from the Urban Visions festival, Bologna, curated by Luisa Bravo, from City Space Architecture.
- Film screening from LOOP Barcelona
- Curated Discussion “Festival Urban Activism” on 13 July 2022
- Pop-up cinema screening the A-Place thematic videos 9, 10 and 11 of July 2022
- Inauguration of the Vertical Gardens installation (“A Seedling Place”) on 8 July 2022

#### 4.2. Screenings from LOOP Barcelona and Urban Visions

Pop-up cinema screenings in Ayia Varvara square with movie selections from our two partners, Screen Projects and City Space Architecture were organised. The film screenings took place in the main square of the neighbourhood which is at the heart of the area. Mobile seating spaces were used to activate the square and transform the square into a pop-up cinema.

The following film screenings from the Urban Visions festival in Bologna were curated by Luisa Bravo, from City Space Architecture (Figure 4.3):

- [“Next Sunday”](#) by Marta Bogdanska - Poland

The film explores an unrealized potential of the Rachid Karame International Fair for local residents of Tripoli, Lebanon. The complex was supposed to be ready for the 1975 International Fair. However that same year the civil war started and the space was never finished. The film focuses on a group of teenage boys entering the space, who ventured inside every Sunday, illegally through the opening in the surrounding fence or by jumping over the fence

- [“Landskating”](#) by Kike Barberã, Oscar Blasco, Sergi Carulla - Spain

A disused skating area by the beach, a forgotten garden buried under bridges and the reconstruction of a skate park in a working-class neighbourhood, define the scene of the documentary “Landskating Barcelona”. A parallel narration of the building process of three new public spaces explains how certain marginal areas of the city have been naturally integrated in the urban network, taking into account the landscape, its memories, its people, its everyday life.

- [“Zaytun - Fuori campo \(Out of bounds\)”](#) by Alice Corte, Constantin, Rusu - Italy

Shatila is a Palestinian refugee camp in Beirut where over twenty thousand people live in one square kilometre and the Lebanese law doesn’t allow them to carry out skilled jobs. In this context, some teenage girls set up a basketball team, facing the taboo of women’s emancipation and fighting to be able to compete in official tournaments.

The following film, winner of the Open Call LOOP Barcelona, was screened (Figure 4.4):

- [“La città dentro”](#) by ZimmerFrei Collective - Italy

Filmon has lived in Bologna for half of his life, studying political science, playing baseball in a team of visually impaired athletes, and moving around the city’s arcades, squares and historic buildings with ease. Filmon does not think of the city as a map seen from above, his city expands from under his feet, widens like a star, always passing through the same points, unwinding in the smallest details of an endless ribbon, a maze of possible pathways recognized by touch and hearing.



Figure 4.3. Urban Visions Screening (young migrants on bikes watching a film on young migrants)

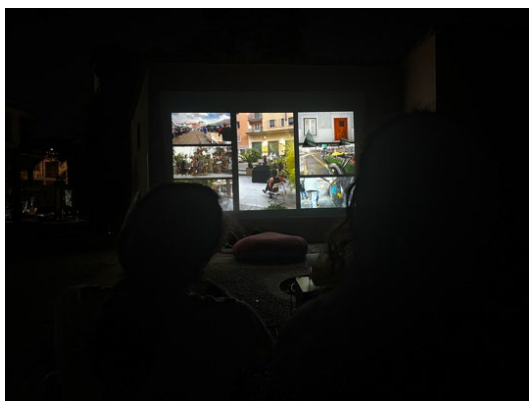


Figure 4.4. "La Città Dentro" Screening (LOOP Barcelona)

### 4.3. A-Place thematic videos

This collection of five independent but interconnected short videos creatively presents the two years of work on the A-Place project, covering a variety of themes addressed in different projects. The videos were projected in a pop-up cinema setting that was created in a parking space (Figures 4.5, 4.6).

- ["What is A-Place?"](#), an introduction to the project scope and objectives
- ["A Together Place"](#) is a collage of stories that celebrate co-creation and diversity in different contexts and communities.
- ["A Sense of Place"](#) explores the meanings we attach to places, and how they can be used to anchor one's identity.
- ["A Remembering Place"](#) deals with the notion of places as repositories of collective and individual memories.
- ["A Limited Place"](#) explores the limits of places, and how to overcome them; In the A-Place project we find ways to extend, shift and transform boundaries.



Figures 4.5, 4.6. A-Place thematic video screenings

#### 4.4. Curated discussion

On 13 July the residents of Kaimakli were invited to an open discussion, following the Fishbowl format along the thematic festival Urban Activism (Figures 4.7, 4.8).

During the discussion, the festival participants, local residents and invited cultural operators debated the importance of festivals and the role of communities in placemaking actions. At the same time it was an opportunity to give feedback on how the festival can be improved in the future in order to be more engaging, better represented and more importantly, how to examine the valuable contributions of artists and international connections in the context of A-Place.

Our partner from City Space Architecture, Luisa Bravo, gave a speech and participated in a discussion about the formats of the two festivals -Urban Visions and Pame Kaimakli- the possible differences and opportunities for future collaboration.



*Figures 4.7, 4.8. Curated discussion: festival Urban Activism*

#### 4.5. Inauguration of the Vertical Gardens installation

On July 8th the neighbours and visitors of the festival attended the inauguration of the Vertical Gardens installation at Synergiasias Street in Kaimakli (Figures 4.9, 4.10). The installation was first created in the first year of the A-Place activities, and then was kept in the storage space of Nicosia municipality. After months of discussions, a new site for the installation was found in the neighbourhood. This was an important milestone as this installation had become an important feature of the main square of the neighbourhood and some of the residents joined forces and helped us to keep it.

The inauguration event was completed with neighbours coming together and bringing their pots of plants as a result of the "A Seedling Place" activity (see [Deliverable 4.1-4.2 "Local placemaking activities 2021-22"](#)).



Figures 4.9, 4.10. Vertical Gardens: Inauguration of the festival at Synergiasias Street