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Quality assessment report / Evaluation materials 2019-20

Deliverables 5.2 and 4.3

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A-Place

Deliverable 5.2 Quality assessment report /

Deliverable 4.3 Evaluation materials

2019-20

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Executive Summary

This document contains the quality assessment report on the placemaking activities carried out during the first year of the project, which ended on December 30, 2020. To facilitate the understanding of the project work described herein, this document encompasses two deliverables initially foreseen in the work programme as separate reports: Deliverable 4.3 "Evaluation Materials" and Deliverable 5.2 "Quality Assessment Report", dedicated to the assessment of the placemaking activities.

This report is structured in the following sections:

- **Evaluation materials**, with a summary of the materials provided by partners to be analysed by the evaluation team, and those publicly available which have been used for this purpose.
- **Methodology**, introduces the methodology followed in the evaluation and its relationship with the evaluation framework proposed in Deliverable 5.1
- **Analysis of the placemaking activities**, based on the evaluation materials available.
- **Conclusions and recommendations** for the next iteration of placemaking activities.

Finally, **Annex 1** includes the evaluation materials (interviews, transcriptions of videos) and **Annex 2** a guideline with the evaluation criteria to be adapted to each placemaking activity.

1 Introduction

1.1. Purpose and target group

This report provides a summary of the activities carried out in the first year of the project as well as the analysis, interpretation and assessment of their impact. The purpose of this evaluation is, on the one hand, to find out to what extent creative participation (e.g., inclusiveness, creativity); social involvement (e.g. place meaning, place attachment); and community building (e.g. interculturality, sharedness, joint activities) were supported by the placemaking activities and, on the other hand, to assess their social impact (e.g. changes of social discourses, socially engaged artistic practices and space-place transformation). In other words, whether they succeeded in transforming an uncharacterized space into a place of conviviality, sharing and belonging. This evaluation will help partners to better understand the impact of their activities, so that the lessons learned can help improve the next iteration of placemaking activities, in the second year of the project.

1.2. Contribution of partners

La Salle-URL, AA, UG, NOVA and UL provided the evaluation team with diverse assessment materials (e.g. videos, interviews, questionnaires, etc.) related to the local placemaking activities carried out in the period 2019-20 (see Annex 1). In addition, other materials of the activities carried out by LOOP and CSA and published in the project website were used in this evaluation.

1.3. Relations to other activities in the project

The evaluation of the placemaking activities is part of the sequence "Plan-Implement-Reflect" which is repeated in each of the first three years of the A-Place project. This evaluation is key to the design of the activities of the next cycle of activities. The evaluation is based on the work reported in Deliverable 4.1-4.2 "Local Placemaking Activities 2019-20" as well as on additional evaluation materials provided by partners (e.g. interviews with stakeholders).

In Deliverable 5.1 "Quality Assessment Plan", we proposed a theoretical framework that includes ethnographic, phenomenological and aesthetic aspects as part of the evaluation. Also, the methods and tools to be used in the evaluation work were identified: semi-structured interviews, interviews, focus group discussions (FGD), surveys, socio-ethnographic note taking, concept mapping/participatory cartographies, and reflective narratives. However, throughout the implementation of the activities, various difficulties arose which hindered and in some cases made the application of the proposed methodology impossible. These included: a) limitations derived from the pandemic (e.g. difficulty in engaging institutions and organizations, restrictions in the access to public space, communication problems with local stakeholders, etc); and b) limitations of the partners themselves, namely: the rejection of the use of social science methods to evaluate creative placemaking interventions and, conversely, difficulties to adapt social science methods to the specific conditions of some of the placemaking activities.

Therefore, without losing sight of the spirit and purpose of the methodology proposed in D5.1, ad hoc evaluation procedures had to be adopted for each placemaking activity. A non-mandatory guide was prepared to facilitate a more flexible evaluation framework than the one initially proposed (see Annex 2). According to this guide, each partner would create the most appropriate framework and the corresponding tools according to the materials collected. Therefore, the evaluation contained in this report is based on the particular methodology adopted by each partner in their placemaking activities.

Due to the confinement and the restrictions derived from the outbreak of COVID-19 in 2020, it was not always possible for partners to collect enough material to carry out a complete analysis and interpretation of the processes and/or activities. Nevertheless, in spite of the difficult context in which the placemaking activities were carried out, significant results were achieved. Some of the outcomes of this evaluation can serve as a basis for further work with different communities, which may be completed in the near future. On the other hand, the adaptation of most of the planned activities to the situation derived from the pandemic demonstrates the creative capacity of partners, even in extreme conditions. In this regard, "A Confined Place" is a good example of this adaptability that yielded quite positive results.

2 Evaluation materials

2.1.1. Materials provided by partners

This section contains a summary of the evaluation materials the partners provided the evaluation team with. A detailed description of these materials and the evaluation actions performed with them can be found in Annex 1.

- **“A Weaved Place” in L’Hospitalet (Barcelona).** Due to the confinement, students of the “Systems or Representation” course at La Salle School of Architecture interviewed representatives of cultural and civic institutions via teleconference, producing the following materials: 4 videos (2 of them have been transcribed) were prepared concerning about the following themes: “L’Hospitalet from the inside” (action 1); “Interview with social and cultural stakeholders” (action 2). Two other actions, “Breathing spaces are needed” and “Constructing relationships”, are within the placemaking activities but were not transcribed. Additionally, “Feeling from L’Hospitalet”, “Fragmented City” and “The City Center”, appear in the YouTube channel but is not mentioned or transcribed.

- **“A Calm Place” in Schaerbeek (Brussels)**

The partners provided some photographs and maps drawn by team members and participants, as well as some written records of the “sensory walk” activity. They also provided the document “A Calm Place - Evaluation Material”, written in two languages - English and French - which includes guidelines for the participants in the activity.

- **“A Sound Place” in Lisbon.** Initially, this activity was conceived as a live concert of young composers, and planned for public space (Martim Moniz square). However, due to the pandemic, it was held in the Mouraria Innovation Center (nearby the Square), for a small live audience and streamed on YouTube on October 31st 2020. In order to receive feedback about the event, the partner institution organized interviews and focus groups with students, collaborators, and artists directly or indirectly involved in Lisbon activities. A series of short videos were made to document actions: a) “Reflecting on... Producing Tasty Flavours” (with students and other collaborators with the activity). ; b) “Reflecting on... Creating A (travelling) Sound Place 1 and 2”; c) “Reflecting on... Performing A (travelling) Sound Place”. The audiovisual data was transcribed and subtitled to be available on the project’s website.

- **“A Hidden Place” in Ljubljana.** The materials provided for the evaluation were: a) A first video shows an empty space in Ljubljana which provides the back-drop for workshops and placemaking activity to ultimately raise awareness and promote a place behind a fence that was not really known by the local community; b) A second video with students being guided through the site, to learn about its history and potential for transformation, providing ideas on interventions to make the place more inhabitable and attractive.

- **“A Delicious Place” in Nicosia.** In the context of Pame Kaimakli 2020 festival held in Nicosia, a series of actions exploring food and its role in culture and social life recorded in three videos: a) The first video showcases community stories in relation to food “Restaurant Stories Revealed in a bowl” which leveraged art, creativity and sensorial skills to engage participants. The culmination of that part of the project was a performative dinner incorporating some of these elements; b) The second video follows the life of 18-year old Alekka who grows up in Greece, marries a Cypriot and demonstrates her cultural roots through the preparation of a traditional Eastern Orthodox meal - Kolliva. The story follows Alekka’s creative path to modernize the dish and also touches on the dish’s tradition with a separate story with the local Kolliva maker, Sofia; c) The third video follows a group of pensioners, who under the guidance of a creative theatre

specialist, narrate the experience of hosting and catering for guests and visitors. They feverently discuss several dishes in detail through multiple workshops.

2.1.2. Materials published on the project website but not sent to the evaluation team

Besides the materials produced by the partners, other productions which were commissioned by the project, selected in open calls or produced by the partners in the course of their activities were used in the evaluation, including:

- "A Weaved Place" in L'Hospitalet (Barcelona)

The video "["TERRApolis Puig D'Ossa"](#) is a sensory experience showcasing the journey from the hill of Puig d'Ossa to La Provencana. From beautiful nature down to a busy city, showcasing earth's gifts and how human nature connects and belongs there.

- "A Visionary Place" in Bologna

"StaMurga", an artist group, performed a live music and dance act in the parklet of Via Curiel. Street residents watched from their windows, while photos and videos posted on the parklet's Facebook page, brought non-residents into the experience.

- "A Confined Place" Open Call

- "["An Everyones Place"](#) (2nd prize category *#ARediscoveredPlace*), a video choreography with scenes of our daily lives performed by dancers around the world during the lockdown.

- "["A Habits Place"](#) (3rd Prize category *#ARediscoveredPlace*), a video produced with personal notes, assumptions, and creations during the time of confinement which reflects our changing habits and attitudes. Project created in the Wicked home studio course 2020 - KU Leuven - Campus Sint- Lucas Ghent - Faculty of Architecture.

- Video Production Open Call

["La città dentro"](#) presents two perspectives of people living and experiencing life in a city without really seeing it. It starts with Filmon, a political science student and visually-impaired baseball player from Bologna, who navigates the streets of the city maze with ease using his senses. In the second half of the film, Ada, a lively ten-old girl who loved to play with her friends outside, is asked to stay inside during lockdown. She then follows Filmon's journey to become an Italian citizen with all her imagination.

- Short film competition "A Confined Urban Vision"

[A short-film competition](#) set out to explore the meaning of place during the COVID-19 pandemic. Videos focused on documenting, deconstructing and expanding on both the lockdown period, discussing people's relationship with space and the new routine, and the recovery period with its limitations and difficulties entering the new normality. Three major prizes were awarded in an online ceremony in December 2020.

3 Methodology

The evaluation was previously designed based on two criteria: the relevance of the activity and its impact on places and their communities. As stated in Deliverable 5.1, in humanities and social sciences the choice oscillates between questions and aims, and the assessment plan proposed several questions oriented towards values such as creative participation, social involvement; and community building. For example, the community building depends on the social processes of interculturality, so one has to ask "Who do you meet up with in the space-place? Do you know who they are? What does the space/place offer so you can meet/know each other? What more could it offer?". But, other questions were also posed: "Have the activities helped to reveal the above mentioned values (e.g. creative participation, social involvement and community building)"? Have the activities strengthened the communities, and the groups involved?; Have the activities contributed to increase the sense of belonging among the groups involved"?

In spite of the planning and the use of both quantitative and qualitative methods, the previously mentioned circumstances caused by the outbreak of the pandemic, made it rather difficult for participants to answer all the questions with extreme accuracy. Even so, an attempt was made to understand how most questions could be answered and how the activities fulfilled the objectives. The basis for qualitative analysis was inference from texts, transcripts and recorded material, as well as interpretations of data provided by partners. Whenever possible, the data made available on the Project website (e.g. recorded material, interviews, posts in social media, etc.) was also taken into account, and the assessment team reached conclusions and recommendations on the basis of this evidence and reasoning. Reflecting on actions, one could search for (and sometimes found) the evidence of fulfilment of criteria defined in D5.2, namely "situated learning, sustainability, sensorial experience, community building, tradition, temporality and performativity."

Finally, considering the fact that impact assessment is intrinsically linked to all phases of activities - planning, performing and reflecting - an attempt was made to analyse the information in view of the limitations related to each phase, and duly identified by the partners, and collaborators (e.g. planners, artists, citizens, etc.).

3.1. Methodological approach

The approach to the evaluation process took into account the following data and contexts: a) The Project's programme, its objectives, and the assessment plan; b) The collected and produced data available on the project website, including photographs, audiovisual material, catalogues, reports, etc.; c) The creative outputs of placemaking activities (e.g. activities and its recordings such as videos, festival contests and programmes, etc.); d) Stakeholders' surveys, following a common enquiry based on the structure of evaluation (See Annex 1); and e) Reflective narratives of other participants in the placemaking process, including artists, collaborators and other partners who were not directly associated with the project.

3.1.1. Key concepts

Quality evaluation. According to the theoretical description in Deliverable 5.1, quality evaluation means: "(a) a creative participatory planning approach (Cilliers & Timmermans, 2014); (b) a social production of heritage, both visible and invisible, that promotes and sustains a community's engagement with both the physical and social characteristics of the heritage (Giaccardi & Palen, 2008); and (c) a building of social capital (Kelkar & Spinelli, 2016) and communities (Lepofsky & Fraser, 2003) as result of participation and engagement".

But, since the quality evaluation of placemaking is determined by indicators that are part of the creative process itself, and underpinned by levels of participation, social involvement and

community building (also described in Deliverable 5.1 as values), the present evaluation reflects the participants points of view, as well as the evidences generated from the activities such as actions, stories, outputs, etc.

Social impact. In Table 6 of Deliverable 5.1, the social impact is described in three levels (e.g. plan, perform and reflect) with different objectives (e.g. Increase social engagement/inclusion, Change/Increase users' connection to the space/place, Promote/enrich understanding of placemaking as an essential aspect of living together), target groups (e.g. local communities, Diverse permanent/temporal users, and policy makers, local communities and other such as artistic groups, academics and students), and impact factors also relative (e.g. Assessment methods and criteria are also different for each stage. Thus, the social impact is basically described through the impact indicators: Emergence of inter-community discourse or different ways of interacting with each other; creation of a sense of a place and emergence of different types of place sense/making experiences; references to placemaking in the authorities' future plans and/or discourses; Reference to place-making transformation potential in terms of community building; Reference to placemaking transformation potential in terms of socially engaged artistic practices.

Basically, it can be said that quality evaluation and social impact evaluation differ from each other, either by the focus of the actions (internal or external), or by the impact measurement factors that are also reflected by internal or external agency to the activities.

3.1.2. Evaluation frame

The evaluation of every placemaking activity carried out in each city is presented in this report according to the following structure and sections:

1. **Introduction.** Description of the placemaking activity and motivation, according to the Project's programme.
2. **Quality evaluation: The process of creating art, meaning, place and community.** This section encompasses:
 - **Participation and creativity of participation.** This section refers to the quality of social participation and creation of values (e.g. inclusiveness and creativity, for example) promoted by placemaking activities within communities.
 - **Social engagement and community building.** Concerning placemaking, social engagement encompass the participation of stakeholders, in different phases of the activities, as well as the strengthening of the sense of places, and place attachment. As for community construction, the most relevant idea is that communities are dynamic social constructions whose boundaries are defined by common values. In this context, cultural and artistic experience can be important in creating intercultural communities of senses, for example.
3. **Social impact assessment: The social impact of the placemaking practices.** This section includes: a) "social discourse"; b) "socially engaged artistic practices"; and c) "space-place transformation".
 - **Social discourse.** Although theorists are unanimous in saying that it is difficult to determine the cultural impact of an activity, either due to its ephemeral character or other factors, the change of socio-cultural discourses about a given place can be an indicator of the impact caused by activities such as those carried out within the scope of the project. Thus, the comparison between speeches before and after the activities can be a good indicator of their impact. Discourses can take different forms: they can be linguistic, but they can also take the form of an object or an image. Urban art can be an example of a cultural discourse,

since graffiti are, frequently, an expression of contradictory feelings about one place; an answer to... or a rebellious gesture.

- **Socially engaged artistic practices.** The mobilization of art as an agent of change is particularly evident in cases where the artistic practices socially engage.
- **Space-place transformation:** From a conceptual point of view, space may be considered as objective and empirical, thus mappable, but somehow separated from a kind of human affective experience. Space can also be understood as both a physical and social landscape. But most public urban spaces are actually non-places in the sense that people do not have strong attachment to them. As with place, people can identify some generic qualities frequently referred to as neighbourhood, territory, location, milieu, locale, region. In a sense that a place is a social construction with specific meanings and other characteristics such as cultural and social interaction between people, and an organized and institutionalized political life. One of the main objectives of the project's activities is to contribute to the transformation of many spaces that tend to lack meaning into places that can be recognized by the inhabitants or users as places of sharing and social and cultural interaction.

Even though the same methodology is applied to the evaluation of all activities, some constraints led to a reduction in the range of questions that could be answered and, consequently, to the delimitation of the scope of the assessment: a) the difficulties expressed by the partners in relation to some evaluation topics, due to the pandemic and/or other specific cyclical difficulties; b) the readjustment and redesign of activities according to these constraints; c) the lack of information available for a consistent assessment of some topics; and d) the specificity of most of the activities - and the corresponding data for assessment - that did not facilitate the use of a common, broader evaluation matrix, as initially proposed.

4 "A Weaved Place" in L'Hospitalet (Barcelona)

4.1. Introduction

L'Hospitalet de Llobregat is a city adjacent to Barcelona and a part of its Metropolitan Area. A small town surrounded by farmland at the beginning of the twentieth century, it became an industrial centre in the 1960s, attracting migrant populations from Catalonia, other regions of Spain and other countries. Subsequently, it suffered with deindustrialisation. Today, the neighbourhoods of L'Hospitalet's are as diverse as the local social groups that inhabit them and, in part due to the metropolitan transport infrastructures that cross it (railways, highways), the city can be characterized as a socially and physically fragmented territory.

In order to create a common reflection on the sense of place and collective identity in the city of L'Hospitalet, "A Weaved Place" brought together architecture students and faculty, local artists and citizens in several activities: analysis of the sociophysical territory jointly carried out by students, faculty and residents, and participatory activities in public spaces and premises of cultural and civic associations.

The lockdown prevented the execution of most activities planned for public spaces and amenities and activities with the participation of residents. Consequently, the plan was restructured and all the activities were implemented online. The completed plan included two activities:

1. Mapping the territory: A (digital) exploration of Hospitalet through the gathering of online documentation and information and the creation of blog posts containing reflections on the collected materials.
2. Signifying the territory: Online interviews with local representatives with the aim of exploring the social and cultural setting and identifying key actors and organizations who are working towards a stronger sense of place in L'Hospitalet.

4.2. Quality evaluation: The process of creating art, meaning, place and community

4.2.1. Participation

In both remaining phases of the proposed activities - mapping the territory and signifying the territory - several contacts were made with local representatives, which resulted in short interviews with leaders of cultural and civic associations and residents to find out how they perceived public space. The interviews were recorded and published on the project website, which also served as an important form of documenting participation, albeit partially. This mapping of the social and physical territory involved the academic community, namely La Salle students and faculty members. In parallel to the work done by La Salle, the art collective Sitesize carried out an exploration of the territory of L'Hospitalet by means of a video production named "TERRApolis Puig d'Ossa" commissioned by Loop Barcelona (see Deliverable 3.6.1-2-3 "LOOP, Urban Visions and Pame Kaimakli festivals 2020").

4.2.2. Creativity of participation

In spite of the impossibility of physically accessing the space, a process of inclusion started by listening to both the main actors and organizations with socio-political and cultural responsibilities in the area of intervention. Moreover, the film "TERRApolis Puig d'Ossa" is a significant element in terms of the involvement and awareness of the artistic community, facilitated by the project. Despite its experimental characteristics, the film configures, in an ambivalent way, a critical vision of the profound transformation in L'Hospitalet's physical and ecological realms. It is also a document that reflects the urgency of recovering a place in need of cultural intervention. The film shows the gradual loss of the place's identity caused by urban

transformations, which have not always been positive for its inhabitants, nor for the preservation of nature, which is essential to continue the ecosystems and the urban health levels.

4.2.3. Social Engagement and Community Building

Measuring social engagement and community building has not been an easy task for most partners. However, in the case of "A Weaved Place", in May 2020, Guillem Hernández, Diego Lahoz and Olav Haugen, students at the La Salle School of Architecture, Barcelona, contacted a good number of social organisations, and interviewed people from different origins and ages. The interviewees, representatives of social and cultural associations in the city of L'Hospitalet, namely Josep M. Pujol, president of Fòrum Hospitalet; Joan Camós, historian, member of the Hospitalet Center of Studies, and Tahir Rafi, president of the Pakistani families association. The representatives talked about their experiences in the neighbourhoods, trying to answer questions about social integration, the relationship between the built city and the social fabric, and their senses of belonging. However, through their testimonies it was possible to understand if some social and intercultural relations in the public space, for example the coexistence of interreligious practices and questions of building density, promoted social engagement and community building.

4.3. Social impact assessment: The social impact of the placemaking practices

4.3.1. Social Discourse

Although it was not possible to carry out placemaking activities in public space, the team of "A Weaved Place" produced very interesting research materials and videos, which were transcribed and analysed in order to compare, when possible, the social discourses on the expectations and perceptions of the intervened spaces. Furthermore, the data can also constitute a good knowledge base of the area for future work in the neighbourhoods.

The activities of "A Weaved Place" were undertaken by architecture students and faculty members, artists and local representatives, as well as citizens and civic leaders. Their perceptions are a starting point for further actions to be developed in the second year, hopefully without the confinement restrictions.

The interviews with local representatives of L'Hospitalet, enabled local representatives to share their personal narratives about the city. Furthermore, the topics that guided the students' explorations - e.g. caring city, diverse city, metabolic city and emergency city - helped to foster a dialogue around contemporary approaches which put the focus on the social and ecological aspects of the city. A series of videos associated with thematic questionnaires were produced and disseminated through the social media, focusing on issues such as: [Building relationships](#); [Spaces to breath are needed](#); [Feeling from L'Hospitalet](#); [Fragmented City](#) and [The City Centre](#).

The collection of materials online, and the production of blog entries building on those materials, by students of La Salle, along with other contributions from partners, such as the video "TERRApolis Puig d'Ossa" by Sitesize, enabled the construction of informed and creative discourses about L'Hospitalet.

4.3.2. Socially engaged artistic practices

The two-and-a-half hour programme "L'Hospitalet, A Weaved Place. Screening of Film, Territorial Analysis and Debate" created around the screening of the video within Loop Barcelona festival, put the video production in a wider context, in relation to other reflections on L'Hospitalet about social movements and urban morphology, for instance. The debate focused on the analysis and representation of "the city's sociophysical territory from multiple disciplinary perspectives and with diverse art forms" (see Deliverable 3.6.1-2-3 "LOOP, Urban Visions and Pame Kaimaki festivals 2020").

4.3.3. Space-place transformation

It is not possible at this point to objectively assess this indicator, because most, if not all, of the activities were held online. However, the artistic productions, the research materials and reflections already produced show great potential. Furthermore, all debates and contacts with the community appear to have contributed to instigate thoughts and questions that the continuation of the programme will certainly develop and consolidate positive space transformation vectors.

5 "A Visionary Place" in Bologna

5.1. Introduction

The main objective of "A Visionary Place" was to set the stage for the international film festival "Urban Vision. Beyond the Ideal City", which would take place in several locations in the Porto-Saragozza neighbourhood. The festival included a short film competition, with sections dedicated to specific themes, and other cinematographic events with screenings, enriched with exhibitions, public talks and art-based performances.

In order to prepare activities for the film festival, City Space Architecture implemented a parklet in front of its operational headquarters in the Porto-Saragozza neighbourhood. This parklet is a non-profit space, open to all, where free events for audiences of different ages, including those organised by the community itself, can be hosted. The parklet was the first one built in Bologna.

The aim of the space was to organise various events and promote the community's own initiatives, as well as to create an intergenerational engagement (particularly to link elderly and young people) and to bring together different social groups.

According to the original plan, the goals were: a) To develop placemaking activities by promoting community engagement; b) To create cross-disciplinary learning spaces; and c) To engage an intergenerational audience and different social groups, with special attention to the elderly and young people. However, due to the pandemic, the first edition of the film festival "Vision Urbane/Urban Visions. Beyond the Ideal City" (UV), scheduled in November 2020, had to be postponed until April 2021. The difficulties to access public space caused also the postponing and cancellation of several preparatory placemaking activities.

Despite the many restrictions placed by the Italian government, CSA managed to organize, design and implement the parklet, a temporary public space replacing three parking spots, aimed at engaging the local community through cultural and artistic activities and small events. The CSA group had to overcome several difficulties in the design of the parklet, because it was difficult for the Municipality of Bologna to understand its social value, the non-profit character and its capacity to reshape public land with a more innovative and alternative function than a parking area 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. After overcoming several obstacles, CSA received the permission to implement the parklet for just two months, from September 30th to November 30th 2020.

Since the opening of the parklet, on October 4th, CSA has set up a communication strategy to inform other associations and art institutions in the neighbourhood of 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.

5.2. Quality evaluation: The process of creating art, meaning, place and community

5.2.1. Participation

City Space Architecture organized two placemaking events as part of "A Visionary Place". The first one was an English language workshop in the Parklet - "Come and speak English at the Parklet!" - , in collaboration with the TWYO language training institute. In these workshops children and young people had the opportunity to speak English with native speakers. There were 5 sessions in total (on October 23rd, 28th, 29th and on November 4th and 5th), each one lasting 1 hour. Due to COVID-19 restrictions, the maximum number of people who attended each session

was 10, adhering to the necessary safety rules of social distancing (1,5 meter) and masks were compulsory.

The second one, on November 5th at 18h, was a dance performance by dance group StaMurga. Murga means a form of street theatre that combines percussion, music, dance, singing and acting. Due to the restrictions imposed by COVID-19, the event was seen either by those living on Curriel Way (through their windows) or by videos posted on the parklet Facebook (simultaneously to the live performance). For the non-residents, the event was documented by photos and videos posted on the parklet Facebook page simultaneously as the live performance. Both activities involved the local community albeit at different levels; the parklet itself and other placemaking actions involved different social groups of the local community and integrated an intergenerational audience.

According to the team, the goals were achieved due to the versatility and adaptability of the activities and the location itself - an open-air space, accessible to everybody - as well as the persistent action of communication. The communication processes included information sent by email, posts on social media and physical contacts from CSA headquarters with the surrounding residents and commercial activities. Considering the pandemic restrictions, the team was satisfied with the results, although they have identified a strong potential to further activate the public space.

5.2.2. Creativity of participation

The design and construction of the parklet did not involve additional contributors apart from the CSA team and external experts, such as carpenters and green decorators. The activities were designed to involve the community at specific dates, and CSA was responsible for organizing the interactions and participation of people in the community.

The parklet was designed as an inclusive public space, in order to be easily accessible for everyone, even old people and those with disabilities.

Concerning the workshop, people with different levels of English language, from basic to a proficient level, had the chance to speak with native teachers thanks to the collaboration of TWYO language training. No specific tools were needed.

As for the StaMurga performance, people living in Via Curriel could watch the spectacle from their windows. CSA also documented this action with photos and videos that were posted on the parklet Facebook page at the same time as the live performance.

Guidelines as well as the framework of content to properly inform the local residents and the community at large, were made available through online communication. Internet was one of the main tools to disseminate information.

In the final self-reflection exercise, the partner institution considered that the process was inclusive as it followed a tailor-made approach of interaction, taking into account the general planned activity. All activities were free of charge and there was no economic constraint on participation. It is important to note that the availability of the parklet, and the possibility to be used by external organizations and private entrepreneurs, were shared publicly on social media and disseminated across CSA network. Due to COVID-19 restrictions, CSA could not practice a more direct, and live communication. But there was local advertising by flyers and announcements on Facebook groups.

CSA believe that a different planning would be necessary to welcome people to know and interact with a new public element, with which they were not familiar yet. In the next months, the team intend to perform a more persistent activation of the neighbourhood through placemaking activities around the parklet. CSA believes that some initiatives and innovative ideas will come from the local community, too. For this purpose, CSA is already in contact with other

organizations in Bologna that are interested in collaborating with this initiative by using the parklet for other social and cultural activities.

5.2.3. Social Engagement

CSA team had the leading role in the definition, re-definition and implementation of the placemaking activities and their goals. Although, the process did not directly involve the local community, CSA became involved in a local project named 'Strade Aperte' (Open Streets), in order to obtain the municipality support needed to construct the parklet. CSA suggested including the parklet in the list of actions of 'Strade Aperte' to be presented to the Municipality, and it gained important support and recognition. The program was started by a number of Bologna-based grassroots organizations, together with architects and designers who suggested small-in-scale projects to reclaim the public land for greener, pedestrian-friendly and socially inclusive purposes, as a response to the pandemic.

As the engaging activities took place in the parklet, there was an incentive for debate and reflections on the space itself, showing to people how public areas can assume diverse functions. All activities were opportunities for meeting people, learning about new things, sharing experiences. They created a "place of belonging".

5.2.4. Community Building

The language workshops in English, in particular, were the activities that brought together people from different backgrounds. Although, each event was limited to no more than ten participants, because of COVID-19 restrictions, the workshops attracted mostly adult participants and generated curiosity in the neighbourhood, since the conversation was audible for residents even if they were not physically present.

People shared and exchanged cultural expressions, during the English conversations. The teachers encouraged participants to share personal stories and they were asked to answer questions related to personal tastes and cultural belonging.

5.3. Social impact assessment: The social impact of the placemaking practices

5.3.1. Social Discourse

Social discourses manifesting the values related to creative participation, social engagement and community building are the main objective of the A-Place social impact assessment process. In this process the discourses that emerge from experiencing the public spaces included in the project and the promoted activities, are very relevant. Due to the specific conditions of this first year of implementation of A-Place, which limited the number of participants in the activity and the flow of users of the parklet, it was difficult for the City Space Architecture team to directly collect discourses associated to this newly created public space, but it is clear that the building of the parklet and the activities that took place definitely sparked interest - mainly in the online community - in discussing the importance of public space for urban life. According to the CSA team, the discourses were polarised: on one hand discourses acknowledging the potential of the parklet as an innovative place and, on the other hand, discourses that questioned the advantages of creating such a place in a residential area.

Despite the limitations of the activities and the difficulties in collecting materials, the conclusion is that the promotion of debate around the value of the parklet for the local community is an asset to the A-Place Project and an interesting start for the CSA team to raise awareness for the importance of lively and meaningful public spaces in residential neighbourhoods.

In the future, the collection and analysis of discourses about the quality of public spaces in the neighbourhood and the experience of the parklet by different neighbours with different attitudes towards this intervention will be important in the design of new activities. The assessment of discourses would also benefit from having access to the comments in the event's social media pages.

5.3.2. Socially engaged artistic practices

Art may contribute to activating public spaces at least in two different ways: as a mediator between practices and communities, and as a generator of critical thought that can go beyond the specific artistic intervention into social and political concerns.

According to the CSA team, the parklet implementation opened new lines of debate among different people at different levels, from urban experts to local residents. The topics under debate were mainly public space and ownership, and the activities developed in the parklet gave examples of how to shape the public realm with innovation and creativity. At first, the union of very different components (art, public space, parking spots, workshops, residential neighbourhood) confused people, but then it triggered their minds and gave them the chance to think and explore new concepts. Literature in the social sciences and humanities shows that the unrestricted and free access to public space is a crucial element of urban justice and quality of life. In this pandemic year, urban people around the world lived either without public space or accessing it in very restricted ways. The creation and activation, through art, of a small space in a residential area gains meaning and generates critical thought about the importance and significance of public spaces in urban areas: spaces can be places of interaction, of shared meanings, but also places of contact with others, of discussion and even dissent. The organizing team states that the "parklet was built as a public space for non-profit purposes and open to all; as a space for life, social interaction and sharing. It can be used for free for events and initiatives for the neighbourhood. Therefore, it can be seen as an urban element that stimulates a new vision of public space and has the power to contribute to shape a more sustainable, inclusive, creative urban planning process, taking into account also safety and health as key principles for engagement and conviviality. For instance, the artistic performance of StaMurga brought livelihood to this residential area, taking art from the street into people's balconies and living rooms, in a period when it was also difficult or impossible to access performance venues.

5.3.3. Space-place transformation

Space-place transformation can be approached as a process of activating a public space to enhance its use and meaningfulness to different groups of people. The more this becomes a community-led process - a collectively debated, conceptualized and implemented process - the more it is likely to have a positive impact on community building. In this case, it is too early to assess space-place transformations, but the CSA team considers that any public debate on the role of the parklet is already a beginning towards a process of transformation in people's understanding of public space, which will lead to the space-place transformation. In the future, it would be interesting to take advantage of this discussion to promote live debates about public space in the parklet with different groups of local people, and then to disseminate some recorded parts online and continue fostering debate in the virtual public sphere.

6 "A Calm Place" in Schaerbeek (Brussels)

6.1. Introduction

Brussels is a multicultural city and therefore a fertile ground for citizen-led collective practices making temporary interventions in the public space, questioning the patriarchal structures of spatial production by empowering the marginalized members of the society. Its post-industrial landscape provides an inspiring environment for networks of activist organisations to be engaged in critical spatial practices and placemaking.

The space activated is in Schaerbeek, one of the nineteen municipalities located in Brussels. It is a "super-diverse" neighbourhood with a long history of migration that started with guest workers arrived in the 1960s. Since then, the local identity of the place has evolved towards a mix of different cultures and ethnicities. The municipality launched the Campus 1030 project with the intention of fostering a socio-spatial mix between the students, inhabitants, visitors of the Maison des Arts and other local actors in the district, aiming to unite and integrate the students life of four nearby universities - KU Leuven, Faculty of Architecture Brussels, Luca School of Arts, Haute Ecole Galilée and L'Institut Supérieur de Formation Sociale et de Communication - into the public life of the district. [...]

The planned activities for the Project intended to combine on-site events organized around a mobile installation ("A Mobile Place") with learning activities involving students, artists, passers-by and residents ("A Learn Place"). The main objectives are: a) To develop and apply creative placemaking practices in order to reveal the manifold meanings given to the places by individuals and social groups; b) To create cross-disciplinary learning spaces arising from the confluence of the artistic practices with the educational programmes; c) To question and transform the socio-political conditions of spaces through grassroots interventions; and d) To test the limits and procedures of the disciplines involved in the production of space.

6.2. Quality evaluation: The process of creating art, meaning, place and community

6.2.1. Participation

"A Calm Place" was organized and implemented with the collaboration of Renovas. This association works in favour of urban rehabilitation, requalification of public space and social cohesion¹. The collaboration boosted fieldwork, with the active involvement of inhabitants. KU Leuven invited and mobilized their students who joined the activity. From the partner's point of view, the activity was successful in part due to the involvement of both Renovas and Alt_Shift - Altering Practices For Urban Inclusion (KU Leuven)².

6.2.2. Creativity of participation

The approaches to the local community and the mechanisms of inclusion were relatively limited due to the restrictions. However, cardboard was made available, and placed by KU Leuven, and passing-by people were invited to join the activity, by constructing urban furniture. Moreover, during the evening concert, food was distributed in an attempt to build a sense of community

¹ <https://www.renovas.be/fr/revitalisation-des-quartiers-276/qu-est-ce-que-c-est/>

² <http://www.altshift.brussels/about> and <https://architectuur.kuleuven.be/departementarchitectuur/english/research/onderzoeksgroepen/alt-shift-altering-practices-for-urban-inclusion>

through a common everyday gesture: the ritual of food. Sharing food was also a way of encourage people to stay at the concert.

As for the inclusion process, the partner considers that the use of public money to perform the concert and also to prepare meals for people in the neighbourhood is a way of sharing that simultaneously promotes inclusion.

Participants also had the possibility to collaborate in the urban intervention actions carried out by the partner institution, namely the construction of urban furniture in the Jardin des Arts.

6.2.3. Social Engagement

KU Leuven, Alive Architecture, Renovas (for the inhabitants) and Maison des Arts were all engaged in re-defining and implementing the activities. The actions carried out by these partners and collaborators have transformed the surrounding space of Maison des Arts, a space usually frequented by artists, into a common and more user-friendly space between students and residents. This opening also ended up boosting the participation of other artists.

6.2.4. Community Building

One of the main objectives of the activity was to bring together people from different social strata and with different cultural profiles. The partners consider that the objective has been achieved: "Our intention was to bridge the boundary between students and inhabitants, and that was realized as approximately 50% of the participations of the dinner were students, the other inhabitants". The focus of the cultural experience was the sharing of Turkish food and Turkish music.

6.3. Social impact assessment: The social impact of the placemaking practices

6.3.1. Social Discourse

Spaces are often associated with specific groups that frequent them: in this case, it is a very common circulation space for artists and arts audiences - including tourists. The appropriation of space for a different cultural experience, associated with the gastronomic habits of another country and the equally different musical culture may have changed the discourses about the space that surrounds the Maison des Arts.

In one way or another, providing a space where students and inhabitants of the intervention area can come together, also meets the objectives of the municipality "currently investing into a student-hub that is foreseen to become a space of encounter". And this may have been a good contribution to help change the discourse on this space, transforming it into a multicultural space open to all, as cities sometimes have invisible borders between their neighbourhoods that need to be eliminated.

6.3.2. Socially engaged artistic practices

The artistic activities carried out in Brussels, contributed to opening up new lines of thinking about the relationship between places, situated arts and communities. As stated by partners themselves: "part of the project took place in the space of the Maison des Arts - the house of arts. Normally nobody else than artists is coming to this zone, but the project allowed this boundary to be overcome." The cultural activities of the project contributed to a change in the attitude of the different users of the space, but also influenced the perceptions of those who looked at this space as an elitist space. That is, by opening up a place to local communities and to the community of students, the activities overcome the boundaries between art and communal everyday life, while fomenting an artistic and creative approach.

The artistic activities contributed also to approach urban planning processes in a critical manner, given that "A student Hub is foreseen as the space and the project intended to communicate this project, to get it on track", with the aim of ensuring that the integration of communities in the future does not encounter the difficulties of the present. In a way, it is a matter of paying special

attention to the political and social issues associated with an urban planning of the past that has to deal with the multicultural landscape of the present. "Renovas is the intermediate actor and will remain on the ground. Being responsible for the future student Hub - they will have the follow-up between what happened and will happen in the future."

6.3.3. Space-place transformation

The development of cultural activities around the House of Arts has unveiled a space that was once territorially "invisible" to an undifferentiated population, not necessarily fond of the arts. Thus, it was a first step towards its transformation. Now, the place appears as a recognised space, which is both more accessible and even attractive. "Students and inhabitants discovered a new spot in their neighbourhood and will hopefully continue using it in the future. The organizers of the Maison des Arts were extremely happy with the participation of these local actors as usually they only receive visitors from the art fields."

7 "A Sound Place" in Lisbon

7.1. Introduction

The Martim Moniz square is one of the most multicultural neighbourhoods in Lisbon, with culture conceived in its broader sense, including ethnicity, professional activity, etc. A rigorous description of the place would naturally refer to the existence of people from around the world with different physiognomies and customs; spaces with different colours, smells and sounds, but also voices, accents and religious chants. The square and adjacent streets are very cosmopolitan commercial areas, with merchants from the most diverse corners of the world: Chinese, Africans, Arabs, Indians, and Pakistanis. From 2005 to the present, a growing interest from other people including tourists has further densified multiculturalism in the neighbourhood. Despite this, the place has not favoured the spirit of community building, and people seem to be separated by some kind of "invisible borders", and are "closed" in their different cultures and particular everyday experiences.

Furthermore, Lisbon received the title of European Green Capital 2020, and one of the debates around the future of Martim Moniz square, in Mouraria, has been about the ecological footprint of traffic in this area. 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. Among other proposals for transforming space, several associations proposed a plan to convert this area 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 opportunity of sharing experiences.

Bearing this context in mind, the placemaking activity proposed by the Lisbon team, "A Sound Place", consisted of a series of actions, including observation, 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. These activities were based on the idea that a place is not only singularized by its sight, smells and urban plan, 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. Sound can be pleasant, contributing to the feeling of well-being of the people who live, work or simply pass by; or, on the contrary, it can be unpleasant and harmful to people's health.

The main objectives of the activity were: a) To contribute to increasing interaction between communities, namely through the discussion of the richness of cultural sounds associated with the place; and b) To understand the soundscape of the neighbourhood, and to discuss the existence of sounds (and noises) from urban life towards the possibility of changing the ecology of the space to be activated by artistic intervention.

7.2. Quality evaluation: The process of creating art, meaning, place and community

7.2.1. Participation

The activities planned by the Lisbon team were designed to perform a collaborative and creative intervention by activating Martim Moniz square, or a near public space. Collecting residents' and non-residents' sonic perceptions and using them as materials for the creation of music pieces to be played in a live concert ("A Sound Place"), was the first proposal. The installation of videos and photos representing the sounds of the neighbourhood as part of the activities was also planned. At the same time, interviews with representatives of the communities living in and interacting with the place were to be carried out, with regard to their sonic experiences; for

example sounds that are “missed” by the immigrants living there or by the elderly people comparing old times with nowadays.

However, most of these actions and activities had to be adapted to the circumstances caused by the confinement. And despite the difficulties, it was possible to involve students, composers and artists in the design of a “sound portrait” of the place: a musical composition created from real and imaginary sounds associated with the spaces and communities residing and operating there. The imagination about the “other” and his culture played a fundamental role in creation, as we can conclude from the composers' discourses.

When the lockdown came into force, in March 2020, the concert preparation had just begun, with students collecting local sounds. From then on it was almost impossible to establish direct contact with the local community. Two students recorded video images and sounds in the streets, but the objectives of immersing locals in the planned activities, 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.

Despite the difficult situation and restrictions, 4 faculty members and 4 students of NOVA Faculty of Humanities and Social Sciences (FCSH) of the University of Lisbon, 8 composers, 2 performers, 2 music producers, and the team from Mouraria Innovation Center, were involved in the preparatory activities. The participation of a local association in the placemaking process was planned and initiated but, due to the pandemic, it did not materialise. The municipality also participated by providing the space for the performance and there was a contact with a person from the parish council, who usually participates in art inclusion projects but it did not work out (see interview 2).

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 and the restrictions on circulation led to the cancellation of the festivities and the postponement of the concert until October 31, 2020. Later on, in view of the prolonged pandemic situation and the impossibility of holding the concert in a public space, the solution was to look for another space that could host a live concert, with minimal risk.

In short, the preparation phase of the activity consisted of the following actions: a) Location scouting: Discussing possible spaces; prospecting of the setting for the concert, initially scheduled to take place in Martim Moniz square in June 2020; b) Meetings and interviews: Direct contact with possible collaborators, namely Association “Renovar a Mouraria” (who finally did not collaborate) and Lisbon City Council (the Innovation Center is a municipal venue); c) audio interviews with a few people in Martim Moniz Square as well as recording of space’s ambient sounds (March 2020); d) Creative process: Artists’ recollection of sounds and creative process (March 2020-July 2020); and e) Rehearsals: Preparation and concert rehearsals (September 2020-October 2020).

Finally, there was a live concert-installation, in October 31, 2020, which included two musical pieces, one of them composed by a senior composer and 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. Overall, it involved the participation of 7 members of the NOVA FCSH, 14 students (of the composition class of the Lisbon High School of Music - ESML), 11 artists, 2 members of Lisboa Incomum, a small audience of 10 (due to the pandemic restrictions imposed by the government) and, of course, a virtual community that could follow the

preparation and implementation of the concert-installation on the YouTube channel (637) and A Sound Place Facebook page (164). The local audience was mostly composed of participants and students, researchers and professors. In the peculiar and restrictive context of the occasion, it was difficult to find local public for the activity (see interviews 1 and 2).

7.2.2. Creativity of participation

Due to the COVID-19 pandemic, the event had to be rethought, which brought about significant changes in the creative ambitions of the whole process. For instance, it was necessary to abandon some ideas concerning the visual apparatus of the installation and a direct participation of the local population in the creative process, though maintaining the fundamental idea of creating music from the sound environment (the soundscape) 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 were integrated and expressed in the musical pieces. The composers, directed by Jaime Reis, himself one of the composers and artistic coordinator of the concert-installation, had the opportunity to visit the locations before and even to some extent during the lockdown, despite the restrictions, in order to immerse himself in the soundscape of the neighbourhood and interact – as far as possible – with the local residents, passers-by and other visitors. These visits were, nevertheless, severely reduced and affected by the public restrictions, so the input of the local population was hardly noticeable in the final result. Furthermore, the dramatic change in the soundscape due to the reduction of traffic, social and economic activity, was an additional challenge for the composers working during the lockdown who struggled to capture the typical sounds of Martim Moniz [see Narrative reflection 2 (Mariana Ribeiro)].

The other participants (students, researchers and producers) involved in the planning and implementation of the placemaking activities were able to freely express their views and provide original input. All of them were interviewed at the end of the process, and could talk about their contribution to the shaping and development of those activities. It can be said that there was the creation of a cross-disciplinary learning frame of mind as well as the exploitation of networked academic work and artistic practices.

Notwithstanding, the inclusiveness goals of the placemaking process were seriously affected by the pandemic situation. And although there was a forceful adaptation of goals, they were not enough to ensure an effective inclusion of local stakeholders (Cf. Interviews 1 and 2).

7.2.3. Social Engagement

During the preparation of the activity, distinct partners and participants were given the opportunity to engage in the definition, adaptation and implementation of the placemaking goals and actions, but it was mostly the team members, researchers and professors of the NOVA FCSH, along with the music producers, composers, artists and musicians who actually engaged in defining, re-defining and implementing the activities. Of course, once again, the difficult circumstances imposed by the current pandemic made it more difficult to involve people outside the academic and artistic community.

To overcome the difficulty of reaching the community, we tried to reproduce the sounds and senses of living in Martim Moniz through videos and photos posted in the “A sound place” Facebook page (See example of posts in Annex 2). The Facebook page was very important to reach Portuguese community and the media. Digital media (e.g. newspapers, Lisbon’s cultural agenda) and universities referred to the Facebook page and used it as a demonstration of what is being done and by whom. The Facebook channel is one of the most relevant metrics in the Social Media strategy, because it is possible to measure the social influence by assessing the increase in our following base and engagement. The numbers presented lead us to understand which posts are the most viewed according to themes and time of publication. **The page is still active and continues to receive replies to friend requests sent in October 2020. Actually the**

number of visitors rose quickly to 170 during and immediately after the event. But, since the beginning of November 2020, it has not received other content, at the suggestion of the partners and by accomplishing the rules of the Project.

In respect to the creation of place meaning and place attachment values, which are fundamental to the aimed social engagement of placemaking activities, the changes and adaptations enforced by the restrictions imposed by the COVID-19 pandemic made this much more difficult, if not impossible, to achieve. Nevertheless, and even though the composers contacted with the local streets and population much less than it was expected and desirable, the meanings associated to Mouraria and Martim Moniz were at the base of their creations. Each composer interpreted the characteristics of the neighbourhood in his singular way. The impact of the place's experience was also different for each one (see Annex 1). On the other hand, presenting a concert-installation of this unusual nature - involving mostly contemporary art music - to the diverse and multicultural public could have had the potential to surprise the audience as well as confront them with their own aesthetic experiences of the place and eventually transform it perceptively and affectively. Unfortunately, because of the very limited audience and the general absence of the local stakeholders, it was not possible to achieve the intended purpose of creating the place attachment and place meaning values. Despite everything, the team prepared a SWOT analysis that demonstrates both the axes of influence of conditions and contexts (weaknesses and threats) and the potential of an activity of this nature (strengths and opportunities), especially for future approaches and activations of this or other similar space (Cf. Annex 2).

7.2.4. Community Building

Interculturality, which implies bringing people from different cultural backgrounds together under a common goal, plays a key role in community building within creative placemaking activities. There were close and meaningful contact between music producers, composers, students from different backgrounds (interview 2) and professors/researchers, but unfortunately, due to the reasons already mentioned and repeated, there were no conditions for the actual exchange between the academic and artistic community and the local communities of residents, immigrants, workers and regular visitors of the area. Despite the initial plans and some real first steps aimed at the inclusion of representatives of different local communities in the process, many obstacles were found along the process, the pandemic being the most unavoidable, which disabled any the possibility of producing a physical encounter between people from different cultural backgrounds.

As a consequence, values of sharedness - helping to create a common sense of belonging through sharing knowledge, perceptions, and understandings - could not be properly fostered nor could any significant joint activities be implemented to enable people from those communities to learn from each other, or share a repertoire of resources ("experiences, stories, tools, ways of addressing recurring problems") with the academic and artistic community in the practice of placemaking.

"A Sound Place" became mostly an online Internet activity, with streaming and social networks. In this sense, digital media allowed the concert to reach a larger number of spectators. 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 was possible to reach some of the objectives of the initial proposal that were later thought to have been 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 immediately a physical one, but at least a virtual (and spiritual) one, where people might recognize a common heritage. Music has no boundaries.

7.3. Social impact assessment: The social impact of the placemaking practices

7.3.1. Social Discourse

The Martim Moniz square space, as well as the surrounding area, Mouraria neighbourhood, is characterized by its multiculturalism. Perceptions of the place are often described using a non-discursive semiotics that includes colours, smells and flavours, but also characteristic sounds, such as voices (languages and accents), and melodies (from fado, born in Mouraria to traditional melodies of the world). The echo of prayers draws a unique landscape - a soundscape - also multiple and contrasted. These expressions of diversity, plurality, and cultural hodgepodge are some of the discourses evidenced by the artists' narrative records about space. And what makes this space multiple is also what makes it unique: the coexistence of a space of confluence - a "third space! in-between? -, with as many layers as the nationalities of people who live or work there. A single physical space assumes the status of each of the places of origin of all those who chose Lisbon to welcome them.

7.3.2. Socially engaged artistic practices

"A Sound Place" involved two levels of a creative process in a bid to open up new lines of thinking about the relationship between places, situated arts and communities. In the process, creativity was the result of a specific engagement, by the interaction between the observation and reflection of the artists about a space and its multiple places and the respective socio-cultural context. Besides, it can be said that there is a mutual influence between arts and knowledge, since the place was the basis for music compositions, but compositions are also ways of getting to knowing the place, or at least a vision of that space. As stated by performers and composers, even if that kind of music featured in the event is not the best type to appeal to a wide audience, and to the local people of Mouraria/Martim Moniz, it can be challenging for people and break some cultural barriers (interview 2). Music overcomes social differences, and contemporary music is often very well received in socially deprived contexts, although in this case it was not possible to assess the reception of the local population (Interview 3). In the same way, this artistic activity contributed to approach urban planning processes in a critical manner, by drawing attention to the type of sounds and noises that occur in that space, and transforming the awareness of the auditorium that, due to routine and habituation, has long ceased to "hear". That is, it contributed to a wider discussion on social and political concerns about the future of the square.

7.3.3. Space-place transformation

Due to COVID-19, it was extremely difficult to implement the program of activities as planned. The confinement made it impossible to carry out two essential actions proposed for "A Sound Place": a) A profound involvement with the community, from both a social and a creative viewpoint; and b) The presentation of the event to the same community, at least at a 1st stage. Even so, and despite the creative process and its virtual dissemination from the real space of the neighbourhood, it is not possible, at this stage, to assess the influence in an eventual process of space-place transformation. Still, the interviews and testimonies of the participants involved - some of whom had little knowledge of the neighbourhood and were only occasional visitors -, revealed a change in their perception of the neighbourhood and an increasing interest on its urban dilemmas, in particular with regard to its soundscape.

"A Sound Place" was an attempt to activate a specific space, but it is our conviction that this concert, as well as the dissemination process before and during the streaming, through the event's Facebook page, and the Associação Lisboa Incomum's YouTube, were fundamental to raise awareness about the existence of that place in the city. A place which needs to be transformed and humanized, namely through the creation of links between an indigenous community and the other resident or visiting communities (Cf. Annex 2). The spirit of a city can be measured by the affection inherent to the perception of its spaces and their "portraits" made by both an image, and a sound. Martim Moniz neighbourhood might have, of course, thousand

portraits. As much as those we can imagine. The video "Tasty Flavours: Lisboa Menina"¹ which was Lisbon's team contribution to "A Delicious Place", is perhaps the most humble of these many possible portraits, but in the end it makes a significant contribution to the characterization of a place marked by multiculturalism.

Isolated sounds and images may not have the power to create community or directly involve the inhabitants in sharing or experiencing the space, but they can certainly enhance a debate about places, thus initiating a process that may eventually culminate in a transformation of space into place.

Given this, "A Sound Place" may not have contributed to the transformation of space into place, but it was a first step in the transformation of its perception, namely by the way artists and others became aware of its soundscape: the perspective about the space became richer; Listening to the music motivated reflections about the streets, the neighbourhood; participating in the project allowed people to learn more about the history of the area (See interview 2; Annex 2).

¹ URL: https://www.youtube.com/watch?v=8Bgk_gERdtM

8 "A Hidden Place" in Ljubljana

8.1. Introduction

The space activated by placemaking in Ljubljana had been, for almost twenty years, an unused area covered by overgrown vegetation, in the central part of the city. The access was always restricted and, as a consequence, the site became isolated from its surroundings: it was hardly seen by the populations and was much less frequented by people. That is, despite its centrality and insertion in a urban and densely populated area, the space had neither a history nor a social use. People had no memories of it as a place. In the context, the main goal of "A Hidden Place" was to suggest an occupation of the space, by inviting young people and adults, including residents, teachers from nearby schools, children and parents, as well as other passers-by, to walk there and to transform it into a place, by means of their actions and social interaction.

With two placemaking activities - a Spot Place and a Learn Place - Ljubljana's team sought to respond to the following objectives inscribed in the initial program of the Project: a) To apply creative placemaking activities in order to reveal meanings and values of places and their relevance for people engaged (e.g. professionals, academics, and different social groups, etc.); and b) To implement cross-disciplinary learning spaces and artistic practices. To accomplish the objectives there was also a student workshop under the subject "A Hidden Place - linking the academic sphere with the local community, local schools and interested organizations."

The "Spot-Place" consisted of several site interventions with the participation of multiple local stakeholders (most of these "on-site" interventions happen in a virtual mode). The "Learn-Place", was an opportunity to create spaces for analysis and reflection with the collaboration of artists, architects, professionals from other disciplines and interested local public.

8.2. Quality evaluation: The process of creating art, meaning, place and community

8.2.1. Participation

During the second semester of 2019/2020, at the Faculty of Architecture, the Ljubljana team set up a planned 3-month workshop with 26 students from different levels of the UL FA programmes, 3 mentors from the cultural association prostoRož and another 3 mentors from the Faculty of Architecture. 3 members of the Trajna association (NGO) also participated in the workshop. Ljubljana's Faculty of Architecture and prostoRož with a group of students explored the site and the socio-cultural context, namely its past and present-day stories in order to find meaningful relations to be explored in the future. The students were invited to propose temporary or semi-permanent interventions and on-site events to draw the attention and interest of wider audiences. In order to carry out these proposals the students attended a series of lectures, debates, site visits, intensive masterclasses and interviews with potential users and stakeholders. In March, the students were encouraged to learn about "A Hidden Place" on-site, and altogether they should have visited the local in a guiding tour with mentors from UL FA and prostoRož. But the plan was changed due to COVID-19 and the team encouraged visits by small groups, to complete the required observations, mappings, drawings and other captures, for further analysis of physical and socio-cultural components of the site and its surroundings.

Ljubljana's team implemented also a two-session masterclass (within the student workshop) under the guidance of Zala Velkavrh, a social sciences expert. This action combined a theoretical knowledge approach and a practical demonstration, with interviews and a survey. The lecture included the basic familiarisation with data gathering, analyses and interpretation techniques, and the comprehension of different approaches to target audiences, practical hints, etc. Finally, the students designed the questionnaires and conducted 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 was to become acquainted with the current role of this place, capture memories or its symbolic meaning for the local community, collect opinions about the state of the place, public needs, youth expectations, ideas for use and functionalities of the site, etc.

The COVID-19 lockdown required a change and the aforementioned interactions were adapted to remote mode (e.g. Zoom, Skype, phone and emailing). The 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. Finally, and in spite of the circumstances imposed by the government restrictions, 14 people - mainly secondary school students and some parents or teachers - were interviewed via Zoom, Skype, phone or email. Through the interviews, Ljubljana's team managed to gather peoples' thoughts, opinions and expectations and, at the same time, they sought to understand the potentials and limits of the place itself.

A competition for a provisional on-site intervention was also organized with the purpose of designing and implementing an on-site representation and promotion of a location that would help to communicate the place publicly while raising awareness among the local community, and other visitors.

During the month of August, Ljubljana's team also contributed to another A-Place activity, "A Delicious Place", Nicosia's team joint-place, by proposing the interconnection of the story of "A Hidden Place" place in Ljubljana with the story of "A Delicious Place", being held at the Pame Kaimakli festival in Nicosia. The proposal was to create inter-spatial and virtual connections based on the idea of neglected spaces, domestic culture and food tradition. In this event participated 3 members from the cultural association prostoRož, 6 members of the Trajna association, 3 students, 3 members from the Faculty of Architecture, 7 local volunteers from the Youth for Climate Justice movement, 6 local residents/passers participated. With this activity, Ljubljana's team tried to reveal the relevance of domestic culture, through the transformation of the site and the preparation of a community dinner; baking burek a cooking recipe brought by Bosnian immigrants, the partner wanted to show the advantages of merging different cultures.

This way, Ljubljana's team has made considerable efforts - through the creation of the student workshop, the reach out interviews and the on-site public interventions - to involve not only the academic community (teachers, researchers and students) but also members of NGO concerned with environmental issues (Trajna), local communities (secondary school students, teachers, parents and residents/passers), despite the challenges of the current pandemic. A quick adaptation to the new restrictions via the use of digital remediation resources helped to reduce the negative impact of the COVID-19 outbreak.

8.2.2. Creativity of participation

Throughout the workshop, both partners of the Ljubljana's team tried to ensure that the participants had the scientific, technical and practical knowledge needed to learn and get involved in the placemaking activities. This was achieved from the beginning of the workshop through the introductions given by the mentors from the cultural association (prostoRož) and from the Faculty of Architecture, in particular, the lecture by prostoRož on "What is a place and what is placemaking" which covered notions and phenomena such as place, community, collective memory, place identity, etc., but also via the guest lecture delivered by the members of the Trajna NGO, mostly concerning the ecological aspects of the construction site in Bežigrad, and the masterclass given by the social sciences expert Zala Velkavrh on the interview methodology and practice - which was in itself a combination of theoretical knowledge and practical demonstration concerning data gathering, analyses, interpretation techniques, different approaches to target audiences. In all these sessions free discussion and critical thinking was

encouraged which certainly helped stimulating active and creative participation from the students.

The visits to Bežigranski Dvor, where the students were encouraged to explore and learn about "A Hidden Place" on-site, were organised in smaller groups than were initially intended due to COVID-19 measures implemented in March. Students were, nonetheless, urged to make subsequent stopovers on the site on their own to complete the required observations, mappings, drawings or other captures, so that they could properly analyse the fundamental components (physical and socio-cultural) of the space and its surroundings.

Creativity among students was furtherly stimulated with a student competition for a provisional on-site intervention organised by the Ljubljana's team. In the last segment of the student workshop and after collecting and summarising all the knowledge and information gathered in previous sessions and during the visits to the site, students had been asked to plan and propose a viable and attainable spatial intervention that would be accompanied by a community event. Unfortunately, and due to the COVID-19 outbreak and ensuing imposed restrictions, the on-site construction of the proposed plans and events were cancelled. So this competition was a way of compensating this cancellation, urging the students to creatively conceive, design and implement an on-site representation aiming to promote the location behind the fence, which would help to raise public awareness among the local community, passers-by and other eventual visitors about the existence and potential of that space (Bežigranski Dvor). The selection criteria - originality of the idea, strength of the message, feasibility of the intervention, cost-efficiency and link to the initial main proposals - was an additional way of stimulating creativity among the students.

The process was as inclusive as possible, considering the COVID-19 outbreak and its consequences. Several groups (academic and non-academic, local community, members of different associations, different age groups) were given the possibility of expressing their views concerning the "A Hidden Place" and invited to participate. There was, nevertheless, the need to adapt the goals and tasks according to the new situation, which limited to a certain extent the possibilities for inclusiveness and participation.

Authentic participation was also a concern of the Ljubljana's team, giving the participants the opportunity to express themselves in their "own language" and according to their perspective.

8.2.3. Social Engagement

During the several moments of the workshop, on-site visits, competition and Ljubljana's contribution to the "A Delicious Place", distinct partners and participants have been given the opportunity to engage in the definition, adaptation and implementation of the placemaking activities and goals: not only the members of the Faculty of Architecture and the association prostoRož - the main members of Ljubljana's team - but also the students, members of Trajna association, local volunteers from the Youth for Climate Justice movement and to some extent, even though indirectly - through interviews, discussions, opinion sharing - the local residents/passers, artists, schoolchildren, parents and teachers.

But according to the documentation available and the type of activities (workshop, on-site planned interventions, student competition and contribution to Nicosia's joint-place), it seems that it was mainly the members of Ljubljana's team, the students that participated in those activities. The invited members of NGOs and experts were the ones who participated most in the process of defining and implementing the activities and goals.

Of course, once again the difficult circumstances imposed by the current pandemic made it more difficult to involve more people outside the academic community. So, with respect to the creation of place attachment and place meaning values, which is fundamental for any social engagement, the circumstance of the COVID-19 pandemic and the characteristics of the chosen place - Bežigranski Dvor, which has been an unused, fenced-off, overgrown construction site, usually restricted -, made it more difficult to achieve the initial goals. Nonetheless, with the several on-

site visits, the presentations about the history and the potential of the place within the workshop, with the student competition and even with the contribution to "A Delicious Place", which occurred on-site with the participation of some local residents/passers-by in the community dinner setting, the team managed to make people aware of the values and potential of the place to create social engagement and significant meaning.

8.2.4. Community Building

Interculturality plays a key role in community building because it implies bringing people from different cultural backgrounds together under a common goal. In "A Hidden Place", the planned and implemented activities, such as the workshop, the value of community building was consistent with the partner institution's initial aims. Students from different cultural backgrounds and even different nationalities worked together with the mentors from the Faculty of Architecture, prostoRož and Trajna associations to transform - or, at least, envision the transformation of - the derelict and hidden space into a place. The lively debates and opinion sharing after the subsequent visits on-site reinforced the commitment to the common goal.

The contribution of the team from Ljubljana to "A Delicious Place" - even though restricted and limited in time - also expanded the scope of interculturality and community building insofar as it involved local volunteers and local residents/passers on the occasion of that dinner setting, where baking burek, an "imported" but popular Balkan type of pastry, brought by Bosnian immigrants and of Ottoman origin, was an opportunity to create a common sense of belonging, not only through sharing knowledge, perceptions and understandings but even engaging in joint sensorial experiences. This joint activity was helpful to develop other important values of community building such as sharedness, participation and inclusiveness.

The current pandemic situation was a major deterrent for the possibility of stronger and more consistent actual community building, but the efforts in quickly adapting the initial plans and in using digital supports to ensure the continuity of exchanging views and different perspectives were positive factors in achieving that goal.

8.3. Social impact assessment: The social impact of the placemaking practices

8.3.1. Social Discourse

With the activities of "A Hidden Place" - e.g. the workshop, visits on-site, competition and Ljubljana's contribution to the "A Delicious Place" -, partners and participants had the chance to engage people in the definition, adaptation and implementation of the placemaking actions and goals. This process entailed positive social discourses, community building and socially engaged art practices directly or indirectly. All these events involved the promotion of values, the development of critical attitudes, the production of self-reflection and knowledge. They also contributed to positively change the perception of the space.

8.3.2. Socially engaged artistic practices

The interventions connected to the workshop "A Hidden Place" (on-site) and the event associated with a "A Delicious Place" (on-site, Ljubljana) have both contributed to creating socially artistic practices by linking the architectural practices to the interventions related to the place with local communities. The architectural and art practices workshop for students gave them the opportunity to obtain new knowledge and gain experiences. Working towards the Space-Place transformation ("A Hidden Place"), they had the chance to gather the data for the analyses, and could evidence the past development, collecting views/insights from different stakeholders, youth and locals. This has enabled individuals to reflect on the development of places, build shared values, and find out the needs and limitations of the site (site space and social context). This was achieved by giving them the option to deliberate about quality space-transformation and demonstrating the space-place transformation through certain art practices.

8.3.3. Space-place transformation

Through the actual events implemented on the site, the transformation was demonstrated, so that the hidden, non-place location, has gradually been transformed into a real temporary inhabited place.

9 “A Delicious Place” in Nicosia

9.1. Introduction

“A Delicious Place” was a Joint-Place. The activity took place in Kaimakli, an area described by partner as a traditional neighbourhood on the eastern side of Nicosia, located along the buffer zone that divides the island into two neighbourhoods. It is an area with a high number of empty houses and low rents, characteristics that have been attracting an inflow of new inhabitants, and giving rise to mixed social structure inhabited by migrants and young artists, new and old residents.

Some demographic details are also relevant to describe the zone of intervention: different social groups, different ethnicities and ages cohabit in the same area, including: 25% retired and elderly, 25% foreign nationals, 35 % people with families and 15% a younger and creative crowd. However, there is no social interaction between people, which is the reason why the local was chosen for placemaking activities.

The Pame Kaimakli festival - sponsored by the Cyprus Ministry of Culture, the Municipality of Nicosia, Tandem Europe and several Embassies - was the cultural context for “A Delicious Place” with the issue of “Food” as a main theme in 2020.

Some general objectives which this partner wanted to achieve were: a) The implementation of actions based on artistic practices using different media (installations, performances, video, photography); b) The creation of collaborative and cross-disciplinary learning spaces; c) The promotion of relations between different communities and audiences, including partners; d) The engaging of residents and stakeholders in a co-creation process; and e) To take advantage of digital technologies in order to disseminate and archive previous recorded material of placemaking activities.

9.2. Quality evaluation: The process of creating art, meaning, place and community

9.2.1. Participation

In 2020, the Pame Kaimakli festival aimed to represent marginal groups of the community. For that purpose the partner designed two specific workshops: a) The first one calling for the participation of the elderly; and b) The second with the aim of involving immigrants living in the neighbourhood. The final outputs of these workshops was the action “A Delicious Place” with a series of video stories documenting the participation.

“Vertical Gardens” was another activity that sought to involve practically everyone in the neighbourhood, of all ages, origins and backgrounds. Available evaluation materials confirm the achievement of initial proposals.

9.2.2. Creativity of participation

The partner prepared eight theatre workshops and eight workshops on performance and creativity, with the objective of obtaining high levels of migrants` participation. Migrants worked with artists and “developed skills in different forms of expression”. Old people also worked with an expert in order to create a “play based on story telling”.

The creation of vertical gardens was another activity which involved the neighbourhood. For the purpose, ceramic pots were distributed in which people planted botanical species, and then they were invited to install the pots in a structure created for this activity. Before the activity, all participants received a leaflet with a set of guidelines. The leaflet was distributed to the community, and it explained all the steps for the communal planting.

Partners were also called to participate with video recordings of stories about food and other subjects. Some records were included in a screening session with a limited audience due to the pandemic. The process of producing the recorded stories was previously discussed with the partners and a guide was distributed with instructions on the type of records to be made.

From the very beginning, the activities were intended to be inclusive, and the process was also as inclusive as possible. There were different target groups, with reference to people from diverse backgrounds and of different ages. Despite the changes imposed by COVID-19, in its self-assessment the partner considers that the activities promoted inclusion and participation. On location, the planting event was open for everyone to participate and the residents of the neighbourhood were invited individually to join the event. The recorded material confirms a positive level of participation and inclusion.

9.2.3. Social Engagement

The preparation of the festival included several meetings with the community, in order to find the best way to express the festival's theme. As a result of these meetings, several calls were made, with the aim of involving artists and finding meaningful proposals for workshops. It can be said that the community was involved in both defining and implementing the activities. However, when confinement limited further work with the community, the partner institution sought to involve artists and other partners in a joint discussion in order to keep the activities as close and consistent as possible with the initial planning. In this process, Urban Gorillas monitored all activities such as the creation of place meaning and place attachment; the whole process of "Vertical Gardens" was a collective action of planting and co-creation of a structure for public use, with the community engaging in these actions. As a final output, the partner published a book on ethnographic research of gardens in the neighbourhood. It is also important to recall that, at a later time, the partner also prepared screening sessions with the video stories, which allowed the involvement of a wider audience.

9.2.4. Community Building

The community building implies the commitment and involvement of people, in the pursuit of a common goal, even when their backgrounds (e.g. education, culture, age, ethnicity, etc.) are very different. Given this, the partner considers that the goal was achieved, since the activities brought together people from different nationalities from all over the world, all committed to the dissemination of cultural aspects related to gastronomy and food. Furthermore, there was an exchange of experience and knowledge, a process of "putting in common". For example, people shared their stories about food which might be considered an exchange cultural expressions.

9.3. Social impact assessment: The social impact of the placemaking practices

9.3.1. Social Discourse

Social discourse

According to the partners testimony the process of "A Delicious Place" promoted the development of a positive discourse on the exchange of experiences, which was different from previous discourses. The workshops highlighted the position of certain disadvantaged groups and minorities. In addition, the video stories also created a specific memory discourse which can be used for learning about different cultures, since they documented realities that may fade away in the future.

On another level, the vertical garden was an opportunity for the community to dialogue with the church administration towards its involvement in the care of that public space, as they recognized that it would be important to maintain the garden and take care of it. The entire process of dialogue configures a tendency to transform the discourse on a previously neglected space whose perception by the community was previously negative.

9.3.2. Socially engaged artistic practices

The partner considers that artistic activities are excellent tools to create positive dialogue with different communities. In particular, the involvement of theatre artists seems to have enhanced the creative processes within the community and led to new inventive forms of cultural intervention in the public space. The interaction and communication processes also benefited from these processes, and the result was the reinvention of the inhabitants' memories, in relation to both their places and the intervened spaces.

Moreover, the artistic activities contributed to a positive approach of urban planning processes, since they led people to pay attention to a wider social and political concerns related to degraded and abandoned spaces. The aforementioned activities attracted attention to the public arena, in terms of gardens and courtyards of the neighbourhood, with special focus on houses that contribute to creating positive narratives on these spaces, also illuminating qualities and dimensions of the gardens that had long been forgotten by the locals and omitted from urban planning processes.

It is worth noting that the creation of the vertical garden is an indirect criticism of the ongoing urban planning processes, since both design and urban planning seem to result from decisions that do not always take into account the concerns and needs of users of public spaces. With this placemaking activity, it became clear that effective mechanisms of co-creation and public participation can also create a sense of community and belonging, and the connection to places becomes stronger.

9.3.3. Space-place transformation

The Urban Gorillas' placemaking activities intended to activate a main square near a church in a neighbourhood. With this in mind, the team promoted the construction of a steel structure that would attract the attention of the community with positive results. The urban furniture design aroused interest and activated the public participation in a movement of gradual transformation of that space. In full accordance with the initial objectives of the activity - to activate a little frequented square, and to create a place for the inhabitants to come together through a collective activity -, it can be said Urban Gorillas fully achieved their goals. As stated by the partner, the intervention transformed an "unwelcoming square into a lively place" with an interesting vertical garden with its 200 pots of plants and cosy sittings places where people may stay and interact.

This way, "A Delicious Place" happened in this space, performing a kind of "community-garden planting event", as stated by partner.

10 "A Confined Place"

10.1. Introduction

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.

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 the 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.

The main goals were: a) To develop and apply creative placemaking practices which overcome and take advantage of the situation of confinement, exploring a new ways to create ties between people and places, and between people through places; b) To create cross-disciplinary learning spaces by involving students and staff from different education levels, from secondary school to higher education, in a joint reflection about the sense of place in times of global confinement; c) To exploit the capacities of digital technologies to support creativity and the exchange of ideas across social, cultural and geographic boundaries; and d) To foster a new sense of place derived from the use of the digital technologies in daily life, in education and in artistic creation.

10.2. Quality evaluation: The process of creating art, meaning, place and community

10.2.1. Participation

The three activities of "A Confined Place" have been conducted separately by three A-Place teams (La Salle, Urban Gorillas, City Space Architecture) and had the participation of two other teams (NOVA and UL), specifically in the "Photographic representation of space in the confinement" pedagogic programme. Furthermore, several A-Place partners acted as jury in the open call for artists and short film competitions.

The activity included a pedagogic programme, one call for films and one call for artistic interventions, hence, the most represented groups are students and artists: 63 Architecture and art students from NOVA, La Salle and University of Ljubljana, 96 creators from 20 countries and 335 film proposals, some with more than one creator, from 59 countries.

The blog "A Confined Place" (<https://aconfinedplace.wordpress.com/>) has received 650 visitors, from 9 countries around the world. This way, The public participation in the activity "A Confined

Place" had a relevant contribution due to an open call for creative works. The global community was invited to reflect on the individual and collective conditions imposed by the COVID-19 pandemic, and by the subsequent deceleration of all activities, particularly in public space. The initial objectives of the call were established from the outset, including: the creation of an archive of images and other creative works (e.g. mixed techniques, including texts and storytelling, drawings, photomontages and photographs, audio-visual works and performances, etc.) that document the unexpected experiences of confinement. A short film competition - "A Confined Urban Vision" was also organized, with the objective to explore the multiple meanings of places, during the pandemic. This was the first short film competition of A-Place, led by City Space Architecture. The partner received over 335 films from 59 countries worldwide, including a wide range of cinematic genres (documentaries, animations, sci-fi films, comedy, experimental, etc.). The jury included representatives of A-Place partners who selected the winner and assigned two honourable mentions. Finally, a 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 designate the Audience Award.

It is clear that participation in this activity was high - also from within the consortium - but with a very specific target group. It would be interesting to have more data to analyse the audiences of the pieces, because it may be more diverse. It would also be good to give more visibility to the very interesting films and artistic interventions created within the activity.

10.2.2. Creativity of participation

The sharing and exchanging of cultural expressions are key features of community building processes and may contribute to foster a collective sense of belonging among those participating. "A Confined Place", an answer to the restrictions imposed by the COVID-19 outbreak, was designed aimed at bringing this process to the virtual public sphere, while maintaining physical public space at its core, as the focal point of creativity. The participants in the three activities created artistic pieces that render their conceptions and experiences of place in these peculiar times, and shared them with the world through social media. They received comments from the public and also feedback from the jury. In these works, creators reflected on the meanings and affordability of the spaces at their disposal (home, balconies, terraces), about the absence of the interactions and contacts allowed in public spaces, about the importance of urban public space, about the shifting boundaries between public and private space. Besides, they proposed creative ways of rethinking and reshaping spaces and places.

According to the organising team, the global experience of confinement, had a paradoxical consequence: it created a shared sense of place around the world, because people from multiple backgrounds and origins were sharing the same situation. This contributed also to blur the boundaries between cultures and countries. It is possible to come to this conclusion by analysing the discourses of several presentations and discussions about the works produced by participants, during the jury sessions, etc..

Besides, it is very important to underline that this activity brought together four project partners, contributing to strengthen the partnership and to build a sense of community within the project itself. The fact that it was organised by different partners may also have contributed to diversifying the provenance of participants who certainly explored each other's work and made contact with each other's during the confinement.

10.2.3. Social Engagement and Community Building

10.3. Social impact assessment: The social impact of the placemaking practices

10.3.1. Social Discourse

"A Confined Place" is an online creative placemaking activity that contributed to promote and inspire debate about the meaning of public space and about "how it should be re-thought as a result of the impact of the pandemic". So, in a way, what we are assessing are very general written texts about public space in times of confinement.

10.3.2. Socially engaged artistic practices

"A Confined Place" is an activity that received a very high number of contributions: photographs, artistic works and films. Although the three calls could have been more specific in directing the contributors to the social engagement potential of the work they would create, many of the pieces promoted ways of transforming public spaces, and contributed to the re-definition of the relationships between people and places. All the contributors were very creative and innovative in communicating their ideas and reflections about the relationship between places and communities during the pandemics.

Some of the pieces also dealt with wider urban, social and political concerns, relating to public space and issues raised by the COVID-19 pandemic, like for instance the film "A mask for everyone", presented to the short film competition, that deals with the reality of refugees in Germany.

10.3.3. Space-place transformation

A-Place promotes placemaking in which arts and culture play an important role in the transformation of a space into a place. The analysis of the outputs of the three activities that make "A Confined place" render a very positive evaluation concerning space-place transformation. There are several very creative proposals to shape meanings and enhance the sense of belonging and sharedness either in virtual space or actual physical public spaces. For instance, the winner of the category "A Rediscovered Place" ("A Playful Place") - a game catalogue that will make people meet strangers (a key feature of public spaces) living in adjacent buildings during the confinement - proposes activities that will reproduce the characteristics of public space in the voids between buildings.

The winner of the open call for artistic interventions in the "A Reimagined Place" category ("A Social Place"), on the other hand, proposes a simple geometric design to facilitate physical distancing in urban public spaces to allow people to safely use them again. It has a strong potential to reactivate piazzas and other open public spaces that have become underused due to the pandemic.

11 Conclusions

A-Place, and the general recommendations for subsequent activities, follow the two main evaluation criteria used throughout the document: 1. Quality evaluation: The process of creating art, meaning, place and community; and 2. Social impact assessment: The social impact of the placemaking practices. These positive and/or negative conclusions and recommendations are accompanied by some examples among the many possible, from the activities of the 1st year of the "A Place" Project.

The most general conclusion is that the COVID-19 pandemic and consequent confinement measures adopted by governments throughout Europe dramatically affected all placemaking activities. However, the partners were extremely creative in their adjustments in order to fulfil the programme. The evaluation criteria had to be revised, and in the end, the resulting activities not always met these criteria. For example, the activities most reliant on public performances could not take place, and in almost all cases it was not possible to reach a large numbers of people and/or to local communities. Despite this, some activities achieved many of the initially set goals by finding online alternatives and organising smaller gatherings. Furthermore, in response to these limitations, the teams came together in the conception of a new activity, "A Confined Place", that took the confinement as an opportunity to reflect on the tools and the arts of doing, involved in the creation of the sense of place and on the importance of physical space itself. Furthermore, the activity provoked the imagination of students, artists and local communities.

If we assume that, in the next years of implementation of the project, the pandemic will be mostly under control, one of the main recommendations for the partners is to pay special attention to the participation of a diversity of local representatives and of local communities at large, in the definition of placemaking goals and in the placemaking activities. It would be also important to provide an even greater diversity of modalities for participation. In order to increase the debate within the consortium around these issues, we recommend that the partners organise at least one session aimed at exchanging experiences of community participation and engagement, maybe even including invited speakers/contributors.

11.1. Quality evaluation: The process of creating art, meaning, place and community

Regarding participation, it can be concluded that, despite the pandemic, most placemaking activities succeeded in involving the artistic and academic communities, including staff and students. In most activities, it was also possible an involvement and social engagement of members of local stakeholders and of local communities at large, even if, in some cases, only as spectators. In other cases, postponing the activity allowed the teams to carry out the activity as planned with fewer participants.

Using the example of "A Sound Place", the pandemic prevented the face-to-face meeting of the team and volunteers, the access to the Faculty's equipment and physical spaces. Besides, Mouraria became silent, with no sounds from life and the communities; no voices, no songs, no cars noising... The Mosque stopped offering services, the organizations closed their doors, the restaurants that were places of social gatherings stopped their activity or reduced it to a minimum. The inhabitants of Martim Moniz lost the social and economic support they would receive from various institutions and saw their businesses close. Poverty and exclusion were some of the results that we consider, but which it was not possible to confirm as they are isolated communities.

Several activities relied heavily on online participation, mostly due to the lockdown and restrictions. But the ones that succeeded to have face to face interactions and small gatherings found diverse ways of reaching out to the community and bringing people to participation and of capacitating individuals for participation with tools like workshops and lectures. Based on evidence, including the several results of open calls, competitions, etc. one can say that creativity of participation achieved a positive level, perhaps even with a higher socio-cultural impact, given the absence of many other possibilities for effective participation in public spaces.

A positive sign is also the opening to other forms of creativity and participation encouraged by new technologies. For instance, future online activities can be programmed for both offline and online transmission. A confined place is an example on how to create communities in an online movement. Partners can also use social networks and events on social networks to allow communities to be aware of what it is happening. Internet can improve the idea of cocreation on arts. Collective exhibitions can be programmed with photos, films and sounds that resulted from the 1st year of the project. Besides, these placemaking activities can be expanded by pedagogical activities of researchers and teachers, at MBA or Ph.D. levels, under partners supervision.

Once again, the example of an unscheduled activity - "A Confined Place" - arising naturally from the need for teachers to connect with students, is a very positive note in the context, and it dealt with the necessity of social engagement. At Nova University of Lisbon, for example, Master's students revealed that they felt identified with the photos and videos they saw, as there seemed to be a collective feeling and a single speech (like "everything will be fine"), despite the public pessimism about confinement. In the case of "A Joint Place" - "A Delicious Place" -, despite all the difficulties and constraints, the activity maintained the support of the Ministry of Culture of Cyprus and the Municipality of Nicosia, with a positive note with regard to public participation and its socio-cultural impact.

Another example is the case of "A Sound Place". The pandemic closed down the country completely from March to May 2020, with the promulgation by the President of the Republic of the State of Emergency and later State of Calamity. The absence of a vaccine caused successive lock-downs in the country until the end of 2020, the procedure continuing until the present date (June 2021). The "A Sound Place", as most of all activities of the "A Place Project", took place in a context of extreme difficulty: Culture and the arts were among the sectors most affected by the pandemic in Portugal, and probably all over the world. But in this specific case, both composers and interpreters of "A Sound Place" were unanimous in considering that the activity was a positive note in a very negative moment for artists. Actually, given the extreme situation, "A Sound Place" was conceived as an activity for the future, which we renamed "A (traveling) Sound Place", an installation-concert with a first performance in the empty space of the Mouraria Innovation Center, with eyes put on a future tour of the same concert, inside and outside the Bairro.

Moreover, it must be said that, one way or another, the pandemic led to the transformation of the pages of social networks and the streaming in a kind of "public space". And this forged transformation served as a learning curve for future similar situations.

Finally, most of the reflections and conclusions regarding the mentioned activities can be applied to all the other activities of the Project, since all the partners faced identical difficulties and constraints.

11.2. Social impact assessment: The social impact of the placemaking practices

Concerning the objective of space-place transformation, the team of "A Visionary Place" expressed their difficulties on the implementation of the parklet, and the continuous postponing of the contacts with communities, as well as the lack of support from the municipality. But the partner also reported a sense of positive reflexion about the importance of arts in the transformation of places.

For the assessment of "A Hidden Place" it would have been useful to have access to quantitative data on website and social media traffic. But this is also a suggestion to other partners. With specific data it had been possible to draw up final comparative tables with the type of public involved in each activity, recipients of each activity, type of methodology used by each partner and qualitative data collected (number of volunteers, number of entities involved, number of photographs / ways of archiving, but also of disseminating materials produced during the project, created in each activity). Another example is the activity "A Calm Place"; it would have been productive to have access to quantitative data on website and social media traffic, and other data: volunteers, NGO support, number of meals distributed, feedback (albeit informal) from the public, if that was the case, etc.

Based on the previous examples, and considering the upgrading of future assessments, and making them as complete as possible, it is suggested that whenever possible, all partners make as much data as possible available, providing also free access to sources of that data, if applied.

6. References

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Annex 1 - Transcriptions: Media, materials and discourses

Table 1.1. *A Weaved Place. Interviews*

ACTIVITY	A Weaved Place
ACTIONS	1. The city from inside 2. Interview with social and cultural stakeholders
LOCATION	L'Hospitalet / Internet
DATE	May 2020
STAGE	
SOURCES	https://youtu.be/1sAu_bSHjiY https://youtu.be/pnz1rDKAb0I https://youtu.be/sf8W-IPyeus https://youtu.be/HoF7uB4TIDY https://youtu.be/WX_CPBsckgY https://youtu.be/Mt4g6G4qa_o https://youtu.be/cfHSawpz4jl
Participants	<p>Students at La Salle School of Architecture: Anny Cardona, Lucas Escudero, Pau Garrofé and Juan Torres, Guillem Hernández, Diego Lahoz and Olav Haugen; Matilde Marcê, former president of the Ateneo de Cultura de Hospitalet; Cristóbal Jaume Ortega, member of the association Grup Patrimoni LH; Esteban Marín, president of the foundation Contorno Urbano; Josep M. Pujol, president of Fòrum Hospitalet; Joan Camós, historian, member of the Hospitalet Center of Studies; Tahir Rafi, president of the Pakistani families association.</p>
Type of data	Video
Description	Interviews

<p>Transcription (Action 1)</p>	<p>L'Hospitalet from the inside</p> <p>Hello? Good morning, may I speak to Matilde?</p> <p>Matilde: Yes, and who is calling please?</p> <p>Cristóbal: Hello, this is Cristóbal Ortega, I am 47 years old and I live in the Santa Eulàlia neighbourhood.</p> <p>Hello, Esteban?</p> <p>Esteban: Hello, how are you?</p> <p>Matilde: What is L'Hospitalet to me?</p> <p>L'Hospitalet is everything to me. It's my village, I never say "it's my town", for me it's still my village.</p> <p>Cristóbal: It's the place where I was born, the place where I grew up. It's a place... I don't understand life without L'Hospitalet.</p> <p>Esteban: L'Hospitalet for me is a city where almost everything is still to be done.</p> <p>Cristóbal: There are things that are not going well in L'Hospitalet, in my opinion, and that will probably be worse in a few years.</p> <p>But there are also other very nice things; there is a lot of grassroots movements that are resurfacing, that are trying to put the citizens in the focus of city life.</p> <p>Matilde: I live in the centre of L'Hospitalet, maybe if I lived in another neighbourhood I wouldn't feel so comfortable, I don't know. It's natural for me to live in L'Hospitalet.</p> <p>L'Hospitalet, for me, has lost ... its meaning..., we can say that it is a more hybrid city.</p> <p>Neither ourselves, nor the immigrants who have come to live here, nor those who were already here, have found a way to make us feel like we belong together, from Hospitalet.</p> <p>Cristóbal: These mastodontic developments that have been designed without any sense and until these places managed to become a neighbourhood, many people [from Hospitalet] have suffered, it has been unnatural.</p> <p>It has been outrageous, disrespectful, and very aggressive; it has been a historical mistake that is being repeated.</p> <p>Esteban: On a cultural level, what perhaps concerns me most directly is that we have seen many new cultural agents setting in. But they have come largely because they have been expelled from Barcelona.</p> <p>I don't think there will be any big changes in L'Hospitalet. The big change that could happen is the project to cover the railroad tracks. This is perhaps a great urban change that the city could take advantage of.</p>
<p>Transcription (Action 2)</p>	<p>Interview with social and cultural stakeholders</p> <p>Diego: We have with us Josep Maria Pujol, president of the Hospitalet Forum and member of the Centre of Studies, Joan Camós, a historian from the Hospitalet Centre of Studies and secretary of the Forum, and Tahir Rafi, president of the Pakistani family association, who works in the international and community health unit at the Vall d'Hebron Hospital - he is also a member of the Hospitalet Forum.</p> <p>Our names are Guillem, Olav and Diego.</p> <p>What is your relationship with Hospitalet?</p> <p>Joan Camós: I lived in the Hostafrancs neighbourhood, I got married in 1974 and we went to live in the Bellvitge neighbourhood in Hospitalet until 1981-82. In 1984 we founded the Centre of Studies of Hospitalet. Therefore, my link with the city of Hospitalet has been permanent despite the fact that we lived one kilometre away. But I was working in a school in the Hostafrancs district, so I have been dedicated to the analysis of the city and involved in the history of the city since 1973-74.</p> <p>Tahir Rafi: I arrived in Spain in 1999, in Barcelona, and lived near the Paralelo</p>

Avenue, in the neighbourhood of Poble Sec. I was there for about three years, from 2000 until the beginning of 2004. Then I moved with my family to Hospitalet. Since I was sixteen, I have lived in Hospitalet but I have always worked in Barcelona, so Hospitalet is like my home.

Josep Maria Pujol: I was born in Sants, and in 1975 I came to live here some 45 years ago. I have lived in different neighbourhoods of Hospitalet for different circumstances: in Collblanc-Torrassa, in Can Serra at the beginning, in I was also spent a few years in Bellvitge.

Which public spaces of Hospitalet do you frequent?

Joan Camós: For work reasons, the place I have gone to most in the last fifteen years have been the Centre of Studies where the Tecla Sala library is located, which is the geographic centre of the city. It was originally a factory that has been transformed into a cultural space where the Foundation of painter Arranz-Bravo is located, where some art groups get together, and where the library and the Tecla Sala cultural centre are located, both of which offer exhibitions and cultural activities. The Centre of Studies is located there. It is a space that is in the geographical centre but it is more than just geographical. Before, the reference point was the town hall square because the Centre of Studies was next to it. Therefore, Hospitalet centre, the Rambla Just Oliveras, would be another undisputed city centre created with the advent of democracy because until the end of the dictatorship the neighbourhoods were fairly isolated from each other so that there was no feeling of city awareness.

Tahir Rafi: We do various activities with the Pakistani community, with the Indian community and others who want to participate. For a year and a half we have been organizing a course in Urdu, the Pakistani language, so that our children can be connected to our roots, and they do not forget our language - this is very important to us. The courses are organized in a community centre provided by the city of Hospitalet, which granted us this space. We are also using it as a meeting point, every Saturday, when families and parents come. There we have also celebrated other activities besides the course, with the friends of the Forum. The second meeting place is the Centre of Studies of Hospitalet where we hold our Forum meetings. In these activities we come all together and we discuss the problems that exist and their possible solutions, to see if we can do anything.

Josep Maria Pujol: There are very autonomous areas. You can live in Collblanc-Torrassa and have no need to go to the centre. Until about five years ago, more or less (since I retired), I worked at the town hall, in the centre, so I had to go to these two areas. Now I am quite happy to stay in Collblanc-Torrassa. Another reference point is Tecla Sala with the central library, with this agglutinating role that libraries have, and next to the library the study centre.

Joan Camós: What Josep Maria has said about the independent republic of the neighbourhoods, that is, the consciousness of the city, the urban structure of the city, the creation of the city - this is a very recent thing. The communication between the neighbourhoods is not easy, and each nucleus lives independently, even though it is the city with the highest density in Catalonia with an impressive agglomeration of people. However, life in the neighbourhoods is plentiful enough that there is little need to leave your own neighbourhood.

Josep Maria Pujol: Not only this, but also the orography. When I was in Bellvitge, going downtown was a walk. In fact, they call the rambla "the cholesterol rambla" because people go up and down from Bellvitge to downtown. For me, however, going from here to the centre is an excursion because of the unevenness and distances.

Are there different population densities in the neighbourhoods of Hospitalet? Are the different cultures equally distributed among the neighbourhoods?

Diego: We have seen in the data that 21% of the population is immigrant and therefore there is a great diversity and cultural variety in Hospitalet.

Joan Camós: Let's start with the population density you were saying. Population density means conflict. In Pedralbes there are not the conflicts that there are in Hospitalet because the population density is very different. Population density

implies diversity, but population density also means low income, very low family income. Therefore, we are in a situation, as a city, that is conflictive for these reasons. To the extent that the migration phenomenon is a result of economic necessity, it is clear that what I am saying is perfectly understandable. Where the neighbourhoods are older there is a higher population density, more economic difficulties, more conflict. Look at the train line that goes to Vilafranca: the upper part has the highest population density, the bottom part has a lower population density, and with lower immigration rates because the houses are relatively newer. In this book that we have just published and that we could not present because of all this situation (the confinement), the first article refers to this, to the cultural diversity in the city of Hospitalet.

Josep Maria Pujol: This situation that Joan describes as conflictive...

Joan Camós: Conflict does not mean negative.

Josep Maria Pujol: Yes, yes, but if we stay with this alone, it is only the conflict. In fact, a lot of organizations use these divisions to their benefit. Therefore, in another situation this could be an explosion rather than a conflict. And here there is still a lot of cohabitation.

Joan Camós: I am done, and I will not say more about this. What Josep Maria says is true and it is one of the things that we value most in our city. And it is that despite the very high population density, despite everything, there are spaces of coexistence thanks to the social fabric, fundamentally because of the associative movement. But at the same time we are in a process of building housing that does not help us to make a less dense city. What we need right now is to increase the amount of green spaces so that the population can circulate in the streets, and there are none. And this is a task that the city council does not understand.

Josep Maria Pujol: There are higher demands especially in these less dense areas. The demands come from the part of the city below the road. But the problem is where people live overcrowded, therefore, the challenge is in the neighbourhoods in the upper part of the city.

Joan Camós: Yes, yes, Collblanc, Torrassa, Florida, Pubilla.

What role do organizations like Forum Hospitalet play in the inclusion of diversity in the city?

Joan Camós: There are a few associations that work on the immigration issue, there are different associations with people who have come from outside and other types of associations. We are committed to being an organization that works to make our city richer, that is, diversity as enrichment, religious diversity as a positive element in a city that could be defined as a city of immigration, not now, but historically, since the beginning of the twentieth century.

Diego: The map that Guillem mentioned earlier is a map obtained from your website, which indicates the location of cultural facilities. You have explained to us before the difference between the upper and lower part of the city. We wanted to know if this division is also related to a distribution of the different cultures, if there are some areas of greater concentration than others.

Josep Maria Pujol: With regard to Catholic community, starting with the chapels of Santa Eulalia and Bellvitge, there is an equal distribution. The church is the point of reference in the villages. Also the Muslim faith is distributed in Santa Eulalia, Florida, Pubilla and Collblanc. Evangelicalism has been very much affected by the new regulations for worship centres introduced six years ago. It is concentrated in the industrial zone which in this city has a different meaning than in others, where the industrial zone is on the outskirts. Here it is at the centre, at the nucleus between the centre and Bellvitge. Religious associations that were once scattered around the city have been forced to move to this area. The most rooted ones, from 1960, remain due to tradition and because the law allows it, but it is more difficult for the new ones. For example, in Florida there are practically no new facilities and in Collblanc there are many... the interpretations...

Joan Camós: The City Council brought in legislation around 2010 according to which all worship centres would be located in the industrial zone

Josep Maria Pujol: These were worship centre regulations.

Joan Camós: Exactly. This has determined that there is a concentration that has nothing to do with reality. Historical religious traditions are against this.

What characteristics do you think a public space should have that can bring together the various religions? Do you think it is possible?

Joan Camós: When we started the Forum in 2012-13 we dreamed of a square that would symbolically be a meeting place, that would be recognized as the square of religious diversity. We dreamed of a big olive tree, with a space that would be a place of collective recognition of this diversity where acts of any kind would take place. This was the first thing we had talked about as an immediate goal to achieve. One thing is a building and another thing is this, which is simpler but it implies doing a study of the city planning to see how this space could be. I propose that you do it and propose it to the city council of Hospitalet, but a project that meets the conditions we just talked about. As Josep Maria said, if we put it in the lower part of the city, we are not in favour of what we are asking for.

Josep Maria Pujol: On this I would take a step back, on whether we lack spaces to breathe. In a broader sense, libraries respond to this need. They are places where you enter and there is calmness, and they invite calmness. Another example would be the Tàpies space at the UPF, the Pompeu Fabra University. It is simply a rather empty space, like a kind of secular chapel. That is, spaces and places where people can breathe.

Tahir Rafi: I would give an example in Berlin, where they constructed a building for the three big religions. Because it is not just a question of praying but of going beyond this context. This is a place where people can come together and feel that it is their own. I think this would help our Forum a lot, if we could create a space to do different activities.

Joan Camós: What Tahir says is very interesting, it is not only is about praying, the interreligious encounter goes beyond praying. Therefore, when we talk about making a city, that we work for a city that grows in this sense, we are asking to bring together many interests, it does not mean identifying with each other, but that each one has to respect the culture of others and the deep reasons of what they are and what they think. But this the maximum interrelation we could aspire to and therefore a designated space would be a very interesting idea. When Josep Maria spoke of the library as a space, what Tahir proposes is a cultural centre that brings together these spaces of peace, books, culture and pray.

Tahir Rafi: Yes, it is important because people can give us their contributions. The objective of our Forum is to welcome all the people and create bridges between different populations because we are very clear that religions do not separate us, but unite us more, if we work in the same direction. Religion is not only praying, there are more things. In the case of the Muslims, for example, when the COVID-19 outbreak started, many of us asked to have our own cemetery and it is true that in Hospitalet we do not have a Muslim cemetery, we do not have it, it is one of the needs that we have seen. Before, they moved to their country of origin, but now there is no such possibility. And what can we do? We have received concrete proposals, like the space we are talking about, a space where you can meet, talk, discuss the needs and look for possible solutions, we cannot solve everything, only some solutions to some of the questions, but this is good for integration.

What would be the best place in Hospitalet to create a space of these characteristics?

Josep Maria Pujol: The circle is closed, because we are back to the beginning, to the difficulty of people moving from one neighbourhood to another. Therefore, the idea of a single centre for the whole city... at the level of organizations people are used to moving from one place to another, but for the general public making them move is complicated.

Joan Camós: Historical centres or geographical centres are elements to take into account for this type of things. The historical centre, the Rambla Just Oliveras,

	<p>is a space that more and more people have made their own, and people from different neighbourhoods like to go to the Rambla. The geographical centre is the Tecla Sala cultural centre. Therefore, there are these three elements: population density and decongestion, historical centre and the geographical centre.</p> <p>Do you think this space needs a symbol? If so, which one?</p> <p>Josep Maria Pujol: The first thing to build is people collectivity, before the stones. I say this because without that previous work now we could build whatever we wanted and it would be useless [it would be useless] it would be empty the next day.</p> <p>Joan Camós: We are in the initial phase, that is, we have only been here for seven or eight years. And this is a long term task, to keep gaining ground. As Tahir or Josep Maria said, if we had a plot of land in a corner of 80 square meters, this would be the first space that we would want to be recognized as a common space of the various traditions of the city.</p> <p>Diego: This would be all, we thank you for the collaboration. Thanks for the two days you have dedicated to us.</p>
Other information	

Table 1.2. A Sound Place. Interviews

ACTIVITY	A Sound Place
ACTIONS	<ol style="list-style-type: none"> 1. Reflecting on...Performing A (Travelling) Sound Place 2. Reflecting on...Creating A (Travelling) Sound Place 3. A (Travelling) Sound Place 4. A (Travelling) Sound Place Live Stream
LOCATION	Lisbon / Internet
DATE	
STAGE	Evaluation
SOURCES	https://youtu.be/OF0zXDHM2oA
Participants	Lisbon Team: Ivone Ferreira, Maria Irene Aparício; Rosalice Pinto, Patricia Pereira A-Sound-Place performers: Adriano Aguiar, Miguel Rocha, Henrique Portovedo, Jaime Reis, João Quinteiro
Type of data	Video
Description	Zoom interviews/Concert
Transcription (Event 1)	Jaime Reis: The piece was thought of as a performance, therefore different from another type of pieces that I do, a performance that interacted with the audience, and there are words included. I was inspired by an old idea, a text that I like a lot, and that you know for sure - Marc Augé's "Non-Places". It made me think a lot about this question of the space, and the experience that we as artists have while

	<p>working with space. In particular that space that I know reasonably well, Mouraria. And I thought it was interesting to imagine a performance.</p> <p>Adriano Aguiar: Here, I think, we are talking about an aspect of connection with the place, in this case with Mouraria, where several students of the Escola Superior da Música de Lisboa were encouraged to interact with this idea of sounds, or through electronics, and you can really hear that in the pieces, that part of the sounds, of electronics, based on the sounds of Mouraria. During the concert itself there was an incursion of the sounds from the street, the bell of Mouraria from the church nearby, there was a visualization too, from a small window where people passed by.</p> <p>Miguel Rocha: I think the imagery here is very important. And it depends on the pieces. There are pieces that are imminently technical in which we are very focused on our artistic performance. But with all that noises, murmurs, and those voices that were there always latent, and with our instruments that are melodic instruments, we managed to reproduce this variety of sounds, and noises, above all. And that inspired me, without doubt.</p> <p>Henrique Portovedo: From my experience, I can say the following - any artistic work in which anyone, regardless of their background, their lifestyle, their social status, when they feel that something is done seriously, stops and lets themselves indulge in that work. And therefore, from the start, my relationship with the Mouraria neighbourhood, and I believe that this was due to the impact of the project, was to transport some of these more sensitive things to create an even greater impact for the people who live and reside there, because, let's say that the cleavage between customs is obviously different, but this in no way means that the work will be misunderstood. On the contrary, the work will gain multiple dimensions, multidimensionality, which makes it richer. And it is the human being who will enjoy it.</p>
<p>Transcription (Event 2)</p>	<p>Jaime Reis: In addition to thinking about the piece or in my case about a performance, I must confess that my attention was on project execution, so that the things can happen. The students were surveyed, many of them, and we chose the ones who showed interest in the concept. One of the basic ideas was not necessarily connected to performance, but in the preparation for it. So working with the students, there were pieces which included collecting soundscape, collecting the sounds from Mouraria. I ended up having a lot of conversations, namely in the summer when it was possible to go out. I often go by bicycle to these places, and at some point, I was there almost every day, to feel the environment, to talk a bit with the people there, trying to understand what that multicultural experience would be like. Over months we were able to work on an artistic project that was intriguing and very interesting because, based on a generic concept, each one of them and each one of us fundamentally had a very different, very distinct view, which also expresses this diversity, this plurality, this multiculturalism.</p> <p>João Quinteiro: The idea of "A (Travelling) Sound Place" has always been very close or seemed to me to be very close to the intentions of my piece, even though it might not be conceptually so. More precisely, it was working with transitoriness. I don't want to talk about too many technical details from a perspective of a composer, but effectively all of the elements in the piece were thought of as something "in between". Truth be told, in several conversations with Irene at the time, this idea of non-fixation, of non-crystallization became very close to the concept of "A Traveling Sound Place" - a sound place that is in between, but at the same time, it doesn't belong to any particular place.</p>
<p>Transcription (Event 3)</p>	<p>Can music influence people's perception of places?</p> <p>Miguel Rocha: I think so, yes, it can induce, considering that the even the titles of pieces have a lot to do with the place and with Lisbon, right? One of the pieces</p>

	<p>is called precisely "Common Place", another "Ulyssipo", ...</p> <p>Adriano Aguiar: Music can do anything and can't do anything, just like the other arts. I mean, it depends a lot on who enjoys it, depends on who does it, depends on who consumes it as well.</p> <p>Henrique Portovedo: I would say that more than architecture, more than decoration, more than the elements present, what characterizes a space is definitely the sound that inhabits it. And that sound has the property of welcoming the human being, or any being, or repulsing it completely.</p> <p>Did this work in any way change your perception and the meanings that you associate with Mouraria neighbourhood and the populations that live there and who frequent it?</p> <p>Henrique Portovedo: For example, my relationship with the Mouraria neighbourhood, was from the start, (and I believe that this was due to the impact of the project) to transport some of these more sensitive things to create an even greater impact for the people who live and reside there, because, let's say that the cleavage between the customs is obviously different, but this in no way means that the work will be misunderstood. On the contrary, the work will gain multiple dimensions, multidimensionality, which makes it richer. And it is obviously the human being who will enjoy it.</p> <p>Jaime Reis: The idea of what it's like to be in the space, where for many of the people it is not their geographic place of origin, where through the conversations I was having, I realized that people identified themselves with the space they live in, but not their place, and so they shared that non-place that is there. And in a time of pandemic it was even stranger because you are there, but you shouldn't be, and you are conditioned, and it was more of a concept as a matter of fact. And I ended up having a lot of conversations, particularly in the summer when it was possible to go out, I often go by bicycle to those places, and at a certain time, I was there almost every day, to feel the environment, exchange a few words with people and to understand a bit what that multicultural experience is like.</p> <p>The event connected people from different geographical backgrounds and different social, cultural and professional backgrounds. Do you think it may have contributed to putting those worlds in contact?</p> <p>Jaime Reis: During months we were able to work on an artistic project that was intriguing and very interesting because, starting from a generic concept, each one of them and each one of us, had a very different, very distinct point of view, which as well, in the end, expresses this diversity, this plurality, this multiculturalism.</p> <p>Miguel Rocha: We went to the cafes before and after we rehearsed, and I mean, we were really in the neighbourhood. And that was very, very interesting because we didn't just land there and play, no. We rehearsed, then we were there to be with the people from the neighbourhood, and, of course, we talked about how we are going to play there etc. And afterwards, playing this kind of music, completely avant-garde, the perception that people have, is much more emotional.</p> <p>Henrique Portovedo: In those places, knowing Lisbon and knowing the neighbourhoods, and Mouraria is, above all, an extremely traditionalist neighbourhood. I believe that such an event has a very large social impact, but I would be lying if I said I have an absolute certainty. No, but I do feel it.</p>
Transcription (Event 4)	<p>A (Travelling) Sound Place</p> <p>Marta Domingues [2000]: Mantra (2020)</p> <p>Martim Moniz, a place of cultural convergence where discrimination is not welcome, but on the contrary, a place where different cultures and customs can live in harmony and share one sole space. A musical piece proposed here, feeds</p>

of this harmony with the pure nature, with no other intentions. Principally inspired in Indian culture, it still doesn't lose this idea. The starting point is the traditional song, Samaveda, whose main intention is to free the mind in order to achieve the state of relaxation, contemplation and meditation, and together with the simplicity of the void, reaches the nature itself. Using the recording of a Samaveda, its melody and harmony builds a piece instrumentally and electronically, adding its bits to the electronic part as well. The piece represents a possible process of the mind of a person who listens or sings Samaveda. Primarily, a relaxing process, where little by little the evasive secondary thoughts start to disappear, to finally reach the vibrations of an empty mind, in its full plenitude, with itself and with the world.

Mariana Ribeiro [2001]: Ulyssipo (2020)

Evoked by this piece for cello, double bass and electronics, is a city of Lisbon, in Latin Ulissippo. The electronic part was constructed from the sounds recorded in the city of Lisbon, the noise from the river, wind, constructions, radio, fado and Martim Moniz. Throughout the piece, the string instruments merge with these ambient sounds using the techniques such as harmonics, tremolos with the arches, percussions on the wooden parts of the instruments, etc. Simultaneously, the electronics expand the sonority of the recorded ambient, recapping the sound of construction work, exploring the sound of water drops, sound of radio, etc. This way, using the sounds of the city, this piece offers a sonic portrait of the Portuguese capital.

Ana Roque [2000]: Lugar Comum (2020)

Starting from the idea of multiculturalism and the borderless space, this piece portraits Martim Moniz, in Lisbon envisioning the world as a common place for everyone. What is presented here is an excerpt of a work-in-progress piece.

Mariana Vieira [1997]: Frame (2020)

Changing and adopting another point of view. *Frame* is inspired by the idea that a specific situation, or in this case, specific sounds, can alter its meaning depending on the context they are inserted to. The sonic material of this piece is so diverse, that it encompasses a Monteverdi madrigal, anthropophony, synthesised sounds that relate to the sound of cello and double bass or by purposefully distancing and creating two distinct schemes or by merging (using timbre, amplitude, pitch or phrasing).

Francisco Rosa [2000]: Mumble (2020)

Mumble intends to be a sonic representation of Martim Moniz by electronically using voices from all around the world in order to simulate the typical mumbles that can be heard passing through this place.

Hugo Xavier d'Almeida [2000]: Declamações III (2020)

Ignominy means revolt, seizure, disillusion means social problems. As someone from Lisbon, when I think of Martim Moniz, I think of social problems, not as a preconception, but from the perspective of precariousness - something I cannot grasp as this place is very central in the Portuguese capital. This piece was inspired by a poem by Inês Vales called "Ignominia" and I wanted to express these feelings by translating them into music.

Communication exercise

Não-Lugares - homenagem a Marc Augé (2020)

João Quinteiro [1984]: Hermes, Nove da Noite (2017)

Hermes, Nove da Noite belongs to a collection of ten pieces for a solo instrument with spatialization and performance, restored from the opera project "Regresso", inspired by the homologous writings of José Mário Silva. Hermes, Nove da Noite is a second piece from the collection and the following text was the basis for performative action:

"He dreamed of being a diplomat, he was a courier, now

	<p>he delivers pizzas. About ten minutes ago, he lost control of a motorcycle on the corner of Avenida de Berna and 5 de Outubro. Hermes ignored the traffic light. Witnesses say it was going too fast. Inside the ambulance, he listens to the siren and cries, fearing the deepest wound, the silence.”</p> <p>José Mário Silva, Nuvens&Labirintos</p>
Other information	

Table 1.3. A Sound Place. Social network analysis (interviews)

ACTIVITY	A Sound Place
ACTIONS	Social Network Analysis
LOCATION	
DATE	From October 28 to November 1, 2020
STAGE	Evaluation
SOURCES	https://www.facebook.com/ASound.Place.eu/ https://www.youtube.com/watch?v=OF0zXDHM2oA
Participants	Lisbon Team: Maria Irene Aparício, Ivone Ferreira, Nuno Fonseca, Rosalice Pinto, Patrícia Pereira Collaborators / Students: Joana Tarana, Irina Rosa, Marta Fiolíç.
Type of data	Interviews (composer + performers + communication team) Some materials specifically collected for the assessment of this "A Sound Place" activity are: Interview 1: Student/project Communication (Video: Reflecting on... Communicating "A Sound Place") Interview 2: Students/project Communication (Video: Reflecting on... Communicating "A Sound Place") Interview 3: Senior composer/event co-creator (Video: Reflecting on... Creating "A Sound Place") Reflexive narrative 1: Music student/composer and producer of the event (Video: Reflecting on... Creating "A Sound Place")

Table 1.4. A Sound Place. Quality Evaluation

Quality evaluation: The process of creating art, meaning, place and community		
Objectives of the activity		<ol style="list-style-type: none"> 1. Developing and applying creative placemaking practices through the co-production of a live concert and installation, with the collaboration of the various communities living and/or interacting with the place. 2. Creating cross-disciplinary learning spaces and exploiting the potential of networked artistic practices through the interdisciplinary academic and artistic work, both involved in the creation of a soundscape experience, as well as by transposing the soundscape to other locations, in Portugal and abroad (for example, to other partner cities of the project). 3. Overcoming social boundaries and fostering community building by promoting the interaction between social groups; activating the community

		life in the neighbourhood
Participation	How participation and representation of different social groups in the placemaking activity was pursued and to what degree it was achieved?	<p>Participation of composers, performers and music producers, as well as university students of music and communication, in the placemaking process.</p> <p>Participation of a local association in the placemaking process was planned and initiated but, due to the pandemic, it failed to happen.</p> <p>The participation of the public in the activity was mostly online through Lisboa Incomum YouTube Channel and "A Sound Place" Facebook page. 10 people were allowed to attend the concert in person, mostly participants in the planning process and some music students, university professors and researchers.</p> <p>The municipality also participated by providing the space for the performance.</p> <p>There was a contact with a person from the "Junta de Freguesia" / Parrish who usually participates in art inclusion projects, but it did not work (interview 2).</p> <p>It was difficult to find a local public space for the activity due to the pandemic, but also to the nature of the event - contemporary music concert (interviews 1 and 2).</p>
Creativity of participation	What materials and approaches were available to the participants?	The involvement of Associação Lisboa Incomum, which has excellent technical means to carry out a concert-performance of this nature (for example, the interpretation of a binaural composition) was very important. Live streaming via the internet was also possible due to the involvement of this Association. In the final dissemination phase, information regarding the virtual participation in the concert was widely disseminated through the local cultural press and social networks. The event's program was also publicized among participants and the general public.
	Were guidelines to the participants made available? So that they can reach their maximum creativity potential.	The process of creation and preparation of the event was accompanied by the team that provided all the necessary contextual elements for the creative process, in accordance with the objectives of the project and, in particular, of this activity
	Was the process inclusive? Was there continuous adaptation of the goals and tasks?	There was adaptation of the goals to the pandemic situation. These adaptations did not allow for a participation of local stakeholders (interviews 1, 2 and team's own reflections).
	Were participants in the placemaking processes and activities need to be given opportunities for authentic interaction and participation?	In the placemaking process: yes.
Social Engagement	Who was engaged in defining, re-defining and implementing the activities and goals	Music composers and producers, professors and researchers.
	If and how the activities stimulated the creation of place meaning and place attachment?	This experience may influence the creator's perceptions of the place and its people through the attribution of musical meanings to the sounds of the place and through the re-interpretation of other

		<p>sounds with that specific place in mind. However, it did not influence the author of this narrative, because she interpreted the challenge in a very abstract way (Narrative reflection 1)</p> <p>Composers contacted with the local streets and population, less than expected and desirable, because of the pandemic. But the meanings they associated to Mouraria were at the base of their creations. Each composer interpreted the characteristics of the neighbourhood in a very different way (Interview 3)</p>
Community building	Were people from different cultural backgrounds brought together under a common goal?	There were close contacts between music producers and composers and the communication students (interview 2) and professors/researchers.
	Did people share and exchange cultural expressions?	

Table 1.5. A Sound Place. Social impact assessment

Social impact assessment: The social impact of the placemaking practice		
Social discourses	What are the discourses associated with the place and the activities? If so, did this occur before, during and after the activities?	<p>Mix and colour: different cultures, different languages (interview 2)</p> <p>Multiculturality (Narrative reflection 1)</p> <p>The notion of confluence: many people sharing a space that is not the geographical space they come from. (interview 3)</p> <p>Diversity, plurality, multiculturalism (interview 3)</p>
Socially engaged artistic practices	How did the artistic activities contribute to opening up new lines of thinking about the relationship between places, situated arts and communities?	<p>Maybe the type of music featured in the event is not the best type to appeal to a wide audience and to the local people of Mouraria/Martim Moniz, but maybe it can be challenging for people and break some barriers cultural (interview 2)</p> <p>Music overcomes barriers and the music we create is often very well received in socially deprived contexts), in this case it was not possible to assess the reception of the local population (Interview 3)</p>
	How did the artistic activities contribute to approaching urban planning processes in a critical manner, paying more attention to wider social and political concerns beyond the established boundaries of each realm?	
Space-place transformation	How did the activities contribute to transforming the space and the people's relation to it?	<p>The perspective about the space became richer (interview 2)</p> <p>Listening to the music motivated reflections about the streets, the neighbourhood (interview 2)</p> <p>Participating in the project allowed to learn more about the history of the area (interview 2)</p>

Table 1.6. A Sound Place. Social network analysis (Facebook)

ACTIVITY	A-Sound- Place
EVENTS	Social Network Analysis
LOCATION	A-Sound-Place Facebook
DATE	From October 28 to November 1, 2020
STAGE	Evaluation
SOURCES	https://www.facebook.com/ASound.Place.eu/ https://www.youtube.com/watch?v=OF0zXDHM2oA
Participants	Lisbon Team: Ivone Ferreira, Maria Irene Aparício Collaborators / Students: Joana Tarana, Irina Rosa, Marta Fiolíć
Type of data	Social Network Analysis: Provides data on the audience and the preference of posts by topics. Allows to create a communication strategy aligned to the target.
Description	<p>Post example</p> <p>The page is still active in June 2021, and is receiving replies to friend requests sent in October 2020. In June 2021, the site had 175 followers, but, in compliance with the Project's directives, the page, restricted to the "A Sound Place" event, is no longer updated, and has not received new content since the beginning of November 2020. It is important to mention that the Facebook page was a very effective way to reach the academic community and the media. Digital media (newspapers, Lisbon's cultural agenda) and universities have referred to the A Sound Place Facebook page and used it as a demonstration of what is being done and by whom.</p> <p>The growth of the Facebook channel is one of the most relevant metrics in the Social Media strategy. We measure growth by assessing the increase in our following base and engagement. The numbers presented lead us to understand which posts are the most viewed according to themes and time of publication.</p>



A-Sound Place
29 de outubro de 2020 · 🌐

...

A (Travelling) Sound Place is on [Agenda Cultural de Lisboa](#) / Cultural Agenda of Lisbon city.
 Check it out and follow the link to join us next Saturday, 31st October, at 5 p.m. (GMT +00:00)
 live stream: <https://bit.ly/3kDJmEy>
 +info: <https://bit.ly/34CxrBu>



Table 1.7. Strategy and visibility in Facebook publications

Date	Posts per day	Average	Average number of interactions (clicks, shares and comments)	Strategy and goals
28-10-20	12	116	clicks: 29 reactions: 21	To attract attention and spark interest. Present the A-Place project; frame the event "A Sound traveling place". Present the place and its inhabitants.
29-10-20	4	182,5	clicks: 15 reactions: 7	To attract attention, spark interest and call to action. Inform how to attend the event.
30-10-20	1	61	clicks: 4 reactions: 1	To arouse interest. Video demonstrating the routines of the neighbourhood merchants.
31-10-20	2	43,5	clicks: 44 reactions: 87	To inform and to arouse interest. Inform about the time and URL of the event. Thanks to partners

01-11-20	1	58	clicks: 9 reactions: 5	Generate engagement and to receive feedback. Make the video available to audiences.
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Table 1.8. Posts with more interaction

Date	Title	Image(s)	Subject	Number of interactions	Reached
28-10-20	Do you know the history of Mouraria	Video	The history of Mouraria is remembered and the space of Mouraria and Martim Moniz is shown	clicks: 235 reactions: 172	643
29-10-20	The countdown is coming to "A (Travelling) Sound place"	Photography + hyperlink to the event	Present how to attend the event.	clicks: 7 reactions: 4	333
30-10-20	One more busy morning at Mouraria	Video	Video demonstrating the routines of the neighbourhood merchants.	clicks: 4 reactions: 1	61
31-10-20	In five minutes we will be online	Text + partners presentation by logotype	Information and thanks to partners.	clicks: 44 reactions: 87	51
01-11-20	Did you miss the event "A (travelling) sound place?"	Photography	Event recording available	clicks: 9 Reactions: 5	58

According to the Facebook analytics (Figures 1, 2), 63% of followers are female, of whom 52% are between 25 and 54.

O número de pessoas que viram qualquer uma das tuas publicações pelo menos uma vez, agrupadas por idade ou género. Os dados demográficos agregados são baseados em vários fatores, incluindo as informações de idade e género que os utilizadores indicarem nos seus perfis do Facebook. Este valor é uma estimativa.

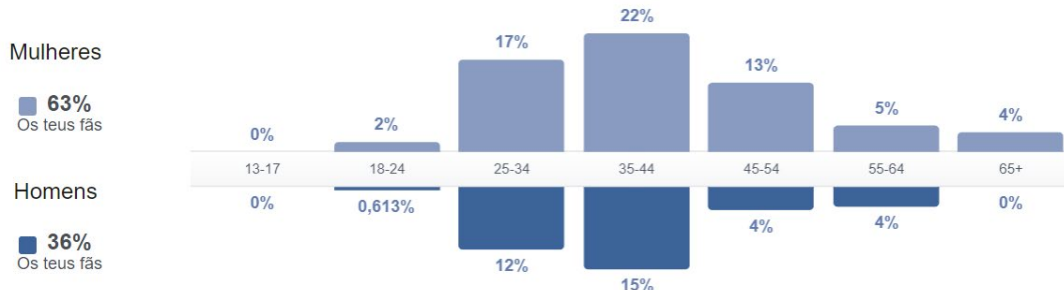


Figure 1. Data on audiences, by gender and age group

Pais	Os teus fãs	Cidade	Os teus fãs	Idioma	Os teus fãs
Portugal	126	Viseu	39	Português (Portugal)	122
Dinamarca	5	Lisboa	38	Inglês (EUA)	10
Itália	5	Covilhã	10	Inglês (Reino Unido)	9
Espanha	3	Tomar	8	Português (Brasil)	7
Brasil	3	Porto	7	Dinamarquês	5
Noruega	2	Odense, Dinamarca	3	Italiano	3
Bélgica	2	São Pedro do Sul	3	Norueguês (dano-noru...)	2
Luxemburgo	2	Oslo, Noruega	2	Espanhol	2
França	2	Milão, Lombardia, Itália	2	Azerbaijano	1
Reino Unido	2	Setúbal	2	Francês (França)	1

Figure 2. Followers localization

126 of the 150 followers are Portuguese, divided into 4 cities (Viseu-39, Lisbon-38, Covilhã-10, Tomar- 8, Porto - 7).

Visitors from other countries are scarce. The language of the visitors is mostly Portuguese (129), followed by English (19). We are, therefore, dealing with a page that is mainly visited by a national public.

From the Facebook page data analysis we highlight:

- the importance of the Facebook page to publicise the work of the Lisbon team in Portugal;
- the study of the users carried out, taking into account gender, age group and topics of most interest to the public;

- The ease in getting a team of PhD students in Strategic Communication to produce and publish content for social networks on the page;
- The willingness to continue this Facebook page to foster engagement with the community, especially in times of pandemic;
- The possibility of banking on social networks to hold and publicise the events in 2021.

Table 1.9. A Sound Place. SWOT Analysis

ACTIVITY	A Sound Place
EVENTS	SWOT Analysis
LOCATION	Lisbon, Internet
DATE	January 2021
STAGE	Evaluation
SOURCES	
Participants	Lisbon Team: Ivone Ferreira, Maria Irene Aparício
Type of data	Diagram
Description	SWOT Analysis
Transcription	<p>Strengths</p> <p>Multidisciplinary team in the areas of art/cinema, urban sociology, strategic communication, philosophy / aesthetics, and linguistics / ethnography.</p> <p>Good relations between team members.</p> <p>Possible collaboration with several cycles of studies /programmes in Social Sciences and Humanities.</p> <p>Team trained to work remotely.</p> <p>Experience in organising and producing cultural events.</p> <p>Existence of musical pieces and a recording of their execution.</p> <p>Positive assessment of the main producer of the artistic project, despite the difficulties caused by the pandemic.</p> <p>Positive attitudes of the team, and strong resilience in the face of obstacles and difficulties imposed by confinement.</p> <p>Weaknesses</p> <p>Lack of prior knowledge about the people of Mouraria neighbourhood, their meeting places and the community leaders.</p> <p>Difficult conditions, especially for people with high dedication to the project, and strong motivation, but limited time due to changes in academic work, due to the pandemic.</p> <p>Pandemic conditions having a negative impact on the available working time of</p>

	<p>researchers, students, composers and event producers.</p> <p>Non-continuation of the collaborations initially foreseen, namely with the Renovar a Mouraria Association.</p> <p>No other collaborators, except NOVA students.</p> <p>Communication and dissemination process dependent on a small group of students and two professors, during their vacation period.</p> <p>Opportunities</p> <p>Concert in archive. Possibility to repeating the event in other spaces and times [A (travelling) Sound Place].</p> <p>Possibility of film-footage being presented as a dissemination asset and to be analysed with other methodologies.</p> <p>Possibility and willingness on the part of composers and producers to perform again, on other venues.</p> <p>Broad horizon of possibilities to expand the participation in "A Sound Place" to other participants, including other partners, in a process of co-creation (still open).</p> <p>To work with graduate and post-graduate students in a close relationship providing them with the possibility of participating in a project, albeit free of charge and without compensation.</p> <p>Threats</p> <p>The pandemic has reduced the access to both communities and final audiences. It also impeded the access to public spaces and socio-cultural equipment.</p> <p>More closed and isolated communities, suffering from social and economic constraints caused by the pandemic.</p> <p>Extreme difficulty in executing the initial objectives due to external limitations impossible to overcome.</p>
Other information	

Table 1.10. A Delicious Place. Transcriptions

ACTIVITY	A Delicious Place (in Lisbon)
ACTIONS	<ol style="list-style-type: none"> 1. Tasty Flavours 2. Reflecting on...Producing Tasty Flavours
LOCATION	Lisbon / Internet
DATE	
STAGE	Evaluation

SOURCES	https://youtu.be/8Bgk_gERdtM
Participants	Lisbon Team: Ivone Ferreira, Maria Irene Aparício, Irina Rosa, Francisca Simões, Marta Fiolić Contributors: João Martins, Melissa Pio, Aziz, Isabel
Type of data	Video
Description	Video
Transcription (Action 1)	<p><i>Mouraria is the place where everyone meets. The Castle, at a distance, reminds us of our collective memory and history: the battles with Moors in 1147. Mouraria means "the Moors` place". The laundry drying on the balconies is a frequent illustration of postcards of the "white city". The (now) empty square of Martim Moniz is the result of a requalification made in 2012. The space turns into place when Pakistani traders use it to socialize; it has already played host to the Chinese gastronomic festival where the international cuisine kiosks were open every day, and people could meet with friends while tasting flavours of the world.</i></p> <p>Ivone Ferreira: I live in an apartment, like most of the people that live and work in Lisbon and its surroundings. I live a bit away from the city centre. And this area here becomes a place where I can invite my friends for a nice sardinhada. And why do I mention sardinhada? Because sardinhada is a typical Portuguese dish. It's simply fresh sardines, salted and put on grill. It is a typical dish during the Santos Populares (Popular Saints festivities that take place yearly in June and July). These celebrations gained visibility in Portuguese films from the 50s and 60s. Those who pass through Mouraria or Martim Moniz during Santos Populares, at least once in their lifetime, they know they have to come back, preferably every year. Santos Populares in Lisbon unite the neighbours. The neighbourhoods compete, proudly, who has the best sardine, best terrace, or best march. Coming to Lisbon in June, means coming to Santos Populares. It is much more than a religious festivity. It's an intercultural festival that makes the Lisbon inhabitants proud. And being from Lisbon, being "alfacinha" (a traditional nickname for people from Lisbon, literally meaning little lettuce). It's funny how even the nickname of Lisbon people has to do with food, lettuce in this case. Alfacinhas live in these typical neighbourhoods, recently very much desired among the tourists, because it is said that the true and authentic Lisbon could be found precisely there.</p> <p>João Martins: I've lived almost three years in Mouraria and my experience with Santos Populares was that of an observer, much more than of a participant. Nevertheless, I could feel that Lisbon is a cluster of small villages. You can feel it especially during the Santos Populares. The closeness between the neighbours is strong and intensifies during this period. Like I said before, my role was that of an observer while I did some reportage on Santos Populares, and in Mouraria, where I lived, there is a certain closeness between the people while preparing the festivities, a kind of truce is established even for the neighbours in dispute. Even those who do not socialize normally, come together trying to make their neighbourhood the best in Lisbon. Especially in the neighbourhood that last won in 1981. At the same time, with Alfama, a neighbourhood close to Mouraria, both geographically and ideologically, there is a big rivalry between the two neighbourhoods, because since the 1938 when the concept (of Santos Populares) was created by Leitão de Barros, Alfama is the most frequent winner. And this competition and the idea of regaining the glory of 1981, brings people even closer together.</p> <p>Melissa Pio: Hi, my name is Melissa and I have lived in Lisbon for three and a half years, and when I first participated on Santos Populares, I noticed the similarity with the Brazilian festivity called Festa Junina. But in Brazil, although it is called Junina (June), it is a celebration of Saint John. While at the same time, here, the</p>

celebration is of Saint Anthony. What makes it similar are decorations, the type of music, tents, street food, obviously, the food is quite different, but the feeling is the same. It is a collective celebration. For the first time I ate sardines on bread, and it was delicious, although a bit difficult to eat, to clean the fishbone. On Santos Populares I also ate snails for the first time. And I sent a video of it to my friends in Brazil and their reaction was "Oh my God, how disgusting!" But I loved them! And even today I eat them, in the summer when they are in season. They are cooked in a very tasty sauce, and after eating the snail meat, you can dip the bread in that sauce. It is very good. During nights out with my friends, I usually drink sangria, eat some pastry, dance a lot, and enjoy the Lisbon street vibes. That way Santos Populares ease my homesickness and replace the Festas Juninas that I liked very much in Brazil.

Mouraria is everyone's place. It is the space where the new and the old coexist: the tram, the tourist buses now empty; bikes and scooters; the man who walks the dog; and migrant women who carry their clothes and bags to sell.

Nearby the avenues, in the alleys and lanes of an old Lisbon, people can discover smells and sounds and flavours from around the world: "O Cantinho do Aziz" is one of them. Aziz family came from Mozambique many years ago. They created their own place, a restaurant affectionately called "Aziz's Corner". Others followed them... And Mouraria became the place of all people and all flavours.

Irina Rosa: Aziz, who gets its hand dirty in Cantinho do Aziz?

Aziz: Well, in the beginning it was my mother, while my father was serving the tables. At the moment, it's my wife, Jeny Sulemange, who is the chef and comes from North Mozambique. When we met, we combined pleasant with useful, she loving to cook and me loving to eat, and boom!

Irina Rosa: And this story can already be found in a book?

Aziz: Yes, it's the first book she published, and it received several awards, which is fantastic. It was nominated in three categories for Gourmand Cookbook Awards. These are annual awards for the authors in the culinary world. And she was nominated in three categories and won two of them. The categories were Best African Cookbook Published Outside Africa, Best Cookbook in Portuguese, and Best Woman Chef Book. She won the last two, Best in Portuguese and Best Woman Chef Book.

Irina Rosa: What's her specialty? The most peculiar one, that no one can make but Jeny?

Aziz: In the book she writes about how all of this had started and mentions one chocolate cake. What I can say is that this belly is a result of the chocolate cake in question. But I think that the recipe she likes the most is the one published in Bon Appétit, a monthly American food and entertaining magazine. Because of that recipe, the magazine proclaimed Cantinho do Aziz the best restaurant in Portugal. It's not easy for an African restaurant to win the title of the best in Portugal. And it gets even better when you are nominated by the Bon Appétit. The recipe is called Miamba wa Macua, it's shrimps with banana.

Isabel: I think that Cantinho do Aziz, besides being one of the oldest restaurants here in Mouraria, open for more than 36 years, is truly a familiar restaurant. It's already third or fourth generation managing it. This here is not just a restaurant, we create a family with each and every customer. It was passed on from mother to her children, and managing it now is one of the sons. I think it contributes a lot to the Lisbon society, by bringing the cuisine of Mozambique and because of its strong relationship with Portugal; moreover, Portugal is part of us for quite some time. So the food identifies a lot with the people. We like very much being here and sharing a bit of our culture. I am here for four years now, and being an immigrant myself, I noticed big differences and multiculturalism in Lisbon and around the country.

At night, the lights of Mouraria illuminate the way home. It seems that each spice chose to season Lisbon. Mouraria is the place of all people, all colours, and all flavours.

Transcription (Action 2)	<p>Irina Rosa: I created an itinerary, that started at Martim Moniz square, passing through Intendente and finishing at Mouraria. Almost an circular itinerary that could show ethnic and cultural diversity in the area that has almost visible boundaries between these ethnicities - you can see Chinese people in the certain area and the Oriental Market, then around Intendente there are Pakistani communities and other Muslim communities with Halal butchers and other specific appropriations. Going forward, already behind the Martim Moniz you can find African communities. There, already in Mouraria, I ended up at a Mozambican restaurant called Cantinho do Aziz, considered to be one of the best restaurants in Lisbon, there for almost 40 years.</p> <p>I understood that the communication was easy with the people there. Aziz, the owner was there too, and I explained him the concept of the project, and asked if he would like to participate and share his testimony, his experience as a Mozambican living there. I wanted to talk about the cuisine turning into a universal language that can connect communities. A place can become appropriated, through the food, by the communities not originating from there.</p>
Other information	

Table 1.11. A Hidden Place. Interviews

ACTIVITY	A Hidden Place
ACTIONS	<ol style="list-style-type: none"> 1. Student competition 2. Launching of the student workshop
LOCATION	Ljubljana
DATE	June 2, 2020
STAGE	Evaluation
SOURCES	<p>https://youtu.be/S3kY1jIQ6NI https://youtu.be/M94v9Glr6zM</p>
Participants	<p>Ljubljana Team: Matevž Juvančič</p> <p>26 students from Faculty of Architecture, University of Ljubljana: Marieke Van Dorpe, Axel Schimpf, Barbora Výborová, Fadi Suidan, Anna Kotlabová, Nina Alexandra Karelina, Julia Cordero Pedrero, Daniela Leccese, Lucie Zadravova, Zuzana Šutvajova, Julia Sepúlveda Antón, Paula Mora de Urquiza, Natalia Caparrós Pérez, Oriol Gracia, Natalia Caparrós, Lara Jana Gabrije, Ilvana Gligorovska, Daniel Hernandez, Urša Katin Koželj, Xavier Llerena, Eider Oruezabala, Nives Otašević, Maja Perpar, Lea Elena Vidmar, Klemen Žibert</p> <p>Mentors from the cultural association prostoRož</p> <p>Mentors from the Faculty of Architecture, University of Ljubljana</p> <p>Members of Trajna</p>
Type of data	Video

Description	Interview
Transcription (Action 1)	<p>Matevž Juvančič: "So the idea behind the project was somehow hindered by the COVID-19 epidemic that broke out during our workshop and the intention was then to do what we wanted to do all along, so hands-on experience doing interventions on-site on this side which was impossible during the COVID-19 pandemic.</p> <p>So we did a competition and this competition was intended for a very small intervention. Students worked in groups and within these groups they wanted to somehow find a solution to engage the public, the local community with this site. So we wanted to encourage students to engage and find solutions, find ideas, sort of brainstorming this competition.</p> <p>How can you, with very small and limited means, interact with the public and interact with the surroundings and somehow bring attention to this place? The winning entry in the end proposed sort of silhouettes that will be stuck onto these fences that you see surrounding the site and with the figures looking in and the figures looking out. And the idea behind is to raise the curiosity of the public, of the people passing by to sort of start wondering what is behind the fence, what's this hidden place about, what will happen here and thought these means sort of engage them into a creative thinking, but also bring attention to this site and the initiatives that are happening here."</p>
Transcription (Action 2)	<p>STUDENT WORKSHOP</p> <p>LECTURES</p> <p>1: What I found really interesting about the workshop is the collaboration with the public.</p> <p>2: What I find interesting is that we will be working together in the group and with other people...</p> <p>COLLABORATION</p> <p>3. We will be working with Prostorož. They have a really long track record of different kinds of initiatives and bottom-up planning.</p> <p>TEMPORAL USE</p> <p>4. So this is the site now, as you can see there are two big holes, a lot of trees, and a big road, a main road. It's Unajska Cesta.</p> <p>5. To me at first the site is empty, it's nothing, it is completely shut off. We walk around on the street and [...] as a visitor you don't know what is it.</p> <p>PRESENTATION OF ANALYSIS</p> <p>6. I couldn't enter this place because it was closed.</p> <p>7. It was temporal, but it doesn't work for 20 years. I mean, what kind of temporality is this? I am scared of being there. It is not a welcoming place even for being alone. So this is what city like this, or any city cannot really afford. I mean, it's a lost place.</p> <p>INTERVENTION</p> <p>8. Public space has a really strong meaning, from social point of view, from cultural point of view, political, economic and it really affects the society.</p> <p>9. Ideas were reflected in this [...] This is a placemaking activity, this is like an obvious thing of a placemaking.</p>
Other information	

Table 1.12. A Delicious Place. Interviews

ACTIVITY	A Delicious Place (Nicosia)
ACTIONS	1. Workshops with We Circle collective 2. Kollyva 3. Trattarisma
LOCATION	Nicosia
DATE	
STAGE	Evaluation
SOURCES	https://youtu.be/ee7M4E_I6MY https://youtu.be/pgn5sW5hk3 https://youtu.be/RTJisp7h6V4
Participants	Restaurant of Stories Revealed in a Bowl / With the participation of We Circle; EKYSI association; Migrant associations; Youth and Children; Elderly residents; Local volunteers; Local businesses; Artists/Performers; Videographers; Film critics for the curation of the film festival; Bank of Cyprus Cultural Foundation; Educators; Visitors; Invited professors from local universities
Type of data	Video
Description	Interviews; documenting the activities
Transcription (Action 1)	<p>The videos recorded for the A Delicious Place project follow a series of actions and community workshops which took place in July and August of 2020, in Kaimakli, Nicosia in preparation of the Pame Kaimakli festival 2020.</p> <p>“Restaurant of Stories Revealed in a Bowl” uses storytelling on the topic of food to unravel and reveal stories, connect and create a new sense of community between artists, neighbours and its multi-ethnic participants.</p> <p>We thank the enthusiastic team, the moderators and artists involved in this incredible project which was carried out amidst many and changing difficulties.</p> <p>Justyna Ataman (coordinator): We Circle, it is a play of words, it basically means that we are together in this format of a circle which means that there's no hierarchy involved and without some people the circle doesn't work.</p> <p>Sourdough bread baking workshop</p> <p>Alexandros Kounni (facilitator): You just need flour and water you see and you can create bread. As Amir said is really meditative because you, it's just you and your thoughts and your senses and you play around.</p> <p>Theatre games and storytelling workshop</p> <p>Manuela Borni (coordinator): It was a very beautiful group, I believe. It was, yes, with different personalities. I think that it was, we didn't know, we had never</p>

	<p>worked on a kind of program like this.</p> <p>Music and songs workshop</p> <p>Michael Nwandoh (coordinator): All the workshops were just to bring out that which was already in people and people expressed themselves freely and then they got to know each other so I would say it was a progressive event. It was, it was wonderful.</p> <p>Catherine Kouakam (participant): My name is Catherine, I come from Cameroon. I'm leaving south-west now, I'm a refugee. I like music. [...] All the experience was very interesting for me because, you know what, it's my first workshop and I'm a very shy person. But I even surprised myself. I learned also how to speak with the people openly without thinking like maybe they're going to judge me, maybe, yeah, you know, because for me it was very difficult, I was very, like, close person, but here I opened my heart with people.</p> <p>"So You Think You Can Laugh?" comedy workshop</p> <p>Mohammed Awwad (facilitator): What we will do is theatrical games. It's not really based on language as much as it's based on interaction. You have to open up your mind, to open up your arm, but if you really use it as a way of life, that's what improvisation teaches. Improvisation teaches you that whatever simple things you see, you could transform them into crazy ideas.</p> <p>Performative dinners: Prep</p> <p>Performative dinners: Final Performance - Pame Kaimakli Festival</p> <p>Manuela Borni (coordinator): I don't know, this is our experience here and we always, in whatever we are doing as a collective, as We Circle collective, as individuals to valorise the richness that every individual brings. And we see a lot of diversity, a lot of richness that is because of this diversity, and it's in general, whatever, when we have occasions and possibilities to participate and to do activities and to do things that are like, that is enlightening, this beauty,...</p>
Transcription (Action 2)	<p>"Kolliva" is a dish based on boiled wheat which is offered in the memory and honour of the death and is part of the liturgy of the Eastern Orthodox church. It is shared among the faithful after Sunday mass. It dates back to centuries before Christianity.</p> <p>The video story presents the tradition of making koliva, through two parallel stories. One fictional and one of ethnographic character, and interview with Mrs. Sofia, the Kaimakli koliva maker.</p> <p>The first story with the title "Mpoukia kai syghorio" (transl.: "A bite for forgiveness") was written by the local writer Costas Manouris and was narrated at the Pame Kaimakli festival by actress Popi Avrram.</p> <p>The story follows the life of Alekka Kanta from Athens with wit and humour. Alekka marries Cypriot Timoleon at 18 years of age and lives the rest of her life in a small town of Larnaca in Cyprus. Following her husband's funeral she starts to make koliva every year as the tradition dictates, until she decides to set up a koliva business. But not just any kind of business, and innovative and modern "koliva" boutique, a kind that has never before existed!</p> <p>The second video story follows Sofia, a lady in Kaimakli who is the local koliva maker. While she makes koliva, she explains the different steps for making the dish and its variations: the traditional recipe which is more humble, with pomegranates, almond nuts, sesame seeds, anise seeds, and the more elaborate "chrysokolliva" with silver decorations icing sugar and a roasted chickpea flour base. Following the war of 1974, the displaced refugees moving to Kaimakli brought the new variations with them.</p> <p>Alekka is looking for contemporary ideas to reinterpret the way koliva are made and this is how she invented the idea of Sushi-Kolliva: she imagined serving them on the traditional silver tray yet wrapped in individually compressed nuggets. Before advancing the sushi idea a young unemployed artist, Stefanos, comes to work in her shop as an intern. From then on, Alekka is in charge of the preparation and cooking while Stephanos focuses on the decoration. The story finishes as people look in shock and bewilderment at Stefanos masterpieces: the new, imaginative, dreamingly beautiful koliva, a blend of valleys, flowers, rivers, animals, mountains,</p>

	<p>hybrids angels in cedar valleys coated in bright colours! It was an artistic fanfare to celebrate beauty unlike the usual boredom and uniformity that the dish represents.</p>
<p>Transcription (Action 3)</p>	<p>Trattarisma</p> <p>The treat: an offering to someone, usually a guest in your house, and most commonly associated with food.</p> <p>Natalia Panayiotou is a creative theatre specialist who worked with EKYSI, an association of retirees in Kaimakli in the writing and producing the theatre play "Trattarisma". The play was developed through a series of workshops, and storytelling processes, around the topic of hospitality and the role of food offerings in the Cypriot culture.</p> <p>Offering a guest in your home food is an indispensable virtue for the Cypriot local culture as it shows love and respect for the guest.</p> <p>The video story follows the group of senior citizens of Kaimakli neighbourhood and their personal stories as they are recited to Natalia. The stories were orchestrated in a mise-en-scène and presented as the "Trattarisma" at the Pame Kaimakli Festival in September 2020. Their humorous and nostalgic stories from another era around the topic of food connect each other and reveal the different facets of food in the local culture. The stories and process created a strong link between the tradition of "trattarisma" and that of "filoxenia", the way one welcomes guests in his/hers house.</p> <p>The anecdotal stories take the audience through a delicious narration of the different treats such as preserved walnuts, oranges and watermelons, dried figs, and caramelised almond pastelaki, and meeting their lifelong partners.</p> <p>Stavroulas' story on "Trattarisma" narrates a matchmaking meeting, where she accidentally drops the tray with the "treats" on her guests! The story fortunately had a happy ending, as she still married the boy she loved.</p> <p>The stories also revealed the technological dramatic changes of their time growing up, as they recall stories on the first television in their village, and the first fridge in their home.</p> <p>Natalia Panayiotou talks about the abundant energy that the group of retirees had throughout the six workshops and how this experience has been an emotional and rewarding journey for all the participants.</p>
<p>Other information</p>	

Annex 2 - Assessment guide for partners

Quality evaluation: The process of creating art, meaning, place and community		Activity - materials available:
Participation	How participation and representation of different social groups in the placemaking activity was pursued and to what degree it was achieved?	
Creativity of participation	What materials and approaches were available to the participants?	
	Were guidelines to the participants made available? So that they could reach their maximum creativity potential.	
	Was the process inclusive? Was there continuous adaptation of the goals and tasks?	
	Were participants in the placemaking processes and activities need to be given opportunities for authentic interaction and participation?	
Social Engagement	Who was engaged in defining, re-defining and implementing the activities and goals?	
	If and how did the activities stimulate the creation of place meaning and place attachment?	
Community building	Were people from different cultural backgrounds brought together under a common goal?	
	Did people share and exchange cultural expressions?	

Social impact assessment: The social impact of the placemaking practices		
Social discourse	What are the discourses associated with the place and the activities? before, during and after the activities	
Socially engaged artistic practices	How did the artistic activities contribute to opening up new lines of thinking about the relationship between places, situated arts and communities?	
	How did the artistic activities contribute to approaching urban planning processes in a critical manner, paying more attention to wider social and political concerns beyond the established boundaries of each realm	
Space-place transformation	How did the activities contribute to transform the space and the people's relation to it?	