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# **LOOP, Urban Visions and Pame Kaimakli festivals 2020**

Deliverables 3.6.1, 3.6.2 and 3.6.3

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**A-Place**

Deliverables 3.6.1, 3.6.2 and 3.6.3

LOOP, Urban Visions and Pame Kaimakli festivals (2020)

Version 2.0

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## Executive Summary

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

Multiple ways to use films as a means to promote artistic productions have been undertaken with the intention of exchanging knowledge and foster debate, to explore urban humanities through an interdisciplinary approach and to support experimental bottom-up practices in the public realm with local communities. Scholars, film-makers, artists, art curators and activists, as well as a diversity of audiences, online and offline, engaged and participated in the festivals.

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

- a debate line, through a series of closed-door debates that allowed local and international professionals to exchange knowledge and discuss subjects about the creation of a sense of place and role of artists and artistic media, in particular, video art;
- a production line, through the A-Place videos selected in an open call and commissioned to artists. Three videos have been produced: *La città dentro* and *Black, I Mean Normal* by Anna de Manincor/ZimmerFrei, selected in the open call; and *TERRApolis:Puig d'Ossa*, commissioned to Sitesize/Elvira Pujol and Joan Vila i Puig.

The Urban Visions film festival took place online on 21-25 November 2021, using a dedicated and specifically designed streaming platform. The A-Place programme, shaped around the theme "Migrants, refugees and displaced communities", included:

- opening ceremony
- free streaming of 31 shortlisted films and four films out of competition
- three interviews and public debates
- award ceremony, with jury members from A-Place network
- closing session, with representatives from other European festivals on architecture and urbanism and of the associate partner Ecomuseo Casilino ad Duas Lauros in Rome
- dissemination of the film competition "A Confined Urban Vision"

Later on 6-12 September 2021 the Urban Visions festival was disseminated through the Karawan Fest in Rome, in cooperation with associated partner Ecomuseo Casilino ad Duas Lauros, with live screenings at Parco Sangalli in the Tor Pignattara neighbourhood.

The Pame Kaimakli festival in Nicosia developed a video project "A Delicious Place", that tackled diverse views and approaches around the thematic "Food", thus intertwining the local video stories produced in Kaimakli with stories created by A-Place partner in other locations, and beyond. The activities included:

- production of three video stories about the Kaimakli neighbourhood.
- screening of two international films, that looked into the relationships of place, communities and food: *The Lunchbox* and *Arrangiarsi (pizza...and the art of living)*.
- screening of "A Delicious Place" video stories, a series of eleven short documentaries relating to the thematic of food and communities, showcasing community actions taking place in Bulgaria, Spain, Italy, Greece, Germany, Israel, Portugal, Slovenia and Cyprus.

# 1. Introduction

## 1.1. Purpose and target group

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

The activities, which developed over the first year and were mostly online due to Covid-19 restrictions, reached a diverse and broad audience, and expanded the visibility of A-Place's audio-visual contents.

## 1.2. Contribution of partners

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

## 1.3. Relations to other activities in the project

The urban narratives of the films presented in the three festivals unfold feelings of belonging, inclusion and identity, thus significantly contributing to the understanding of the notion of place, describing or encouraging practices of appropriations and sharing through creative interventions. These objectives are related to placemaking activities developed in parallel to the festivals, which are collated in Deliverables 4.1-4.2-4.3 "Local placemaking activities 2019-2020".

## 2. LOOP Barcelona Festival

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

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

### 2.1. A-Place programme

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

#### 2.1.1. Professional Meetings

Every year, within its Fair program, LOOP Barcelona hosts MeetingsPro, a series of closed-door debates for local and international professionals to exchange knowledge and discuss subjects that have caught the public's attention and are of common interest among participants. The debate line that the A-Place section of LOOP Barcelona is promoting is part of these series. As part of Nothing Compares, the title and thematic focus of this 2020 edition of the MeetingsPro, and the furthering study of placemaking practices, LOOP Barcelona has organized the following discussion forums:

- *Audio Description and Audio Subtitling of Videoworks: A Place of Its Own*
- *A-Place a Year After: Are We Constructing Places?*

#### 2.1.2. Video Productions

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

On the other hand, through the video works commissioned to artists-in-residence, LOOP Barcelona wants to foster research on placemaking practices implemented in a specific territory, on the impact that those practices might have at the physical, cultural, historical or social level. With this purpose, LOOP Barcelona, together with La Salle School of Architecture, has chosen L'Hospitalet de Llobregat to be the urban context where artists will develop their projects and explore, within its complex physical and social structure, the breath of possible placemaking activities.

Three videos have been produced in this first edition:

- *La città dentro and Black, I Mean Normal* by Anna de Manincor/ZimmerFrei

- *TERRApolis: Puig d'Ossa* by Sitesize/Elvira Pujol and Joan Vila i Puig

## 2.2. Professional meetings

To pursue its commitment to open a debate line, LOOP has programmed two professional encounters dedicated to sharing and discussing the work done in the first year of the A-Place project.

### 2.2.1. *A-Place a Year After: Are We Constructing Places?*

In order to partake the creative placemaking actions that the project has carried out across Europe this past year with external experts, we have organized the session *A-Place a Year After: Are We Constructing Places?* This meeting was the opportunity to assess the extent to which the A-Place project is progressing and achieving its objectives, by gathering the critical opinion of the guests and contrasting them with the reflections of the project partners. This meeting was led and moderated by Leandro Madrazo (Architect, PhD, A-Place Project Coordinator, School of Architecture La Salle, Barcelona), and counted with the participation of Maša Cvetko (Architect and member of ProstoRož, Ljubljana), Esteban Marín (Artist and curator, founder of Contorno Urbano, L'Hospitalet de Llobregat), Petra Pferdmenges (Architect, PhD, researcher, founder and coordinator of Alive Architecture, Brussels), Asli Samadova (Independent curator and museum specialist, Baku, Azerbaijan) and Maria Solé (Architect and associate at BIG, Bjarke Ingels Group, Barcelona).

### 2.2.2. *Audio Description and Audio Subtitling of Videoworks: A Place of Its Own*

Following the challenges posed by the production of the films *La città dentro* and *Black, I Mean Normal*, LOOP Barcelona has also organized the meeting *Audio Description and Audio Subtitling of Videoworks: A Place of Its Own* to discuss how the ocular-centric bias that so obviously accompanies the production of most works of art underscores the importance of the "audio" component in audiovisual works. Audio-description and audio-subtitling for the visually impaired is a field that holds a creative potential not yet fully recognized. This meeting focused on discussing this potential and on how certain communities use different tools to conduct their construction of place and belonging. The meeting was led and moderated by Ruben Verdú (Artist, researcher and coordinator of A-Place/LOOP Barcelona) and counted with the participation of Marta Buzi (Producer at Studio Arkī, Bologna), Carme Guillamon (Philologist at Narratio, Barcelona), Anna de Manincor (Film Director and member of ZimmerFrei, Bologna), Anna Matamala (Applied Linguistics, PhD, Professor at the Universitat Autònoma de Barcelona) and Magda Stawarska-Beavan (London-based Polish artist).

## 2.3. Video premieres

### 2.3.1. *La città dentro* and *Black, I Mean Normal*

On November 20th, 2020, as a major input to the A-Place project, LOOP Barcelona announced the premiere of the video production that won the first year edition of the open call. The winning proposal was that of ZimmerFrei, an artist collective based in Bologna and comprised of Anna de Manincor and Massimo Carozzi, its founding members.

On that day, they premiered *La città dentro* (Figure 1), a 30-minute short film that presents the experiences of a visually impaired Eritrean young man waiting for recognition of his newly obtained Italian citizenship, and a young girl, a friend of the protagonist, who is suddenly passing the days locked at home because of the pandemic. The film depicts a very peculiar construction of place, one which entails also an ensuing construction of a subjectivity and of a political identity that is at odds with what is considered "normal". Both protagonists are confronting how new realities are impacting their friendship and how they must adapt to them.

In addition to this main presentation, and on that same date, ZimmerFrei premiered *Black, I Mean Normal*, a second video which complements *La città dentro*. It is a six-minute audio in Italian with subtitles in English on a black screen. In it, we hear a passionate conversation between two visually impaired people talking about the personal ways in which they relate to the world and how they debunk certain subjective

constructs, especially those concerning race and skin colour, something that obviously they are barred to perceive.

All this shows that, from the very precise set of circumstances that *La città dentro* and *Black, I Mean Normal* (Figure 2) are able to depict, there is one critical aspect that surfaces above all: the questionable insistence of an underlying cultural structure that, for the most part, is prioritizing the visual realm. This, of course, has clear and profound consequences on how we can approach more openly the different variants that “invisible places” might suggest, both at the material and symbolic levels. This is why, both video productions taken together, have the power to widen the horizon of research that is implicitly related to the project A-Place.

The public premiere was held online because of the restrictions related to the Covid-19 pandemic. About 40 participants attended the event.



Figure 2.1. *La città dentro*, 2020. Source: ZimmerFrei

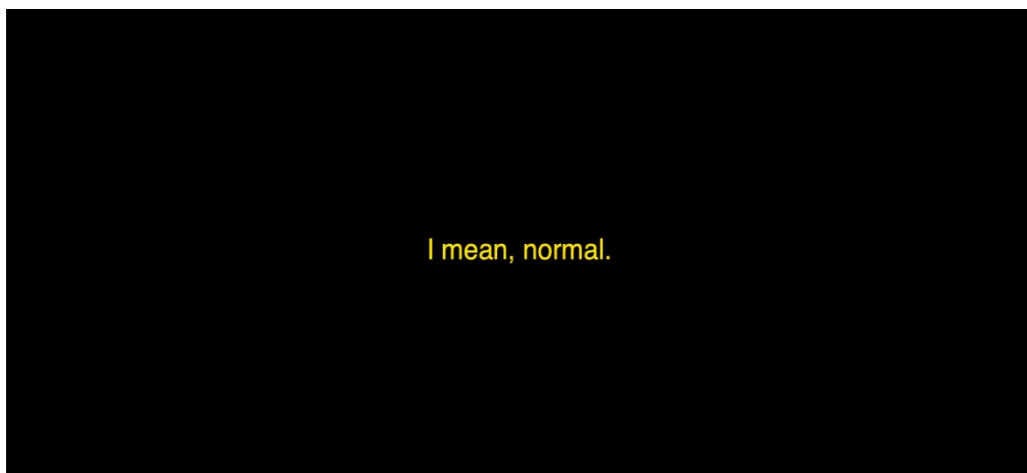


Figure 2.2. *Black, I Mean Normal*, 2020. Source: ZimmerFrei

### 2.3.2. *TERRApolis: Puig d'Ossa*

On November 21st, 2020, LOOP Barcelona presented the premiere of *TERRApolis: Puig d'Ossa* by Sitesize, an artist collective that includes Elvira Pujol and Joan Vila i Puig, who were commissioned to produce a video exploring the territory of L'Hospitalet de Llobregat; a multi-ethnic and multi-cultural city which practically grows out of Barcelona.



*TERRApolis: Puig d'Ossa* is the first of a series of three videos dedicated to making a personal journey through the territory of L'Hospitalet, that will be continued in 2021, with the next presentations planned for February and May. In this first video the artists document the descent of the streams from the mountains to the city, while enacting a series of shamanic rituals that connect the urban with the natural environment that still remains there. Their goal is to capture the potential aspects of what they call "the symbiotic city", a relational concept of place in which, they believe, a retro-dependence with the living substrate already and always exists.

The contrast between the scale of this human enactment and the size of the territory covered is very evident because it is done through walking. This is why the project requires such a long time to complete and why its diachronic development stands out so obviously against the hectic background of highways, avenues and train tracks that splits the territory of L'Hospitalet and convey that characteristic sense of disconnect that people so often experience living there.

The premiere was held online because of the restrictions related to the Covid-19 pandemic. Under the title *L'Hospitalet, A Weaved Place. Screening of Film, Territorial Analysis and Debate*, a two-and-a-half hour programme was structured in the following parts:

Part 1: Analysis of the city of L'Hospitalet from the perspective of architecture and urban planning

- a. A-Place, Presentation by Leandro Madrazo (A-Place Project Coordinator, School of Architecture La Salle)
- b. Exploration of the urban territory of L'Hospitalet with photographic means, by Leandro Madrazo
- c. Analysis of the urban morphology of L'Hospitalet, by Amador Ferrer (Head of Urbanism, School of Architecture La Salle)

Part 2: The social territory and the history of social movements in the city

- a. History of social movements in L'Hospitalet, by Dolors Marín (Historian)
- b. Presentation of *TERRApolis. Puig d'Ossa*, by Sitesize (Elvira Pujol and Joan Vila i Puig, artists)
- c. Screening video *TERRApolis. Puig D'Ossa*

Part 3: Analysing and representing the city's sociophysical territory from multiple disciplinary perspectives and with diverse art forms

- a. Debate: Amador Ferrer, Leandro Madrazo, Dolors Marín, Elvira Pujol and Joan Vila i Puig. Moderated by Ruben Verdú



Figure 2.3. *TERRApolis: Puig d'Ossa*, 2020. Source: Sitesize

### 3. Urban Visions Festival

In 2014, City Space Architecture joined the 21st edition of “*Visioni Italiane/Italian Visions*” festival, a well-known Italian film competition promoted by Cineteca di Bologna, which is a prime centre known globally for film studies, film archives and film restoration. Since 1994, the Italian Visions Festival has hosted all those works made by young Italian authors who remain largely invisible, such as short films, documentaries, experimental films, debuts in search of a distribution, providing a place for discussion with other authors and the public. Several film-makers who have taken part in “*Italian Visions*” throughout the years are now known nationally and internationally.

Within the Italian Visions Festival, City Space Architecture promoted a brand new section named '*Visioni urbane/Urban visions. Beyond the Ideal City*' in order to develop a research field of activities intended to put urban theory and cinema studies into dialogue. Urban Visions was developed through a competition for short films, aiming at investigating the existing city, the connections, intersections and urban activities, seen through complex social issues, contexts and human geographies, with an emphasis on human relationships between individuals and to the urban space in which these relations move.

The collaboration with Cineteca di Bologna in the framework of the Italian Visions Festival was developed over three years, with three editions of Urban Visions' short film competition. In 2017 City Space Architecture invited film-makers, screen players, art curators and research scholars for a final one-day event at Cinema Lumiere in Bologna to reflect and discuss the urban perspectives presented by awarded films. The event included several round table discussions and screenings of selected short films from the competition.

Urban Visions was a successful project, especially in terms of the engagement of a large audience in an urban discourse. City Space Architecture organized several cinema events from 2016, in Italy and abroad, with the intention to develop a different narrative of urban issues by using the powerful tool of film productions, enriched with talks and public debates.

Within A-Place, City Space Architecture envisioned the possibility of expanding Urban Visions' short film competition to an independent and international film festival, combining the experience gained on audio-visual contents, through the partnership with Cineteca di Bologna, with the engagement of its global network of urban and creative scholars, artists, activists and practitioners. Urban Visions is the first Italian-based festival for short films entirely dedicated to the contemporary city and to urban public life.

The first edition of the Film Festival *Urban Visions. Beyond the Ideal City* was scheduled on November 12-15, 2020, as a live event, with screenings and activities in several locations in the Porto-Saragozza neighbourhood. Due to the COVID-19 restrictions imposed by the Italian Government at the end of October, cinemas and theatres were closed and live events were prohibited. So the Festival was postponed to April 22-25, 2021. Still in April 2021 cinema and theatres were still closed, so the Festival could not take place in presence. Then we decided to develop a fully online format, with the creation of a specifically designed streaming platform - [www.visioniurbane.stream](http://www.visioniurbane.stream).

#### 3.1. A-Place programme

In response to the open call published on FilmFreeway, we received more than 1,000 films from all over the world for the first edition of the Festival (Figure 4). The final selection, curated by Luisa Bravo (City Space Architecture), included 98 films from the three categories:

- Urban Visions - 38 films
- Migrants, refugees and displaced communities, as A-Place competition - 31 films
- “A Confined Urban Vision”, as A-Place competition included in “A Confined Place” (2020) - 29 films

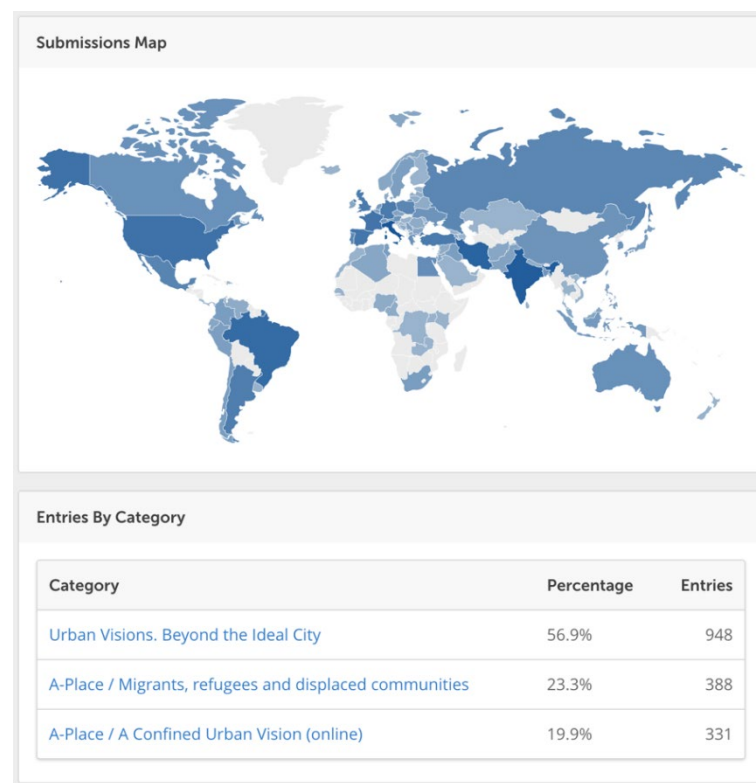


Figure 3.1. Submission map for Urban Visions Film Festival on FilmFreeway

For the A-Place programme, the first edition of Urban Visions film festival included different activities, shaped around the theme 'Migrants, refugees and displaced communities':

- opening ceremony, with the involvement of La Salle, and presentation of A-Place competition
- free streaming of 31 shortlisted films from the A-Place competition
- four films out of competition
- three interviews and a public debate
- award ceremony, with jury members from A-Place network
- closing session, with representatives from other European festivals on architecture and urbanism and of the associate partner Ecomuseo Casilino ad Duas Lauros in Rome

It also included the dissemination of the film competition "A Confined Urban Vision", as part of "A Confined Place" (2020), with the following activities:

- free streaming of 29 shortlisted films from the A-Place competition
- interview with the winner
- one film out of competition

### 3.2. Opening ceremony and films selection

The opening ceremony was the opportunity to present to the Italian audience the A-Place project with the involvement of the coordinator Leandro Madrazo (School of Architecture La Salle, Barcelona), and to give an overview on the main programme of the Festival, with presentation of the four films out of competition related to A-Place competition on 'Migrants, refugees and displaced communities' - <https://2020.visioniurbane.stream/category/fuori-concorso/>:

- *TORN - Strappati*, a documentary film produced by the UNHCR and directed by Alessandro Gassmann, a well-known Italian actor and director, goodwill ambassador at UNHCR. In the documentary,

Gassmann talks to Syrian musicians, actors, directors, artists and poets about their lives in the aftermath of the civil war, while they are displaced in the Za'atari camp in Jordan and in Lebanon.

- *The Mediterranean: The Refugee Graveyard*, by Etienne Huver, Jean-Baptiste Renaud, narrating the activities of the Mediterranean emergency rescue ship 'The Ocean Viking' across the Mediterranean sea, and the condition of the detention centre in Zawiyah, Libya.
- *Iuventa*, by Michele Cinque, narrating the events of a crucial year in the life of a group of young Europeans, involved in the humanitarian project of the NGO Jugend Rettet: from the first voyage of the Iuventa ship in the Mediterranean to the heavy accusations that over a year later led to the preventive seizure of the ship as part of an investigation into illegal immigration.
- *Senegal/Sicily: Families in waiting*, by Alberto Amoretti and Giovanni Hänninen, narrating the story of Thiaroye-sur-mer, a fishing village in Senegal that over a decade has lost hundreds of men and boys. Some mothers created an association to try to prevent clandestine migration and help women who remained alone. Some of these women still wait for a phone call even if they have no news from their men since a long time.

Also, a film out of competition related to A-Place completion "A Confined Urban Vision" (2020) was presented:

- *Molecole*, by the well-known Italian director Andrea Segre, depicting the city of Venice during the lockdown, merging personal memories from his family and the unreal condition generated by the COVID-19 pandemic.

### 3.3. Free online screenings and awards

For the competition 'A-Place / Migrants, refugees and displaced communities', we received more than 380 submissions and shortlisted 31 films to be included in the final selection and to be screened on a dedicated online platform with free live streaming during the days of the festival - <https://2020.visioniurbane.stream/category/in-concorso/migrants-refugees-displaced-communities/>

The jury, which included A-Place partners from NOVA and LOOP Barcelona, gave the following awards - <https://2020.visioniurbane.stream/category/vincitori/>:

- First prize to 'La gita' by Salvatore Allocca. Motivation of the jury: *the film is the story of Megalie, an intelligent teenager, and daughter of an immigrant family from Senegal, born in Italy. Despite her apparent normal life, she lives the drama of her condition as foreigner in a precarious situation, affected by administrative and bureaucratic issues. La Gita is a beautiful story of friendship, love and solidarity that contributes to deconstruct immigrant stereotypes;*
- Second prize to 'Withering Refuge' by Pedro Figueiredo Neto. Motivation of the jury: *the film is a reflexive anthropological and ethnographical piece, with a clear narrative and with an original and experimental artistic approach. Outstanding script and beautiful photography. the voice-over narrative can eventually lead the spectator to a reflection on migration and colonialism;*
- Third prize to 'The Note' by Siavash Eydani. Motivation of the jury: *Despite the surreal context expressed through the mise en scène, The Note can be a metaphor for the many thousands of people who live in transit, without a fixed home, or a stable life. Striking, poetic; it transposes basic domestic acts (sleeping, sitting and writing on a table) in the limitless space of the sea. The story is repeating itself, with the child, as the waves of the sea return, over and over, with the mystery of the note;*
- Honorable mention to 'Bismillah' by Alessandro Grande. Motivation of the jury: *the film is a moment in the life of a young girl, Samira, a 10-year-old Tunisian girl, full of anguish and despair caused by her condition as an illegal refugee. Like the song Samira sings (Bismillah, in the name of God, in Arabic) the film is itself a prayer. Bismillah is a story of hardship and solidarity among people and about becoming adult too soon;*
- Honorable mention to 'Migrante' by Esteban Ezequiel Dalinger and Cesar Daniel Iezzi. Motivation of the jury: *Migrante is an animated short film created by more than 50 animators from 11 countries in Latin America. It shows the complexity of migration, generated by different motivations regarding living conditions, family situations, travel arrangements and legal status. It underlines the difficult aspect to live abroad, away from home, by spreading a positive message about cultural diversity.*



Figure 3.2. 'La gita' by Salvatore Allocca



Figure 3.3. 'Withering Refuge' by Pedro Figueiredo Neto



Figure 3.4. 'The Note' by Siavash Eydani

For the competition 'A-Place / A Confined Urban Vision' we disseminated contents with free live streaming of 29 shortlisted films during the days of the festival - <https://2020.visioniurbane.stream/category/in-concorso/a-confined-urban-vision/>.

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

The festival included several online interviews and a public debate, with the engagement of artists and awarded film-makers, international scholars and humanitarian activists.

In regard of the competition 'A-Place/Migrants, refugees and displaced communities', City Space Architecture organized the following activities:

- Public debate on 'Perspectives on Migration and Humanitarian Crises' with Wael Sinno (UN-Habitat Lebanon), Husam Al Waer (University of Dundee, Scotland) and Kilian Kleinschmidt (IPA - Switxboard, Tunis - Vienna - New York), moderated by Luisa Bravo (City Space Architecture) - <https://2020.visioniurbane.stream/evento/perspectives-on-migration/>
- Interview with Jean-Baptiste Renaud, director of the film out of competition 'The Mediterranean: Refugee Graveyard' and Michele Conque, director of the film out of competition 'Iuventa', moderated by Luisa Bravo (City Space Architecture) - <https://fb.watch/9z0hVY4F3-/> (YouTube removed the video interview for violating its community rules) - <https://2020.visioniurbane.stream/evento/concorso-a-place-migrants-refugees-and-displaced-communities/>
- Interview with the artist Margherita Moscardini and Sara Piccinini, director of the private collection Collezione Maramotti in Reggio Emilia (Italy), in regard of the art project The Fountains of Za'atari, a multidimensional project from artist Margherita Moscardini based on research into refugee camp Za'atari in Jordan as urban spaces that are destined to last. The interview was moderated by Luisa Bravo (City Space Architecture) - <https://2020.visioniurbane.stream/evento/evento-speciale-fountains-of-zaatari/>
- Interview with the artists Alberto Amoretti (film-maker) and Giovanni Hänninen (photographer) on the project Senegal/Sicily, a series of six short documentaries exploring different points of view on the theme of migration between Senegal and Sicily, and its outcomes in Milan with the photographic installation 'People of Tamba', a typological catalogue of the society of Tambacunda the largest city in the country's most internal and rural region and point of departure for most of the Senegalese migrants. The interview was moderated by Luisa Bravo (City Space Architecture) - <https://2020.visioniurbane.stream/evento/evento-speciale-senegal-sicily/>

In regard of the competition 'A-Place/A Confined Urban Vision', we organized the following activities:

- Interview with the winner of the competition Alessandro Marinelli with the film 'Quarantine Mood', moderated by Luisa Bravo (City Space Architecture) - <https://2020.visioniurbane.stream/evento/concorso-a-place-urban-vision/>

### 3.5. Closing session

The closing session of the first edition of the Urban Visions film festival was the opportunity to present to the Italian audience other A-Place festivals, LOOP in Barcelona and Pame Kaimakli in Nicosia, and included two round table discussions - <https://2020.visioniurbane.stream/evento/sessione-di-chiusura/>

The first round table discussion engaged representatives of other European festivals interested to establish a network for the exchange of creative productions in architecture and urbanism across Europe:

- Marlene Rutzendorfer, Wonderland, Austria
- Levente Polyak, Eutropian, Budapest
- Nazaket Azimli, Placemaking Europe, Netherlands (supporting partner of A-Place)

The discussion was a fruitful opportunity to learn from other film projects and film events aimed at creating community engagement and foster participation around urgent issues of urban contemporary public life.

The second round table discussion involved associate partner Ecomuseo Casilino ad Duas Lauros in Rome in regard of the dissemination activity planned during the summer 2021 at their Karawan Fest, for an in-presence event. The discussion involved:

- Claudio Gnessi, Ecomuseo Casilino ad Duas Lauros, Italy
- Alessandro Zoppo, Karawan Fest in the Tor Pignattara neighbourhood in Rome, Italy

and was the opportunity to share reflections on the meaning and impact of cinema events in public spaces at the neighbourhood scale.

### 3.6. Dissemination and catalogue

City Space Architecture disseminated contents of the first edition of Urban Visions film festival on 6-12 September 2021 in Rome during the Karawan Fest organized by Ecomuseo Casilino ad Duas Lauros, with the screenings of six selected films from the A-Place competition on 'Migrants, refugees and displaced communities', at the Parco Sangalli in the Tor Pignattara neighbourhood, a beautiful archaeological site next to the Roman Alexandrina Aqueduct.

The Karawan Fest was widely advertised in local newspapers in Rome and on social media, highlighting A-Place as supporting partner and the Urban Visions film festival as a content partner. The screenings, presented by Luisa Bravo (City Space Architecture), included the awarded films from the A-Place competition 'Migrants, refugees and displaced communities':

- 'La gita' by Salvatore Allocca
- 'Withering Refuge' by Pedro Figueiredo Neto
- 'The Note' by Siavash Eydani
- 'Bismillah' by Alessandro Grande

It also included a shortlisted film

- Coming Ashore by Santi Palacios, Mikel Konate

and the screening of the winner of the A-Place competition 'A Confined Urban Vision', Quarantine Mood by Alessandro Marinelli, that was shot at the Tor Pignattara neighbourhood. After the screening Luisa Bravo interviewed the director Alessandro Marinelli on the stage and awarded him with a plate.



Figure 3.5. Karawan Fest at Parco Sangalli, Tor Pignattara neighbourhood, Rome



Figure 3.6. Karawan Fest at Parco Sangalli, Tor Pignattara neighbourhood, Rome



Figure 3.7. Award ceremony of Quarantine Mood by Alessandro Marinelli at Karawan Fest

We created a catalogue of the first edition of the Urban Visions film festival, in the form of a collector's box, with 111 postcards from all the different competitions and activities, divided in four packages (Urban Visions, Migrants, refugees and displaced communities, A Confined Urban Vision, Out of competition and special events).



Figure 3.8. Catalogue of the first edition of the Urban Visions film festival, in a form of a collector's box, divided in four packages.



Figure 3.9. Catalogue of the first edition of the Urban Visions film festival with postcards from the package related to the A-Place competition on 'Migrants, refugees and displaced communities'.

## 4. Pame Kaimakli Festival

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

Since 2013, the Pame Kaimakli Festival has been adopting artistic practices to foster exchanges between the diverse social strata of the district, through the participation of local and invited international artists and the general public. One of the objectives of the festival is to provide ways to overcome the distance between 'local' and 'other' residents, thus contributing to the creation of a healthier social environment for everyday urban life.

As many of these objectives are equally pursued in the A-Place project, the A Delicious Place activity was an appropriate fit in the 2020 edition of the Pame Kaimakli Festival. The thematic of the 2020 festival focused on the act of making, sharing, and celebrating notions of food production and food consumption. Food as a placemaking topic has great potential to connect and to intrigue interest in commonalities, differences, but also opportunities for creative community actions during times of crisis.

### 4.1. A-Place programme: "A Delicious Place"

The programme "A Delicious Place" within the Pame Kaimakli festival, included a series of events focusing on the thematic of this year's edition. Some of the activities are described in Deliverables 4.1-4.2-4.3 "Local placemaking activities 2019-2020". In this report we will focus on those which use video to foster exchanges and debate around "Food", and intertwine local video stories produced in Kaimakli with stories from our European network, and beyond.

These activities focusing on video included:

1. The production of three video stories about the Kaimakli neighbourhood
2. A pop-up cinema, with the screening of two international films, that looked into the relationships of place, communities and food
3. "A Delicious Place" pop-up cinema with video stories, and curated talk

### 4.2. Video Stories

Three video stories were produced in the Kaimakli neighbourhood, as part of the A-Place project. Two young film directors were closely followed two workshops and one ethnographic research project which took place in the neighbourhood of Kaimakli during July and August 2020. The three video stories were screened on September 13<sup>th</sup> at "A Delicious Place" pop-up documentary festival along with eight other video stories from the A-Place partnership and their extended network.

The Video Stories were produced in Cyprus and showcased the community engaged work taking place in Kaimakli in the months preceding the Festival. The three productions showcased "invisible" community members: a group of elderly; a group of migrants; and an aspect of intangible heritage regarding the preparation of a memorial religious dish. Around the topic of food, their stories became a vehicle for highlighting their subtle relationships to place and to the stories that connect them with it, both fragile and fleeting.

The production of the three video stories gave the opportunity to two young local directors, to work with local community members to realise three short productions, and screen them in the place where the "actors" were present in the audience. The screening of these stories at the festival provided an opportunity to highlight the power of such productions in creating a sense of pride and co-ownership on a community level in the festival.



#### 4.2.1. Kolliva

The theme of the first video story was the making of the Cypriot memorial dish called “Kolliva”, which is offered in the memory of the dead and is part of the liturgy of the Eastern Orthodox Church. The video story follows Mrs. Sofia, the kolliva maker for the neighbourhood, speaking about this tradition and records the making of the dish.

The macabre topic of kolliva was the main source of inspiration for the play *Mpoukia kai Sighorio*, by local writer Costas Manouris, which was performed in the Pame Kaimakli festival. Parts of the performance were included in the video story.



Figure 4.1. The Kaimakli Kolliva maker, Mrs Sofia. Source: Urban Gorillas



Figure 4.2. The performance and screening of *Mpoukia kai Sighorio*. Source: Urban Gorillas

#### 4.2.2. We Circle Collective

The second video story is related to the workshop “Restaurant of Stories revealed in a bowl” led by We Circle collective, a heterogeneous group of artists and activists undertaking social actions through art projects, while tackling socio-political and ecological issues. The series of eight workshops aimed at connecting Kaimakli residents and migrants. The video story is the follow-up of personalised sensorial and artistic workshops enhancing creative story telling skills, and provided an opportunity to engage with each other through a process of recalling memories. The final output of the project, was a performance and dinner event that took place during the festival, was also included in the video story.



Figure 4.3. Food and performative workshops, bread making and storytelling day. Source: Urban Gorillas



Figure 4.4. Restaurant of stories revealed in a bowl: performative dinner event. Source: Urban Gorillas

### 4.2.3. Trattarisma

The third of the video stories showcased the theatre workshops led by Natalia Panayiotou of the Jasmine collective. The Jasmine (Γιασεμίν) group creates activities which give space and time to people who are marginalised by society and to whom art would not have reached otherwise. Through a series of theatrical workshops at the house of EKYSY (Cypriot retirees' association) in Kaimakli, Natalia Panayiotou together with a dynamic group of retirees created a theatrical performance around "Trattarisma" (meaning "to Treat/to offer"). In Cypriot culture, treating someone relates to hospitality (Filoxenia), as welcoming someone in our house is always associated with offering them food. Their stories were revived and collectively presented at the Pame Kaimakli Festival on the 5<sup>th</sup> of September, 2020. Parts of the final performance were also included in the video story.



Figure 4.5. Video stories documentation from the workshop rehearsals. Source: Urban Gorillas



Figure 4.6. Theatrical workshops at the Kaimakli retiree's association. Source: Urban Gorillas



Figure 4.7. Trattarisma, Cypriot coffee and associated treats Source: Urban Gorillas



Figure 4.8. Video stories documentation from the workshop rehearsals. Source: Urban Gorillas

### 4.3. Pop-up Cinema

During the festival, two international films were screened that looked into the relationships of place, communities and food: *The Lunchbox* and *Arrangiarsi (pizza...and the art of living)*. *The Lunchbox* was screened on the 9th of September with the support of the Indian High Commission in Cyprus. *Arrangiarsi (pizza...and the art of living)* was projected on 11th of September with the collaboration and support of the Embassy of Italy in Nicosia.



*Figure 4.9. Light seats were made, which easily transformed the neighbourhood square on a daily basis.  
Source: Urban Gorillas*



*Figure 4.10. Screenings in the square were well received, bringing International films to audiences which would normally not have access to them.  
Source: Urban Gorillas*

#### 4.4. "A Delicious Place" - Pop-up Cinema with Video Stories

On the closing night of the Pame Kaimakli Festival, "A Delicious Place" pop-up cinema, screened a series of eleven short video stories/documentaries relating to the thematic of food and communities. These were produced by A-Place partners and their extended network and focused on the role of food, at a time for environmental, social, economic, and health crisis. The documentation and presentation of the stories in Nicosia was an opportunity to connect all the partners with a particular topic, that of food, and despite the Covid-19 limitations to participate in a joint event with their stories, sounds and tastes.

The documentaries showcase community actions taking place in Bulgaria, Spain, Italy, Greece, Germany, Israel, Portugal, Slovenia and Cyprus.

The following videos were presented:

- *Not Just Food* (ACRA Food Relations - Italy, Spain, Greece, Germany)
- *To trattarisma* (Natalia Panagiotou and EKYSI group)
- *Kaimakli Gardens* (Nikos Philippou and Christiana Stylianou, featuring Kaimakli Residents)
- *Restaurant of stories revealed in a bowl* (We Circle Collective and migrant residents, Cyprus)
- *When the city loses its name* (LaFundiciō, Spain)
- *Multikulti Map* (Multi Kulti Collective, Bulgaria)
- *Foodshare Platform Abattoir* (Faculteit Architectuur KU Leuven, Cultureghem and Samenlevingsopbouw, Belgium)
- *Twix* (BosserLive Festival, Israel)
- *Diversity is tasty* (MultiKulti Collective, Bulgaria)
- "A Delicious Place-Lisbon" (NOVA School of Social Sciences and Humanities, Portugal)
- "A Delicious Place-Ljubljana" (Prostorozh, Fakulteta za arhitekturo Univerza v Ljubljani, & Permaculture Association of Slovenia, Slovenia)



*Figure 4.11. Screening of food stories from Bulgaria at the Video stories screenings.  
Source: Urban Gorillas*



*Figure 4.12. Screening of the Foodshare Platform Abattoir initiative from the A-Place partnership Video stories. Source: Urban Gorillas*