CES.UC.PT/CULTURS-IC

TOWARDS

CREATIVE

RESILIENCE ?

RE-IMAGINING URBAN
CULTURES, SOCIABILITIES
AND PARTICIPATION

NOVEMBER 14 AND 15, 2024

STUDENT HUB | UNIVERSITY OF COIMBRA

CONFERENCE GUIDEBOOK

Table of Contents

Overview

About the CULTURS Thematic Line

Urban cultures are at the heart of the societal crisis we are experiencing, whether as a result of the pandemic and its unequal effects, anti-democratic movements, renewed forms of social and cultural discrimination, climate change, the persistently predatory relationship with nature, the lack of regulation of markets and financial interests, the concentration of technological and technical power, or growing inequalities. Taking the city as a privileged territory for understanding this societal crisis and for building socially just and effective strategies and interventions to deal with it, the CES Thematic Line "[Urban Cultures, Sociabilities and Participation (CULTURS)](#)" focuses on urban cultures and modes of organisation and regulation of social, cultural, political and economic life in urban territories.

There are six main research topics within this thematic line:
- Right to the city: Innovative forms of governance and the right to the city, culture, nature, housing and well-being.
- Living labs and dialogue, capacity building and empowerment processes.
- Material and immaterial cultural heritage and the transformations in the built environment.
- Urban cultural discourses and practices, knowledge production and social dynamisation.
- Artistic, architectural and urban practices as creative interventions in society.
- The role of nature in urban and rural space and the dialogue with human-based ecosystems.

More information at: https://www.ces.uc.pt/en/ces/linhas/culturs/apresentacao
Coordination: Nancy Duxbury, Gonçalo Canto Moniz and Claudino Ferreira

About the conference

This two-day international conference aims to foreground the agency of cultural actors and practices, and the essential need for equitable and inclusive civic participation in collective transitions and transformations towards regenerative and resilient strategies and actions.

The conference aims to critically and pragmatically explore the concept of 'creative resilience' and its application in academic research, civic society and public policy. It acknowledges the need to reexamine culture-nature relations in our lives, renew urban-rural cultural connections, and inform public dialogue on resilience, which guides contemporary public policies and interventions such as the Portuguese Recovery and Resilience Plan (2023-2026), the European Union's Recovery and Resilience Facility, and other post-pandemic programmes internationally.

The conference includes an array of open exchange and discussion sessions, as well as opening keynote speakers, organised roundtable discussions and panels, an exhibition, and other complementary events during the week. It will be a point of interdisciplinary exchange and dialogue among research fields, and will contribute to advancing connections and co-learning opportunities between research, society and policy.

The languages of the event will be English and Portuguese. Anytime a session is exclusively in Portuguese, this is noted in the detailed programme.

ORGANISING COMMITTEE

Carlos Fortuna (FEUC, CES)
Claudino Ferreira (FEUC, CES)
Eliana Sousa Santos (DARQ, CES)
Gonçalo Canto Moniz (DARQ, CES)
Kátia António (CES/FEUC)
Lorena Sancho Querol (CES)
Mehmooda Maqsood (CES/FEUC)
Nancy Duxbury (CES)
Paula Sequeiros (CES)
Paulo Lemos (CES/FEUC)
Rui Lobo (DARQ, CES)
Sílvia Silva (CES)

SCIENTIFIC COMMITTEE

Alfredo Ramos (CSIC, Spain)
Anna Hildur Hildibrandsdóttir (Bifröst University, Iceland)
Jordi Baltà (Blanquerna - Universitat Ramon Llull, Spain)
Julius Heinicke (UNESCO Chair "Cultural Policy for the Arts in Development" at the University of Hildesheim, Germany)
Márcio Moraes Valença (Universidade de Rio Grande do Norte, Brasil)
Renato Cymbalista (Universidade de São Paulo, Brasil)
Stuart Poyntz (Simon Fraser University, Canada)
Will Garrett-Petts (Thompson Rivers University, Canada)

Thank you!

Schedule

At a glance

Pre-conference – Wednesday, 13 November

12:00 – 14:30   Joint masterclass lunch
15:00 – 18:00   Pre-conference masterclass: *Where Cultural Mapping Meets Cultural and Social Planning: Exploring and Critiquing Selected Models of Community-University Collaboration.* +info

Day I – Thursday, 14 November

08:30 – 09:15   Registration
09:15 – 10:00   Welcome and Overview of CULTURS
10:00 – 11:15   Plenary – Keynote Speakers: Renato Cymbalista and Stuart Poyntz
11:15 – 11:30   Coffee Break
11:30 – 13:00   Roundtables A and E, and Paper Presentation session A
13:00 – 14:30   Lunch
14:30 – 16:00   Roundtable B and Paper Presentations session C
16:00 – 16:30   Coffee Break
16:30 – 18:00   Roundtables C and D
18:00 – 19:00   Exhibition at DARQ
20:00   Conference dinner - Restaurante Nacional

Day II – Friday, 15 November

09:00 – 09:45   Plenary: "Resiliência Criativa: o futuro das cidades"
09:45 – 10:00   Coffee Break
10:00 – 11:30   Paper Presentations sessions D and E
11:30 – 13:00   Paper Presentations sessions F and G
13:00 – 14:30   Lunch
14:30 – 16:00   Paper Presentations sessions H and I
16:00 – 16:30   Coffee Break
16:30 – 18:00   Paper Presentations sessions B and J
18:00 – 18:30   Final Debate and Closing Remarks

Post-conference – Saturday, 16 November

10:00 – 13:00   Post-conference seminar: *Making Sense of Community-Engaged Research Methods: Stories from the Field, For the Field.* +info

Detailed programme

Day I – Thursday, 14 November

08:30 – 09:15	**Registration** *Student Hub*
09:15 – 10:00	**Welcome and Overview of CULTURS** *Student Hub, Auditório 2* **Ana Cordeiro Santos**, Centre for Social Studies, Portugal **José Manuel Mendes**, Faculty of Economics of the University of Coimbra, Portugal **Luís Miguel Correia**, Department of Architecture of the University of Coimbra, Portugal **Nancy Duxbury**, CULTURS / Centre for Social Studies, Portugal
10:00 – 11:15	**Plenary: Culture practices, social change and public policy** *Student Hub, Auditório 2* **Renato Cymbalista**, University of São Paulo, Brazil *"Learning to narrate diversity in property"* **Stuart Poyntz**, Simon Fraser University, Canada "*Power, knowledge and social change: Community-engaged research in response to civic power and heath crisis*" Moderator: **Nancy Duxbury** (CES)
11:15 – 11:30	**Coffee Break**
11:30 – 13:00	**Roundtable A** ***Compreender a "arquitetura contemporânea" [session in Portuguese]*** *Student Hub, Auditório 2* **Jorge Figueira**, Department of Architecture of the University of Coimbra / Centre for Social Studies, Portugal **Márcio Moraes Valença**, Programa de Pós-Graduação em Arquitetura e Urbanismo - Universidade Federal do Rio Grande do Norte, Brazil / Centre for Social Studies, Portugal **João Cabral,** Faculdade de Arquitetura, Universidade de Lisboa, Portugal **Paula del Rio**, Del Rio / Branco Arquitetos / University of Coimbra, Portugal Moderators: **Márcio Moraes Valença** (PPGAU-UFRN, CES), **Gonçalo Canto Moniz** (DARQ, CES)

Roundtable E
Criar comunidades resilientes através de práticas de gestão colaborativa do património [session in Portuguese]
Centre for Social Studies, Room 2

Blanca del Espino Hidalgo, DUOT – Universidad de Sevilla, Spain
Marta García de Casasola Gómez, DUOT – Universidad de Sevilla, Spain
Gema Carrera Díaz, Centro de Documentación y Estudios-IAPH, Spain
Ricardo Costa Agarez, ISCTE – University Institute of Lisbon, Portugal
Lorena Sancho Querol, Centre for Social Studies, Portugal
Catarina Almeida Marado, Centre for Social Studies, Portugal

Moderators: **Lorena Sancho Querol** (CES), **Catarina Almeida Marado** (CES)

11:30 – 13:00

Paper Presentations Session A
Place-based innovation and regeneration: Cultural actors as agents of change (I)
Student Hub, Room Design Thinking

Place responsive strategy: Co-creation process in building Panigram Resort, Bangladesh, **Tamanna Ahmed**, University of Coimbra, Portugal.

Architecturally (re)imagined cultural memory spaces as urban commons: On the sustainable preservation of historically-contested modern urban built heritage in postcolonial Korea, **Hong-real Lee**, Independent Scholar, Republic of Korea.

Place-based innovation of cultural and creative actors in non-urban areas: Learning through interweaving research and practice in the IN SITU project, **Nancy Duxbury, Sílvia Silva, and Paola Di Nunzio**, Centre for Social Studies, Portugal.

Placemaking and creative practice: An IN SITU case study from Gort Arts, Ireland, **Mark Justin Rainey**, University of Galway, Ireland.

Moderator: **Anna Hildur Hildibrandsdóttir** (Bifröst University)

13:00 – 14:30   **Lunch**

Roundtable B
Utopia/Distopia – experiências na habitação [session in Portuguese]
Student Hub, Auditório 2

Renato Cymbalista, University of São Paulo, Brazil
Jorge Figueira, Department of Architecture of the University of Coimbra / Centre for Social Studies, Portugal
Bruno Gil, Centre for Architecture Studies: from Territory to Design, Department of Architecture of the University of Coimbra, Portugal

Moderators: **Gonçalo Canto Moniz** (DARQ, CES), **Giovanni Allegretti** (CES)

14:30 – 16:00

Paper Presentations Session C
Rights-based governance models for cultural policy
Student Hub, Room Design Thinking

The right to cultural (self)education, **Julius Heinicke**, **Cecilia Prüfer**, University of Hildesheim, Germany.

Reconciling rights-based approaches and environmental responsibility in the governance of cultural policy, **Jordi Baltà**, Blanquerna - Universitat Ramon Llull, Spain.

Neoliberalismo e políticas culturais no Brasil: entre o incentivo fiscal e o fomento direto, **Layno Sampaio Pedra**, Universidade Federal da Bahia / Universidade Federal do Recôncavo da Bahia, Brazil.

"Tutta mia la città. Mappa desiderata della città divergente" (My whole city. Desired map of the divergent city), **Gustavo D'Aversa**, Università del Salento, Italy.

Moderator: **Nancy Duxbury** (CES)

16:00 – 16:30   **Coffee Break**

Roundtable C
Urbanidades socioculturais [session in Portuguese]
Student Hub, Room Design Thinking

Violeta Rodríguez Becerril, Faculty of Economics of the University of Coimbra / Centre for Social Studies, Portugal
Ana Carolina Louback Lopes, Centre for Social Studies, Portugal
Mónica Guerra da Rocha, Faculty of Economics of the University of Coimbra / Centre for Social Studies, Portugal
Cristiano Pacheco, Centre for Social Studies, Portugal
Catarina Ribeiro, Faculty of Economics of the University of Coimbra, Portugal
Lucas Brasil Pereira, Faculty of Economics of the University of Coimbra, Portugal

Moderator: **Carlos Fortuna** (FEUC, CES)

16:30 – 18:00

Roundtable D
Creative resilience and Indigenous knowledge systems
Student Hub, Auditório 2

Nancy Duxbury, Centre for Social Studies, Portugal
Prüfer-Durojaye, University of Hildesheim, Germany
Alfdaniels Mabingo, Makerere University, Uganda
Harriet Adjahoe, University of Cape Coast, Ghana
Sarah Foster-Sproull, University of Auckland, New Zealand
Julius Heinicke, University of Hildesheim, Germany

Moderators: **Nancy Duxbury** (CES), **Julius Heinicke** (University of Hildesheim)

18:00 – 19:00

Exhibition
Utopia/Dystopia – experiences in housing
Department of Architecture (DARQ)

Exhibition coordinated by **Jorge Figueira** (DARQ, CES), **Bruno Gil** (DARQ, CES), **Gonçalo Canto Moniz** (DARQ, CES), **Giovanni Allegretti** (CES).

Moderator: **Gonçalo Canto Moniz** (DARQ, CES)

20:00

Conference dinner
Restaurante Nacional

Day II – Friday, 15 November

09:00 – 09:45	**Plenary: "Resiliência Criativa: o futuro das cidades"** *[session in Portuguese]* *Student Hub, Auditório 2* **Nuno Morais** (Câmara Municipal de Coimbra) **João Silva** (Câmara Municipal de Barcelos) Câmara Municipal de Castelo Branco – *to be confirmed* Moderators: **Claudino Ferreira** (FEUC, CES)
09:45 – 10:00	**Coffee Break**
10:00 – 11:30	**Paper Presentations Session D** ***Communities of practice in local cultural policy*** *Student Hub, Auditório 2* *Communities of practice in regional cultural policy of Czechia*, **Kateřina Churtajeva**, Hradec Kralove Region / Charles University, Czech Republic. *Steps towards a typology of 'communities of practice' in local cultural policy*, **Jordi Baltà**, Blanquerna – Universitat Ramon Llull, Spain. *Urban transformations and lessons learned: A case study of Pécs as European Capital of Culture*, **Kata Murányi**, Faculty of Humanities and Social Sciences, University of Pécs, Hungary. Moderator: **Claudino Ferreira** (FEUC, CES) --- **Paper Presentations Session E** ***Educational living labs: research and practices for an inclusive public space*** *Student Hub, Room Design Thinking* *Permaculture for building inclusive culture and art environments: Research and practice for inclusive public space*, **Vesela Kazashka**[1], **Tsvetomira Kazashka**[1], **Kiril Velchev**[2], [1]Center of Plant Systems Biology and Biotechnology (CPSBB), Academy of Music, Dance and Fine Arts "Prof. Asen Diamandiev"; [2]Plovdiv 2019 Foundation; Academy of Music, Dance and Fine Arts "Prof. Asen Diamandiev", Bulgaria. *Comunidades em devir com uma ribeira urbana*, **Maria Ilhéu**[1], **Mariana Valente**[2], **Ana Teresa de Sousa**[3], **Leonor Serpa Branco**[3], [1]Universidade de Évora, Departamento de

Paisagem, Ambiente e Ordenamento, Escola de Ciências e Tecnologia e Instituto Mediterrânico para a Agricultura, Ambiente e Desenvolvimento; [2]Instituto de História Contemporânea, Universidade de Évora / IN2PAST — Laboratório Associado para a Investigação e Inovação em Património, Artes, Sustentabilidade e Território; [3]Escola Secundária Gabriel Pereira, Évora, Departamento de Expressões/Subdepartamento de Artes.

A school open to the city: Rethinking spaces of Coimbra Lyceum, **Gonçalo Canto Moniz[1,3], João Mendes Ribeiroz[4,3], Carolina Coelho[2,3], Pedro Brígida[3], Duarte Miranda[3], Joana Correia[3], Valentina Leal Gutierre[3], Catarina Raposo[3,5], Luis Alcoforado[2], António Rochette[2],** [1]Centre for Social Studies, University of Coimbra; [2]Centre of Interdisciplinary Studies, University of Coimbra; [3]Department of Architecture, University of Coimbra; [4]Centre of Architectural Studies, from Territory to Design; [5]Baldios.

Moderator: **Isabel Ferreira** (CES)

Paper Presentations Session F
Financial turn in architecture: Critical perspectives from Europe
Student Hub, Auditório 2

Housing financialization in 21st Century Portugal: Results of an Interdisciplinary project, **Raquel Ribeiro**, CES University of Coimbra, Portugal.

Collaborative housing: When housing is the result of participation and collective self-organising residents, **Sara Brysch**, University of Delft, The Netherlands.

Cityspaces as interior settings: On an inside out effect in the cities under new capitalism, **João Borges da Cunha**, ECATI Lusófona University, Portugal.

11:30 – 13:00   Moderator: **Eliana Sousa Santos (CES)**

Paper Presentations Session G
Co-creating the city: Art and participation in urban transformation
Student Hub, Room Design Thinking

Orienting social justice: Youthsites, cities and urban youth infrastructure, **Stuart Poyntz**, Simon Fraser University, Canada.

Photography territories - art and space to tell your own story, **Sinara Sandri**, Centre for Social Studies, Portugal.

	Co-criação de intervenções no espaço público da cidade de Coimbra a partir de metodologias artísticas e das ciências sociais e humanas, **Rita Campos[1], Cláudia Pato de Carvalho[1], Leonor Silva[2], Daniela Lebre[2]**, [1]Centre for Social Studies; [2]Faculty of Economics of the University of Coimbra, Portugal. Moderator: **Cláudia Pato Carvalho** (CES)
13:00 – 14:30	**Lunch**
14:30 – 16:00	**Paper Presentations Session H** ***Connecting cultural mapping and cultural strategic planning*** *Student Hub, Auditório 2* *Cultural mapping and the researcher-in-residence as models for long-term municipal planning*, **W. F. Garrett-Petts, Cheryl Gladu**, Thompson Rivers University, Canada. *Por uma nova cultura de planeamento no planeamento para a cultura: desafios e oportunidades que se colocam ao planeamento estratégico para a cultura em Portugal*, **Pedro Quintela[1], Elisa Pérez Babo[2], Andreia Magalhães[2]**, [1]Instituto de Sociologia da Universidade do Porto/Quaternaire Portugal, [2]Quaternaire Portugal, Portugal. *Using participatory cultural mapping to improve policymaking and regional strategic planning in Iceland*, **Erna Kaaber**, Bifröst University, Iceland. *O mapeamento da atividade criativa e os espaços patrimoniais: ferramentas metodológicas de investigação com participação cidadã em Sevilla, Espanha*, **Andréa Virgínia Freire Costa[1], Maria de los Angeles Somocurcio Holguin[2], Safiya Tabali[2], María F. Carrascal[2]**, [1]Universidad de Sevilla, Universidade Federal do Rio Grande do Norte, Instituto Federal de Educação, Ciência e Tecnologia do Rio Grande do Norte; [2]Universidad de Sevilla. Moderator: **Tiago Vinagre de Castro** (FEUC, CES) --- **Paper Presentations Session I** ***Co-creation of human-nature based solutions: Research and practices for an inclusive urban and rural regeneration*** *Student Hub, Room Design Thinking* *Rediscovering landscape to reimagine Earth*, **Saša Dobričić, Marco Acri**, University of Nova Gorica, Slovenia.

	A perceção do risco em trilhos pedestres: o caso do Trilho da Água - Janela do Inferno no Arquipélago dos Açores, **Eduardo Marques[1], António Patrão[2]**, [1]Universidade dos Açores, [2]iiiUC – Institute of Interdisciplinary Research – University of Coimbra, Portugal. *Developing a collaborative portfolio of participatory methods for NBS governance: The TRANS-lighthouses approach*, **Angelica Lundgren[1], Pedro Gouveia[2], Nathalie Nunes[1], Rita Campos[1]**, [1]Centre for Social Studies, [2]Kairós - Cooperativa de Incubação de Iniciativas de Economia Solidária, Portugal. *Banca as an object for social-economy placemaking: A methodological experience*, **Beatriz Caitana[1], Vitório Leite[2], Gonçalo Canto Moniz[3], Luís Miguel Correia[4]**, [1]Centre for Social Studies; [2]Department of Architecture of the University of Porto; [3]Department of Architecture of the University of Coimbra, Centre for Social Studies; Centre of Interdisciplinary Studies (CEIS20), Centre for Architecture Studies: from Territory to Design (CEARQ-TD), University of Coimbra, Portugal. Moderator: **Beatriz Caitana** (CES)
16:00 – 16:30	**Coffee Break**
16:30 – 18:00	**Paper Presentations Session B** ***Community-engaged research approaches with impact*** *Student Hub, Room Design Thinking* *Building the capacity for 'culture-nature' interaction in re-vitalizing open public space in the large housing estates of Bulgaria*, **Elena Dimitrova, Milena Tasheva-Petrova**, University of Architecture, Civil Engineering and Geodesy, Bulgaria. *Online community radio as creative resilience: The case of Radio Alhara, international solidarity and Sumud*, **Ema Gonçalves**, CIEG - Interdisciplinary Center of Gender Studies, Portugal. *Co-mapeamento cultural e criativo através das redes da autoetnografia*, **André Ramos**, Departamento de Arquitetura da Universidade de Coimbra, Portugal. *How art connects people and promotes wellbeing through co-creation — a reflective study*, **Kristina Kokuri[1], Fatjona Kamberi[2]**, [1]Technical University of Berlin, Germany; [2]University of Vlore "Ismail Qemali", Albania. Moderator: **Gonçalo Canto Moniz** (DARQ, CES)

Paper Presentations Session J
Place-based innovation and regeneration: Cultural actors as agents of change (II)
Student Hub, Auditório 2

Culture-tourism entanglements: Moving from grassroots practices to regenerative cultural policies in smaller communities, **Nancy Duxbury, Tiago Vinagre de Castro, Sílvia Silva**, Centre for Social Studies, Portugal.

Social enterprises in arts and culture in Portugal: Between economic and socio-cultural and political orientations, **Sílvia Ferreira[1], Paula Abreu[1], Pedro Fidalgo[2]**, [1]Faculty of Economics of the University of Coimbra, Centre or Social Studies; [2]Centre or Social Studies, Portugal.

Carnival organisers as cultural actors transforming the marginalised mountainous area of Gois in Central Portugal, **Fiona Eva Bakas**, IGOT, University of Lisbon, Portugal.

Cultural entrepreneurship as a driver of rural development: A case study from Iceland, **Anna Hildur Hildibrandsdottir**, Bifröst University, Iceland.

Moderator: **Sílvia Silva** (FEUC, CES)

Final Debate and Closing Remarks

18:00 – 18:30

Claudino Ferreira (FEUC, CES)
Gonçalo Canto Moniz (DARQ, CES)
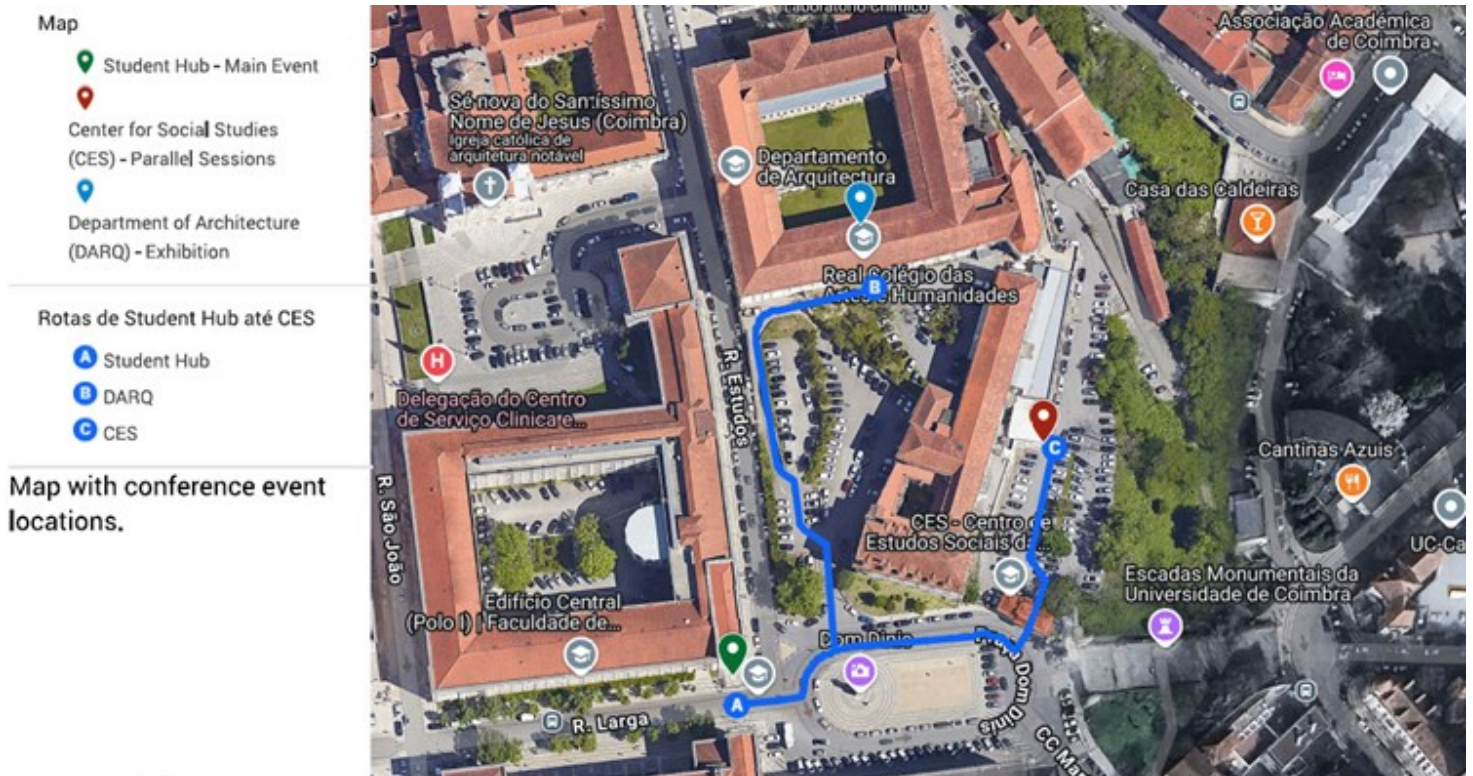**Nancy Duxbury** (CES)

Conference practical information:

Venues and maps

The conference will be held in 3 locations, all within the university space:

- The Student Hub is the main venue of the conference;
- The Department of Architecture (DARQ) will host the exhibition "Utopia/Dystopia – experiences in housing";
- The Centre for Social Studies will be the venue for the pre-conference masterclass (Nov. 13), the post-conference workshop (Nov. 16), and some concurrent sessions.

Programme Venues	Address
Student Hub	R. Larga Edifício da FMUC, ground floor
DARQ – Department of Architecture	R. Colégio Novo
Centre for Social Studies	Colégio de S. Jerónimo, Largo D. Dinis

Map

- Student Hub - Main Event
- Center for Social Studies (CES) - Parallel Sessions
- Department of Architecture (DARQ) - Exhibition

Rotas de Student Hub até CES

- A Student Hub
- B DARQ
- C CES

Map with conference event locations.

Link to the online map here

How to get to...

Directions to the University of Coimbra (main campus / Pólo 1)

By car

    From Lisbon: Highway A1 Exit 12 (Coimbra Sul)
    From Oporto: Highway A1 Exit 13 (Coimbra Norte)

    GPS coordinates: 40.208097036684414, -8.422770152676728

By bus

    Rede de Expressos
    https://www.rede-expressos.pt/

    Flixbus
    https://www.flixbus.pt/

    Closest Public Transportation:
    SMTUC (Serviços Municipalizados de Transportes Urbanos de Coimbra) - Line 28
    Entry: Bus Stop Nº1489 rbl   Exit: Bus Stop Nº1629

By train

    CP - Comboios de Portugal
    https://www.cp.pt/passageiros/pt

    Closest Public Transportation:
    Coimbra A Train Station
    SMTUC (Serviços Municipalizados de Transportes Urbanos de Coimbra) - Line 103
    Entry: Bus Stop Nº1477 Exit: Bus Stop Nº1629

    Coimbra B Train Station
    SMTUC (Serviços Municipalizados de Transportes Urbanos de Coimbra) - Line 28
    Entry: Bus Stop Nº1000 Exit: Bus Stop Nº1629

Where to eat nearby

O BURRITO
Restaurante O Burrito
3000-372 Coimbra
Tel.: +351 239198260
[vegan]
Google maps:
https://maps.app.goo.gl/am3gVTWEbQEGwhge8

LOGGIA
Museu Nacional de Machado de Castro, Largo Dr. José Rodrigues
3000-236 Coimbra
Tel.: +351 239 853 076
Google maps:
https://maps.app.goo.gl/ryPcX58fNBKFNis2A

TROVADOR
Largo da Sé Velha, 15 – 17
3000-383 Coimbra
Tel.: +351 239 825 475
Google maps:
https://maps.app.goo.gl/vrwxhBPpKWt3qLBd8

PIZZA HUT
Praça da República, 30
3000-343 Coimbra
Tel.: +351 239 836 250
Google maps:
https://maps.app.goo.gl/1ZvBFMVcxoArYmph9

PAPA
R. Alexandre Herculano 37,
3000 Coimbra, Portugal
Tel.: +351 910 728 880
Google maps:
https://maps.app.goo.gl/oC7ccjQU3jCQZeGs8

TERRAÇO DA ALTA
R. da Couraça Apóstolos 49
3000-373 Coimbra
Tel.: +351 927 318 578
Google maps:
https://maps.app.goo.gl/Lx2QZbgAZXS76Ftt9

JUSTIÇA E PAZ – Restaurante e Bar
Couraça de Lisboa, nº30
3000-434 Coimbra
Tel.: +351 239 822 483
Google maps:
https://maps.app.goo.gl/d3nZ3AYbmYEiL4As6

MR. PIZZA
Praça da República, 25
3000-343 Coimbra
Tel.: +351 239 826 666
Google maps:
https://maps.app.goo.gl/9P86nuWDKRoMjMZu6

CAFETARIA DO MUSEU
Laboratório Chimico, Largo Marquês de Pombal
3000-272 Coimbra
Tel.: +351 239 854 350
Google maps:
https://maps.app.goo.gl/WrW7UY7FNjCUZHbn6

Description of the exhibition

Utopia/Dystopia – experiences in housing

Coordinators: Jorge Figueira (DARQ, CES), Bruno Gil (DARQ, CES), Gonçalo Canto Moniz (DARQ, CES), Giovanni Allegretti (CES)

"Utopia/Dystopia – experiences in housing" is an exhibition resulting from the research/pedagogical proposals of História da Arquitectura and Teoria da Arquitectura disciplines at the Department of Architecture of the Faculty of Sciences and Technology of the University of Coimbra. It follows the Land Purpose project coordinated by Renato Cymbalista at the Faculty of Architecture and Urbanism of the University of São Paulo, and it shows the research of students in the aforementioned units, dealing with different experiments on housing from utopian to dystopian results, from rehabilitation or occupying spaces to futuristic models.

As it is stated in the Land Purpose project, "people have always sought to produce utopian realities with these same resources: property that cannot be bought and sold, that democratises access to housing, that guarantees the cohabitation between human and non-human beings, that preserves memory and the environment for future generations. The Land Purpose project seeks to give visibility to these people and projects. It shows the diversity in property arrangements: foundations, associations, kibbutzim, squats, spiritual territories, quilombos, cooperatives." The University of Coimbra's iteration of this project brings forward the "República" case study as a place of juxtaposed housing experiences along with other cases of radical experimentation that deal with ecology, old age, vegetarianism and religion.

According to the Land Purpose model, the exhibition components will consist of A4 sheets, front and back, black and white, where "the front page is seen in the exhibition, containing technical information about the case study, a good quality image with a caption carefully constructed, and a callout text." The "Utopia/Dystopia – experiences in housing" exhibition will also present the research process that led to the final result and will integrate roundtable sessions on the subject.

Understanding "contemporary architecture"

Coordinators: Márcio Valença (UFRN, CES), Gonçalo Canto Moniz (CES)

Studies on contemporary architecture are dominated by controversial debates and the indeterminacy around how to define it. These studies relate to the imprecise, complex and diverse nature of today's architectural production. This diversity – of forms, languages, materials, techniques, etc. – and the difficulty in pointing out its common features allow us to call it in the plural form: contemporary architectures. However, it is possible to show the sort of changes that have emerged in relation to how architecture had been practised in the immediate past. The roundtable will discuss the social, political, economic, cultural and urban contexts in which these architectures developed. A timeline regarding this development is also difficult to determine, but here contemporary architectures are those that coincide with what is now known as the period of 'globalisation' or 'post-fordism'. There is a lot to be revealed about, researched, interpreted and understood regarding the role of this new architecture for cities today, as a cultural artefact and a subject of urban living. The contexts of Portugal and Brazil will be considered to guide the discussions.

Utopia/Dystopia – experiences in housing

Coordinators: Jorge Figueira (DARQ, CES), Bruno Gil (DARQ, CES), Gonçalo Canto Moniz (DARQ, CES), Giovanni Allegretti (CES)

This roundtable is related with the exhibition "Utopia/Dystopia – experiences in housing" that results from the research and pedagogical proposals developed at the Department of Architecture of University of Coimbra and the the Faculty of Architecture and Urbanism of the University of São Paulo (FAUUSP). It follows the Land Purpose project coordinated by Renato Cymbalista at FAUUSP and it shows the research of students in the aforementioned units, dealing with different experiments on housing from utopian to dystopian results, from rehabilitation or occupying spaces to futuristic models. As it is stated in the Land Purpose project: "people have always sought to produce utopian realities with these same resources: property that cannot be bought and sold, that democratises access to housing, that guarantees the cohabitation between human and non-human beings, that preserves memory and the environment for future generations. The Land Purpose project seeks to give visibility to these people and projects. It shows the diversity in property arrangements: foundations, associations, kibbutzim, squats, spiritual territories, quilombos, cooperatives." The University of Coimbra's iteration of this project brings forward the "República" case study as a place of juxtaposed housing experiences along with other cases of radical experimentation that deal with ecology, old age, vegetarianism and religion. This roundtable aims to discuss these two complementary pedagogical experiences in dialogue with other research on housing presented by invited researchers.

Sociocultural urbanities

Coordinator: Carlos Fortuna (FEUC, CES)

Cities, either metropoles or small towns, and urban gestures develop in sociocultural environments of diverse natures and delimited spatial contexts that allow us to capture multiple and often overlapping sociocultural landscapes or urbanities. Some engage us with traces of historical times (diverse historicities, disputed heritage, etc.), others relate to city uses (urban environments, tourism, technologies, mobilities, etc.), while still others depend on affective or sensory experiences (sound- and smellscapes, foodscapes, artscapes etc.). This session, to be carried out as a hybrid roundtable with invited scholars, calls for a series of 10-15 minute contributions (short papers) that reveal different ways to discuss particular spatial experiences, the characterisation of urban places, or the sensuous practices in urban encounters. The ultimate aim is to help interpret contemporary sociocultural urbanities in order to open up more expansive ways of re-imagining urban cultures and design other public policies and interventions.

Creative resilience and Indigenous knowledge systems

Coordinators: Julius Heinicke (UNESCO Chair "Cultural Policy for the Arts in Development" at the University of Hildesheim, Germany) and UNESCO-Chair Partners, Nancy Duxbury (CES)

The panel will present various models of indigenous ways of knowing that are conveyed in artistic formats in urban contexts and examine their potential for the concept of "creative resilience." On the one hand, indigenous artistic and creative concepts can be used in urban contexts to create innovative and contemporary definitions of culture in order to capture the diversity of urban societies and offer many groups points of contact. On the other hand, these concepts can be used in different ways to grasp the topic of sustainability and are perhaps suitable for understanding creative resilience in the context of sustainability. Both promote the resilience of cultural localisations and create sustainable spaces for negotiation for a resilient urban society.

The panel will be hybrid with cooperation partners of the UNESCO Chair who are conducting research in the fields of indigenous knowledge, artistic resilience, and creative sustainability.

More than human art, ethics and politics

Coordinators: Patricia Vieira (CES), Alfredo Ramos (CSIC, Spain), Giovanni Allegretti (CES)

We can find two basic premises within the more-than-human turn in the social sciences (Grussin, 2015). The first is the need to question anthropocentrism, directing our attention to the diverse field of more than humans (which includes fungi, plants, non-human animals, objects, technologies, etc.). The second refers to the fact that while the problems humans currently face are directly dependent upon the fate of more than humans, democracies, with a few exceptions, are characterised by the structural exclusion of more than human beings. In this context, this panel seeks to analyse how different ways of directly representing or presenting the diversity of more than humans are being developed through artistic practices. We start from the hypothesis that these practices have the potential to alter the

ontological and epistemological frameworks that configure the exclusion of more than human beings. In this way, these artistic practices allow us to discuss how we can broaden the scope of politics and democracy to actively incorporate more than humans and how to transform our human democracies into multi-species democracies (Donaldson, Vink and Gagnon, 2021).

Creating resilient communities through collaborative heritage management practices

Coordinators: Catarina Almeida Marado (CES), Lorena Sancho Querol (CES)

Socially and culturally collaborative practices in the field of heritage management are fundamental tools for new forms and formulas of cultural sustainability, heritage re-significance and sociocultural adaptations, as well as for community resilience. Civic participation in cultural heritage production, in understanding its significance and in the collective construction of preservation and valorisation actions, contribute to the creation of more resilient communities that are capable of collectively preventing, facing and recovering from the daily challenges. Local inhabitants are the connoisseurs, the users and the transformers of the cultural heritage that emerges from cultural and social interactions, the construction and transformation of the built environment, the ancestral know-hows and techniques, rituals and ways of life. How can we collectively manage local heritage in order to create a win-win process in which the local community co-think, co-produce and co-decide on the life of its own heritage? The aim of this roundtable is to discuss the nature and anatomy of collaborative and innovative practices of cultural heritage management, both tangible and intangible, for the development of more active, responsible and resilient communities. It will start with the dynamic presentation of four innovative, complementary and challenging case studies, giving the voice to the public afterwards. The goal is to discuss the cases and to stimulate reflection and critical debate on the transformative, regenerative and resilient effects of these management practices where local communities play an essential role.

Abstracts from paper presentation sessions

Paper Presentations Session A

Place-based innovation and regeneration: Cultural actors as agents of change (I)

Tamanna Ahmed
University of Coimbra, Portugal

Place responsive strategy: Co-creation process in building Panigram Resort, Bangladesh

The major challenge in today's world is to minimise the carbon footprint to ensure long-term global sustainability. A place-based approach not only encompasses the cultural aspects of a given territory but also the inherent ecological, geographical, political, social and economic values. Situated in the south-western coast of Bengal, Panigram resort is an excellent example of such place-responsive intervention. The co-creation process with its innovative and regenerative method caused the local community to enhance both in economic and cultural levels, while establishing a resilient self-sufficient society. The key factor behind the whole process was the revelation of 'wisdom of the land' and how in that system the human lives were related.

Hong-real Lee
Independent Scholar, Republic of Korea

Architecturally (re)-imagined cultural memory spaces as urban commons: On the sustainable preservation of historically-contested modern urban built heritage in postcolonial Korea

Under the CES international conference's underlying topics of "Towards Creative Resilience? Re-imagining Urban Cultures, Sociabilities and Participation" in general, and "Place-based Innovation and Regeneration: Cultural Actors as Agents of Change (S5A)" in particular, I will address how Koreans today see their modern cultural heritage in their everydays—instrumental for posterity commonly as an effective (in)tangible site of their collective remembrance as well as of their individual memorising—which now came to fall into its de-facto raison d'être being contested for its historical links to Japan's colonial rule over Korea (1910-1945). In particular, I will look into the aforementioned aspect from the perspective of how socioculturally collective memories are constructed surrounding a series of historically-contested modern urban built heritage in Korea, i.e., individual former colonial public buildings or/and a historic urban landscape housing them. Specifically, I will juxtapose ordinary Koreans today who have more diversified attitudes and views towards it with the government's hitherto controversial decisions over the preservation or demolition of ex-colonial administrative buildings designed by western-influenced/educated Japanese architects that still constitute today's postcolonial urbanscapes of such major cities in Korea as Seoul and Busan, for instance. In this sense, this proposal of mine strives to deliberate through the prism of mnemonics over the ways in which negative or historically stigmatised architectural heritage still disputed in postcolonial nations around the globe are to be remembered and taken care of for preservation. In order to do so, it will explore as a case study

how thematically municipal agencies in Korea re-contextualise in collaboration with their local communities as cultural actors such historic urban sites/landscapes representative of the transitional phase of Korea in the late 19th and early 20th centuries as Seoul's Jeong-dong into the "Korean Empire Trail" or Busan's Seo-gu into the "Seo-gu Modern Historic District" respectively.

Nancy Duxbury, Sílvia Silva, and Paola Di Nunzio
Centre for Social Studies, Portugal

Place-based innovation of cultural and creative actors in non-urban areas: Learning through interweaving research and practice in the IN SITU project

The European research project 'IN SITU: Place-based Innovation of Cultural and Creative Industries in Non-urban Areas' (2022-2026) integrates research, capacity building, and policy development. Combining research on cultural and creative work, place-based development, and innovation in non-urban areas, IN SITU aims to advance the innovation-related practices, capacities, and potential of cultural enterprises located in non-urban areas of Europe and to enhance their ability to act as drivers of innovation, competitiveness, and sustainability for the communities where they are located. Initial findings confirm that innovation in non-urban areas is above all social, cultural, institutional, and the innovations that appear in these territories come largely from actions undertaken by local actors or groups. Artistic/creative perspectives on place-specific resources provide sparks of inspiration and new approaches to exploring, understanding, and building value from the local context. In the project's first phase, research on drivers and facilitators of innovation of cultural and creative organisations in non-urban areas highlighted the importance of networks and platforms to exchange knowledge, ideas, and experiences, to build social capital, and to facilitate collaboration; tangible and intangible cultural heritage, serving as a source of inspiration that can be leveraged to create products and services, as well as a touchstone for contributing to local resources and improve places; and community engagement, as an essential part of creative actions, reinforcing local attachments, and supporting culture-based practices through local demand. However, taking all dimensions of innovation into account remains a challenge for public policy relating to cultural and creative work in non-urban areas.

Mark Justin Rainey
University of Galway, Ireland

Placemaking and creative practice: An IN SITU case study from Gort Arts, Ireland,

The Horizon Europe IN SITU project reimagines how we view peripheral regions as sites of creative and cultural production, challenging the view that the social vitality of CCIs is primarily related to urban areas. A key component of this paradigm shift is drawing attention to the link between creative practice and place-based development in non-urban areas. This presentation turns to the IN SITU Case Study of Gort Arts as an example. Gort Arts is a multi-disciplinary arts collective based in Gort, County Galway, Ireland. With a population nearing 3,000 people, Gort shares issues facing many small towns in Ireland including connectivity, vacancy and population change. At the same time Gort is unique in that it is a multicultural town with 1/3 of the population being non-Irish citizens. This presentation tracks the activities and vision of the collective since its foundation in 2022 as it seeks to engage with place and community through

workshops, events, festivals and exhibitions. It suggests that Gort Arts can be understood through the lens of rural placemaking which taps into the economic, cultural and social potential of an area. In doing so it also explores the barriers and opportunities that creative practitioners encounter while working in non-urban areas.

Paper Presentations Session B
Community-engaged research approaches with impact

Elena Dimitrova, Milena Tasheva-Petrova
University of Architecture, Civil Engineering and Geodesy, Bulgaria

Building the capacity for 'culture-nature' interaction in re-vitalizing open public space in the large housing estates of Bulgaria

The paper presents the joint effort of public authorities, urban experts, researchers and citizens undertaken in Sofia within the European URBiNAT project (H2020, 2018-2024), for increasing local climate resilience through re-thinking the value of human health and the role of nature in urban life. Being focused on the regeneration of socially vulnerable large housing estates at the city periphery and aimed at the systemic restoration of nature in urban space, the project has undertaken a scientific as well as public discourse on nature-based solutions (NBS) to health and climate-related issues and have brought public attention to a broad range of challenges—from the conceptual interpretations of NBS to the understanding and monitoring of the factors, which influence their practical applicability and long-term effectiveness under changing socio-cultural context. The authors regard the NBS co-creation and co-implementation processes as a meeting area of the spatial, temporal and sociocultural dimensions of an evolving urban process. Three NBS types had been initially defined within the project framework—territorial, technological, social and solidarity economy. The paper outlines the typology and specific roles of the participants involved in the study and discusses how the NBS concept proposed by URBiNAT project was locally perceived, interpreted, and enriched, and what types of NBS were chosen for implementation in Sofia and how far it was itself able to provide a visible impact on the existing cultural context—individual perceptions, community interactions and established planning approaches. Conclusions are drawn about the real-life impact of European partnerships in urban research and practice. The authors also conclude that changes in nature-related urban culture, e.g., way of life, behavioural modes, value and governance systems, would require the joint impact of bottom-up and top-down approaches as well as longer time span; persistent monitoring of impact effects is therefore of key importance.

Ema Gonçalves

CIEG - Interdisciplinary Center of Gender Studies, Portugal

Online community radio as creative resilience: The case of Radio Alhara, international solidarity and sumud

This article explores the role of internet community radio in the Palestinian resistance, focusing on its potential to foster international solidarity across borders. The study also investigates the potential of community radio to embody *sumud*, a Palestinian concept of steadfastness and resilience, and exist as a space for community care, fostering the agency of cultural actors and practices. This research aims to understand the importance of community radio in shaping and disseminating the Palestinian narrative and identity, while also assessing its contribution to the Palestinian liberation struggle. The study employs a digital ethnography of Radio Alhara as a study case, with interviews with artists and people connected to the radio. Adopting a feminist and decolonial approach to research, this dissertation draws on relevant literature related to sumud, cultural resistance, and community radio, as well as explores the history of radio as resistance in Palestine. The main goal of this paper is to assess the extent to which community radio can be a form of resistance, driven by its existence as a community promoter and its potential to foster international solidarity. By emphasising community involvement and the sharing of local narratives and knowledge, this study highlights the essential need for civic participation and it contributes to the broader discussion on how community-engaged research can promote meaningful change, co-creating knowledge and fostering community empowerment through innovative, collaborative and participatory practices.

André Ramos

Departamento de Arquitetura da Universidade de Coimbra, Portugal

Co-mapeamento cultural e criativo através das redes da autoetnografia

Quais os desafios para uma investigação que, não só se inicia partindo do lugar representado, mas usa a sua própria rede enquanto arquivo e fonte para co-mapear? A investigação em curso parte de uma experiência curatorial e crítica de 10 anos numa loja-galeria de esquina, no quarteirão artístico do Porto, para propor uma reflexão sobre o papel dos quotidianos de fruição nos fluxos e na vitalidade urbana. Pretende-se com este caso discutir as potencialidades da autoetnografia enquanto ponto de partida (e de chegada) para a construção de um co-mapeamento num campo cultural e criativo específico. Na investigação argumenta-se que no centro da cidade do Porto, num cenário "pós-turístico" de "autenticidade encenada", onde não se sentem os limites do que é da viagem e do que é do quotidiano, um emaranhado de projetos culturais e criativos estão, espontaneamente, a operar um desarticulado, mas incisivo processo local de combate ao espectável curso da gentrificação e turistificação. Apesar da necessidade de uma visão holística – e muito já foi feito nas ciências sociais – esta rede será analisada através das lentes da arquitetura. Lidos enquanto objectos-espaciais de uso público, pretende-se contribuir com um estudo crítico das qualidades físicas e espaciais desta rede cultural do dia-a-dia, e interpretar a sua relação com o tecido e os fluxos urbanos. Se o objetivo principal da investigação é uma reflexão propositiva e crítica sobre o papel destes objectos-espaciais para o desenvolvimento urbano sustentável, participando no debate do planeamento da cidade, um desejado e planeado efeito-secundário pretende devolver uma proposta de conhecimento específico à comunidade participante

que se auto-mapeou. Mas fazê-lo, simultaneamente, contribuindo para questionar e definir o lugar da academia como um fundamental ponto de intermediação, que des/interessadamente (e qual o objetivo privado de quem investiga?) co-produz os instrumentos para o aperfeiçoamento de um fenómeno.

Kristina Kokuri[1], Fatjona Kamberi[2]
[1]Technical University of Berlin, Germany; [2]University of Vlore "Ismail Qemali", Albania

How art connects people and promotes wellbeing through co-creation — a reflective study
Art is the expression or application of human creative ability and ingenuity, typically in the form of visual works valued largely for their aesthetic or emotional impact. Music, literature, sculpture, film, photography, animation, and graphic design are all examples of "art," or human-made works. The study's aim was to examine the role that different forms of art play in connecting people. Literature suggests that art connects people in different ways. Each and every one of us enjoys it in some way. People who don't like visual art may prefer literature, meaning written works. For more athletic people, there's dance and ballet. There are very few people in the world who've never listened to a song or watched a movie. As it is certain that art is made to evoke emotion, this can be tranquillity, sadness, happiness, joy, revolt, fear, excitement, etc. What all good art has in common is the ability to spark conversation. Art is a topic most people have an opinion on, in turn leading to learning and better understanding the opinions of others. Regularly interacting with art makes people more empathetic and teaches about other people and cultures in a positive way. The development of some type of art form is the common denominator of every culture. Art has existed since the dawn of civilised humanity and can help people express themselves. Enjoying art on a regular basis is therapeutic, thought-provoking, and creates a sense of community. Art can help people express themselves. It can help those who struggle with emotions express themselves in a way everyone can understand, in particular if co-creation approaches or strategies are applied, promoting wellbeing. As a result, all people are connected to art in some way.

Paper Presentations Session C
Rights-based governance models for cultural policy

Julius Heinicke, Cecilia Prüfer
University of Hildesheim, Germany

The right to cultural (self)education
Including the right to culture as the 18th Sustainable Development Goal in the UN Agenda 2030 can improve the conditions of young people in their cultural self-sufficiency. To date, cultural education and youth work in urban contexts have been less orientated towards a rights-based perspective. For example, forms of cultural self-sufficiency, through which young people realise their right to cultural education in the face of social transformations and post-migrant interdependencies, continue to be ignored by cultural policy actors. The ""KuSe"" research-project, which I co-lead, therefore encourages young people to recognise their practice of cultural self-sufficiency based on different cultural

locations—city libraries, district (centre)—and to explore it in a participatory way and make it visible. Together with them, methods are developed and analysed to derive skills and approaches to cultural and aesthetic (self-)education that can be transferred to other contexts. In this way, the right to culture is to be underpinned by a youth and cultural policy concept of spaces and methodological approaches to enable cultural (self-)education. The paper will present the first results of the project and discuss the following questions: In what ways can young people in urban contexts represent and express their forms of culture? What cultural policy framework is needed for this? How can these forms of culture be linked to the concept of cultural self-education? What cultural infrastructure can be utilised for this? How can the right to cultural self-education be sustainably anchored in cultural policy?

Jordi Baltà
Blanquerna - Universitat Ramon Llull, Spain

Reconciling rights-based approaches and environmental responsibility in the governance of cultural policy

The governance of cultural policy includes, among other issues, considering opportunities for the participation of multiple stakeholders, and taking into account the interconnections between culture and other areas of public interest (Miralles, 2014). The former dimension can be connected to the fostering of participatory approaches, where engagement in deliberation and decision-making is informed by a recognition of the right to take part in cultural life (Fribourg Group, 2007; Pascual, 2007; UCLG, 2015). The latter dimension, in the context of the New Climatic Regime (Latour, 2015) and contemporary reflections on sustainability, adaptation and regeneration, involves considering natural and environmental aspects as closely connected to the cultural realm, rather than as something external to it. In this respect, it also requires acknowledging that the exercise of individual rights should be combined with more relational approaches towards nature, or what Clammer (2016) has termed the 'ecological self'. Drawing on existing literature in these areas, the paper will consider the implications for the governance of cultural policy of emphasising citizen participation while strengthening holistic approaches to sustainability in cultural policy. It will also examine the tensions emerging as a result, and will present some concrete propositions to address them.

Layno Sampaio Pedra
Universidade Federal da Bahia / Universidade Federal do Recôncavo da Bahia, Brazil

Neoliberalismo e políticas culturais no Brasil: entre o incentivo fiscal e o fomento direto

A partir da década de 1970, a expansão da ideologia neoliberal trouxe uma nova abordagem para a política cultural, predominantemente mediada pela iniciativa privada por meio das leis de incentivo. No Brasil, essas leis se consolidaram como o principal mecanismo de atuação do poder público na área cultural, estando presentes em todos os níveis de governo—federal, estadual, municipal e no Distrito Federal. No entanto, com a crise gerada pela pandemia de Covid-19 e a necessidade urgente de mitigar seus impactos, surgiram leis emergenciais que transformaram o Estado no principal agente de fomento direto à cultura, desafiando a noção de estado mínimo defendida pelo neoliberalismo. As Leis Aldir Blanc e Paulo Gustavo destinaram R$ 6,8 bilhões ao setor cultural entre 2020 e 2024, por meio de repasses

aos entes federados. Além disso, foi instituída a Política Nacional Aldir Blanc, que prevê o investimento de R$ 15 bilhões ao longo dos próximos cinco anos. Criadas por iniciativa de parlamentares e da sociedade civil, e apesar de um ambiente político adverso, essas leis estão reconfigurando a lógica de fomento à cultura no Brasil. Este ensaio oferece uma contextualização histórica desse processo, observando-o sob a perspectiva do neoliberalismo e da democracia.

Gustavo D'Aversa
Università del Salento, Italy

"Tutta mia la città. Mappa desiderata della città divergente" (My whole city. Desired map of the divergent city)

The documentary "Tutta mia la città. Mappa desiderata della città divergente" (My whole city. Desired map of the divergent city) explores the dynamics of social inclusion and integration of people with psychiatric conditions in the rural areas of South-East Puglia, Italy, through a critical lens that intertwines Social Geography, Crip Theory, and Critical Disability Studies. This work adopts a perspective that views the city not merely as a physical place, but as a social and symbolic space where divergent bodies and minds constantly negotiate their right to inclusion and participation, particularly through the arts, and theatre in particular. From 2018 to 2024, the mental health association L-otto has promoted a permanent theatre workshop—led by me, being an artist but also a PhD student in human geography—with the aim of enhancing the well-being of its members and raising awareness within local communities about mental health issues. These workshops have served as spaces of resistance against social normativity, allowing participants to claim a new geography of their existence, in line with the principles of Crip Theory and Critical Disability Studies, which provide additional tools to understand how dominant narratives on "normality" and "disability" are contested and redefined through inclusive cultural and political practices. In accordance with the principles of social geography, the project analyses how the rural environment impacts the experiences of those living with psychiatric conditions, highlighting the role of the physical and social environment in constructing divergent identities. The documentary follows a journey that culminates in an initiative connected to the PNRR (National Recovery and Resilience Plan) in the municipality of Muro Leccese, aimed at creating a restaurant/bar/inn, conceived as a solidarity economy project to offer employment opportunities and social integration for people with psychiatric conditions. This project not only provides a physical space for inclusion, but also represents an act of claiming the right to the city, recognizing diversity as a valuable resource. Through narrative interviews, the documentary presents the individual and collective experiences, the challenges faced, and the aspirations of those living with psychiatric issues, as well as those of their families within a rural context. The second part of the documentary, still under development as it follows the implementation phases of the entire PNRR project, will explore the process of empowerment of local communities and institutions that have supported the realisation of this additional community goal. In this way, this contribution aims to further the debate on inclusive urban spaces, suggesting how social geography, cultural rights, and participatory governance can converge to promote well-being and social justice. LINK to the first part of documentary: https://youtu.be/9RpQEhRI8xg?si=70QipKDW1YxTCJ4C

Paper Presentations Session D

Communities of practice in local cultural policy

Kateřina Churtajeva
Hradec Kralove Region / Charles University, Czech Republic

Communities of practice in the regional cultural policy of Czechia

In this paper I offer an applied perspective on the topic of communities of practice and collective learning. Using specific examples from one of the regions of the Czech Republic, I will outline good practices in the use of participatory methods and community of practice and analyse them both in terms of possibilities for further development, integration into regional policies, but also in terms of obstacles and pitfalls they face. From the many examples that could be given in the region, I choose three strong case studies. The first situation is the participatory creation of the first regional cultural strategy. A strong community of practice has been created in which we are able to identify all the roles of the community of practice and we can also distinguish the different types of leadership, as E. Wenger writes about them. The members of the community of practice are willing to contribute their time, knowledge and know-how to the joint process of work during the subsequent implementation and evaluation of the concept. I will name the advantages of this way of working, but also its limits and risks. The second example is the strong experience of the candidacy of the small rural town of Broumov for the European Capital of Culture. We know from academic texts (e.g., B. Garcia, 2005) that non-economic impacts are often the strongest legacy of such a candidacy. Broumov reached the final of the competition as the smallest city in the ECoC history. Although building a resilient community was one of the strongest themes of this candidacy, it is only now, a year after not becoming a Capital of Culture after all, that we can ask where the line between the work of a pure project team and a community of practice led. The answer comes from practice and the everyday life of today. The last case study is the ongoing transformation of intangible culture heritage care. The concept is designed to change the current practice of building and confirming cultural heritage from above and to give communities the opportunity to participate in the identification of cultural heritage (see the authorised heritage discourse and the concept of heritage from below, L. Smith, I. Robertson). What role should the community of practice play in this process?

Jordi Baltà
Blanquerna - Universitat Ramon Llull, Spain

Steps towards a typology of 'communities of practice' in local cultural policy

This paper will explore the ways in which the notion of 'communities of practice' may be transferred to the field of local cultural policy, with particular emphasis on the governance of cultural policy. By doing so, it aims to, firstly, integrate existing knowledge on communities of practice as applied in other fields of practice, and, secondly, to enable a more central place for knowledge management and learning within local cultural policy. The paper will consider how communities of practice may enable connections and learning among people across different organisations (Wenger-Trayner and Wenger-Trayner, 2015), thus enhancing participatory governance in cultural policy. The paper will combine empirical evidence, drawing on examples that could embody communities of practice at city and neighbourhood

level (with a particular focus on Barcelona) or at cross-national, cooperative level (e.g. through city networks), and a review of existing literature on communities of practice, including in cultural policy and related areas. Attention will also be paid to typical challenges in communities of practice, such as the balance between governance and accountability (Wenger, 2009).

Kata Murányi

Faculty of Humanities and Social Sciences, University of Pécs, Hungary

Urban transformations and lessons learned: A case study of Pécs as European Capital of Culture

The concept of the creative city has become prevalent since the early 2000s as an urban development concept. It began to be commonly applied in grant applications as a development direction; however, today we can speak of it as a concept that has significantly faded. Nonetheless, it has been an integral part of the development strategy in numerous European Capital of Culture applications and implementations, whether it involves major investments, public space usage, community building, or strengthening dimensions of local identities. This presentation aims to showcase the European Capital of Culture project in Pécs in 2010 and demonstrate the application of the concept of a creative city and its impact on the city and its citizens from a perspective of several years later. The findings contribute to a deeper understanding of the dynamics between culture, socioeconomic environment, urban development, and community empowerment, offering practical implications for policymakers, urban planners, and cultural practitioners engaged in fostering sustainable urban transformations.

Paper Presentations Session E
Educational living labs: Research and practices for an inclusive public space

Vesela Kazashka[1], Tsvetomira Kazashka[1], Kiril Velchev[2]

[1]Center of Plant Systems Biology and Biotechnology (CPSBB), Academy of Music, Dance and Fine Arts "Prof. Asen Diamandiev"; [2]Plovdiv 2019 Foundation; Academy of Music, Dance and Fine Arts "Prof. Asen Diamandiev", Bulgaria

Permaculture for building inclusive culture and art environments: Research and practice for inclusive public space

The article explores the connections between culture, art, climate change, and social issues, analysing their impact on artistic creation in the city of Plovdiv, Bulgaria. Plovdiv is one of the oldest continuously inhabited cities in Europe and was selected as the European Capital of Culture in 2019. The city's transformation focuses on establishing it as a European cultural, ecological, and smart city. This evolutionary process is based on a combination of traditions and the development of new contemporary models rooted in science, ecology, and inclusivity. Permaculture is a scientific approach to designing sustainable human habitats that aims to create conditions for inclusive art in harmony with nature. Successful practices are presented, emphasising the role of art in improving quality of life and promoting inclusivity. One of the key examples is the "Green Culture - Green City" initiative by the Plovdiv 2019 Municipal Foundation. It highlights the contribution of imagination and cultural tools in creating solutions

to global ecological issues. The goal is to raise public awareness and foster collaboration in strengthening the relationship between people, the city, and nature within Plovdiv's ecosystem. Of the 34 submitted proposals, 17 were funded, with the highest-rated project being "PERMA-CULTURE – Spaces and Art" by the Plovdiv Art Academy. This project examines social issues through the lens of art, offering solutions based on cooperation and engagement. Another important initiative discussed in the article is the European Researchers' Night in Plovdiv and the project "Researchers in the Knowledge Triangle" (KTRIO), funded by the Horizon Europe program. Under the motto "Research and Innovation are the key to the future we want," representatives from academia, art, education, and industry participate in the initiative. KTRIO's activities reveal unknown aspects of the work of researchers and artists, while also increasing public awareness and support for an inclusive environment.

Maria Ilhéu[1], Mariana Valente[2], Ana Teresa de Sousa[3], Leonor Serpa Branco[3]

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Comunidades em devir com uma ribeira urbana

Uma ribeira urbana com todos os seus seres e fenómenos em relação, invisível para muitos, tornou-se um lugar onde desenvolvemos uma prática de atenção afeiçoada, aprendendo a devir comunidade com outros que não humanos. Juntaram-se investigadoras em Ecologia e em Educação, professoras de Artes Visuais, uma escultora e estudantes de diferentes níveis etários. Fomos Ribeira com a ribeira da Torregela localizada na zona Oeste de Évora. Aprendemos com ela a fazer mundo, mundo mais equitativo, como diria a filósofa Donna Haraway. Convocamos a observação rigorosa, a imaginação sensorial exata, o ver vendo com todos os sentidos, e a capacidade de ser um com a ribeira, sem deixarmos de ser múltiplos. Esta convocação foi inspirada nos passos de um método de conhecimento, o empirismo delicado, desenvolvido por Goethe. Desenvolvemos estratégias que nos fazem demorar na atenção a um lugar, a outros seres. É esta atenção demorada que nos vai ajudar a devir uma comunidade que incorpora e partilha gestos, modos de ser e de agir, numa cidadania que valoriza também os seres, outros que não humanos, que habitam a cidade e nos "observam", como diria Natasha Myers. As produções eco-artísticas deste projecto foram parte do corpus de uma exposição que esteve patente ao público entre julho e novembro de 2023, no Centro de Artes e Cultura da Fundação Eugénio de Almeida em Évora e que pretendeu levar a ribeira e as nossas vivências com ela, ao centro da cidade e a um público alargado. Criámos espaços para experiências imersivas, dando relevo à beleza de pequenos acontecimentos, às vozes dos jovens, aos trabalhos realizados e às "dores" da ribeira. A grande finalidade desta exposição era fazer crescer o desejo de ir visitar a ribeira, no sentido de Hannah Arendt; ir visitar o outro muito diferente de mim que abre a minha imaginação e me transforma.

Gonçalo Canto Moniz[1,3], João Mendes Ribeiroz[4,3], Carolina Coelho[2,3], Pedro Brígida[3], Duarte Miranda[3], Joana Correia[3], Valentina Leal Gutierre[3], Catarina Raposo[3,5], Luis Alcoforado[2], António Rochette[2]

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A school open to the city: Rethinking spaces of Coimbra Lyceum

Modern educational spaces face a demanding challenge when the renovation implies the adaptation to contemporary teaching and learning, to urban transformations and to climate change. Coimbra lyceum was designed in 1930 and has been working as a secondary school since 1936. In 2023, the renovation of the school building started as a research, educational and professional project by the University of Coimbra. The architectural project aimed at fostering the relationship of the community with the city as a whole in two phases. The first one, developed throughout the first three months, comprised the participation process, where the community was invited to reflect upon the following topics: (1) Social relation with the city through the use of historical mappings and pictures; (2) Evaluation of current and possible future public uses; and (3) Possible physical connections with the surrounding city fabric. The second one aimed at mediating and translating these reflections in accordance with the architectural project around three main action lines: (1) The school would be accessible from the two main axes, North and South, and adapted for any kind of disability, thus promoting inclusion and allowing as well future public activities in weekdays of after school hours; (2) The original image of the school would be restored, both on the inside and also on the façade, respecting the fact that it is an historical and architectural heritage site, one of the first modernist lyceums in Portugal, which implicated removing all the annexes that were added throughout the last 60 years; and (3) The connection with the public park in front of the school will be promoted through reshaping of surrounding streets, creating a green corridor through the school. This strategy is under development as a pedagogical approach in the design studio of the master of architecture at the department of architecture. Students of architecture activated an educational living lab to explore the school as a city and the city as a school. The paper is focused on these two parallel processes to enhance the debate about the school role in the urban regeneration process taking in consideration the green infrastructure, the mobility system, and the social dynamics.

Paper Presentations Session F

Financial turn in architecture: Critical perspectives from Europe

Raquel Ribeiro

CES University of Coimbra, Portugal

Housing financialization in 21st century Portugal: Results of an interdisciplinary project

Sara Brysch

University of Delft, The Netherlands

Collaborative housing: When housing is the result of participation and collective self-organising residents

João Borges da Cunha

ECATI Lusófona University, Portugal

Cityspaces as interior settings: On an inside out effect in the cities under new capitalism

The German cultural critic Siegfried Kracauer, trained as an architect and active as a writer and journalist under the Weimar Republic, ended his article "Farewell to the Linden Arcade", on the decline of that specific commercial venue, with the following broad question: "What would be the point of an arcade [Passage] in a society that is itself only a passageway?" (Kracauer, 1927). It was a perspicuous suggestion of such a diagnosis, the fact that the ultimate horizon of the capitalist action on city economy is the overall commodification of urban places. What's implied here from the onset is the complete social and economic mobilisation of city spots and urban sites as in a walloping shopping mall (as in J. G. Ballard's dystopic novel *Kingdom Come* [2006]), resulting in a spatial effect in which no limit can be pointed out between the recognized selling station and the non-buying stand. Within an interdisciplinary approach, crossing cultural theory, urban aesthetics analysis and building economy, this paper will address these city phenomena in the context of which the tradition of bourgeois interiors (Lukacs, 1970) and modern public sphere (Habermas, 1971) were degraded by the cultural transformations of New Capitalism, synthesised by Richard Sennett as when "the institutions inspire only weak loyalty, (...) diminish participation and mediation of commands, (...) breed low levels of informal trust and high levels of anxiety about uselessness, (...) breed low levels of informal trust and high levels of anxiety about uselessness" (Sennett, 2006: 181). In other words, the stage set of a life drama in which the disappearance of an outer city scape is the token of a full capitalist incorporation and the threat of a vanishing future. Let's keep up to the "Rua Cor de Rosa" affair in downtown Lisbon.

Paper Presentations Session G

Co-creating the city: Art and participation in urban transformation

Stuart Poyntz

Simon Fraser University, Canada

Orienting social justice: Youthsites, cities and urban youth infrastructure

At a time when an increasing number of young people across societies feel as though the social contract has failed them, there is need as ever before for infrastructures of youth belonging and worldly orientation, organisations, civic associations and gathering places that make time and give space for young people. This is especially so for low income, racialized young people growing up in fragmented, inequitable societies, where the role of traditional sites of learning, including schools, has undergone rapid change and where digital media is regularly a source of disruption and transformation. Such places of youth belonging are sites where "border work" happens, sites where young people are given opportunities to orient outwards, to the larger world, to negotiate identities and social skills and to discover new civic and social lives (Christenson & O'Brien, 2003, p. 4). In recent years, community creative arts and media organisations – or Youthsites – have played an outsized if often underappreciated role in supporting youth belonging. Youthsites make up an increasingly important administrative sector within the learning economies of cities around the world today (Poyntz, Sefton-Green and Fitzsimmons Frey, 2023; Poyntz et al. 2019;). Drawing on data from the first international comparative study of the Youthsites sector in London, Toronto and Vancouver across thirty years (1990s to late 2010s), this presentation examines how a set of organisations (Paddington Arts, Oasis Skateboard Factory and South Asian Arts) highlight how Youthsites offer a home for social justice and a space of beginning for young people's civic activism. Youthsites have developed in cities at a time when traditional modes of state-led corporeal ordering in urban environments have broken down and new, less orderly, forms of infrastructure—from roads and sewers to security and social services for young people—have taken the stage. Youthsites, have been both a salve and support system in this context, places for young people to land, to begin, to learn, and to contest their own futures in cities that have become increasingly fractured, inhospitable, and incapable of addressing the real needs of adolescents and young adults.

Sinara Sandri

Centre for Social Studies, Portugal

Photography territories – art and space to tell your own story

This communication presents the results of the first stage of an artistic creation project aimed at teenagers and carried out in two outlying neighbourhoods in the city of Porto Alegre, in southern Brazil. The initiative was proposed by a cultural events producer and was developed with the active participation of educators from two non-governmental organisations working in the area. The project used autonomous educational spaces to hold workshops on photographic language and creative writing. The program culminated in the production of a photographic exhibition in public places and a Slam-type event to integrate images with traditional poetry competitions. The focus of the work was to stimulate the narrative capacity of the teenagers and encourage them to tell their own stories, valuing their life

trajectories, their memories and also the place where they live. With a strong presence of black people, the group was made up mostly of women and the experience served to allow them to revisit memories, facts and situations of vulnerability common to the group, producing images and poetry. Working with young local artists as instructors, the project proposed a dialogue between the Morro da Cruz e Vila Bom Jesus communities and also with the art circuit, both the so-called art of the periphery and mainstream events, especially in the field of photography. The experience had a very horizontal dynamic, with the participants alternating roles as students, teachers, cultural producers and artists. The impact of the images exhibited in highly visible places in the two communities and the experience of holding a slam in the square, which is being restored and qualified by local actions, are central to the second phase of the project, which should take place in 2025 and involve expanding interventions in urban spaces.

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Co-criação de intervenções no espaço público da cidade de Coimbra a partir de metodologias artísticas e das ciências sociais e humanas

A partir de uma perspetiva da ciência social cidadã envolvida, pretendemos apresentar as metodologias e os resultados decorrentes de um trabalho de colaboração e co-criação entre investigadoras do CES e crianças e jovens do Programa de Férias 2024 da União das Freguesias de Coimbra. Durante três semanas, crianças e jovens entre os 5 e os 17 anos desenvolveram e aplicaram diferentes tipos de metodologias, em particular, caminhada passo-a-passo (walkthrough), observação participante, ecologia de sons da paisagem (soundscape ecology), mapas afetivos, mapas visuais (desenho, fotografia e objectos) e entrevistas não-estruturadas. A partir de informação recolhida por diferentes subgrupos, foram criadas um conjunto de recomendações de intervenção para a transformação e melhoramento destes espaços públicos. O objetivo final é a apresentação destas recomendações ao executivo da Junta de Freguesia. Este trabalho conjunto foi desenvolvido através de oficinas experimentais que decorreram no espaço urbano do Mercado do Calhabé e ruas adjacentes (Rua do Teodoro, Rua Dr. Santos Rocha, Travessa dos Combatentes da Grande Guerra, Rua do Brasil). Foram, assim, criadas oportunidades de interação entre diferentes tipos de comunidades e instituições, em particular o CES, a União de Freguesias de Coimbra, os residentes destas zonas urbanas, os comerciantes e os serviços locais. Ao contrariar a tendência individualista e passiva socialmente instruída nos espaços formais e informais da infância e que constrange a prática da cidadania na sua plenitude na idade adulta, procurou-se, através destes living labs educativos, direcionar os participantes, através do recurso à sua imaginação e criatividade visual, a pensarem coletivamente e criticamente sobre o que os rodeia. Este tipo de abordagens pode promover uma maior aproximação entre cidadãs/ãos e as ciências sociais e humanas, ampliando o cânone da participação democrática e conferindo novos significados ao cidadão como agente coletivo de mudança social.

Connecting cultural mapping and cultural strategic planning

W. F. Garrett–Petts, Cheryl Gladu

Thompson Rivers University, Canada

Cultural mapping and the researcher–in–residence as models for long–term municipal planning

This presentation begins with the proposition that small cities are increasingly challenged to develop cultural and social policies—and related cultural policy research methodologies—that are expected to work with (or for) other policy areas such as economic development, social inclusion, and urban planning. Participatory cultural mapping, we maintain, provides a ready approach and platform for this inter–sectoral work. In contemporary academe, aspirations to 'co–create' knowledge with communities are heightening and becoming more visible, but we also observe resistances to fully embrace the challenges and implications embodied in meaningful community–academe collaboration. These doubts and hesitations raise questions about the broader implications of democratising knowledge through meaningful community–engaged processes. In this context, this presentation will examine community–centred work through the lens of participatory cultural mapping. Our focus will be on the "You are Here" project, a two–year collaboration between a university, a small city, and a small city museum, employing cultural mapping as the central strategy for the development of (1) the City's Cultural Strategic Plan, and (2) a multi–year Researcher–in–Residence partnership tied the introduction and normalisation of cultural mapping and community–engaged research. Embedded within the RiR partnership between the City and the University, a partnership now in its fourth year, You are Here has become a kind of proof of concept, demonstrating how cultural mapping and community–engaged research practices can be integrated over a significant period of time and in a manner meaningful to the City's cultural, economic development, and community planning and policy processes. Both the larger RiR partnership and the "You are Here" project have been richly captured through local press coverage, city council meetings, video and audio documentaries, exhibitions, town hall meetings, and the maps themselves, yielding over 2000 points of contact within the community and a commitment to extend the RiR beyond its initial three years of funding. We will argue that if cultural mapping is to become sustainable and transformative, community engagement must be based on partnerships that are more than merely transactional—that is, focused on more than operational tasks and fulfilment of short–term expectations. The You are Here Project provides a case study demonstrating just such an integrated, long–term engagement, one replete with "lessons learned" in terms of competing motives, local politics, organisational expectations, measures of success, Researcher–in–Residence models, and leadership changes.

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Por uma nova cultura de planeamento no planeamento para a cultura: desafios e oportunidades que se colocam ao planeamento estratégico para a cultura em Portugal

O planeamento estratégico à escala local e regional surge em Portugal essencialmente na década de 1990 e, desde então, tem conhecido alguns desenvolvimentos, seja de forma mais genérica e numa base territorial, seja quando incide em domínios temáticos. No setor da cultura, a verdade é que, embora existam exemplos de planos estratégicos para a cultura, não parece haver uma prática sistemática de planeamento a este nível, incluindo da monitorização e avaliação das estratégias e medidas preconizadas pelos planos, tornando por isso as abordagens relativamente heterogéneas entre si. Por outro lado, é também reconhecido que em Portugal existe uma tendência – técnica e política – que preconiza um crescente envolvimento e participação pública nos processos de planeamento. Contudo, o modo como tais estratégias são efetivamente implementadas tende a ser muito variável, designadamente no que toca à integração dos diferentes momentos de participação dos stakeholders ao longo das várias etapas de elaboração do plano, bem como no posterior acompanhamento da sua execução. Combinando a experiência dos autores enquanto consultores envolvidos nesta área, com a revisão de algumas experiências e referenciais internacionais, propõe-se uma reflexão sobre o panorama atual do planeamento estratégico para a cultura em Portugal – à escala local e intermunicipal –, identificando os principais desafios e oportunidades, mas também os limites e constrangimentos que se colocam hoje à aplicação de novas metodologias participativas e colaborativas. Argumenta-se que este tipo de metodologias constitui um estimulo efetivo a um maior envolvimento e participação cívica na elaboração de planos, enriquecendo diagnósticos, estratégicas e propostas de intervenção e, ainda, assegurando que, após a conclusão do exercício de planeamento, estão criadas condições para que os stakeholders locais se envolvam na execução, monitorização e avaliação do plano, assegurando que, com alguma flexibilidade face às crescentes alterações de contexto, a sua visão e objetivos são cumpridos, mantendo-se a sua pertinência.

Erna Kaaber

Bifröst University, Iceland

Using participatory cultural mapping to improve policymaking and regional strategic planning in Iceland

Rapid technological and global advancements necessitate a rethinking of cultural policymaking to address contemporary needs. Current approaches, centred on data collection and creative industries, often overlook the broader impact of culture on well-being, social progress, education, and health, as well as emergent skill and wealth domains that governments and policymakers have yet to fully recognize. As suggested by British policy expert John Newbigin, the coming era calls for reimagining the fundamental structures of our societies—the organisation of governments, cities, education, and community engagement—with creativity as the driving force. The modern policymaking landscape has seen the development of various tools and technologies, including but not limited to those used in the HeritACT initiative, which gathers valuable data on public perceptions of local communities. This presents an opportunity to more extensively integrate community-based perspectives and data-driven

insights into the policymaking process. This paper emphasises the significance of bottom-up policymaking and collaborative knowledge building, stressing the need for organised and systematic incorporation of community insights. Participatory cultural mapping emerges as a powerful tool for establishing feedback mechanisms, informing strategic planning, and shaping cultural policy at local and regional levels. The author's work on the IN SITU project, combining research and experiments to promote innovation in cultural and creative industries in non-urban EU areas, has offered valuable insights from the Icelandic context. In Iceland, cultural policymaking is constrained by a lack of comprehensive regional data and limited community engagement, resulting in strategies that struggle to effectively address the unique challenges faced by communities navigating significant transformations. To enable more effective regional planning, more systematic incorporation of community-based insights is necessary. The recent strategic planning frameworks, in use for just over a decade, present opportunities to leverage cultural mapping approaches that can yield improved outcomes and better serve the specific needs of local communities.

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O mapeamento da atividade criativa e os espaços patrimoniais: ferramentas metodológicas de investigação com participação cidadã em Sevilla, Espanha

A criatividade tem se tornado um recurso chave para a regeneração urbana e o desenvolvimento econômico sustentável. As metodologias de mapeamento cultural que utilizam sistemas geoespaciais (GIS) e enfoques participativos permitem às cidades identificar e dinamizar ativos urbanos patrimoniais tangíveis e intangíveis, conectando a criatividade com a gestão patrimonial e a planificação urbana. Grupos de pesquisa da Universidade de Sevilla têm aplicado essas metodologias em vários projetos de destaque. Como exemplo, tem-se o projeto Laboratório Q, que utilizou a cartografia colaborativa para revitalizar espaços públicos através da atividade criativa. No Plano Diretor de Patrimônio Histórico Municipal de Sevilla (PD-PHiM) foi realizado o mapeamento dos grupos criativos e do patrimônio construído, integrando seu uso em estratégias de conservação e produção cultural, sendo um programa pioneiro no planejamento urbano em nível estatal, consolidando o uso dos resultados de pesquisa para políticas culturais e urbanas locais. Em paralelo, a proposta CREAdistrito utiliza estas metodologias para transformar áreas subutilizadas do centro histórico em ecossistemas criativos, mediante um processo de placemaking, que inclui mapeamento participativo. Estas estratégias se articulam no projeto de P&D+i CREAfab, que desenvolve um processo de placemaking criativo para fomentar a reindustrialização criativa de centros históricos andaluzes. O objetivo deste artigo é evidenciar a contribuição dos projetos de pesquisa da Universidade de Sevilla, que tem realizado o mapeamento das indústrias criativas com participação cidadã, cujos produtos estão sendo utilizados pelo Ayuntamiento de Sevilla no seu planejamento urbano. Para isso, foi feita uma revisão dos citados projetos de pesquisa da Universidade de Sevilla, além de abordar o papel da interação entre as entidades educativas e as administrações públicas. Os resultados da pesquisa apontam que estas experiências não somente tem sido exitosas no contexto sevilhano, como também mostram que as metodologias usadas são replicáveis em outros contextos internacionais.

Co-creation of human-nature based solutions: Research and practices for an inclusive urban and rural regeneration

Saša Dobričić, Marco Acri

University of Nova Gorica, Slovenia

Rediscovering landscape to reimagine Earth

The paper will examine the landscape model of the Earth as a powerful epistemological framework for understanding the complex and inseparable relationships between humans, non-humans, and the natural and artificial systems that constitute our planetary home. While humanity employs various models of the Earth—such as territory, space, environment, and planetary home—to understand the complex relationship between the environment and society- the landscape model stands out due to its uniquely subjective and aesthetic nature. Formed through perception, 'as perceived in our eyes', landscape mediates the intimate relationship between human society and the terrestrial materiality we depend on, even when we do not directly inhabit it. As the most potent non-functional model of the Earth, the landscape acts as a space where abstract concepts like ecology, biodiversity, and the human-nature relationship are visually and emotionally integrated and simply 'get the picture'.

Rooted in the European Landscape Convention's (ELC, 2000) definition of landscape as 'perceived by people,' this model cultivates an understanding of our inseparability from both the existential and emotional dimensions of life. Landscape, in this sense, fuses the animate and inanimate—living beings and atmospheric or geological components—into a cohesive perception of existence. This matrix of co-living and co-evolution between nature and culture highlights the need for a reimagined approach to co-designing with the extended community of living beings. Such an approach calls for a departure from traditional aesthetic values that prioritise tidiness and utility, favouring instead an openness to the unpredictable, the non-accredited, and radically poetic. The paper will engage with epistemological questions surrounding the landscape model, particularly how it fosters a democratic, multi-species perspective where the distinction between subject and object is blurred. Drawing on Farinelli's notion of landscape as a domain where observation renders subject and object indistinguishable, this paper argues that landscape offers a unique (although traditional) framework for perceiving and designing more-than-human and multi-species co-living models. Re-examining 'beauty' in perception and design, not just as a visual concept but in terms of aesthetical-ethical engagement with the earth, the contribution points to rethinking human democracies toward extended communities of living beings.

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A perceção do risco em trilhos pedestres: o caso do Trilho da Água – Janela do Inferno no Arquipélago dos Açores

O turismo verde está em crescimento à escala global e os trilhos em contextos naturais são cada vez mais procurados por turistas que procuram experiências de imersão em contextos naturais. No contexto do projeto europeu "TRANS-Lighthouses - More than green - Lighthouses of transformative nature-

based solutions for inclusive communities" está a decorrer um estudo sobre um trilho pedonal, de nome "Trilho da Água-Janela do Inferno" visando transformar este trilho numa Solução Baseada na Natureza". Nesse âmbito é importante conhecer as perceções dos riscos pelos visitantes e em que medida essa avaliação pode pôr em causa a experiência vivida no trilho e gerar conhecimentos sobre os riscos de degradação ambiental, dado o fluxo exponencial de turistas. Este turismo de natureza, e em particular a experiência em trilhos pedestres, envolve uma série de riscos, desde as condições meteorológicas imprevisíveis até aos perigos do terreno. A compreensão destes riscos pelos caminhantes afeta diretamente a sua experiência, preparação e o seu comportamento ao longo dos trilhos, influenciando não só a sua segurança pessoal, mas também a sustentabilidade da atividade e a preservação do meio ambiente. Neste cenário, a perceção do risco em trilhos pedestres é uma matéria pouco estudada, mas constitui fator crítico para que os riscos sejam compreendidos e geridos adequadamente, dando suporte a planos de segurança. A perceção do risco envolve uma interação complexa entre os fatores humanos, sociais e naturais e exige um equilíbrio entre as condições de segurança, sentido de aventura e de conexão com a natureza, com as comunidades e com a cultura local. Com base num questionado elaborado a partir da revisão da literatura o estudo tem como objetivo explorar como os visitantes percebem e avaliam o risco neste trilho. Os resultados são discutidos na perspetiva do seu contributo para a melhoria das condições de segurança e de satisfação.

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Developing a collaborative portfolio of participatory methods for NBS governance: The TRANS-lighthouses approach

This paper presents and discusses the processes leading to the collaborative construction of a portfolio of participatory methods within the TRANS-lighthouses project. The project aims to embed co-creation processes within governance frameworks for Nature-Based Solutions (NBS) by engaging youth, women, and vulnerable communities through a reflexive citizen science approach. This initiative integrates diverse perspectives into decision-making, fostering more equitable societal outcomes. To support this, a preliminary set of participatory methods is being developed by project participants, based on their previous expertise or perceived adequacy. The set will afterwards be customised for eight pilot cases, aligning with community-driven processes and stakeholder-centred perspectives, and evaluated according to their efficacy in supporting the co-design, implementation, and management of NBS. The methods will thus evolve as they adapt to local contexts across rural, coastal, urban, and forestry lighthouses, and governance models, ultimately contributing to a comprehensive portfolio of participatory methods for inclusive NBS governance.

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Banca as an object for social-economy placemaking: A methodological experience

The parish of Campanhã, once an agricultural territory located on the eastern part of the city of Porto, had been punctually densificated during the last centuries, but a considerable area had remained traced by the old farming occupation until now.

In the aim of URBiNAT 2020, a project coordinated by the Centre for Social Studies of University of Coimbra, one of these "terrain vagues" still defined by this ancient occupation, was intervened. During a collaborative process, leaded by the task-force of the research project, a new urban park was created and a few working groups were organised and thematically divided in order to develop projects related with the intervention area and Nature based solutions. Now, the research project is finished, but some of the working group initiatives are still being developed and (hopefully) will remain on the territory for a long time. One of these initiatives, a social market created as a moment of economical alternative and social gathering, leaded to the co-creation of a light and mobile sales stand to help the organisers of the market to improve the conditions of sellers, buyers and visitants.

In the frame of the organisation of market, but also of the participatory meetings of the project, this object was developed as a physical possibility that could enhance the use of the new green infrastructure and its collective dimension as a public space. This paper aims to map and frame the new collective projections for the creation of this object, the project and the construction of the stall which is now being used, and the methods, practices, meetings and actions that tried to include the contributions on the design process.

Paper Presentations Session J

Place-based innovation and regeneration: Cultural actors as agents of change (II)

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Culture-tourism entanglements: Moving from grassroots practices to regenerative cultural policies in smaller communities

Inspired by a rapidly emerging shift towards 'regenerative tourism' that privileges local improvement and well-being, this article considers the close connections between cultural initiatives and tourism in smaller communities and the often-missing policy frameworks to acknowledge and support these for community benefit. In practice, socio-cultural entrepreneurs develop enmeshed culture-tourism activities frequently propelled by ideas and desires concerning local revitalization. Local projects tend to entangle local heritage, activation of public space, inclusive public participation, and development of new activities by cultural actors. However, such initiatives are often developed in the absence of longer-term

cultural and tourism strategies, policies, and plans. Analysing culture-tourism initiatives in three smaller communities in Portugal linked to creative tourism, this article assesses how key principles and strategies of regenerative tourism can contribute to the development of regenerative culture-tourism policies at the local level, recognizing that culture-shaping policies should be multidimensional and cross-sectoral in nature.

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Social enterprises in arts and culture in Portugal: Between economic and socio-cultural and political orientations

Arts and culture gained multiple presence in individual and social life, "exploding in presence" (Jameson 1991), particularly in the sphere of the economy. In this communication we focus on social enterprises (SE) that operate in the spheres of arts and culture, positioning themselves between economic orientation and their sociopolitical, integration, cultural and aesthetic roles. The European tradition of SE characterises them by the centrality of their mission, prioritising the interests of members or society, assuming economic risk and functioning through democratic and participatory governance (Defourny and Nyssens 2012). In the field of arts and culture, SEs are defined as organisations that produce "goods and services that channel expressive needs and aesthetic sensibilities" (Barbieri, et al. 2012, 7). Based on the typology proposed by DiMaggio (2006) for the non-profit sector in arts and culture, we constructed a classification based on three types: 1) organisations aimed at promoting arts and culture that have social and community interventions; 2) organisations where art and culture are the main instruments of social intervention; 3) social intervention organisations with art and culture projects. It was based on this that we selected five in-depth case studies. We triangulate several empirical data production techniques such as the collection of organisational documents, semi-structured interviews and structured interviews. As results, we highlight the evidence that public policies, national and European, have been a driver of SE trajectories towards hybridization, highlighting, however, the fact that this hybridization is not only the result of public policies but of a multiplicity of factors. These include the search for sustainability and innovations in the way organisations and their ecosystems conceive artistic practice or social interventions. On the other hand, the fact that SE also participate in societal governance through strategies of influence and political participation stands out. In short, the relationship between public policies and SE is not a one-way street, but a process of co-evolution and mutual dependence, particularly when the agents share an implication in the general interest, as is the case of SE in Portugal.

Fiona Eva Bakas

IGOT, University of Lisbon, Portugal

Carnival organisers as cultural actors transforming the marginalised mountainous area of Gois in Central Portugal

This research explores the roles of cultural actors who organise small-scale, community-based carnival festivals in marginalised mountain areas of Portugal. Specifically, it examines organisers from the NGO 'Lousitanea' in the Lousa mountain range who organise the 'Entrudo de Gois' carnival. Mountainous

communities frequently struggle with depopulation as youth migrate to cities, resulting in isolation and an ageing population (Yen et al, 2023). This also threatens intangible cultural heritage as skills are not passed down. Carnival organisers play important roles in cultural diplomacy, fostering social belonging, managing commercialization, representing cultural identity, and navigating power dynamics (Smith et al., 2022). Festivals like carnivals can enhance community engagement, support local heritage, and improve destinations (Yen et al., 2023) but until now, research on these topics has focused on the effects of large festivals in big cities (Smith et al., 2022), whilst little has been written about the role of cultural actors involved in carnivals. This study uses qualitative data from participant observation and interviews with organisers at the 2023 Entrudo de Gois carnival. It investigates how the organisers have evolved the festival and its social impacts. The research explores the strategies community-based carnival organisers use to leverage place-based traditions through the carnival's development and organisation (Bakas, Psimouli and Kladou, 2024). It also examines how the local municipality supports the initiative and how inclusive practices can build community and belonging (Mair and Weber, 2019). The organisers have future plans to collaborate with a local tourism researcher and Greek carnival organisers on an Erasmus+ project. This would promote place-based, heritage-led adult education in the area, which is currently lacking.

Anna Hildur Hildibrandsdottir

Bifröst University, Iceland

Cultural entrepreneurship as a driver of rural development: A case study from Iceland

This case study, conducted as part of the IN SITU research project, examines how a dairy farmer in Iceland's Dalir region leverages intangible cultural heritage to revitalise his rural community. Drawing on S. Luckman's concept of placemaking, the study explores how the farmer utilises the deeply rooted traditions of the Icelandic Yule Lads to create a community project that can lead to a unique and attractive destination. This aligns with IN SITU's focus on the role of culture and creative industries in rural development. The farmer acts as both a cultural actor and a rural entrepreneur, demonstrating how the strategic integration of cultural assets can drive regional development (Duxbury, 2020; Herslund and Tanvig, 2012). Building on existing literature, the study examines how creativity and innovation can emerge from relative isolation and unique cultural contexts (Power and Collins, 2021). It also analyses the significance of geography in shaping cultural offerings and the interconnection between culture and nature in placemaking (Jóhannesson and Lund, 2021). The Dalir region faces challenges common to many rural areas, such as population decline, economic fragility, and the need to diversify its economic base. This research investigates whether the farmer's initiatives, bridging local food production, tourism, craftsmanship, and collaborations with local artists, can successfully reinforce the region's identity as a cultural destination. The study also highlights the crucial role of policy-making in supporting fragile rural areas. By chronicling this unique case study, the research challenges the urban-centric bias in creative industries scholarship. It contributes to a growing body of literature that recognises the potential of rural areas to foster innovation and economic development by embracing their unique cultural heritage and leveraging the power of placemaking, aligning with the broader aims of the IN SITU project.

Survival kit

USEFUL EMERGENCY PHONE NUMBERS

Emergency: 112

Police: +351 239 797 640 (PSP), +351 239 794 300 (GNR)

Fire Brigade: +351 239 792 808

MEDICAL CARE

Pharmacies: Check here the open pharmacies. There are always some pharmacies open 24h

Hospital/Urgent care: CHUC - Centro Hospitalar e Universitário de Coimbra, Praceta Professor Mota Pinto, 3004-561 Coimbra

Saúde 24 – 808 24 24 24
(this public service ensures triage, counselling and transfer to a health service - hospital or similar - in situations of illness, available 24 hours)

TAXI SERVICES

Politáxis Coimbra: +351 239 499 090. You can also order a taxi online here.

Uber and Bolt services are also available.

LANGUAGE

The official language is Portuguese, but communication in English is possible in the majority of places in the city.

LOCAL TIME

UTC +0 / Western European Time (WET)

BANKS AND CURRENCY

The currency used in Portugal is EURO. Most banks operate from 8:30 to 15:00. There are several cash points in the city centre and near the conference venue. Most international cards are accepted.

DIAL CODE: +351

ELECTRICITY

In Portugal there are two associated plug types – C and F. Portugal operates on 230V supply voltage and 50Hz.

COIMBRA TOURIST INFORMATION

http://www.turismodecoimbra.pt/index.php?lang=en

CONFERENCE ORGANISATION

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