ASSESSING THE QUALITY AND SOCIAL IMPACT OF CREATIVE PLACEMAKING PRACTICES

Chrysi RAPANTA
Nova University of Lisbon, School of Social Sciences and Humanities, Av. de Berna, 26-C, 1069-061, Lisbon, Portugal
e-mail: chrysi.rapanta@fcsh.unl.pt

Leandro MADRAZO
Ramon Llull University, School of Architecture La Salle, Sant Joan de La Salle, 42, 08022, Barcelona, Spain
e-mail: leandro.madrazo@salle.url.edu

Maria Irene APARICIO, Nuno FONSECA & Rosalice PINTO
Nova University of Lisboa, School of Social Sciences and Humanities, Av. de Berna, 26-C, 1069-061 Lisbon, Portugal
e-mail: maparicio@fcsh.unl.pt; nmfonseca@fcsh.unl.pt; rosalice.pinto@fcsh.unl.pt

Špela VEROVŠEK
University of Ljubljana, Faculty of Arhitecture, Zoisova 12, 1000 Ljubljana, Slovenia
e-mail: spela.verovsek@fa.uni-lj.si

ABSTRACT

Placemaking and creative placemaking aim at transforming public spaces by fostering new bonds between people and places. The multiple actors involved in a creative placemaking practice – artists, residents, social scientists, politicians, investors, etc.– need to agree on the objectives as well as in the way to achieve them and evaluate them. However, the design, implementation and evaluation of creative placemaking are three inseparable actions of a single process: the construction of a sense of place. Thus, agreeing upon the objectives of a placemaking action, and the ways to assess to which extent the pursued goals have been achieved poses a range of difficulties: which goals are most relevant and why, which placemaking practices are most appropriate to achieve which goals, and which are the evaluation criteria and tools to assess the performed activities, these are issues that cannot be easily disentangle from each other. In the A-Place project, we have developed an assessment framework to identify the generic traits involved throughout the overall process of a creative placemaking practice, as well as the criteria to assess its specific quality and social impact.

Keywords: creative placemaking, community-based art practice, place attachment, placemaking assessment

VALUTARE LA QUALITÀ E L'IMPATTO SOCIALE DELLE PRATICHE DI "PLACEMAKING" CREATIVO

SINTESI

Il "placemaking" e il "placemaking" creativo includono una serie di connotazioni che si intersecano nel processo di creazione di luoghi vivibili per le persone – dalle pratiche architettoniche e di design, alle attività basate sull'arte e al design collaborativo, al valore intrinseco dei luoghi pubblici, alle loro trasformazioni creative e al significato per le persone. Qualsiasi valutazione della qualità delle pratiche del placemaking creativo è complessa e impegnativa. Questo documento sviluppa una panoramica descrittiva e una discussione mirata intorno alle delimitazioni necessarie dei significati e delle definizioni che il "placemaking creativo" ha per determinate comunità, quando si valutano le azioni pianificate o realizzate. Lo facciamo affrontando due termini chiave: la valutazione dei valori promossi durante il processo di placemaking e il loro impatto in un dato ambiente socio-fisico. Entrambi, i valori approvati e l'impronta stabilita, riflettono l'estensione e la qualità dell'approccio creativo alla pianificazione dei luoghi ("placemaking" creativo) e sono quindi un punto di partenza personalizzato per la valutazione.

Parole chiave: "placemaking" creativo, pratica artistica basata sulla comunità, attaccamento al luogo, valutazione del "placemaking"

INTRODUCTION

Placemaking is a way of thinking about cities and communities, aimed at redefining urban spaces by creating places for everyday public life (Jacobs, 1961; Gehl, 1987; Whyte, 1980). Through placemaking, public space can be re-designed and re-shaped to address the needs of living communities, activating the potential embedded in the social fabric through a process of community empowerment. Placemaking is about designing cities for people, it is a collaborative process to reinvent and reimagine everyday urban spaces (Project for Public Spaces, 2007) working on social and cultural identities and values.

Placemaking is about transforming spaces into places by changing their aesthetic, physical and social identities (Kelkar & Spinelli, 2016). Therefore, a key issue is to assess to which extent these goals are achieved. Assessing the extent to which the place-making implementations in particular local environment contribute to the transformation of the physical and social fabric is a fundamental component of any placemaking process. It brings necessary transparency in the process and helps to identify efficient and beneficial practices.

Creative placemaking focuses on the involvement of arts and culture in this transformation of spaces into places. It has been defined as *"an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place"* (Artscape, 2021). The term is used to refer to artist practices which before were named as "art and social engagement," "art and social practice," "community arts," "participatory arts," and "community cultural development" (Meagher, 2019, citing Goldbard, 2006). As Stern (2014) states, it is necessary to clarify the conceptual foundations of the term "creative placemaking" before proposing any method to assess it. From an artistic/architectural and academic point of view, the challenge is to define the role of art and culture in transforming people's sense of connection to a place over time and to value the ability of artists to *"reframe public discourse, challenge the status quo, spark imagination, and build empathy through their work"* (Eisenbach, 2014, 98). From a policy-making point of view, the difficulty is to prove the power of arts and culture as social and economic catalysts based on evidence of what works in a specific context (Markusen & Gadwa, 2010).

In this article, we present the theoretical grounds of our on-going endeavours to evolve assessment methodologies aimed at creative placemaking evaluation. First, we enlighten the notion of creative placemaking, its relation to public space, arts and community. In addition, we delve into the question of place, as a sociocultural construct and reflect on the assessments of creative placemaking throughout the two key categories – the quality evaluation of the placemaking process and the social impact assessments.

CREATIVE PLACEMAKING: PUBLIC SPACE, ARTS, AND COMMUNITY

The term *creative placemaking* arose as a result of a programme of the National Endowment for the Arts in the United States, whose goal was *"to integrate art and design in community planning and development, build shared spaces for arts engagement and creative expression, and increase local economic activity through arts and cultural activities"* (Landesman, 2013, vii). The aim was to help public, private, non-profit, and community sectors to develop strategies to shape the physical and social character of a neighbourhood, town, city, or region around arts and cultural activities (Markusen & Gadwa, 2010).

The addition of the adjective *creative* to the making of places has been explained in various ways. For the advocates of the creative economy, creative placemaking can help cities to compete in the global economy by making them more attractive to investors (Florida, 2002). From a policy-making perspective, it has been argued that creative placemaking is driven by the interest of government authorities and other institutions to promote arts and culture (Courage & McKeown, 2019). For Meagher (2019, 170), *"creative placemaking is not a completely new practice but rather a novel way to bring together and name a diverse set of creative activities that link to urban planning and/or community development"*. From the arts-based perspective of creative placemaking, it has been stated that artists must *"speak the language of community development so they can connect and be effective in supporting their communities"* (Zitcer, 2020, 8). However, a distinction between art-makers and community stakeholders is hard to established in creative placemaking. Rather, in these practices art-makers and local community stakeholders are inextricably intertwined. However, the placemaking activities planned in A-Place are not born in the communities, but are the result of a creative process that might engage multiple stakeholders, including architects, artists and academics, social scientists and community representatives, citizens, local administrations and cultural institutions.

Creative placemaking practices might be community-driven but not community-led. By the same token, they can be arts-based but not arts-led. A continuous balance between artistic practices engaging the community and community practices embracing arts as part of their everyday lives is an essential

part of the placemaking process. In this process, it is necessary to establish the meanings of *public art, meaningful art, place* and *community* and to identify the links between the terms.

Public art is not simply art made (in) public

Public art is not simply art made (in) public. Public art and public space are strongly related with each other. On the one hand, "*Public space should not be considered 'public' because of the space itself, but rather because of the activity that takes place in it*" (Lombardo, 2014, 20). In creative placemaking, this activity is arts-based with art not being limited to the methods used for creating artistic works (e.g. painting art, video making art, etc) – which would be an instrumentalist perspective of art- but including any kind of "*symbolic presentations of rational ideas (such as love, death, envy) through sensible intuitions*" (Crawford, 2015, 54). On the other hand, public art, in order to be considered as such, needs to be meaningfully related to the space in which it is situated (Zebracki, 2012).

Public art is meaningful

How art is meaningfully related to the space in which it is situated? To reply to this question, the process of construction of meaning needs to be considered. Meaning itself does not exist, as meanings are constructed by specific people in specific contexts under specific circumstances. This meaning construction process by means of public art gives it with a pedagogical character: if it leads people to create meanings, then it helps them learn or improve their learning about phenomena. This simple presupposition shifts the focus "*from the artists and the artworks per se toward the way audiences engage with art*" (Schuermans et al., 2012, 677). As audiences engage with meaningful public art, they learnt about themselves and about their relation with public space. Thus, public art is meaningful when it promotes such learning or meaning construction processes, particularly when it creates transitional spaces in which individuals are "*challenged to face the ambivalences that result from encounters with diversity*" (Schuermans et al., 2012, 678).

Meaningful public art creates a place

As Schneekloth and Shibley (2000, 1) "*Placemaking is the way all of us as human beings transform the places in which we find ourselves into places in which we live.*" Places are spaces with meanings, i.e. ones "*that you can remember, that you can care about and make part of your life. The world should be filled with places so vivid and distinct that they can carry significance. Places could bring emotions, recollections, people, and even ideas to mind*" (Lyndon, 1983, 2). In contrast, Augé (1995, 77) describes a non-place as "*a space which cannot be defined as relational, or historical, or concerned with identity*". Public art can create "*an authentic and meaningful sense of place, and a sense of ownership of and belonging*" (McKeown & Courage, 2019, 202), senses which are at the heart of creative placemaking. Therefore, reinstituting and reinforcing the links between people and places would be a key objective of placemaking.

Place creates community

In the same way that places become meaningful through the meanings that people ascribe to them (individually, collectively, and over time), the life of people becomes meaningful, intelligible through their experience with places. Moreover, when such experience becomes a socially shared practice, communities of practice emerge. As Wenger (2011, 2) argued: "*Nurses who meet regularly for lunch in a hospital cafeteria may not realize that their lunch discussions are one of their main sources of knowledge about how to care for patients. Still, in the course of all these conversations, they have developed a set of stories and cases that have become a shared repertoire for their practice*". For such communities of practice to emerge, a place is necessary as a common frame of reference. In Wenger's example, the place is the hospital. In creative placemaking, the place can be the revived central square of a village in which people of all ages and backgrounds regularly meet, interact and live together. In this case, the central square has also a symbolic meaning, as it is the heart of the village. Therefore, any authentic interaction taking place in the square may be viewed as a shared practice contributing to the informal deliberation ritual of the villagers around any issue that affects them. Arts and culture have a major role in the creation of such communities, as they offer a common frame of meaning making accessible to everyone to perceive. Under this perspective, arts can emerge as a medium of inclusive placemaking (Lennon, 2020).

ASSESSING CREATIVE PLACEMAKING

Place, unlike space, is a sociocultural construction, and as such, it cannot be viewed as a process leading to a product-artefact. Therefore, the evaluation of the process of creating places with art-based practices embedded in communities conveys an assessment of:

a) The process of creating art, meaning, place and community, which we refer to as *quality evaluation*;

b) The social impact of the placemaking practices, which we name *social impact assessment*.

Quality evaluation

In creative placemaking practices, quality might refer to: (a) a creative participatory planning (Cilliers & Timmermans, 2014); (b) a social production of heritage, both visible and invisible, that promotes and sustains a community's engagement with both the tangible and intangible cultural assets (Giaccardi & Palen, 2008); and (c) a building of social capital (Kelkar & Spinelli, 2016) and communities (Lepofsky & Fraser, 2003) which results of participation and engagement.

The key questions to evaluate the quality of processes involving creative participation, social engagement, and community building are: (a) which of the values implicit in these processes reveal a certain level of quality, and (b) which indicators to use to measure them. To define those values, we first need to define what a value is and then which values are relevant in a placemaking process.

Value

The term value is extremely polysemous and its meaning varies according to the domain in which it is used: economy, rhetoric, sociology, among many other. In economics, as pointed out by (Meyer, 2008), value refers to the *exchange value*, which enable us to evaluate, or to measure quantitatively the price of one object in relation to another. This meaning follows a utilitarian logic. In rhetoric, values constitute objects of agreement or premises to create or reinforce the communion with an audience, in order to obtain its adhesion (Perelman, 1997). Thus, the fact that a value is acceptable and preferable may be more important than the fact that it is true. In his latest work, Perelman (1997) further points out that value and hierarchy are inseparable notions. In fact, value implies breaking the equality between things, in all situations in which one must be placed before or after the other.

Sociologically, as Heinich (2020) points out, value is the result of a set of operations through which a given quality is assigned to an object, with various degrees of consensuality and stability. Evidently, these operations depend both on the nature of the evaluated object, as well as on the nature of the subjects who evaluate it, and the nature of the evaluation. In this way, it can be said that the value is neither objective, subjective, nor arbitrary. In fact, the value itself is motivated by the way the object is evaluated, by the collective representations that individuals have about the object and by the varied possibilities of representation that the different contexts offer. In fact, the value might not be in the object itself, rather in a system of shared representations, contextually applied to an object. However, this relativity does not preclude the existence of a complete break with established principles and practices, traditions, routines and norms. In reality, there is an effective interaction between objects, humans and contexts.

Creative participation values

Defining creative participation is a question of values shared by the placemakers within a community. Promoting creative participation is a challenging task that must take into account different factors such as the availability of materials, the script of participation and the ability to adapt methods and tools to the given circumstances.

According to Cilliers and Timmermans (2014, 420), "*the difference between participation and successful participation lies in the process, how it is conducted, and how it is approached. Evaluation should form a core part of the participation process, in order to determine if the chosen method and approach were successful, if social capital was built during the process, and if the end project benefited from the participatory planning process*". To assess the quality of social participation, we need to monitor the process of how the participation and representation of different social groups in placemaking activities was pursued and to what extent it was achieved.

When placemakers ask community members to "*be creative*" during a workshop, for example, the first thing that must be assured is the access of participants to the materials they need. For example, an exploration of participants' cartographic representations of a space would require to use a variety of techniques such as diagrams, drawings, photographs, videos, audio-recorded narrations, and even role playing in theatre, song and dance (Sanderson et al., 2020). Also, it seems important to give appropriate guidelines to the participants, so that they can reach the maximum potential of their creativity. For placemakers to prepare a participatory activity, and its guidelines thereof, the existing creative possibilities of communities must be first investigated, to limit the possibility of surprises (both positive and negative) when the activity pretends 'a' and the participants are able or willing to do 'b'. It is not uncommon that, without an adequate preparation, participation becomes tyrannical rather than transformative (Martin & Hall-Arber, 2020). Certainly, such training can never be complete, and goals and tasks must be continuously

adapted in light of the participants' involvement (Alexander et al., 2007). This last consideration relates to the value of inclusiveness, which is also very important in social participation.

Value of inclusiveness

Making a placemaking process inclusive is not merely a goal for strategic planning and decision-making; it is also and mainly a value issue promoted through authentic face-to-face interactions. Inclusiveness also means to show an equal treatment and openness towards people from diverse cultural backgrounds (with culture not being limited to ethnicity but also to personal characteristics, for example, age, language, gender, etc.). As Daša Spasojevic and Ana Souto Galvan (2017) observe, placemaking and meaningful (authentic) interactions are directly interlinked, "*as place becomes an opportunity for cross-cultural learning, individual agency, collective action, negotiation of personal points of view and different ways of doing things*". This means that participants in placemaking processes and activities need to be given opportunities for authentic interaction and participation. If their participation is symbolic or factual –that is, it is reduced to write a number indicating how many people from different ethnical backgrounds participated in an activity– then there is the danger of biased objectification of participation process (Martin & Hall-Arber, 2020). A requirement for authenticity in participation is that the issues are actually addressed, and that "real" issues are deal with, i.e. issues that are relevant and genuinely meaningful to community participants.

Social engagement values

Social engagement, when it refers to place-making, generally includes two processes: (a) the engagement of different types of stakeholders, in the definition and implementation of placemaking goals; and (b) the stimulation of individuals' place meaning, i.e. the symbolic meanings ascribed to a place and place attachment, and the bonds between people and places values (Kudryavtsev et al., 2012)

To this end, social engagement is understood throughout place attachment and place meaning. Spasojevic and Souto Galvan (2017) contend that people's bonds with places have a great impact on their engagement with their living environments. As Manzo and Perkins (2006, 339) argue, "*Those who are more attached to their neighbourhoods are more likely to invest their time and money into the neighbourhood*". To create this place attachment, people need to interact with the place, and with

each other within the (permanently under construction) limits of the place. Place meaning comes afterwards: through interactions with places, people can attribute new meanings to the place itself, as well as to relations and situations related to the place. Through this construction of meanings, their engagement becomes stronger, as attributed meanings reflect personal values, which can further be made more explicit, negotiated and re-defined through intercultural dialogue.

Although place meaning and place attachment are not themselves values, they embody different ways of individual sensing and sensemaking, which are both ways of perceiving one's social identity and values. Sensing is about the different ways of feeling a (and in one) place, through hearing, touch, smell, sight, and taste (Degen, 2008; Massey, 2013; Rodaway, 2002). Although sensing mainly refers to the non-verbal aspects of perception, linked to our five senses, sensemaking refers to a set of processes through which "*people enact the social world, constituting it through verbal descriptions*" (Brown et al., 2008, 1038).

Community building values

The notion of community is inextricably related to cultural identity, as people belonging to the same community share one or several cultural identities. According to the sociologists Hall and Du Gay (1996, 6), "*identities are points of temporary attachment to the subject positions which discursive practices construct for us*". Identity is not about being "identical", i.e. always the same, but is a process of continuous identification with certain socially shared practices. People engaged in those practices usually form part of a community, for example an academics' community, an artists' community, or a feminists' community.

Community building is a dynamic concept and process, which is continuously under change and negotiation, as is place. As people's identities evolve, their sense of community might also change. Furthermore, their need to re-create bonds with others may also change in terms of focus, density and objectives. For the community building to take place within different space-place contexts, artistic practices that aim at engaging multiple social groups can be of primary importance.

Interculturality plays a key role in community building. Interculturality[1], defined as cultural interaction in the spirit of building bridges among peoples, has been a particular inspiration for European policies (Lähdesmäki et al., 2020). It is mainly achieved through intercultural dialogue,

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1   Unesco, Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005.

i.e. dialogue inspired by open-mindedness, empathy and multiperspectivity in face of any type of cultural otherness (Barrett, 2013). Bringing people from different cultural backgrounds together under a common goal is the basis and first step for intercultural dialogue to take place. Morover, they need to share and exchange their cultural expressions (e.g. creation of cultural artefacts) and impressions (e.g. opinions about cultural phenomena) so that a collective sense of belonging can arise (Zakaria et al., 2004)work and structure relationships, global virtual teams require innovative communication and learning capabilities for different team members to effectively work together across cultural, organizational and geographical boundaries. Whereas information technology-facilitated communication processes rely on technologically advanced systems to succeed, the ability to create a knowledge-sharing culture within a global virtual team rests on the existence (and maintenance. It is through sharing of knowledge, perceptions, and understandings that community building can be nurtured. This interaction can happen real-life or in virtual environments, sometimes invisible and sometimes dramatic (*Figure 1*).

Nonetheless, for any interaction to be meaningful, either in terms of sensing or sensemaking, sharing ideas and artefacts are commonly not sufficient for people to create deeper community bonds, thus joint activities as part of their everyday practice are necessary. According to Wenger (2011, 2), "*members of a community of practice are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems – in short, a shared practice. This takes time and sustained interaction*". Joint activities, i.e. activities where people can learn from each other, are an important part of a community's shared practices.

These theoretical foundations help us to identify the main issues to be considered in the quality evaluation of creative placemaking. The three main social processes which underpin quality evaluation – creative participation, social engagement and community building – and the core values that are inherent to them are summarized in *Table 1*.

The values described above are generic, i.e. similar to those applied in most placemaking activities. For a specific activity, additional values may apply. For example, Alexander and Hamilton (2015) refer to the importance of the "hedonic" value in their "placeful station" placemaking activity. Which values will be promoted and how, largely depends on the specific goals of each placemaking activity.

Quality evaluation asks for the establishment of a set of best-practice standards to build an evidence base for innovative approaches to community participation and engagement. This engagement practice can be further improved by the identification and articulation of social impact criteria, manifested in assessable processes and materials, relevant to the achievement of each placemaking activity goals (Nursey-Bray, 2019). This social impact assessment process is described in the following section.

Social impact assessment

The assessment of the impact of creative placemaking is not an easy enterprise. According to (Markusen & Gadwa, 2010) it is difficult to determine the precise impacts of a localized intervention, because so many other things are simultaneously influencing the environment. More scholars agree on the problems related to the "*conceptualization and measurement of the ways that creative placemaking influences a place and the people who live in, work in, and visit it*" (Stern, 2014, 84). However, other scholars claim that it might be possible for planners, designers, and policy makers to propose criteria that can be concretely operationalised in qualitative or quantitative measures, as long as those criteria do not end up to be "fuzzy concepts", using Markusen's (2003) term.

Another problem that relates to all programme evaluation initiatives is the so-called "goal paradox": although goal attainment is by-large the focus of most mainstream evaluation programmes, goal setting and clarification is itself problematic (Friedman *et al.*, 2006). What goals can do is to "*provide direction for action and evaluation*" (Patton, 2008, 147). However, the assessment of these goals require a clear and shared view of the values promoted through the placemaking activities. We would add that once these values are defined, they can be used as criteria for setting impact indicators. In addition, following our experiences with placemaking activities and their evaluation, the measure and the scale of the local social impact needs to be normalised to reach a comparable assessment among different rates and occurrences of the evaluated actions. As (Walljasper, 2007, 159) contends, "*sometimes the impact of bringing people together for a meal is less dramatic but no less meaningful*". In this sense, the action of bringing people together is assessable per se, as long as we find ways to assess its quality.

A key objective of creative placemaking is to transform spaces into places by changing their aesthetic, physical and social qualities (Kelkar & Spinelli, 2016). The relational aspect of a place is manifested through the community's identity not only in the built environment, but also and mainly through the promoted inclusiveness and engagement of different social groups living and acting in the place. Likewise, the identity of the placemakers

themselves is subjected to change, as the relationships with the place might transform the way they perceive themselves as change agents, thus becoming reflective practitioners (Schön, 1987) able to deal with uncertainty (Tracey & Hutchinson, 2016). In such self-reflective practices, individuals change when they "*reflect on what they are saying or doing, analyse the possible consequences, and attempt to adjust their behaviour as a result*" (Frame, 2014, 93).

An attempt to define social impact in terms of assessing identities (of space, community, individuals) is both a precarious and ambitious one. This is because the identity of places is constantly changing over time, and attributing such a change merely to a placemaking activity might overlook other important socio-political factors whose influence lie beyond the capacities of the placemakers involved. An alternative approach is to explore those identities and their change over time through recognised social discourses before, during and after the placemaking activity.

Monitoring social discourses

The term discourse implies a social and mental dimension; it is both a linguistic and a socio-historical object[2]. It can be understood as transphrastic unit that is subjected to rules of organization that exist in a given social group. These rules may be related to the construction of a narration, a dialogue, an argument, and they can use verbal and non-verbal languages directly linked to the social group in which that discourse is produced (Maingueneau, 1999). As Fairclough (1993, 136) recalls, a social discourse embodies three dimensions: "*it is a spoken or written language text, it is an instance of discourse practice involving the production interpretation of texts and it is a piece of social practice*". Accordingly, the interpreted / produced texts are based on the social practice that constrains them and, at the same time, the plurisemiotic materiality of the texts bear traces of this same social practice.

The use of social discourses as materials for evaluation starts by gathering all information about a social context for then studying the plurisemiotic materiality within a discourse (Voloschinov, 1977). A great part of this materiality is related to values revealed through discourse. As Walmsley and Birkbeck (2006, 116) recognize that "*values emerge from lived experience – through interaction and social exchanges in families, communities, cultures, and societies.*" In our case, these are values related to creative participation, social engagement and community building.

Capacity of arts

Another important goal of social impact assessment are the artistic practices themselves. The capacity of arts to become an agent of change, and particularly their potential for creative placemaking has long been recognized by scholars, architects and artists. Miles (2005) has discussed the potential of arts as part of social processes aimed at defining complex fields of public interest. This is particularly evident for the discussion of the role of arts in activating spaces and placemaking. Miles contrasted this social role of the arts with the non-site-specific arts which function as a wallpaper or a decoration and exclude the interests of the community; often covering the socio-economic-cultural problems behind them.

On the other hand, Rendell (2006) has discussed two different agencies of arts. The first is their capacity for opening up new lines of thinking about the relationship between places, situated arts and communities. In this regard, art can play a mediator role in the conversations between different disciplines and community members, thus helping to interlink places and people through creative placemaking practices. According to Rendell, the second agency of arts is to approach urban projects in a critical manner, paying more attention to wider social and political concerns beyond the established disciplinary boundaries (Figure 2). Building on Lacy (1995) Rendell (2006, 16) called this critical spatial practice "*a socially engaged art practice with a focus on engagement, interaction, context and process*".

Space-place transformation

As a place's identity changes, and a public space becomes a meaningful place, community building changes as well, because different people attribute different meanings and uses to the same space. The notion of public space plays a key role in community building, not as much in the sense of territorial limits but mainly in the sense of situated action and discourses. The space in which a community, defined as a group of people sharing a common goal and/or practice and/or identity, acts and interacts among its members and with members of other communities, becomes part of the community itself. Nonetheless, the relation of place with community is not unidirectional: the more placemaking becomes a community-led ideation and implementation process, the more its future impact on community building can be secured.

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2 The construction of several semiosis with certain rules characterises the specificity of a discourse. However, plurisemiotic construction is always explicit. It is therefore up to a theory of discourse and its historical, social, cultural inscription to be able to unravel its functioning. Most importantly, as Bakhtin (1981) points out, is that all languages are composed of several social languages, according to different specific groups, each of which makes use of specific semiosis in a particular way.

Figure 1: An example of virtual interaction – sharing the perceptions of home place and stimulating creative participation in times of confinement. A blog-based collection (A Confined Place, What does your window say?) of artworks and photos created by students of La Salle School of Architecture and Nova University of Lisbon, 2020 (Photo Credits; upper left bottom right: Olav Haugen, Diego Hoefel, Jihane Moudou, Daniela García, Nathalie Bourget, Amanda Rojas, Guillem Hernández, Rubén Cruz).

Figure 2: A collective artistic installation in the city of L'Hospitalet (Barcelona, Spain) made by students from the School of Architecture La Salle and high school pupils from secondary schools of the Bellvitge neighbourhood, to create a new sense of place in public spaces (Photo Credits: Leandro Madrazo, School of Architecture La Salle, Ramon Llull University).
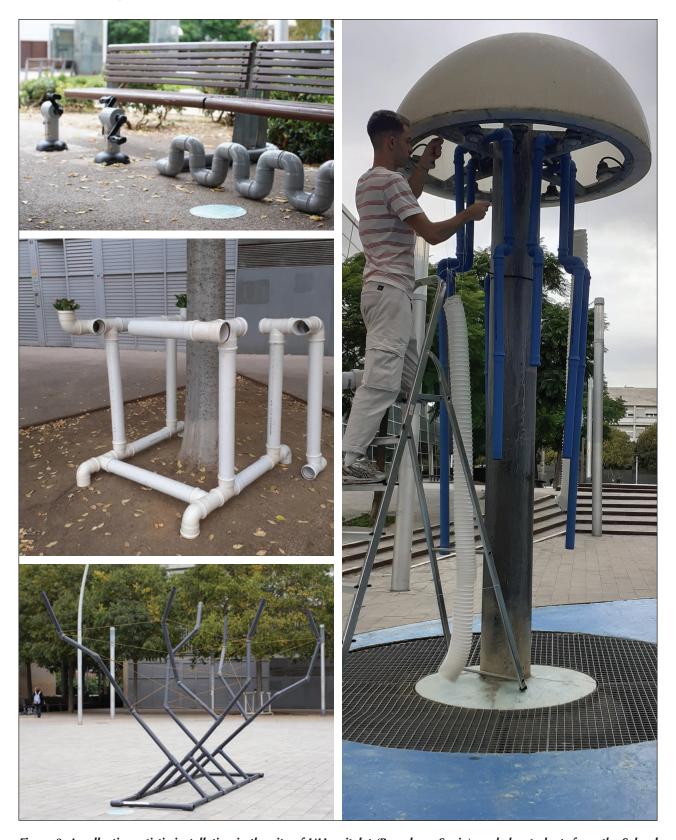
Figure 3: A collective artistic installation in the city of L'Hospitalet (Barcelona, Spain) made by students from the School of Architecture La Salle and high school pupils from secondary schools of the Bellvitge neighbourhood, to create a new sense of place in public spaces (Photo Credits: Leandro Madrazo, School of Architecture La Salle, Ramon Llull University).

Table 1: Quality social processes and their core values.

CREATIVE PARTICIPATION	
Inclusiveness	To create opportunities for people from different cultural backgrounds (with 'culture' not being limited to ethnicity but also to other cultural identities, e.g. age, language, gender, etc.) to engage with each other.
Creativity	To foster participants' creative potential through making available resources and clear instructions, also showing a certain flexibility towards the approach adopted.
SOCIAL ENGAGEMENT	
Place meaning	To help participants ascribing multiple meanings to a place either through sensing (feeling) or sensemaking processes
Place attachment	To help participants creating bonds with a place either through sensing (feeling) or sensemaking processes
COMMUNITY BUILDING	
Interculturality	To bring people from different cultural backgrounds together under a common goal
Sharedness	To help creating a common sense of belonging through sharing knowledge, perceptions, and understandings
Joint activities	To develop a shared repertoire of resources with joint activities, i.e. activities in which people learn from each other

CONCLUSION

Observing and assessing the evolution of places and inherent identities as a result of creative placemaking poses a number of challenges. Firstly, we have established a framework to address the question of the quality assessments and monitoring of the creative placemaking practices. The application of this framework requires instruments to collect information, to track and assess different categories of impacts, and to "measure" the transformation of the evasive aesthetic, physical and social identities. Secondly, each socio-physical place would be transformed differently and individually when subjected to the a creative placemaking practice. Therefore, we need to find some common, universal, or generic aspects embodied by these transformations which can be applied to assess the singularity and distinctiveness of a specific creative placemaking process. To this end, we have identified the core values of a quality social process around their key generic aspects implicit in a creative placemaking practices: creative participation, social engagement and community building. Likewise, we have proposed specific techniques to assess their social impact through the social discourses, art's capacity to act as changing agent, and potential to transform existing spatial qualities, physically and symbolically. The proposed framework is currently applied in the assessment of the activities carried out in A-Place.

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VREDNOTENJE KREATIVNIH PRAKS USTVARJANJA PROSTORA SKOZI SPREMINJANJE VREDNOT IN VPLIV NA DRUŽBENO-FIZIČNE PODOBE PROSTORA

Chrysi RAPANTA
Univerza Nova v Lizboni, Oddelek za družbene in humanistične vede, Av. de Berna, 26-C, 1069-061, Lizbona, Portugalska
e-mail: chrysi.rapanta@fcsh.unl.pt

Leandro MADRAZO
Univerza Ramon Llull, Oddelek za arhitekturo La Salle, Sant Joan de La Salle, 42, 08022, Barcelona, Španija
e-mail: leandro.madrazo@salle.url.edu

Maria Irene APARICIO, Nuno FONSECA & Rosalice PINTO
Univerza Nova v Lizboni, Oddelek za družbene in humanistične vede, Av. de Berna, 26-C, 1069-061, Lizbona, Portugalska
e-mail: maparicio@fcsh.unl.pt; nmfonseca@fcsh.unl.pt; rosalice.pinto@fcsh.unl.pt

Špela VEROVŠEK
Univerza v Ljubljani, Fakulteta za arhitekturo, Zoisova 12, 1000 Ljubljana, Slovenija
e-mail: spela.verovsek@fa.uni-lj.si

POVZETEK

Prostor igra ključno vlogo pri gradnji identitete posameznika in skupnosti. Je rezultat interakcije med ljudmi, dejavnostmi in same prostorske stvarnosti v nekem časovnem obdobju. Urbanistični pristopi, ki spodbujajo vključevanje prebivalcev in graditev občutka pripadnosti v določenem lokalnem prostoru so danes številni in pogosto obravnavani tako v akademskem, strokovnem kor ekonomskem smislu – od kreativnega ustvarjanja prostora, taktičnega urbanizma, pop-up koncepta do klasičnih participativnih praks z vključevanjem številnih in različnih akterjev v proces načrtovanja. Medtem ko so v implementacijskem oziroma izvedbenem smislu omenjene prakse ustvarjanja prostora dobro zastopane, pa se manj pozornosti namenja kritični oceni učinkovitosti teh procesov. Predvsem je očitno pomanjkanje metod za sistematično spremljanje in vrednotenje doseženih učinkov intervencij oziroma izvedenih kreativnih prostorski praks. V prispevku zato razvijemo pregled in ciljno razpravo o možnostih in potencialih vrednotenja prostorske stvarnosti v odnosu do načrtnih transformacij prostora. Prispevek osnujemo na temeljnih virih in obstoječem znanju, razvijemo pa lasten vidik vrednotenja kreativnih praks, ki temelji na evalvaciji oziroma spremembi promoviranih vrednot in vplivu akcij na družbeno-fizične vidike prostora.

Ključne besede: kreativno ustvarjanje prostora, skupnostna umetniška praksa, prostorska afiniteta, vrednotenje

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