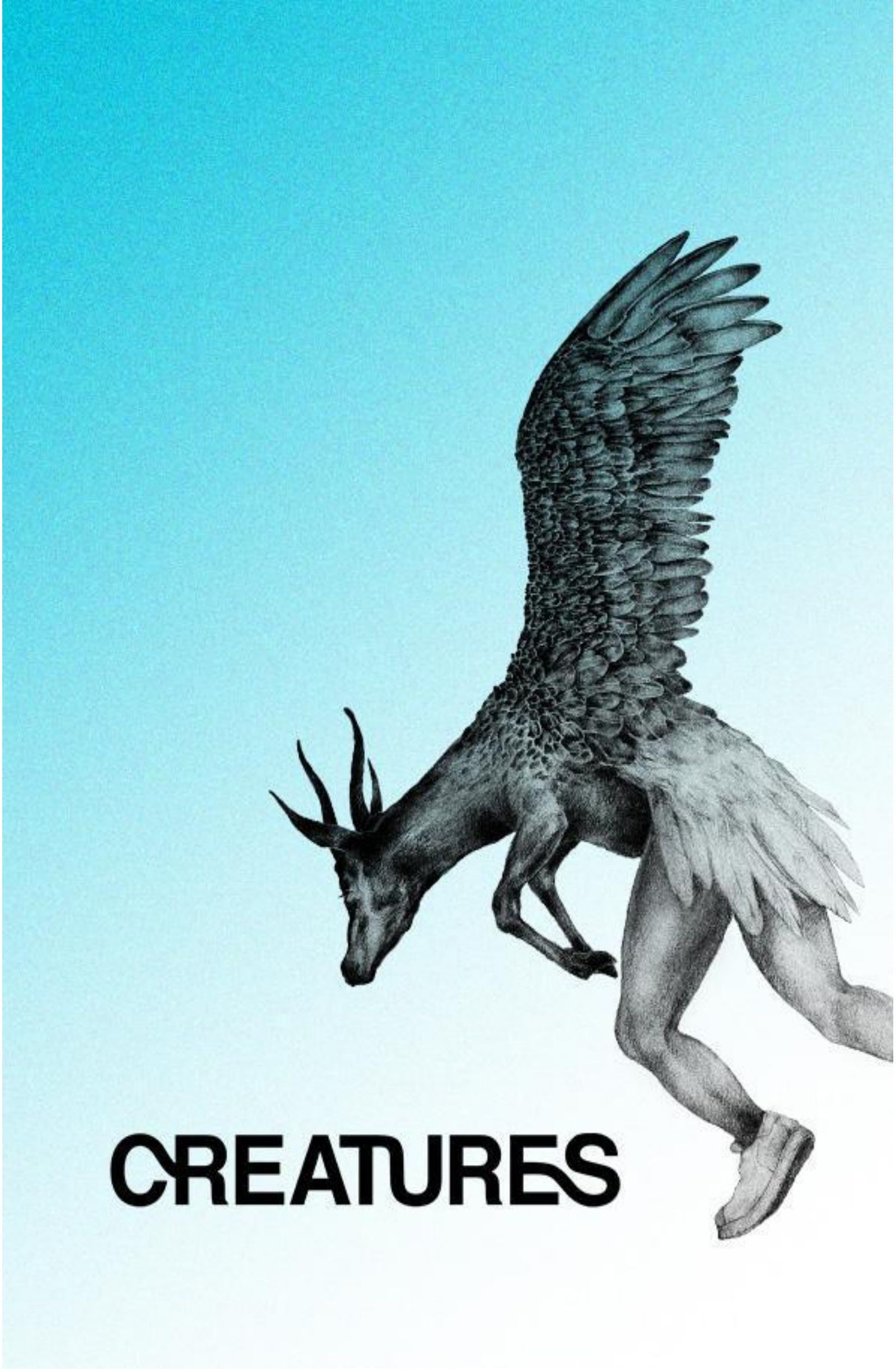
CREATURES

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CREATURES DELIVERABLE

D3.7 EXPERIMENTAL PRODUCTIONS REPORT V1

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Change History

Version	Date	Status	Author (Partner)	Description
1.0	September 29th, 2020	Submitted	Aalto, Furtherfield, Superflux, ZEMOS98, Kersnikova, Hellon	Original, submitted version
1.1	September 15th, 2021	Revised version	Aalto	Relevant updates: – Section 1.2 (extended overview of consortium's interdisciplinary expertise in the area of sustainable eco-social transformation) – Section 2.3 (specified ExPs' social and ecological objectives; extended overview of authors for each ExP, including internal experts / consortium partners and external expert collaborators) – References section was added

Abstract
This deliverable reports on the current state of CreaTures experimental productions (ExPs) that have been produced and/or implemented within the CreaTures Laboratory plan in M6-M9. This first version of the deliverable (v1) will be updated twice during the duration of the project, in April 2021 (v2) and June 2022 (v3). The deliverable is tied to deliverables D3.4-6 and complements observational data collected as part of WP2 - Observatory.

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1. Introduction

1.1 About CreaTures

Creative practices have already shown transformational potential in the area of social cohesion and environmental citizenship, but they are often fragmented, poorly resourced and badly understood. The CreaTures project demonstrates the power of existing, yet often hidden, creative practices to move the world towards social and ecological sustainability by identifying those aspects of creative practice that contribute most effectively to positive socio-cultural transformation.

Drawing on pilot research (Light, Wolstenholme and Twist, 2019) showing that collaboration, reflection and direct engagement are key to changing the public's orientation to social and ecological issues, the project involves three interrelated components:

- *Observatory*, identifying and mapping existing, fragmented and often hidden transformational creative practices
- *Laboratory*, supporting new experimentation and direct engagement with diverse stakeholders by mounting several different scales and types of experimental productions (ExPs). The ExPs are art and design projects set up as temporary co-creative spaces that share the common goal of supporting sustainable transformative processes. Mobilising specific forms of artistic knowledge, the ExPs engage publics and stakeholders in sustainability-related experiences at selected locations across Europe.
- *Evaluation* phase, testing new and existing creative practices for their impact in a systematic and concerted way.

These components are interwoven with a series of engagement events enabling broad access to the evolving outcomes of the project for different groups, including policy actors, scientific community, and members of the public.

The project will combine insights from these undertakings into an open-access, transdisciplinary, evidence-based and practical framework demonstrating effective paths to achieving sustainability, social cohesion and peaceful co-existence at a time of rapid change. The framework will offer a strategic research agenda for key stakeholders, a set of innovations addressing the cultures and conditions for delivering greater sustainability, and policy recommendations to focus and optimise work in mobilizing the arts for transformational futures.

1.2 Interdisciplinary consortium

The CreaTures project brings together an interdisciplinary consortium that unites emerging and established research approaches to creative practice and sustainability, drawing on arts, science and social science. In addition to academic researchers, the project includes professional creative practitioners and social change organisations who are experts within the field of sustainability and eco-social transformation. This project design allows for free exchange of ideas: compared with projects where knowledge production resides only with academics, this approach allows practitioner insights to be disseminated more widely into

policy and for research to travel further amongst practitioner communities (details available in the project's Description of Action, DOA).

Specifically, the CreaTures consortium brings together following organisations: Aalto University School of Arts, Design and Architecture (FI) is the project coordinator and a frontrunner in artistic and practice-based research, with strong expertise in collaborative and co-creation projects. The University of Sussex's Sustainability Research Programme (UK) is designed to bring together interdisciplinary teams to tackle complex sustainability issues and the pilot work behind the CreaTures proposal was undertaken there. RMIT Europe (ES), as an extension of RMIT Australia, contributes considerable expertise in care-full design, engagement practices and urban transformations. The Utrecht University (NL) brings expertise on governance processes, pathways to sustainability and the use of simulation games. Alongside this research expertise, the project involves skilled creative practices led by major art and design organisations: Superflux (UK) and Hellon (FI) are design studios practising consulting and commissioning work for private and public organisations. Furtherfield (UK) and Kersnikova (SI) are arts collectives that act as cultural institutions and producers, reaching a wider network of artists located throughout Europe. ZEMOS98 (ES) is a creative arts cooperative with extensive networks in activist circles and grassroots projects across Europe. This creative arts and research portfolio in CreaTures is complemented by two non-for-profit organisations with special domain knowledge: Sniffer (UK) contributes expertise in brokering between creative practitioners and policy makers / implementers; OKFI (FI) focuses on the application and development of open knowledge and systems thinking.

The rich, interdisciplinary expertise with creative approaches to transformation and sustainability engendered by the consortium is further extended by the CreaTures Advisory Board and various external collaborators who support the project processes in multiple ways, especially through the development of CreaTures ExPs (details of external collaborators are provided below, in sections 2.1 and 2.3). The Advisory Board involves four members: Hilary Jennings is a Trustee of the Transition Network and Director of the Happy Museum Project, working across the arts and cultural sectors. Isabelle LeGalo is a mathematician, philosopher and director of the Carasso Foundation, a French-Spanish philanthropic organization fostering networks for food sovereignty and citizens art. Marjo Mäenpää is the director of Foundation for Cultural Policy Research and CUPORE – Center for cultural policy research in Finland. Špela Petric is a new media artist trained in the natural sciences (PhD in biology), working in the field of art/science/technology (Ars Electronica Award winner).

1.3 Overview and purpose of this deliverable

The purpose of this deliverable D3.7 Experimental Productions Report v1 is to report the gradual progress of the experimental productions (ExPs) that have been developed in the CreaTures Laboratory within the first four months of its operation (M6-M9). This version 1 of the Report is the first in a series of three CreaTures deliverables that are intended to document the progress of all ExPs developed in the Laboratory by M24. Iterations two and three will be published in April 2021 and June 2022. Overview of all ExPs planned so far within the project is available in the deliverable D3.1 - ExP Roadmap.[1]

[1] More ExPs (i.e., documentation of ExPs processes) will be commissioned by the CreaTures project by M24, which will be reflected in the version 2 of the ExP Roadmap deliverable (D3.2 Experimental Productions Roadmap v2) and v2 + v3 of this deliverable (D3.8,9 Experimental Productions Report v2,v3).

In this document, we provide a detailed list of metadata of the seven ExPs that have already been put in place. We also provide examples of accompanying visual materials including ExPs feature images as well as documentation photos and other media formats, where available. These materials are also available at the (continually updated) website of the project. Gathering these data and materials in one place reaches beyond the purpose of this deliverable and supports the ongoing communication activities of the CreaTures project (details in D1.4 - General Project Communication Plan).

1.4 How was this deliverable produced

This deliverable was produced by the CreaTures Laboratory (WP3). CreaTures creative partners have already started producing, pilot testing and/or implementing several ExPs. In the context of WP3 we have organized meetings with each practitioner or practitioner group individually to discuss their evolving ExP plans and also the changes caused by the Covid-19 pandemic (details below). Additional insights were sought from two internal co-creation workshops organised by WP3 and WP5. The ExPs Roadmapping workshop (June 9th, 2020) brought together creative practitioners and researchers from all WPs to discuss details, issues, and updates from the evolving ExPs processes. The Engagement workshop organised by WP5 on August 10th, 2020 provided a space for practitioners to share their audience engagement strategies in relation to their ExPs. Both events enabled us to exchange experiences and discuss challenges related to the ExPs production and planning. Insights from both workshops have been incorporated in this deliverable document. The production of this deliverable was further informed by details sought from transcripts of interviews with practitioners organized by researchers from WP2 and WP4 (details in D2.2 - Review Report of Transformational Strategies v1). The deliverable and the metadata categories collected about each ExP (see below in chapter 2) also draw on the D3.3 - Experimental Productions Documenting Template and D2.1 - Shared Documentation Template and Data Gathering Strategy.

2. CreaTures experimental productions (ExPs) in M6-M9

One of the key aims of the CreaTures project is to enable creative practitioners to better understand the commonalities and reach of creative practice, and assist them in identifying ways in which they can contribute to transformative processes in inclusive and empowering ways. The distributed CreaTures Laboratory that deploys a series of ExPs and collects their outcomes in collaboration with WP2 and WP4, is central to this aim. The following section provides insights into what constitutes an ExP.

2.1 What are CreaTures ExPs?

The CreaTures ExPs are set up as temporary transformational spaces (Hebnick et al., 2018) that can mobilise specific forms of creative knowledge and provide safe collaborative environments for multi-stakeholder interaction to support transformation process. The ExPs are embedded in different communities and urban contexts and are characterised by distinct approaches (from large immersive installation to small scale happening). Nevertheless, they all share the common goal of supporting transformational action for eco-social sustainability (for an extended definition of eco-social, see deliverables D2.3 Review Report of Transformational Strategies v2, D3.1 – ExPs Roadmap v1 or Dolejšová et al., 2021).

The CreaTures ExPs address sustainability at the scale of everyday life, using e.g. pop up installations, design fictions, prototypes, scenarios, and games embedding key sustainability transformation themes in their dynamic. They are open for viewing/interaction by members of the public and/or specific communities. Their conceptualization, production and implementation are led by creative practitioners and producers within the consortium in collaboration with external experts (later on, several ExPs will be commissioned through the project's calls for tenders).

Within M6-9, we have been working on the production and implementation of seven different ExPs. Four of these have already been implemented or are in the pilot testing stage, three are in the production stage and their implementation is planned to start within the period of Autumn 2020 – May 2021.

2.2 The impact of Covid-19 pandemic on ExPs development

Plans and production of ExPs have been impacted by the Covid-19 pandemic. Many ExPs were postponed to a later date due to the social distancing measures limiting or preventing the possibility to facilitate the planned live participatory activities (e.g., Furtherfield's Finsbury Park ExP; Zemos 98's Hackcamp ExP). Some of these postponements were put in place by organisers of larger events where the ExPs were supposed to take place – this is the case of Superflux and their project for the 17th International Architecture Exhibition - La Biennale di Venezia 2020, which is rescheduled for May 2021. Other ExPs that do not necessarily require participants' face-to-face engagement have been adapted to the online format, using various video conferencing tools such as Zoom, Jitsi or Microsoft Teams (e.g., Hellon's Sustainability Futures Game ExP; ZEMOS98's Gaming for the Commons – Commonspoly ExP). Even those ExPs in the latter category needed to be rescheduled as their authors needed to reimagine and account for new types of audience interaction, rethink their methodological approaches, and sometimes also redesign their ExP artifacts.

Despite the rapidly shifting conditions and obstacles brought about by the Covid-19 pandemic, the project partners have been able to reassess the ExPs plans in flexible ways. As a consortium, we have coordinated several discussions and events to outline new pathways for the ExP projects, and aligned our research plans and questions accordingly. The seven ExPs discussed in the next section are set to provide valuable data to support the CreaTures project's goals.

2.3 Overview of ExPs in progress

This section provides details of the seven CreaTures ExPs that are currently in place, including their basic metadata, content description, eco-social sustainability goals, progress so far, and next steps. Each ExP is presented through one featured image; more images and visual materials are available in the Annex.

I. Aalto & UoS: Experimental Food Design for Sustainable Futures

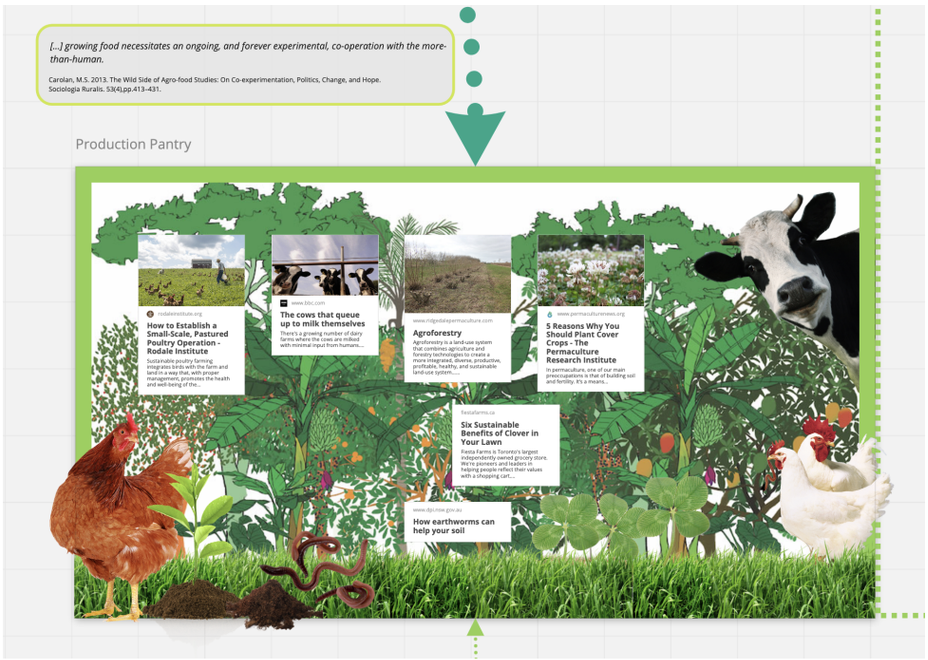


Figure 1: Experimental Food Design for Sustainable Futures ExP

ExP Title	Experimental Food Design for Sustainable Futures
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Markéta Dolejšová (Aalto) – postdoctoral design researcher working across the inter-related domains of eco-social sustainability and food system transitions Ann Light (UoS) – Professor of Design and Creative Technology, University of Sussex, UK, and Professor of Interaction Design, Social Change and Sustainability, Malmo University, Sweden **External collaborators:** Sjef van Gaalen – design researcher with expertise in multi-species futures and regenerative ecologies Danielle Wilde – Associate Professor of Embodied Design at the University of Southern Denmark with expertise in food systems sustainability and designing for social and ecological transformation Hilary Davis – Senior Research Fellow at the Social Innovation Research Institute, Swinburne University of Technology, with expertise in digital technologies for social sustainability

	Ferran Altarriba Bertran – Computational Media PhD student in the Social and Emotional Technology Lab at the University of California, Santa Cruz, expertise in future technologies in playful and socially sustainable relationships Paul Graham Raven – postdoctoral researcher at Lund University with expertise in critical futures and narrative rhetorics of socio-technical change Sara Heitlinger – lecturer in Computer Science at City, University of London with expertise in food sustainability, food commons, and urban agricultural communities
Abstract	Experimental Food Design for Sustainable Futures is a 2-day online workshop experimenting with food as bio-design material and socio-culturally potent, aesthetically rich starting point from which to critically reflect on social and ecological uncertainties. Acknowledging that human-food practices are a key driver of climate change, the workshop prompts participants to co-create scenarios and collages of alternative food practices that prioritize sustainability and consider more-than-human perspectives.
Long description	The two-day workshop Experimental Food Design for Sustainable Futures experiments with food as bio-design material and an accessible starting point from which to explore and articulate values, concerns, desires, and imaginaries associated with food-tech futures and climate resilience. Participants co-design scenarios, and collages; engage in foraging walk-shops; and propose diverse imaginative approaches to nurture transformations towards sustainable futures. Each workshop day focuses on a distinct theme: the day 1 workshop *Fantastic(e)ating Food Futures: Reimagining Human Food Interactions* examines interdependencies between food, eating, and social practices and critically engages with future flourishing through food-tech innovation. The day 2 *Designing with More-than-Human Food Practices for Climate Resilience* focuses specifically on more-than-human food practices and they could be incorporated into food systems. The two workshop days are thematically intertwined and have been carefully designed to be complementary. The workshop outcomes are now being compiled into a collaborative *More-than-Human Food Futures Cookbook*; also on brew is a special issue on Experimental Food Design

	for Sustainable Futures with contributions from workshop participants.
Social and ecological objectives / envisioned impact	The Experimental Food Design for Sustainable Futures aims to: - enable interdisciplinary exchange among food-oriented researchers, designers, practitioners and other stakeholders interested in working towards eco-socially sustainable food systems - ensure a long-term collaboration and gather these stakeholders into a globally distributed network for sustainable food transitions. - cultivate a critical human-food interaction scholarship in design research academia and ensure that co-creative outcomes of this interdisciplinary work are disseminated to wider publics
Author(s) bio(s)	The ExP authors came together specifically for the occasion of the workshop, having a shared interest in food systems, cultures, and practices and related eco-social entanglements. The authors have co-founded and/or are collaborators at the Feeding Food Futures collective: https://foodfutures.group/.
ExP format	Online two-day workshop at DIS 2020 conference (https://dis.acm.org/2020/)
Status (select from: work in progress // on display // finished)	Finished (evaluation processes are in progress)
Progress so far (briefly what has been accomplished)	We finished the 2-day workshop, collected documentation materials and data for evaluation (consent forms were gathered from all participants), and administered a short survey to gather participant feedback. We had several internal sessions with WP2 and WP4 researchers about the evaluation process (what should be in focus and why).
Next steps (briefly near-future plans)	The outcomes of the workshop are being turned into a *More-than-Human Food Futures Cookbook* co-created by workshop organisers and participants. A special issue on *Experimental Food Design for Sustainable Futures* for the International Journal of Food Design is underway and confirmed to be published in 2021.
Number of ExP iterations within the project	1 (one-off workshop)
Date(s) of implementation/display	July 6-7th, 2020

Location(s)	Online
Date(s) of production work	December 2019 - June 2020
Production venue & location	Online collaboration (no physical meetings or shared space)
Related SDGs (17 in total; one or more can be selected)	2, 12, 15
ExP website(s)/links(s)	https://experimentalfooddesign.wordpress.com/

II. ZEMOS98: Gaming for the Commons – Commonspoly

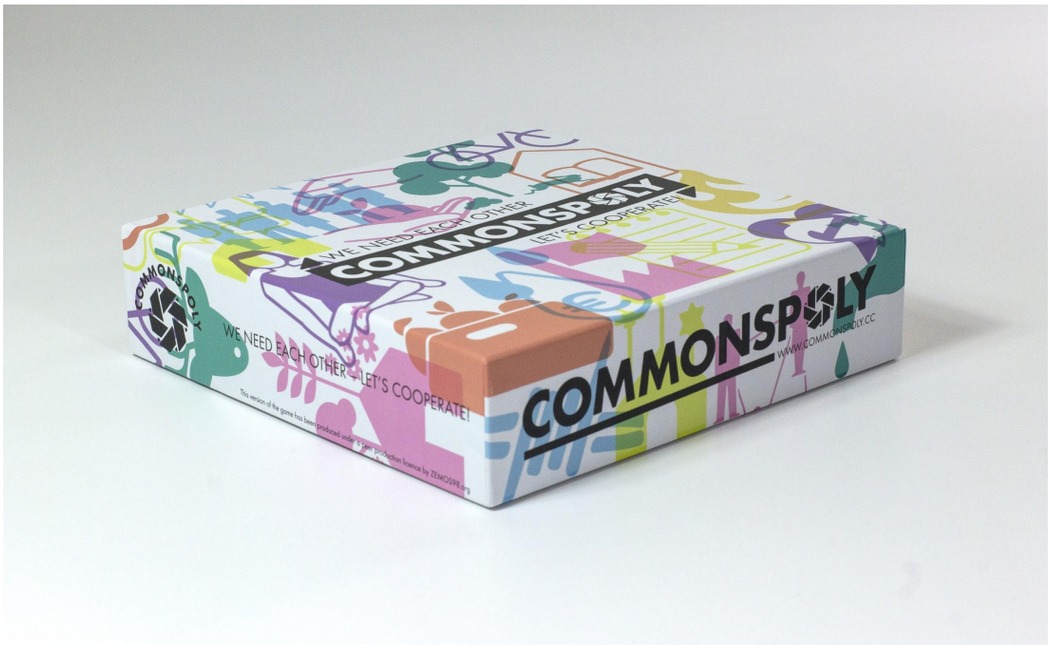


Figure 2: Gaming for the Commons - Commonspoly ExP.

ExP Title	Gaming for the Commons - Commonspoly
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** ZEMOS98 cooperative (see full bio below) **External collaborators:** Irene Kalemaki – co-founder of the Stimmuli for Social Change organisation specialised in social innovation and education; expertise in Social Innovation & Civic Participation, Education & Skills development, Global Sustainability and Responsible Entrepreneurship Angela María Osorio – urban researcher and practitioner with a PhD in Urban Studies. Expertise in urban renewal, culture and welfare, and urban migration. Maria Francesca De Tulio – researcher and activist in urban commons; PhD in Constitutional Law. Expertise in political representation and participatory democracy, privacy and communication surveillance, competition law on the Internet. Sandrine Cristomo – creative producer in arts, culture and education. Expertise in educational innovation and creativity, art and social transformation, collaborative processes and civic participation in the territories for development and gender issues.

	Andrew Gryf Paterson – cultural producer, educator and researcher working with ecological and sustainability movements; expert on cultural heritage and collaborative networks; science and cultural activism related to the commons Oula Rytkönen – Helsinki based performance artist, sound designer and board gamer creating proposals for communal autonomies to recognise the variety of counter-cultural agencies in everyday settings.
Abstract	Commonspoly is a board game and an artistic device to foster sustainable and cooperative ways of life. Through the game and a series of gameplays, the idea is to create a trans-local network to implement and test the transformative capacity of the game in different contexts and cities.
Long description	Commonspoly is a non-profit, open-source board game that encourages a culture of cooperation and questions the violent model of neoliberal privatisation. Commonspoly emerged in 2015 as a way to hack and subvert the contemporary version of Monopoly. Just like the original, each space on the board provides goods or other resources, but in Commonspoly these goods can be Private, Public or Commons. Rather than competing to accumulate goods, the challenge is to create a society in which working together furthers the common good. Commonspoly is an attempt to rectify a misunderstanding that has lasted for more than a century. Back in 1904, Elizabeth Magie patented The Landlord's Game, a board game intended to warn people about the dangerous effects of monopolism. Years later, she sold the patent to Parker Brothers, the company that distorted her game, turning it into the Monopoly we all know today—a game that celebrates huge economic accumulation and the bankruptcy of anyone. Over the past years, the game has undergone many changes and resulted in a total of 4 editions. At the beginning of 2020, development began on this new and improved version 4.0, known as the Commonspoly Green Edition. This is the version which will be used in CreaTures. To scale out the game distribution, support pluralistic game development and nurture a growing community of practice around the game, ZEMOS98 has recently initiated a

	network of ‘Ambassadors’: individuals and small bookshops that manage the sales and distribution of small game stocks locally, acting as Commonspoly advocates as well as gameplays facilitators. 10 bookstores around Spain have been successfully secured and the network is envisioned to expand internationally.
Social and ecological objectives / envisioned impact	The Commonspoly ExP aims to: – stimulate a collaborative, commons-based approach to the use of public resources as a sustainable alternative to the extractivist model of neoliberal privatization – foster collective dynamics to the detriment of strategic visions based on competition and individualism – help people imagine and negotiate various commoning strategies applicable in everyday-life contexts – build a translocal community network of stakeholders interested in long-term engagements, critical discussion and education related to the topic of commons and socially sustainable economic models
Author(s) bio(s)	ZEMOS98 is a 22 years old non-profit organization and its mission is to produce social change through a methodology that supports the ideas of free culture, expanded education and P2P mediation in which digital media plays a crucial role. ZEMOS98’s vision is to strive from the fringes to care for a culture of participation and to foster critical citizenry. The slogan of the organization is “mediation for social change”. Its main aim is to connect the social and the cultural with the political. ZEMOS98 has been working internationally on contemporary narratives and socially engaged artistic practices in the last 10 years. It collaborates regularly with the European Cultural Foundation and the Carasso Foundation. Right now it’s taking part in these EU granted projects: Culture for Solidarity, Mediactivism and NEMESIS.
ExP format	There are two different layers regarding the format of this ExP. The series of gameplays and the trans-local network. As a single gameplay, these are following main characteristics: • A gameplay session involving one facilitator and a group of people between 4 and 8. • It involves 2-3 hours approx. • There is no online version of the game, so for the digital version of it we have to send the players a physical copy of the game in advance (we moved the game from physical to digital format that is playable remotely due to the COVID-19 pandemic)

	As for the trans-local network, these are the main characteristics: • Involving people who will act as facilitators of the gameplays locally in their cities but also as an ambassador of the game and also the person in charge of looking for a bookstore. • Creating a network of politically friendly and independent bookstores where the game can be distributed but and where the gameplays could potentially happen.
Status (select from: work in progress // on display // finished)	Work in progress
Number of ExP iterations within the project	18 (3 x pilot gameplay; 3 gameplays in 2020; 9 in 2021; 3 in 2022)
Date(s) of implementation/display	June 2020 – March 2022
Location(s)	Online, lead from Seville + physically: Seville and ideally at least 3 European cities (to be confirmed, depending on the pandemic)
Date(s) of production work	September 2020: 3º pilot gameplay (internal) October 2020: Delivery of the new physical game November 2020: 3 gameplays in different cities or digital. January 2021: 1 gameplay February 2021: 1 gameplay March 2021: 1 gameplay April 2021: 1 gameplay May 2021: 1 gameplay June 2021: 1 gameplay July 2021: 1 gameplay
Production venue & location	Seville (ZEMOS98 place)
Progress so far (briefly what has been accomplished)	For now, what we have done: • Developing and creating the new version of the game which has been developed for CreaTures and specially focused on the social and environmental sustainability. 1.000 copies are being printed right now (September 2020). • 2 pilot gameplays organized internally within the CreaTures consortium in June 2020. What we are doing right now: • We are contacting the possible ambassadors and bookstores to build the trans-local network around

	the game.
Next steps (briefly near-future plans)	Upcoming in the next months: • Internally, to design with the rest of the CreaTures partners an evaluation/documentation system, which can be used to test the transformative capacity of the game. • Externally and during the autumn (if the COVID-19 social distancing policies allow us to do it) creating a series of gameplay in at least 3 different European cities to implement the evaluation/documentation system designed within CreaTures.
Related SDGs (17 in total; one or more can be selected)	The whole game narrative has been adapted precisely to the 17 SDGs, but specifically speaking, we could say the game is under 6 of them: • 4. Quality Education • 5. Gender Equality • 11. Sustainable Cities and Communities • 12. Responsible Consumption and production • 13. Climate action • 16. Peace, justice and strong institutions
ExP website(s)/links(s)	www.commonspoly.cc

III. Hellon: Sustainability Futures Game

Figure 3: Sustainability Futures Game ExP.

ExP Title	Sustainability Futures Game
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Hellon design agency (see full bio below) **External expert collaborators:** FIBS Corporate Responsibility Network – Finland's leading enterprise network to promote financially, socially and ecologically sustainable business Idil Gaziulusoy – Professor of Sustainable Design at Aalto University; sustainability scientist and a design researcher Reetta Loponen - Head of Enact Sustainable Strategies in Finland
Abstract	Sustainability Futures Game is designed based on a 'Nordic Urban Mobility 2050 game' created for the Nordic Innovation 2018-2019 by Hellon. The purpose of the game is to co-vision a desirable future state in 2030 and then backcast to find out pathways on how different UN Sustainable Development Goals (SDG) have been achieved.

Long description	The Sustainability Futures Game is designed for people with leadership and sustainability-related roles within organisations, offering a creative approach to address their sustainability challenges. The purpose of the game (design is still ongoing) is to co-envision a desirable future state in 2030 and then backcast to find out pathways on how different UN SDGs have been achieved. The game has a holistic societal outlook and allows players from diverse backgrounds to co-create desirable future scenarios and take away from that what matters in the context of their organization's ambitions and values. The Sustainability Futures Game is designed to be free from a specific context. More open focus allows people from diverse industries and organizations to co-create desirable future scenarios and take away from that what matters in their organization's context, ambition and values. Hence the outcome from the game varies between participants and what they find interesting and relevant. Diversity aims to increase out-of-box thinking, finding opportunities and creating different pathways for reaching the SDGs. The Sustainability Futures Game has been designed foremost for the people with sustainability related roles in an organization. We also see it as a fruitful conversation starter on the future strategy discussions in organisations. Although the game includes educational elements (introducing some SDGs, sharing knowledge and experiences) its main purpose is inspirational and provides 'food for thought' for participants' work practices. Hence in the game, we utilise methods from arts and design around improvisation and gaming.
Social and ecological objectives / envisioned impact	The Sustainability Futures Game ExP aims to: – help build organisations' capacities for imagining alternative futures – create engagement among employees to talk about sustainability goals and strategies – connect sustainability goals into everyday business context – create a sense of urgency and encourage behaviour change – support better education and understanding around sustainability goals
Author(s) bio(s)	ExP authors come from the creative design agency Hellon (offices in London and Helsinki) where they all work as service designers helping organisations to become more human centric and achieve business goals in socially, ecologically and economically sustainable ways considering specific organisation's context and maturity.

ExP format	Online workshops, utilising online video conferencing platforms MS Teams or Zoom and the Miro platform. Facilitated through game-like approach and materials.
Status (select from: work in progress // on display // finished)	Work in Progress
Progress so far (briefly what has been accomplished)	Two game session were held, both of which focused on redesigning the game: • August 12th (internal session within CreaTures) • August 26th (selected CreaTures members + business experts)
Next steps (briefly near-future plans)	One game session, which will be the last collaborative redesign session set for September 22nd (internal + representative from FIBS) One game session set for November as the first playing event with ready redesigned game (business people who are members of FIBS)
Number of ExP iterations within the project	4-6 sessions within the duration of the project (including game sessions focusing on redesigning the game)
Date(s) of implementation/display	August - December 2020
Location(s)	Online
Date(s) of production work	May - November 2020
Production venue & location	Hellon's office in Helsinki
Related SDGs (17 in total; one or more can be selected)	4-6
ExP website(s)/links(s)	https://creatures-eu.org/productions/sustainability-futures-game/

IV. Furtherfield: The Hologram – Collective Health as a Really Beautiful Artwork

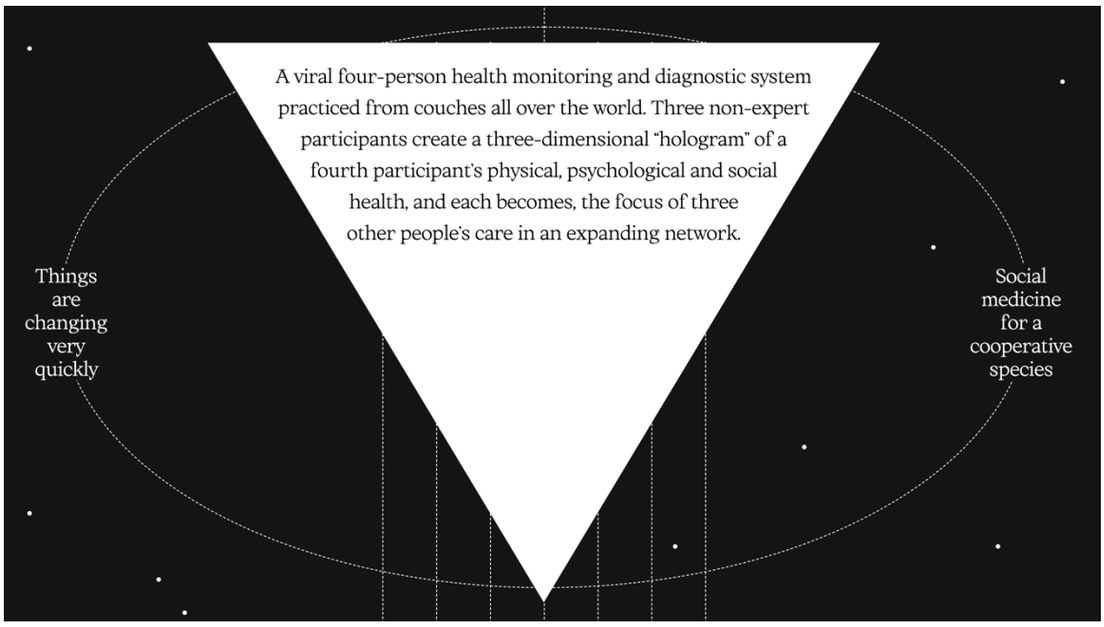


Figure 4: The Hologram - Collective Health as a Really Beautiful Artwork ExP.

ExP Title	The Hologram - Collective Health as a Really Beautiful Artwork
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Furtherfield organisation (see full bio below) **External collaborators:** Cassie Thornton* – artist and activist, feminist economics educator, co-director of the Re-Imagining Value Action Lab in Thunder Bay, an art and social centre at Lakehead University in Ontario, Canada Lita Wallis* - youth worker, organiser and informal educator Melanie Gillian – artist and filmmaker *Cassie and Lita are the lead authors of The Hologram project and were commissioned by Furtherfield to conduct the ExP. Furtherfield collaborates on the ExP production and implementation.
Abstract	**We must begin again: Asking for help as a new world** In a series of six online sessions participants practice and discuss the social skills, values, and priorities that are central to the Hologram model for collective p2p healthcare. Each person leaves the course empowered to assemble and participate in their own Hologram.

Long description	The Hologram is a mythoreal viral distribution system for non-expert healthcare, practiced from couches around the world. The premise is simple: three people – the 'Triangle' – meet on a regular basis, digitally or in person, to focus on the physical, mental and social health of a fourth – the 'Hologram'. The Hologram, in turn, teaches these listeners how to give and also receive care. When they are ready, the Hologram will support them to each set up their own triangle, and so the system expands. This social technology is based on the experimental care models developed in the Social Solidarity Clinics in Greece during the height of the financial and migration crisis. The result is the construction of a robust multidimensional health network, collectively-oriented social practices, and trust that can outlive capitalism. Its protocol ensures that all caretakers are cared for, and regards properly supporting someone else's wellbeing as therapeutic in itself. In the second ever Hologram course, people from all over the world are invited to study and practice what it means to ask for help. In We Must Begin Again: Asking for help as a new world, participants will be guided through a process to remember together why and how to ask for support, and how to ensure that our supporters are supported. As the racist, capitalist and patriarchal world crumbles around us, we invite people to design long-lasting systems for support and solidarity that can ensure that our species can outlast the coming social, economic and planetary emergencies. Participants in the course experiment with how to organize and value the support they need to survive and thrive in the coming new world. "We believe that destruction is making space for new beginnings and that we have no choice but to begin again. We see asking for help as a way of coming into a new world with humility, curiosity and interdependence with all beings. We want to work together with you to remind ourselves what we have been forced to forget: how to be a cooperative, interdependent species. In this project, the person who articulates their needs and asks for support can take us to a whole new world." In parallel with this course a short film (or series) is in development about The Hologram state of being, enacted by the Hologram participants. These take a Hologram perspective reflecting a state of physical, mental or social health in flux. These are to be broadcast separately throughout social media and on the Furtherfield website in their entirety as a short story about the hologram state in late Spring 2021. These have a double status - as para-fictional artworks and as introductions to a new collective healthcare model.

Social and ecological objectives / envisioned impact	The Hologram ExP aims to: – design and enact a functional system for non-expert healthcare based on a mutualistic support and solidarity that works towards a speculative post-capitalist future where peer cooperation is an essential value – support people's personal transformation within small groups through the peer-to-peer system and enable the system's viral proliferation in broader social and geographical contexts – experiment with how to organize and value the support needed to survive and thrive in the coming new world, to ensure that our species can outlast the coming social, economic and planetary emergencies
Author(s) bio(s)	**Cassie Thornton** is an artist and activist who makes a "safe space" for the unknown, for disobedience and for unanticipated collectivity. She uses social practices including institutional critique, insurgent architecture, and "healing modalities" like hypnosis and yoga to find soft spots in the hard surfaces of capitalist life. Cassie has invented a grassroots alternative credit reporting service for the survivors of gentrification, has hypnotized hedge fund managers, has finger-painted with the grime found inside banks, has donated cursed paintings to profiteering bankers, and has taught feminist economics to yogis (and vice versa). Her new book is available from Pluto Press called The Hologram: Feminist, Peer-to-Peer Health for a Post-Pandemic Future. She is currently the co-director of the Re-Imagining Value Action Lab in Thunder Bay, an art and social centre at Lakehead University in Ontario, Canada. **Lita Wallis** is a youth worker, organiser, and informal educator based in London. Whether in work or her personal life, Lita has spent much of her time experimenting with different shapes of supportive relationships (eg., cooperatives, triangles, flows and webs.) She is still working on ways to build sustainable support networks that challenge isolating social norms, and then how to commit to them in a social context that is so hostile to putting down roots. Four years ago she and two friends made a lifelong commitment to The Tripod, a platonic support system, which aims to provide much of the financial, emotional and housing support that many people end up relying on couple relationships for. She hopes to bring some learning from this experience, plus some seeds of inspiration from her work with young people and her avid sci-fi habit, to set founding Hologram members fourth in good stead.

	Furtherfield is one of the longest running non-profit international hubs for critical explorations in art and technology. Since its founding in 1996, Furtherfield has developed an international reputation as a leader in art, technology and social change. It has continued to invest time and energy in a decentralised and distributed network, fostering new projects with artists, seizing and challenging debates and always advocating for open and playful engagement with people, encapsulated in its process of 'doing it with others' (DIWO).
ExP format	6 week course and film
Status (select from: work in progress // on display // finished)	Work in progress
Progress so far (briefly what has been accomplished)	The first two events of the course. Approximately 26 participants from around the world. The first was an introduction to the ideas and background of the Hologram, a demonstration of the format, and a chance to meet participants. The second addressed the topic of Trust. Specifically questions of Bad Support, Atrophy of the Sharing Muscle, Failienation, and Learning to Trust Ourselves Again. Participants practiced Social presencing theatre and experimented with their first hologram meeting.
Next steps (briefly near-future plans)	The remaining events address 3 core thematics for The Hologram including Wishes and Time, and the last is dedicated to building a Community of Practice and discussing the co-creation of the film work.
Number of ExP iterations within the project	6 events within the duration of the course
Date(s) of implementation/display	6 consecutive Tuesdays, starting September 8th and finishing on October 20th
Location(s)	Online
Date(s) of production work	Course production: March - August 2020 Production of final film: Spring 2021 (TBC)
Production venue & location	Course production: London + online Production of final film: Probably Canada (TBC)

Related SDGs (17 in total; one or more can be selected)	3,4,5 & 9
ExP website(s)/links(s)	https://www.furtherfield.org/we-must-begin-again-asking-for-help-as-a-new-world/ https://www.youtube.com/watch?time_continue=6&v=E-7a0wS5UCE&feature=emb_logo&ab_channel=CassieThornton

V. Superflux: Projects for the 17th International Architecture Exhibition - La Biennale di Venezia 2020 & Vienna Biennale 2021[2]

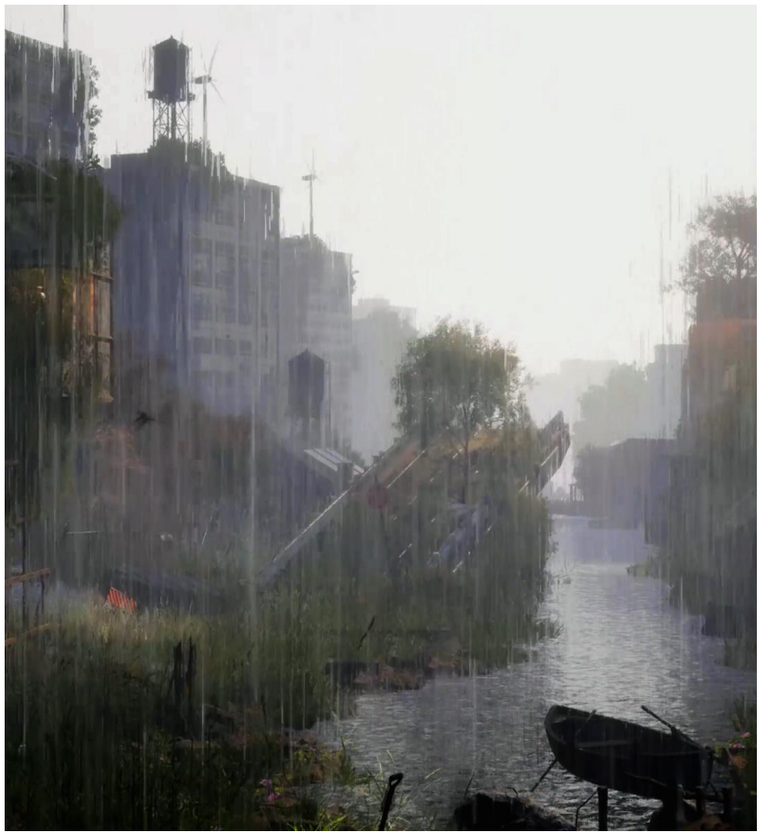


Figure 5: Work in progress illustration of Superflux's ExPs.

ExP Title	Superflux at the 17th International Architecture Exhibition - La Biennale di Venezia 2020 (postponed to 2021)* Superflux at Vienna Biennale 2021* *note that the title of Supeflux's ExP has changed since the last deliverable D3.1 (submitted M6); for confidentiality reasons, the updated titles can only be revealed after the Biennale exhibitions are officially open.
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Superflux (see full bio below) **External collaborators:** <u>Biennale di Venezia 2020 ExP:</u> Gareth Lewis / Classic Watercraft – woodworking studio in Oxfordshire; support of sourcing and crafting of the ExP's artifacts

[2] Titles confidential until May 2021.

	Miranda King, Wild & King – floral design studio in Knightsbridge, London; support of crafting and arrangement of the ExP's artifacts <u>Vienna Biennale 2021 ExP:</u> Thomas Krenn – researcher at the Fire Department in Saubersdorf, Austria, which deal regularly with forest fires Georg Heinz – forest researcher at the District Forestry Office in the Neunkirchen region where the ExP materials (trees) are sourced Cosmo Sheldrake – multi-instrumentalist musician, composer and producer from London, UK SANlight Research GmbH – hydroponic experts producing high efficiency LED plant lighting systems for indoor applications Anton Starkl / Gartner Starkl GmbH – gardening centre in Vienna, Austria; advised the ExPs approach to the selection and care of plants and trees for the installation Doka Österreich GmbH – international producer and supplier of formwork used in all fields of the construction sector André Standler – Executive and Zoological Director at Alpenzoo Innsbruck – Tirol Max Strauss – Marketing expert and filmmaker at Alpenzoo Innsbruck – Tirol
Abstract	<u>Biennale di Venezia 2020 ExP:</u> Superflux's work for the 17th International Architecture Exhibition - La Biennale di Venezia 2020 is an invitation for a future that is more-than-human. It imagines a new kind of home – one built on humility, resourcefulness and imagination; where humans, animals, birds, plants, moss and fungi prosper together with resilience, adaption, and hope. <u>Vienna Biennale 2021 ExP:</u> Responding to the theme of Climate Care, Superflux's immersive work at the Vienna Biennale 2021 invites people to imagine our more-than-human future in the face of our rapidly warming world. It will explore alternate ways of addressing our ecological crisis through ideas around resurgence, redistribution, reparation and rewilding.

Long description	Biennale di Venezia 2020 ExP: We are living through, and are the cause of, an ecological emergency. The planet is facing its sixth mass extinction and our activity is heating the planet, pushing the climate into dangerous, uncharted territory with perilous implications for life on Earth. The 17th International Architecture Exhibition - La Biennale di Venezia 2020, poses a critical question: 'How will we live together?' For real change to take place, we have to push beyond political, economic and even ecological perspectives. We must shift the human perspective, helping people to understand the unity and interdependence of all existence and of all living things. Without the earthworm and the mycelium, the wolf and the lichen, we will not have the habitat needed to survive as a species. Superflux's work is an invitation for a future that is more-than-human. It imagines a new kind of home – a home built on humility, resourcefulness and imagination. A home where humans, animals, birds, plants, moss and fungi prosper together with resilience, adaption, and hope. Vienna Biennale 2021 ExP: Superflux's installation will be the defining centre of the Vienna Biennale 2021 at the MAK Museum for Applied Arts in Vienna. Responding to the theme of Climate Care, this immersive work invites people to imagine our more-than-human future in the face of our rapidly warming world. Current narratives around the climate crisis have created a form of impasse – people feel ill-equipped to tackle it due to fear and hopelessness – but with our new work we will foreground ecological interdependence and explore alternate ways of addressing the crisis through ideas around resurgence, redistribution, reparation and rewilding.
Social and ecological objectives / envisioned impact	The Vienna Biennale 2021 and Biennale di Venezia 2020 ExPs aim to: – create a space for people to reconsider and reflect on their relationship to nature and encourage critical reflection on the fragile human-nature relationship – explore opportunities to create practices of more-than-human care for the climate-altered futures through ideas around resurgence, redistribution, reparation and rewilding – raise awareness about the above eco-social sustainability issues and communicate them to diverse publics, in accessible language

Author(s) bio(s)	Founded by Anab Jain and Jon Ardern, **Superflux** is an award-winning research, foresight, speculative design and innovation company based in London, UK. Superflux researches, designs and produces impactful future strategies, products, experiences and provocations that transform decision making today. For over a decade, they have operated on the edges of the 'normal' - consistently advising and partnering with organisations willing to take the risk to move beyond tradition and norm, to explore how they can effectively navigate uncertainty, and maintain competitive edge by inventing bold, but practical, research and foresight tools and methods. **Anab Jain** is a designer, futurist, filmmaker and educator who has gained international recognition. Her work has been exhibited at prestigious institutions including MoMA New York, V&A Museum, and Tate Modern. She has delivered talks and keynotes globally including at TED and MIT Media Lab. Anab is Professor at the University of Applied Arts in Vienna, leading the Design Investigations (ID2) Program. **Jon Adern** is a designer, artist and technologist who has developed pioneering design, technology and foresight projects and exhibitions which have received critical acclaim. His work has been exhibited at the MoMA New York and V&A London, and has won prizes from UNESCO and New York's Social Design Network. He has lectured at the Architectural Association London, MAD Faculty Genk, Belgium, and Kitchen Budapest Hungary.
ExP format	Installation
Status (select from: work in progress // on display // finished)	Work in progress (postponed due to the pandemic)
Progress so far (briefly what has been accomplished)	Venice Biennale installation - production almost complete Vienna Biennale installation - concept development in progress
Next steps (briefly near-future plans)	End of 2020 - concept development finishes, and production of Vienna Biennale installation starts
Number of ExP iterations within the project	1 x small ExP (Venice), 1 x large ExP (Vienna)
Date(s) of implementation/display	Venice: 22 May - 21 November 2021 Vienna: May 29th - October 3rd 2021

Location(s)	1) Venice Architecture Biennale 2020 (postponed to 2021); Venice, Italy. 2) Vienna Biennale 2021; Vienna, Austria.
Date(s) of production work	March 2020 - May 2021
Production venue & location	Various - including Superflux studio (London, UK)
Related SDGs (17 in total; one or more can be selected)	**Main** 13 - climate action 12 - responsible consumption and production **Related** 4 - good health and wellbeing 10 - reduced inequalities
ExP website(s)/links(s)	https://superflux.in/index.php/work/mitigation-of-shock/

VI. Kersnikova: reProductive Narratives

Figure 6: reProductive Narratives ExP authors Maja Smrekar and Gjino Šutić.

ExP Title	reProductive Narratives
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Kersnikova Institute (see full bio below) **External collaborators:** Maja Smrekar* - ExP artist (see full bio below) Gjino Šutić* - artist and expert collaborator (see full bio below) Kristijan Tkalec – expert biotechnologist and lab operator Universal Research Institute – a non-profit NGO think tank and institute for independent, interdisciplinary applied scientific research Educell company for cellular biology, d.o.o. – an advanced biotech company founded in 1997, specialising in effective cell treatments and development of cost-beneficial biotechnological products. *Maja and Gjino are the lead authors of the reProductive Narratives project and were commissioned by Kersnikova to conduct the ExP.

	Kersnikova collaborates on the ExP as a curator and producer.
Abstract	The reProductive Narratives project explores and critically reflects on social phenomenologies related to the recognition and appreciation of the female body as a production facility of new life. The project takes place primarilly in a laboratory setting, where the lead artist Maja Smrekar, supported by artist and scientist Gjino Šutić, experiments with her menstrual blood - a socially stigmatized female excrement - as material for artistic expression and reflective conversations.
Long description	The project uses an artistic metaphor to describe social phenomenologies related to the recognition and appreciation of the female body as a production facility of new life. In the art project, which is situated in a laboratory setting, the lead author Maja Smrekar experiments with her menstrual blood - a socially stigmatized female excrement - as material for artistic expression and reflective conversations. The laboratory work uses as inspiration a protocol described in a recently published scientific article (Lai, Guo, Zhang, Chen, and Xiang 2016), where scientists have shown the possibility of extracting egg-like cells from menstrual blood. The discursive and speculative potential of developing egg-like cells opens a space for critical conversations about the potential implications that this development of biomaterials could have in our society. The laboratory work is carried out by Maja Smrekar together with Gjino Šutić. NOTE: While it is in the interests of speculation to link the artist's presentation of menstrual blood to research that concerns manipulation of human cells, neither the artist nor the CreaTures project are conducting research of the latter kind. Neither the body fluid samples collected by the artists or information about them, are material that is shared with the CreaTures researchers, or others in the consortium, and therefore does not constitute data for the research project. The lead artist Maja Smrekar collects and works with her own body fluids as part of her long-term artistic practice. The artist has considerable past experience and expertise in this field and follows

	safety precautions. Within the reProductive Narratives project, Smrekar has the assistance from Gjino Šutić who is a scientist and biotechnology expert. The laboratory setting where Smrekar's hormones from her body fluids are extracted has state of the art equipment and fulfils all safety criteria
Social and ecological objectives / envisioned impact	The reProductive Narratives ExP aims to: – engage citizens in critical discussion about gender disparities and related social injustice and unsustainability through and open exchange of knowledge – compose and execute science and art engagement format that generates the subject of (post)reproductive body to be more approachable to public knowledge – support further formations of strategic alliances employing bodily fluids as agents for utilizing pharmacological and technological tools as non-invasive (bio)technologies contributing to more just and sustainable worlds
Author(s) bio(s)	**Maja Smrekar's** work has been established in the international art and science milieu. Grounded in sculpture and contemporary arts she develops cross-conceptual productions that include performances, installations, site-specific art, drawings, videos, sound, workshops, lectures, talks, and texts. Her work has been exhibited and presented at: MSUM, Ljubljana; ZKM Karlsruhe; Musée de l'Homme Paris; Vienna Art Week; Het Neuwe Institut, Netherlands; Latvian National Arts Museum; Kapelica Gallery, Ljubljana; Hyundai Motorstudio Beijing; Zuercher Gallery / Frieze New York; RMIT Gallery Melbourne; and festivals Ars Electronica, Linz; Click festival, Denmark; Transmediale, Berlin; Rencontres Bandits-Mages, France. Among other awards Smrekar received the Golden Nica Award (Prix Ars Electronica, 2017) and Prešeren Foundation Award (Slovenian national award, 2018). **Gjino Šutić** is a multidisciplinary researcher and innovation developer in several fields of science (biotechnology, bioelectronics, experimental electronics, ecological engineering etc.) and postmodern new media art (Bio Art, Digital art, Installation art, Multimedia Art & Hybrid Art). Even

	though he has an academic background in biotechnology, educational psychology and medicinal chemistry, he uses and promotes DIY (Do-It-Yourself) approach to biotechnology (biohacking). He founded non-profit civilian Universal Research Institute (UR Institute, 2013) for applied scientific research and development of related culture, where he does most of his work. As a guest lecturer, he has also been teaching in several universities and high schools. He is strongly involved in promoting STEAM, innovative art & innovative applied science, green policies and investment in kids & youth, in local and national policies and developmental strategic plans. **The Kersnikova Institute**, established in 1995 is a non-for-profit organization that produces and incubates contemporary investigative art projects that focus on impacts of science and technology on contemporary society. It combines 4 open platforms: Kapelica Gallery – a gallery for contemporary investigative art; BioTehna – the first Slovenian wetlab & Platform of Artistic Research of Life Systems; Rampa Lab – laboratory for mechatronics; and Vivarium – a lab dedicated to animal, plants and robot interactions. Kersnikova Institute encourages, facilitates and showcases investigative artistic practices and projects, creates a public debate, engages citizens into science, stimulates a critical understanding of the time we live in and educates children and young people by using its own unique approach (investigative learning).
ExP format	Laboratory work, workshop, public discussion (Freaktion bar)
Status (select from: work in progress // on display // finished)	Work in progress
Progress so far (briefly what has been accomplished)	Maja Smrekar and Gjino Šutić have been researching the protocols for their laboratory work. First part of the work has started by Gjino Šutić in Croatia.
Next steps (briefly near-future plans)	One longer period of laboratory work will follow in BioTehna (at Kersnikova, Ljubljana). Topics presented by their project will be publicly

	discussed at on-site and on-line public discussion Freaktion bar. Later, the authors will develop a workshop in which they will pass on the knowledge that they gained during laboratory work to the interested public.
Number of ExP iterations within the project	1
Date(s) of implementation/display	November 2020 - March 2021
Location(s)	Kersnikova Institution (BioTehna laboratory & Kapelica Gallery), Ljubljana, Slovenia
Date(s) of production work	August 2020 - March 2021
Production venue & location (e.g. “our studio in Seville”)	UR Institute, Zagreb; BioTehna Laboratory + Kapelica Gallery @Kersnikova Institute, Ljubljana; National Institute of Chemistry, Ljubljana
Related SDGs (17 in total; one or more can be selected)	3 - Good health and well being 5 - Gender equality
ExP website(s)/links(s)	https://www.majasmrekar.org/

VII. Aalto & RMIT: Open Forest

Figure 7: The Open Forest ExP.

ExP Title	Open Forest
ExP authors (consortium partners & external expert collaborators)	**CreaTures consortium:** Andrea Botero (Aalto) - designer and researcher engaging with the possibilities and contradictions of participating in the creation of environments, tools and media that afford more relational, sustainable and caring interactions among people and their environment Markéta Dolejšová (Aalto) - postdoctoral design researcher working across the inter-related domains of eco-social sustainability and food system transitions Jaz Choi (RMIT Australia) - Associate Professor in School of Design and director of Care-full Design Lab at RMIT Australia Cristina Ampatzidou (RMIT Europe) - Research Fellow at RMIT Europe with a background in architecture and urbanism, focusing on the affordances of new media for sustainable urban futures Ana Tiquia (RMIT Australia) - curator, producer, artist, and future strategist working across the arts, design, and technology; founder and director of All Tomorrow's Futures – an arts and foresight initiative that works with publics to create future ideas, visions and strategy. **External collaborators:**

	Kate Geck - artist and PhD researcher working with code and textiles to create interactive surfaces and immersive spaces; Industry Fellow and Lecturer at RMIT Australia Siobhan McCarthy - PhD researcher and designer investigating possibilities around design provocations for co-creative eco-social future making. Ulla Taipale – director of the Climate Whirl, an artistic program rooted in the cross-disciplinary research being done at the Helsinki University Hyytiälä forestry field station and Institute for Atmospheric and Earth System Research in Finland. Timo Vesala – Professor of Meteorology at the Institute for Atmospheric and Earth System Research, Department of Forest Sciences, University of Helsinki. Main research fields include micrometeorology, biosphere-atmosphere interactions, biogeochemical cycles – especially carbon and water cycles – in forests, wetlands, lakes and rivers, greenhouse and other trace gases and in general mass and heat transport and phase transitions in various atmospheric and ecophysiological systems. Anna Lintunen – Adjunct Professor in Tree Ecophysiology at the Department of Forest Sciences & Research Coordinator at the Institute for Atmospheric and Earth System Research, University of Helsinki. Research focus on tree structure and function in changing environment, transport processes within trees, tree winter ecophysiology and freezing behaviour of wood. Pasi Kolari – University Researcher in micrometeorology and forest sciences at. the Institute for Atmospheric and Earth System Research, Department of Forest Sciences, University of Helsinki Nidia Catherine Gonzalez Pineros – Research fellow in innovation on governance and climate change at the School of Political and Social Sciences, University of Bologna, Italy & Universidad Santo Tomas, Colombia. Research focus on global environmental politics, local governance and REDD+. Gonzalo de Quesada – PhD researcher at the Institute for Atmospheric and Earth System Research. Department of Forest Sciences, University of Helsinki Hyytiälä forestry field station – centre of international multidisciplinary research located in Finland. Current topics

	cover many aspects of Earth system ranging from the depths of soil to atmospheric processes. Research Pavillion Helsinki – artistic research institution based in Finland, arranged in connection with the Venice Biennale Melbourne Knowledge Week, City of Melbourne – an annual festival that brings participants together to explore and discuss, share ideas, challenge assumptions, and spark new ways of thinking
Abstract	The Open Forest is a travelling installation, a collection of devices, a happening and an intervention that explores and questions some of the ways environmental monitoring data is created and circulated in contemporary science and science communication practices. The work focuses on data and storytelling around forests and their claims made about the functioning of complex ecosystems, their ecological services, and climate change.
Long description	The Open Forest starts with an ontological/experimental interest. Based on the premise that in describing (and proposing new) relations between entities such as scientists, environmental data and the trees in a forest, particular ways of being are created (Star & Bowker 2007, Puig de la Bellacasa 2014, Escobar 2018). The planned Open Forest installation should help frame conversations around what counts as environmental data and how it is produced (and by whom). How to render different worlds (e.g.: the forest, the scientists, local people around the forest, forestry industry, artists, etc.) accountable to their mutual needs; while expanding the landscape, in which care and stories about things such as climate change, data, bodies, trees, forests and sensors can be told and enacted? At the core of the ExP we will be a series of artifactual speculations including, for example, a speculative catalogue of open environmental data that presents some of the data collected as if it has been produced from the point of view of the forest and its trees (forest-data). For elaborating the ExP, we are exploring connections and collaborations that include a research station located in a boreal forest in Finland and others.
Social and ecological objectives / envisioned impact	The open Forest ExP aims to: – help reimagine and rearrange relationships among various entities with different connections to forests, such as

	scientists, citizens, sensors, environmental data, climate change and trees – expand the landscape in which stories about such entities can be told and care about them enacted – help frame conversations around what counts as environmental data and how it is produced (and by whom) – create an open space for critical, co-creative engagements of diverse stakeholders with topics around forest ecosystems, eco-social sustainability and climate care
Author(s) bio(s)	The team in charge are CreaTures artists, designers and researchers who, joined by external collaborators, came together for the purpose of the Open Forest project.
ExP format	Travelling installation and accompanying materials
Status (select from: work in progress // on display // finished)	Work in progress
Progress so far (briefly what has been accomplished)	Conceptual work has started with exploration and searching of collaborations. A first trip to a research forest has been done.
Next steps (briefly near-future plans)	Review, consolidate and analyse the empirical materials collected and gather further archival materials. Review the open data available, and the uses of it amongst the scientists and policy makers. Design and create the inventory of open forest data and forest stories, based on empirical materials, ideating ways to look at materials from the POV of the forest, and with an interest in more-than-human relations. Arrange spaces to discuss ideas and sketches of the stories, the installation and the data catalogue with various actors, with an aim to share and evolve prototypes iteratively. Designing and producing a modular installation (foldable and transportable), with a set of initial forest data stories to display and related performative interventions.
Number of ExP iterations within the project	1 or 2, depending on developments
Date(s) of implementation/display	Spring 2021
Location(s)	Various; including Hyytiälä Forestry Field Station in Finland.
Date(s) of production work	Autumn 2020 - Spring 2021

Production venue & location	Hyytiälä research forest and other public spaces in Helsinki (FI); possibly also Melbourne (AUS).
Related SDGs (17 in total; one or more can be selected)	3, 5, 13, 15
ExP website(s)/links(s)	https://creatures-eu.org/productions/open-forest/

Resources

Markéta Dolejšová, Cristina Ampatzidou, Lara Houston, Ann Light, Andrea Botero, Jaz Choi, Danielle Wilde, Ferran Altarriba Altarriba Bertran, Hilary Davis, Felipe Gonzales Gonzales Gil, and Ruth Catlow. 2021. Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency. Creativity and Cognition. Association for Computing Machinery, New York, NY, USA, Article 3, 1–9. DOI: https://doi.org/10.1145/3450741.3465242

Aniek Hebinck, Joost M. Vervoort, Paul Hebinck, Lucas Rutting, and Francesca Galli. 2018. Imagining transformative futures: participatory foresight for food systems change. Ecology and Society 23(2):16. https://doi.org/10.5751/ES-10054-230216

Ann Light, Ruth Wolstenholme, and Ben Twist. 2019. Creative practice and transformations to sustainability – insights from research. SSRP Working Paper No1, Sussex Sustainability Research Programme, Sussex University.

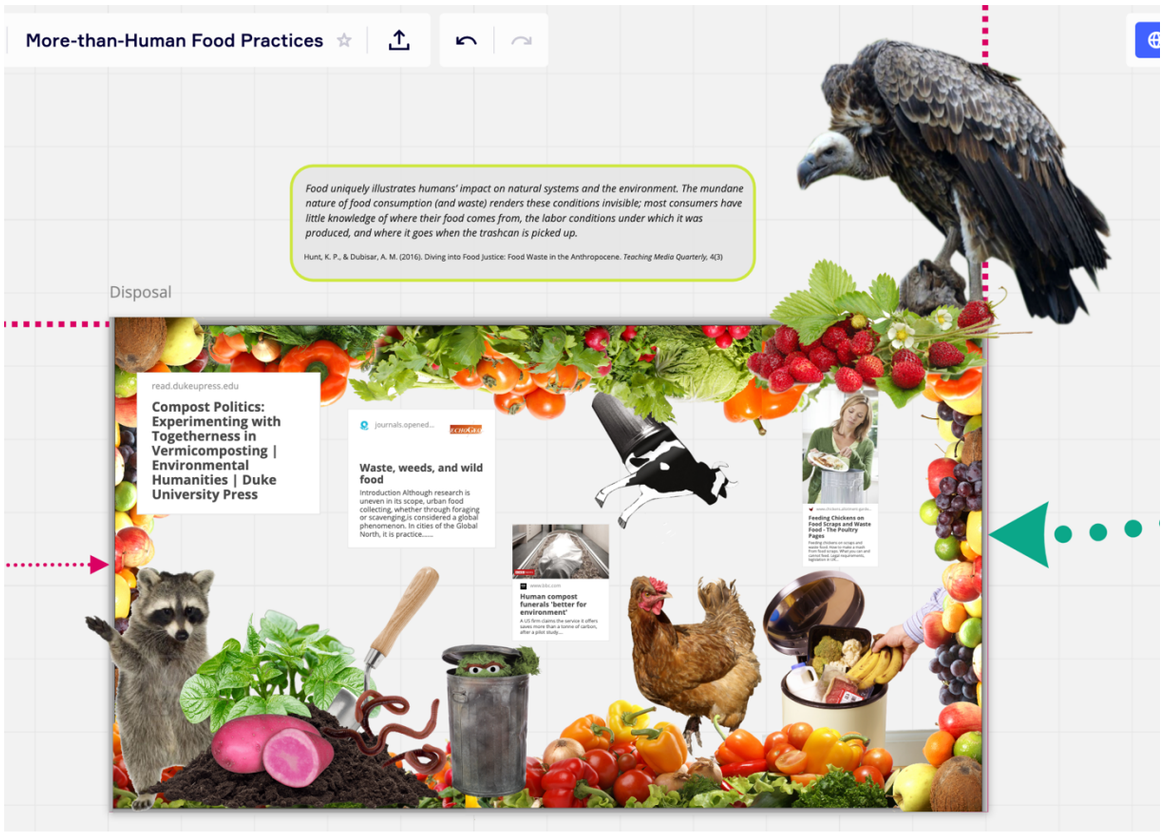
Annex

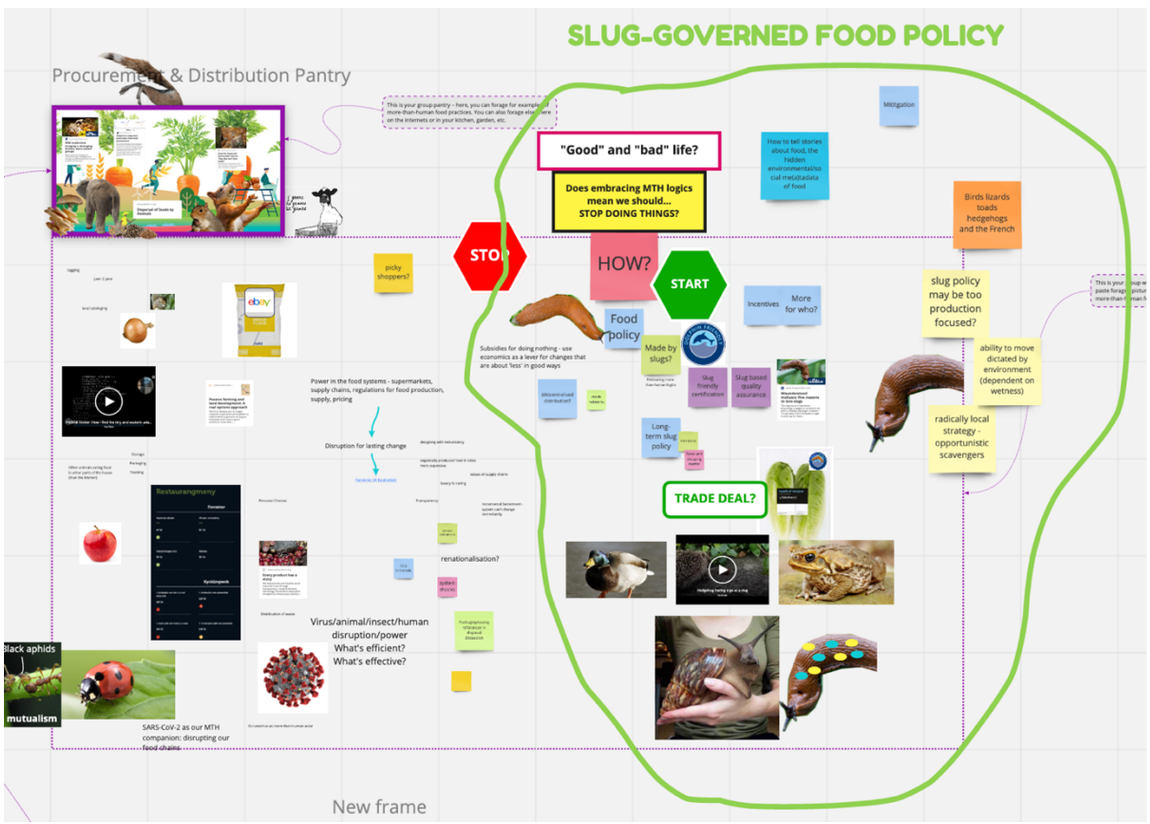
Here we provide more examples of the visual materials produced within the seven ExPs, either as documentation or promotional materials. Some ExPs do not have many visual materials available yet, as they just started with the implementation process or are about to start. We include a few examples of those materials that have been made available within the consortium and for a public use.

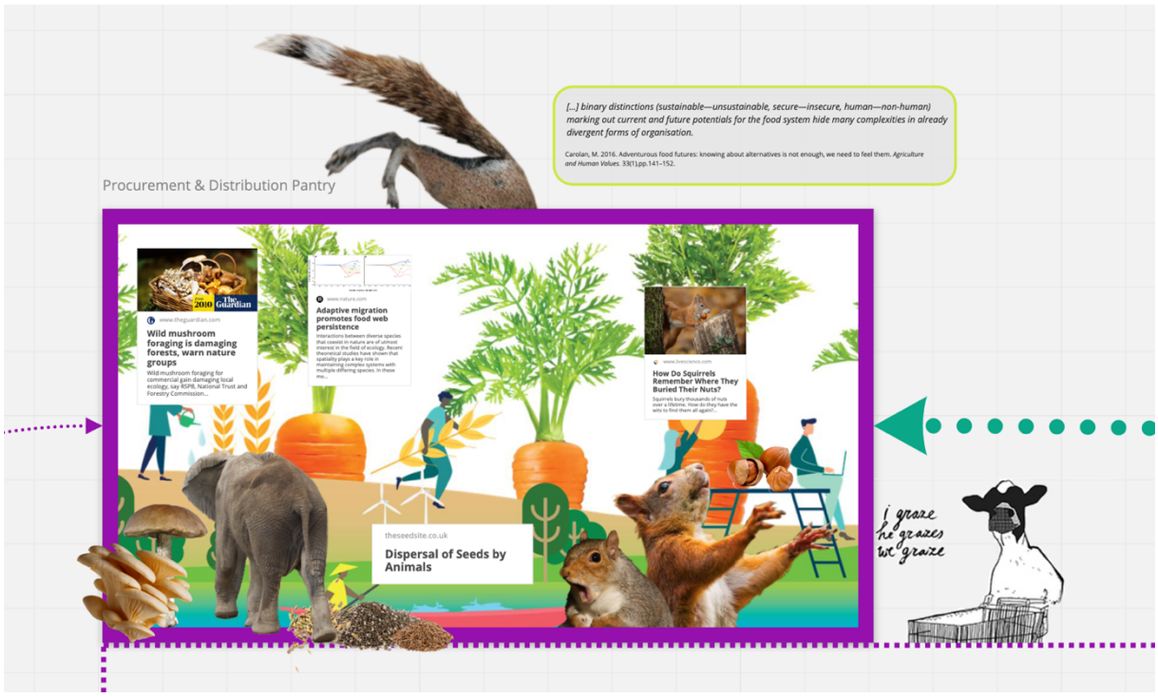
Experimental Food Design for Sustainable Futures ExP

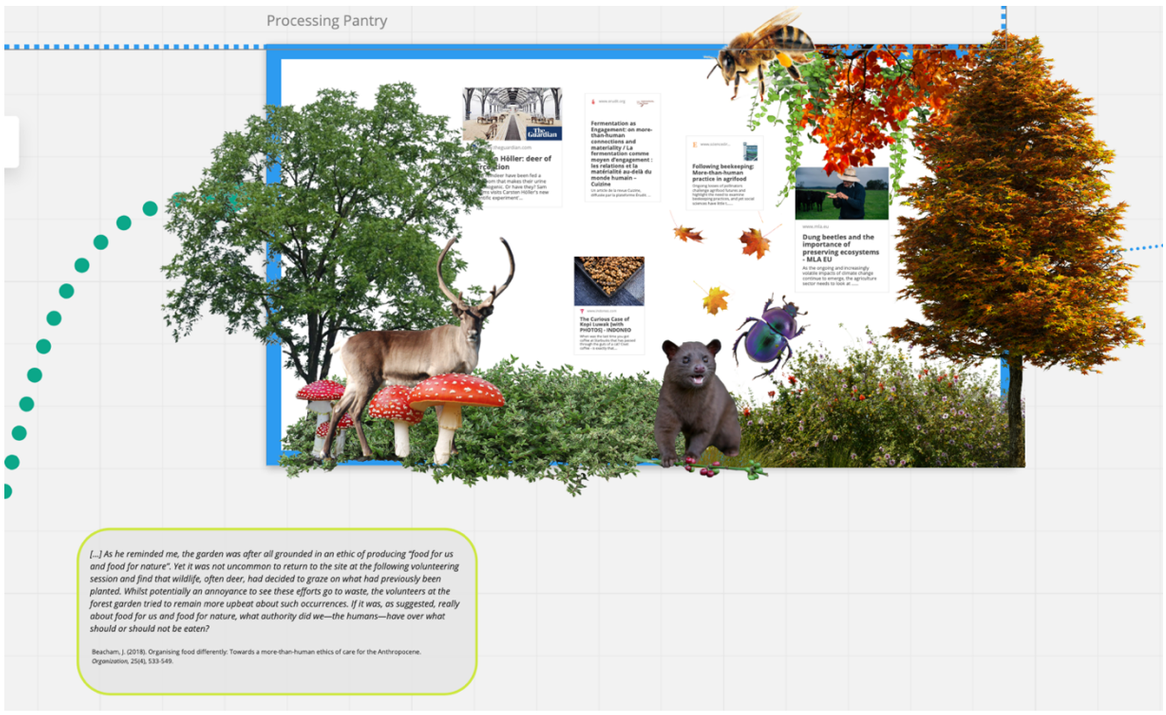
Visual materials co-created with participants at the online two-day workshop (using a shared Miro board): collages of more-than-human food practices and fantastic food futures prototypes.

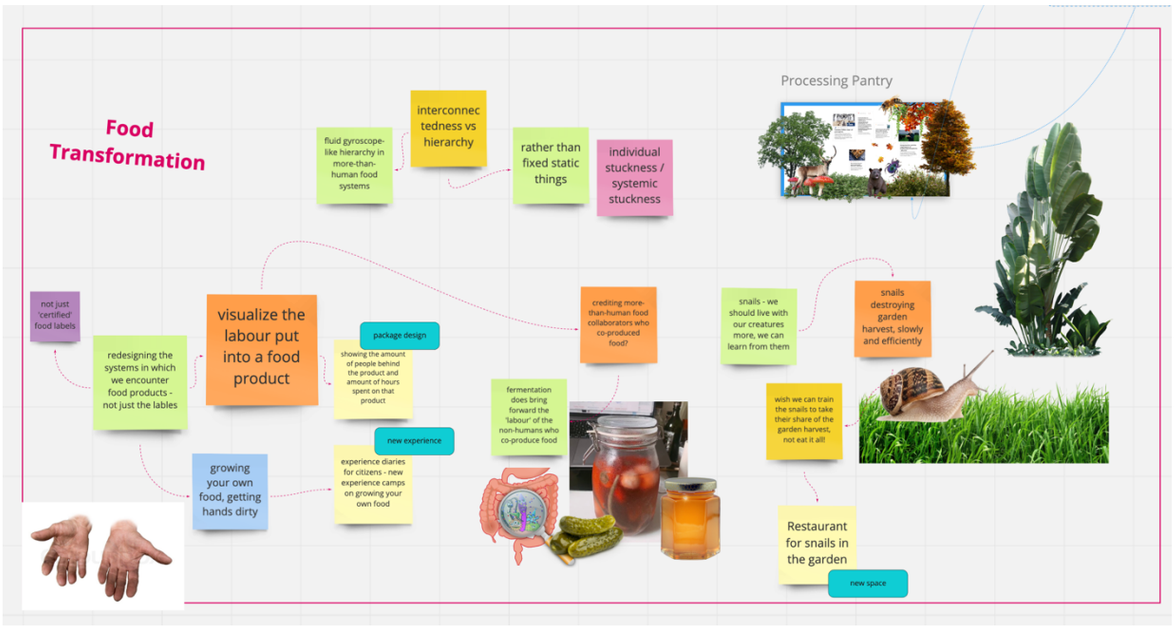
Collages of more-than-human food practices

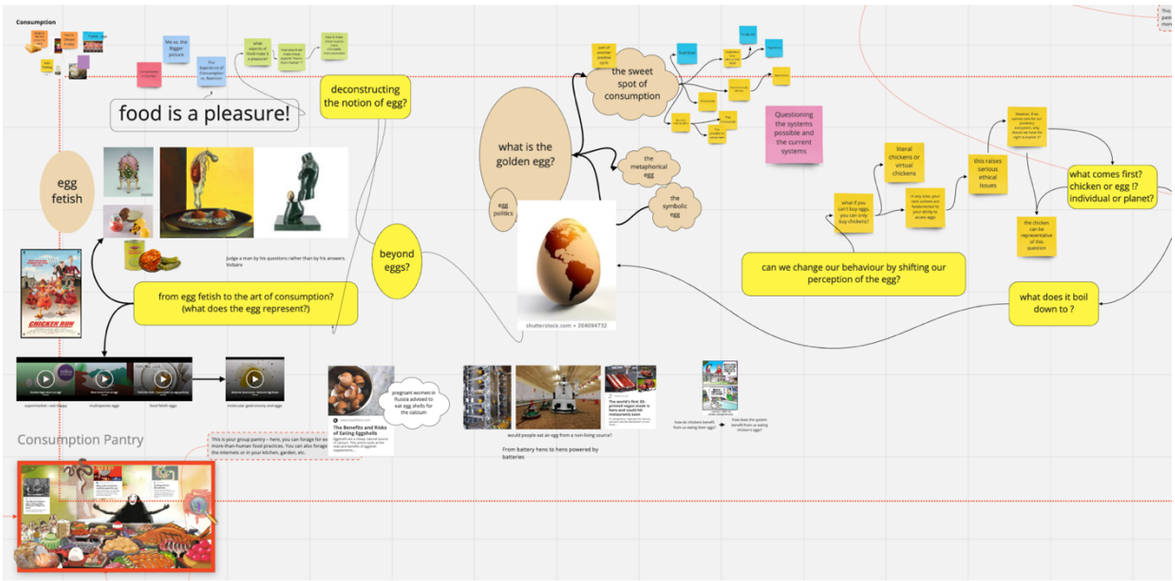

More-than-Human Food Practices
Food uniquely illustrates humans' impact on natural systems and the environment. The mundane nature of food consumption (and waste) renders these conditions invisible; most consumers have little knowledge of where their food comes from, the labor conditions under which it was produced, and where it goes when the trashcan is picked up.
Hunt, K. P., & Dubisar, A. M. (2016). Diving into Food Justice: Food Waste in the Anthropocene. Teaching Media Quarterly, 4(3)
Disposal
read.dukeupress.edu
Compost Politics: Experimenting with Togetherness in Vermicomposting | Environmental Humanities | Duke University Press
Waste, weeds, and wild food
Human compost funerals 'better for environment'
Feeding Chickens on Food Scraps and Waste Food - The Poultry Pages

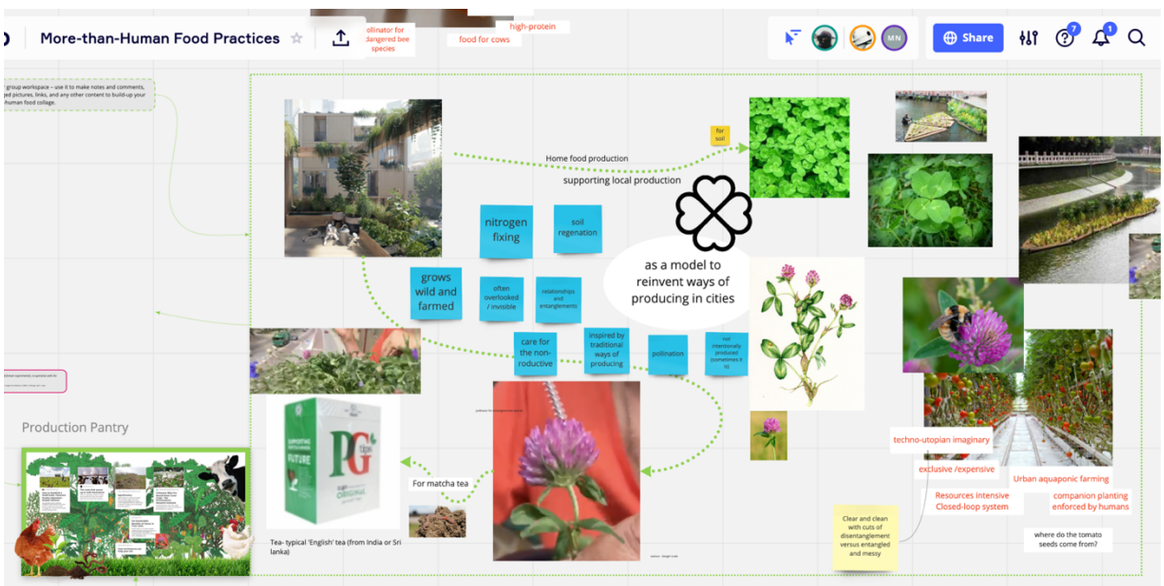

SLUG-GOVERNED FOOD POLICY
Procurement & Distribution Pantry
"Good" and "bad" life?
Does embracing MTH logics mean we should... STOP DOING THINGS?
STOP
HOW?
START
Food policy
Made by slugs?
Slug friendly certification
Slug based quality assurance
Long-term slug policy
Incentives
More for who?
Mitigation
How to tell stories about food, the hidden environmental/social metadata of food
Birds lizards toads hedgehogs and the French
slug policy may be too production focused?
ability to move dictated by environment (dependent on wetness)
radically local strategy - opportunistic scavengers
TRADE DEAL?
picky shoppers?
Power in the food systems - supermarkets, supply chains, regulations for food production, supply, pricing
Disruption for lasting change
renationalisation?
Virus/animal/insect/human disruption/power
What's efficient?
What's effective?
Black aphids
mutualism
SARS-CoV-2 as our MTH companion: disrupting our food chains
New frame


Procurement & Distribution Pantry
[...] binary distinctions (sustainable—unsustainable, secure—insecure, human—non-human) marking out current and future potentials for the food system hide many complexities in already divergent forms of organisation.
Carolan, M. 2016. Adventurous food futures: knowing about alternatives is not enough, we need to feel them. Agriculture and Human Values. 33(1),pp.141–152.
Wild mushroom foraging is damaging forests, warn nature groups
Adaptive migration promotes food web persistence
How Do Squirrels Remember Where They Buried Their Nuts?
theseedsite.co.uk
Dispersal of Seeds by Animals
i graze
he grazes
we graze

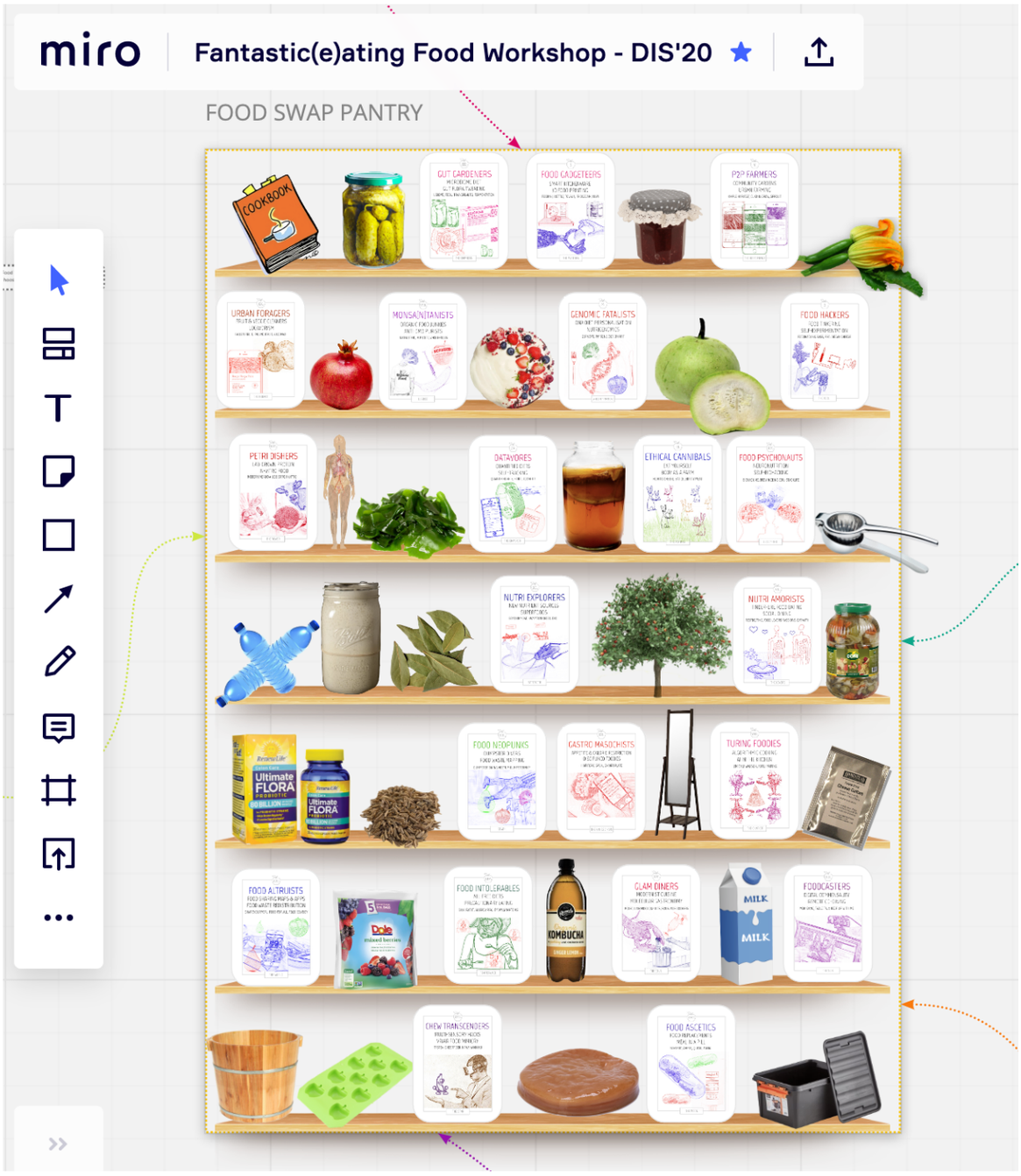

Processing Pantry
Fermentation as Engagement: un more-than-human connections and materiality / La fermentation comme moyen d'engagement : les relations et la matérialité au-delà du monde humain – Cuisine
Following beekeeping: More-than-human practice in agrifood
Dung beetles and the importance of preserving ecosystems - MLA EU
The Curious Case of Kopi Luwak [with PHOTOS] - INDONES
[...] As he reminded me, the garden was after all grounded in an ethic of producing "food for us and food for nature". Yet it was not uncommon to return to the site at the following volunteering session and find that wildlife, often deer, had decided to graze on what had previously been planted. Whilst potentially an annoyance to see these efforts go to waste, the volunteers at the forest garden tried to remain more upbeat about such occurrences. If it was, as suggested, really about food for us and food for nature, what authority did we—the humans—have over what should or should not be eaten?
Beacham, J. (2018). Organising food differently: Towards a more-than-human ethics of care for the Anthropocene. Organization, 25(4), 533-549.

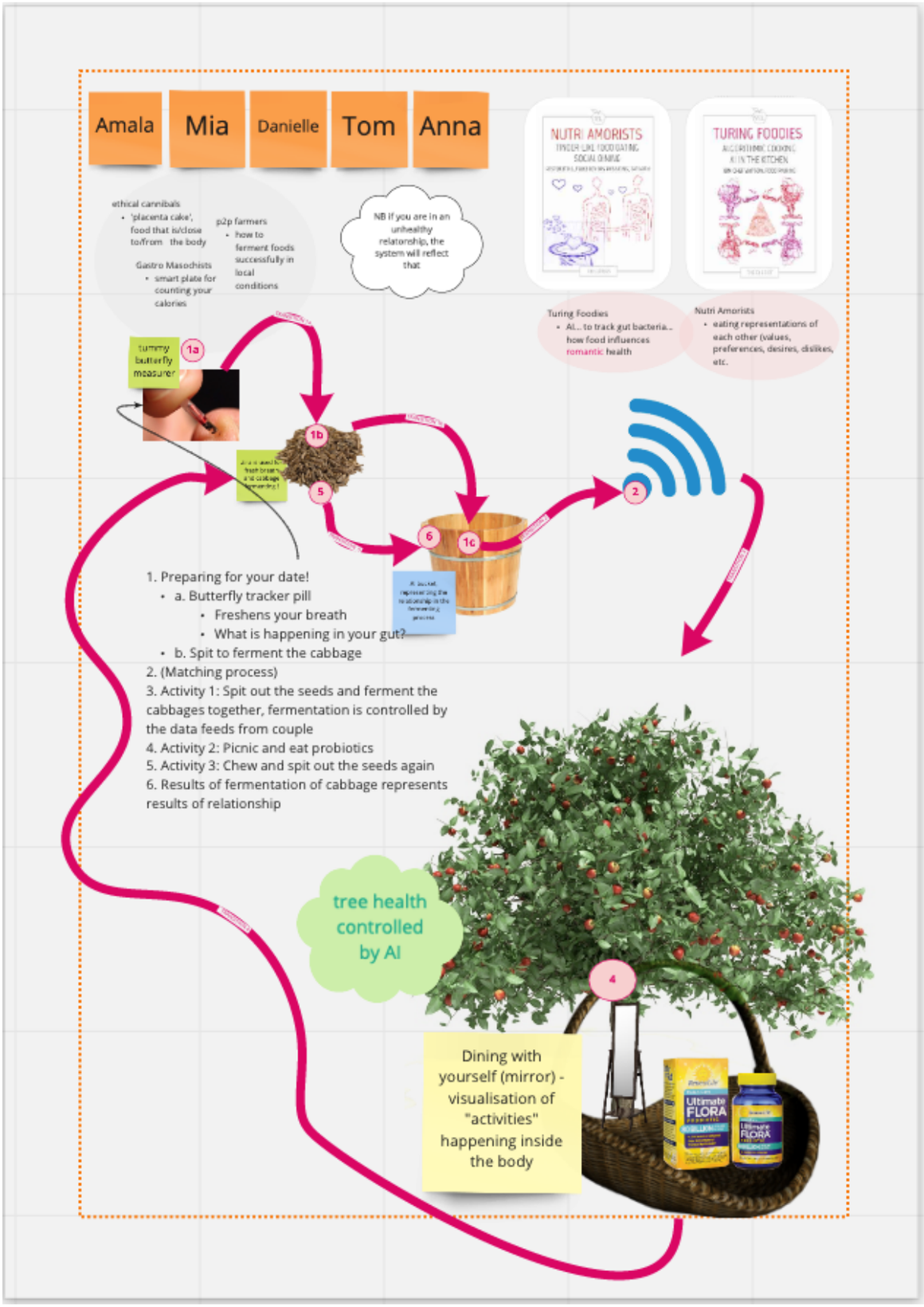

Food Transformation
fluid gyroscope-like hierarchy in more-than-human food systems
interconnectedness vs hierarchy
rather than fixed static things
individual stuckness / systemic stuckness
Processing Pantry
not just 'certified' food labels
redesigning the systems in which we encounter food products - not just the lables
visualize the labour put into a food product
package design
showing the amount of people behind the product and amount of hours spent on that product
crediting more-than-human food collaborators who co-produced food?
snails - we should live with our creatures more, we can learn from them
snails destroying garden harvest, slowly and efficiently
fermentation does bring forward the 'labour' of the non-humans who co-produce food
wish we can train the snails to take their share of the garden harvest, not eat it all!
growing your own food, getting hands dirty
new experience
experience diaries for citizens - new experience camps on growing your own food
Restaurant for snails in the garden
new space


Consumption
food is a pleasure!
deconstructing the notion of egg?
egg fetish
beyond eggs?
from egg fetish to the art of consumption? (what does the egg represent?)
what is the golden egg?
the sweet spot of consumption
the metaphorical egg
the symbolic egg
egg politics
Questioning the systems possible and the current systems
literal chickens or virtual chickens
this raises serious ethical issues
what comes first? chicken or egg !? individual or planet?
can we change our behaviour by shifting our perception of the egg?
what does it boil down to ?
Consumption Pantry


More-than-Human Food Practices
Share
Home food production
supporting local production
nitrogen fixing
soil regenation
as a model to reinvent ways of producing in cities
grows wild and farmed
often overlooked / invisible
relationships and entanglements
care for the non-roductive
inspired by traditional ways of producing
pollination
techno-utopian imaginary
exclusive /expensive
Urban aquaponic farming
Resources intensive
Closed-loop system
companion planting enforced by humans
where do the tomato seeds come from?
Production Pantry
For matcha tea
Tea- typical 'English' tea (from India or Sri lanka)

Fantastic Food Futures Prototypes


miro
Fantastic(e)ating Food Workshop - DIS'20
FOOD SWAP PANTRY
COOKBOOK
GUT GARDENERS
FOOD GADGETEERS
P2P FARMERS
URBAN FORAGERS
MONSANITANISTS
GENOMIC FATALISTS
FOOD HACKERS
PETRI DISHERS
DATAVORES
ETHICAL CANNIBALS
FOOD PSYCHONAUTS
NUTRI EXPLORERS
NUTRI AMORISTS
FOOD NEOPUNKS
GASTRO MASOCHISTS
TURING FOODIES
Ultimate FLORA
FOOD ALTRUISTS
FOOD INTOLERABLES
KOMBUCHA
GLAM DINERS
MILK
FOODCASTERS
CHEW TRANSCENDERS
FOOD ASCETICS

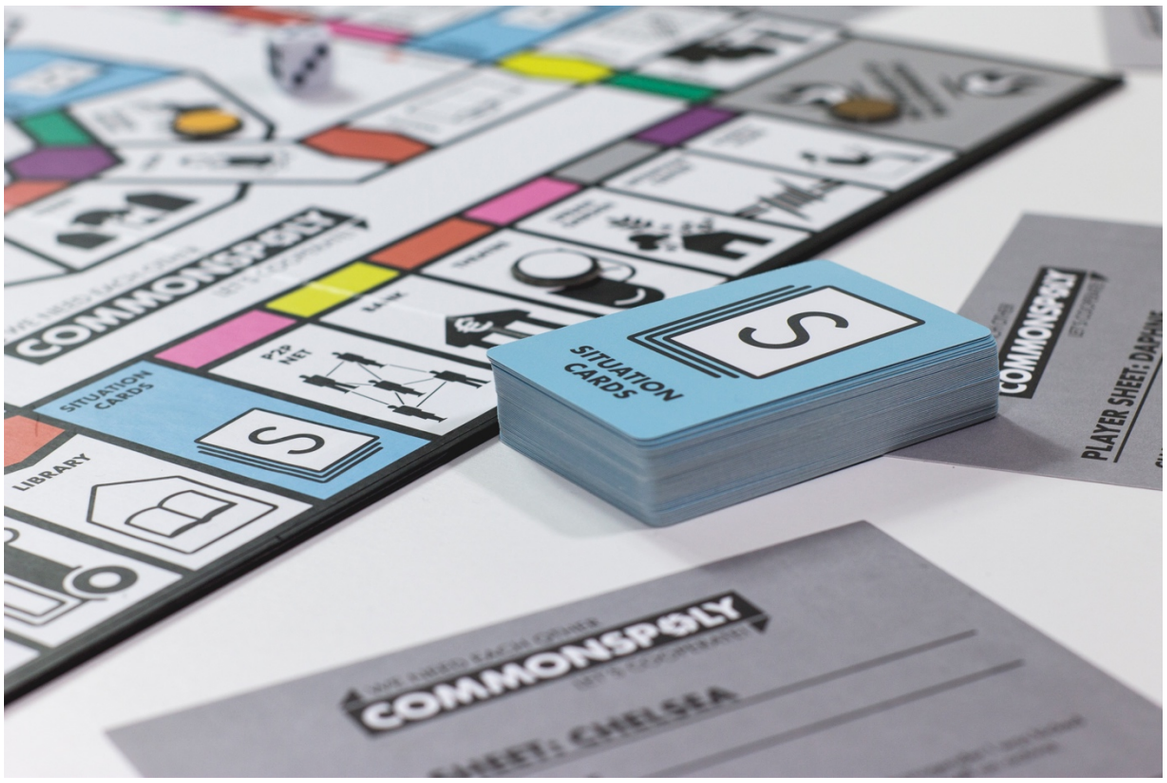

Amala
Mia
Danielle
Tom
Anna
ethical cannibals
• 'placenta cake', food that is/close to/from the body
Gastro Masochists
• smart plate for counting your calories
p2p farmers
• how to ferment foods successfully in local conditions
NB if you are in an unhealthy relationship, the system will reflect that
NUTRI AMORISTS
TURING FOODIES
Turing Foodies
• AI... to track gut bacteria... how food influences romantic health
Nutri Amorists
• eating representations of each other (values, preferences, desires, dislikes, etc.
tummy butterfly measurer
1a
1b
1c
2
4
5
6
1. Preparing for your date!
• a. Butterfly tracker pill
• Freshens your breath
• What is happening in your gut?
• b. Spit to ferment the cabbage
2. (Matching process)
3. Activity 1: Spit out the seeds and ferment the cabbages together, fermentation is controlled by the data feeds from couple
4. Activity 2: Picnic and eat probiotics
5. Activity 3: Chew and spit out the seeds again
6. Results of fermentation of cabbage represents results of relationship
tree health controlled by AI
Dining with yourself (mirror) - visualisation of "activities" happening inside the body
Ultimate FLORA

Steph
Urja
Lara
Sneha
Sebastian
arist/designers-
SymbioticA
Maja Smrekar: lab-grown meat from her body; lactating to feed puppies
Leanne Rimes(?) feeding mycelium with her skin, hair and nails - to create a burial shroud to decompose her body (when she dies) in an efficient manner
"we are always eating the artists' body"
MaddAdam trilogy "secret burgers" - Margaret Atwood
blood
More-than-human
Sustainable
- Labgrown meat
-Making meat out of body cells
Skin, hair and nails
Racism / sexism in the history of bodily production, e.g. wet nursing as a profession
What's our idea of it?
- Cheese out of breast milk
- mystery,stillness, passivity
Gift exchange P2P exchange
Reflection: looking at ourselves as species
P2P as commensual
Microbial others that are doing the work
Set our "experience" now - as COVID has shown us the fragility of our food systems
Near future? Now - 5 or 10 years down the line
DIY in nature?
Pineapple: You being eaten as the pineapple eats you (your tongue)- your body as a farm, eating yourself through food that eats you while you eat it
How you acquire the food experience?
What you have to bring to a dinner party? Pieces of yourself
Pot luck body parts!
Ritual potluck picnic meal of foods we have created from our bodies at the mirrored table
Idea that it takes work to maintain a process, e.g. lactation
The "ick" factor
Mirror as a prop, but metaphorical and symbolic of reflection

Sandra
Deborah
Iben
Ann
Iben
GLAM DINERS
Make food waste into glam food
Glam dumpster diving
Seaweed feels exclusive but there is so much of it
"The chicken in the chicken in the chicken" extravaganza
Like glamping: make it accesible to most people (but if everyone can have it its no longer exclusive)
Can glam food be fair/just?
Exclusive but also accesible
Efficient eating
Something special/exclusive
Limitting impact on the world
Efficiency as healthy food
Requires an effort to make
Local/global
Local food is sometimes more exclusive (e.g. seaweed from Denmark in Denmark)
Expensive restaurants using food from their own garden
Frozen onigiri ricecream with pomegranate and a dash of spirulina

ZEMOS98: Gaming for the Commons – Commonspoly

Sample images of the Commonspoly board game.


COMMONSPOLY
SITUATION CARDS
LIBRARY
S
COMMONSPOLY
PLAYER SHEET: DAPHNE
COMMONSPOLY
SHEET: CHELSEA

Hellon: Sustainability Futures Game

Sample images of the Sustainability Futures Game board game.

Superflux

Illustration image for the planned ExP.