



CREATURES



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CREATURES DELIVERABLE

D3.4 LARGE-SCALE EXPERIMENTAL PRODUCTIONS

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ACTION COORDINATOR’S SCIENTIFIC REPRESENTATIVE

Prof. Tuuli Mattelmäki
AALTO-KORKEAKOULUSÄÄTIÖ,
Aalto University School of Arts, Design and Architecture: Department of Design
tuuli.mattelmaki@aalto.fi

Authors in alphabetical order		
Name	Beneficiary	E-mail
Josefina Buschmann	RMIT (via commission)	josefinabuschmann@gmail.com
Ruth Catlow	Furtherfield	ruth.catlow@furtherfield.org
Markéta Dolejšová	Aalto	marketa.dolejsova@aalto.fi
Nicola Ferrao	Superflux	nicola@superflux.in
Anab Jain	Superflux	anab@superflux.in
Gaurika Singhal	Aalto	gaurika.singhal@aalto.fi
Eva Tausig	Superflux	hello@superflux.in

Abstract
<p>This deliverable <i>D3.4 – Large-scale Experimental Productions</i> (demonstrator) provides an overview of production, implementation, and dissemination activities that have been undertaken within the CreaTures experimental productions (ExPs) of a large scale. For each of the three ExPs reported in this demonstrator, we provide details of the ExP’s scope, authors, production processes and engagement activities, as well as its media reception and publication records. This deliverable is published in M30, at the end of the CreaTures Laboratory (WP3), together with <i>D3.5 – Medium-scale Experimental Productions</i>, <i>D3.6 - Small-scale Experimental Productions</i>, and <i>D3.9 – Experimental productions report v3</i>. These deliverables include the final overview of all ExPs-related activities that have been undertaken within the Laboratory’s scope (M6-M30).</p>

Contents

1. Introduction..... 5

1.1 About CreaTures..... 5

1.2 The purpose of this deliverable..... 5

1.3 How this deliverable was produced..... 6

2. CreaTures Experimental Productions (ExPs)..... 6

2.1 Overview of existing and planned ExPs 7

1. Introduction

1.1 About CreaTures

The CreaTures (Creative Practices for Transformational Futures) project brings together an interdisciplinary consortium of experts in the arts, design research, and social and sustainability science to investigate the role of creative practice in supporting positive eco-social change. The project sprouts from pilot research ([Light, Wolstenholme and Twist, 2019](#)) showing that creative practice has already demonstrated its transformational potential – for instance, by scaffolding people’s imaginations, providing equitable spaces for exploration, and building new networks and capacities – but this potential has not been widely recognised. A central concern in CreaTures is to investigate and better understand the impacts of transformational creative practice and demonstrate the findings to key stakeholders across the creative sector, sustainability research, industry and governance.

The three-year project (January 2020-December 2022) involves three interrelated components:

- [Observatory](#), identifying and mapping existing, fragmented and often hidden transformational creative practices.
- [Laboratory](#), supporting new experimentation and direct collaboration with diverse stakeholders, by mounting several different scales and types of experimental productions, or so-called ExPs.
- [Evaluation](#), 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.

This deliverable reports creative activities conducted within the CreaTures ExPs that are facilitated in the Laboratory section of the project.

1.2 The purpose of this deliverable

The purpose of this deliverable D3.4 Large-scale Experimental Productions is to demonstrate the production, implementation, and dissemination processes that have been undertaken within the three large-scale ExPs. This includes details of each ExP’s scope, authors and partners, conceptual background and production development, public-facing engagement events, media reception and publication activities, and future plans. This deliverable is published at the end of the CreaTures Laboratory segment (WP3), and as such provides the final overview of all activities that have been conducted in the ExPs throughout the Laboratory duration (M6-M30). Some of the ExPs might still organise small engagement activities within the last 6 months of the project (M31-36), under the project’s Engagement segment (WP5).

Note: The CreaTures ExPs will be presented at the upcoming CreaTures Festival in Seville, Spain, in June 29th - July 1st, 2022. The ExPs will be showcased as part of an exhibition situated in the premises of the Real Fábrica de Artillería. Panel discussions and conversations with ExPs authors will be held in the Espacio Santa Clara, as part of the Festival’s conference program, which will be streamed online and made accessible to interested audiences around the world. Both Real Fábrica de Artillería and Espacio Santa Clara are culturally significant venues that are likely to attract interest

and live participation of creative practitioners, researchers and policymakers from the region and beyond. The audience and participant numbers statistics from ExPs engagements at the Festival are not reported in this deliverable, however, they will be reported in the D5.8 - CreaTures Final Event and Seminar.

Accompanying to this large-scale ExPs demonstrator are the deliverables D3.5 – Medium-scale Experimental Productions, D3.6 - Small-scale Experimental Productions, and D3.9 – Experimental productions report v3. Together, these four deliverables provide a comprehensive overview of all 20 ExPs that have been developed in the CreaTures Laboratory. All 20 ExPs are also presented on the project website: <https://creatures-eu.org/productions/>. Detailed chronological overview of public-facing activities conducted within each ExP is available in the ExPs Timeline: <https://creatures-eu.org/timeline/> (a timeline for each ExP is also appended at the ExP's web page). A chronological overview of ExPs activities, including production work (not public facing) is available in the ExPs Timeline spreadsheet developed as part of D3.1 and D3.2 – ExPs Roadmap (the spreadsheet is designed for internal use of consortium members only).

1.3 How this deliverable was produced

This deliverable was produced by creative practitioners and researchers from the CreaTures Laboratory (WP3) in collaboration with all partners who have contributed their ExPs to the project. The deliverable production was led by Superflux, who collected ExPs documentation from all authors of the large-scale ExPs. These ExPs materials were collected following a shared template that has been used across the D3.4-6. The template was designed and agreed upon by the leaders of these three deliverables (ZEMOS98, Kersnikova, Superflux) in collaboration with the WP3 Laboratory research fellow. ExPs materials and details collected via these templates were further used to update the ExPs entries on the project website, including the ExPs Timelines (as also documented in D3.9). These details will be further reflected in the ExPs Documenting Template (internal document available to all consortium members in the shared Teams workspace; see D3.3).

2. CreaTures Experimental Productions (ExPs)

The CreaTures ExPs developed in the CreaTures Laboratory are co-creative art and design projects that share the common goal of supporting positive eco-social change (a term that we use to signal an interlinked concern for ecological and social relations – see details in D2.3, D2.4, D3.1, D3.2). The scope of eco-social themes addressed by the CreaTures ExPs is diverse including social equality and feminist economics, interspecies pluralism and ecological interconnectedness, as well as internal transformations within arts organisations and individual stakeholders. The ExPs leverage various co-creative methods drawn from experimental and participatory design, socially oriented art, cultural mediation, social change action, sociology, urban studies and sustainability science. They experiment with diverse engagement formats and approaches to audience and participant involvement – these include, among others, immersive installations, experimental walks, storytelling sessions, board games, performative role-play events, neighbourhood picnics, and co-creative workshops.

The ExPs authors come from diverse professional and disciplinary backgrounds: they are artists, designers, curators, art and design researchers as well as activists and cultural cooperatives. All ExPs authors have been responsible for self-documenting their ExPs, using a shared documentation template (details in D3.3). Critically, all ExPs are also supported by CreaTures researchers across work packages to assist with their production and implementation (details in D2.1), evaluation (details

in D4.1, D4.2), organisation of ExP-related engagement events (D5.1, D5.2), and facilitation of research ethics procedures (D6.1, D6.2).

Our aim with the Laboratory ExPs is to illustrate – in experimental and experiential ways – a variety of aspects related to the transformational potential of creative practice. The ExPs create opportunities for various stakeholders to experience and co-creatively engage with eco-social topics and they also generate rich data to be observed, analysed and evaluated by CreaTures researchers across work packages (especially in WP2 and WP4). The research methodology related to the ExPs that is followed by the CreaTures project is explained in detail in D2.1 and further discussed in D2.2 and D2.3. In this deliverable D3.4, we focus on practical details related to ExPs creative processes, specifically those in the ExPs of large scale.

2.1 Overview of existing and planned ExPs

This section provides a list of three large-scale ExPs that have been produced and implemented in M6-M30. The Table 1 below summarises details of each ExP including titles, authors and links to the ExPs’ entries at the CreaTures website.

Table 1 - overview of CreaTures Large-scale ExPs

ExP Title	Authors	Link
Invocation for Hope	Superflux	https://creatures-eu.org/productions/invocation/
The Treaty of Finsbury Park 2025	Furtherfield	https://creatures-eu.org/productions/treaty/
Fallen Clouds	Josefina Buschmann, Daniela Camino, Francisca Sáez Agurto, Nicole L’Huillier, Poli Mujica (RMIT commission)	https://creatures-eu.org/productions/fallen-clouds/

Below, we provide a detailed report of each ExP:

I.Invocation for Hope

Beneficiary

Superflux

Authors

Superflux

Scope

For the Vienna Biennale 2021, Superflux unveiled a new immersive installation as part of the CreaTures Laboratory. On show at the Museum of Applied Arts (MAK), Vienna from 28 May to 3 October 2021, *Invocation for Hope* was an immersive installation generating new visions of a shared planet.

Timeline

05.02.2020	Exhibition commissioned by Museum of Applied Arts (MAK) Vienna
20.05.2020	Conceptualisation and research for exhibition begins
20.07.2020	Sourcing of exhibition materials for exhibition begins; partner and stakeholder organisations engaged
01.05.2021	Installation of exhibition begins
28.05.2021	Exhibition opens @ Museum of Applied Arts (MAK) Vienna
01.07.2021	Exhibition film created
06.07.2021	<i>What is a Forest? When is a Forest?</i> Panel discussion
03.10.2021	Exhibition de-installed and 'Afterlife' installed in Vienna
29.06.2022 - 01.07.2022	Invocation for Hope exhibition and presentation at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP



Invocation for Hope is an immersive installation addressing crisis with hope (Image credit: Stephan Lux).

Invocation for Hope invites humanity to reassess its place in the natural world. To emerge from the ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. The vast, immersive installation examines the complex interconnected relationships throughout the natural world and raises the possibility of a more-than-human future – a post-anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem.

After travelling through a grid-like forest of burnt and blackened pines – the unexpectedly graceful skeletons of a former time – you find, at its heart, a resurgent living forest, where multiple species living in harmony with humanity offer a promise of a new way of living. In this cradle of biodiversity,



Grid-like forest of burnt and blackened pines – the unexpectedly graceful skeletons of a former time (Image credit: Stephan Lux)

you come to a freshwater pool, which reflects, not your own face, but another creature – a bison, an otter, a bird of prey – coming to the water to drink. Accompanied by a soundscape created by visionary musician [Cosmo Sheldrake](#), the installation leads viewers one by one on a personal journey from the ravages of climate crisis to the possibility of renewal and a deeper connection with nature.

The planet, post-catastrophe

Invocation for Hope was commissioned by the Museum of Applied Arts (MAK) for the Vienna Biennale for Change 2021 in response to the event's theme 'Planet Love: Climate

Care in the Digital Age'. Through a combination of art, design and architecture, the Biennale called for a new relationship between people and planet – not simply decarbonising our economies, but entirely reassessing our connections to the earth and how we view ourselves as part of it.

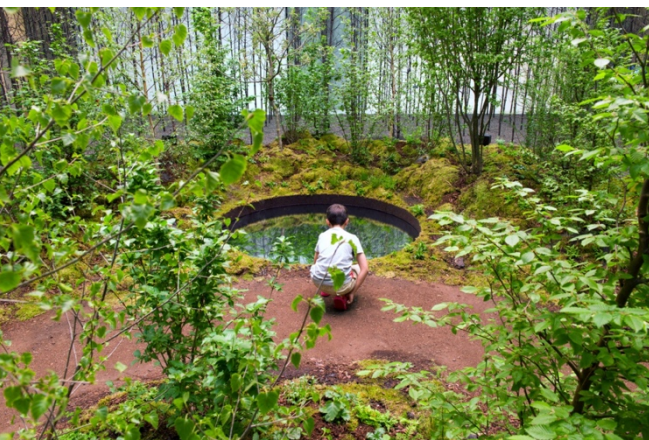
This aim chimes perfectly with the studio's direction. Superflux consider the climate crisis to be what philosopher Timothy Morton calls a 'hyperobject' – a phenomenon of such spatial and temporal scale that it is beyond the capacity of the human mind to fully grasp it. *Invocation of Hope* explores the complexity of climate change as a hyperobject, making it resonant and meaningful and finding pathways of hope amid disaster. The starting point for the installation is the idea that climate change is the inevitable result of a worldview which sees nature as an exploitable resource rather than a complex and interconnected system of life.



Invocation for Hope at Museum of Applied Arts (MAK) Vienna. (Image credit: Stephan Lux)

“Climate change is not a problem we can ‘solve’ but rather a predicament we must navigate with responsibility and urgency.”

Jon Ardern, co-founder Superflux



A resurgent living forest is at the heart of the immersive installation addressing crisis with hope (Image credit: Stephan Lux).

Superflux’s practice does not merely consider ways of avoiding climate crisis but looks beyond ecological collapse to the world beyond – the more-than-human future. *Invocation of Hope* can thus be seen as a companion piece to the studio’s contribution to La Biennale di Venezia 2021: *Refuge for Resurgence* (CreaTures ExP). *Refuge for Resurgence* imagines how all forms of life on Earth might come together for a communal meal to celebrate ecological interdependence in a post-Anthropocene world. Both installations reject pessimism and over-simplistic negativity in their presentation of climate change. Instead of setting out to scare viewers, they offer a vision of life flourishing amid ruin, a portrait of the possibility of global rebirth.

“Our proposal for a way out of this dilemma is to completely change the way we view ourselves and our relationship with nature. Instead of seeing humans as separate from nature, we need to understand that we are a part of it. By radically changing our attitude toward natural systems and the ecology of our planet, we have the best chance to reverse the damage we’ve done. How might we – humans and non-humans – truly engage in collaborative living?”

Anab Jain, co-founder Superflux

The indoor forest



Trees arranged in a symmetric grid. (Image credit: Stephan Lux)

The creation of *Invocation for Hope* required the installation of more than 400 trees within the MAK. In collaboration with the forestry and fire departments of Austria's Neunkirchen region, trees that had been burned in a recent wildfire were salvaged and transported to the museum. One of the main contributors to the spread of wildfires is an approach to forestry that prioritises monoculture as a means of maximising yield – single-species forests burn faster. As the result of a human attempt to exert control over nature, the fire-blackened forest serves as a synecdoche for anthropogenic climate change as a whole.



The arrangement of trees allows the viewer to move from rigid order to organic exuberance of nature (Image credit: Stephan Lux)

The trees are arranged in a symmetric grid so, as the viewer passes through them to the living oasis at the centre of the installation, they move from an imposed, rigid order to the organic exuberance of nature. The pool at the centre is surrounded by a cluster of nearly thirty different living trees, including oak, hornbeam, apple, silver birch, and mounds of biodiversity where mosses, grasses, lichens and shrubs will grow symbiotically together over the

course of the installation. These living ecologies are nourished by regular watering, grow lamps and natural light from the large skylight on the museum ceiling.

A collaboration with Alpenzoo Innsbruck allowed us to achieve the immersive character of the installed environment. By installing underwater camera rigs in the water in the pool troughs of the zoo's native Austrian wildlife, the zoo were able to capture footage of various animals as they drank water. Motion designers Dimitris

Papadimitriou and Michele Vannoni then turned this footage into a series of abstract clips which are projected onto a screen beneath a two-way mirror at the bottom of the pool. This enables the viewer to experience an unexpected and evocative moment of connection with an 'opposite number' in the animal kingdom.



Living ecologies at the centre of the installation (Image credit: Stephan Lux)



A freshwater pool, which reflects, not your own face, but also that of another creature (Image credit: Stephan Lux)

Afterlife the Biennial

In keeping with the message of the work and the theme of the Biennale, every component of the installation is designed to live on after the event, with the aim of neutralising the carbon footprint made during development and implementation. Once the Biennale ends in October, the living trees will be donated to schools. The burnt trees will be used as compost for a garden of contemplation in Vienna, helping to enrich the biodiversity of the urban landscape – a lasting reminder of the web of interdependence that underpins all life on earth. Our hope is that this space continues, in the same way as the installation does, to be a place for people to reconsider and reflect on our relationship to nature.

“A more-than-human perspective allows us to see how we are ecologically, economically and emotionally entangled with all species on the planet. We want to foreground how we’re a part of a larger ecology rather than the masters of nature. Within this complex ecosystem, we all play a part in mutual survival and evolution. Without it, we cease to exist.”

Anab Jain, co-founder Superflux



Abstract clips of Austrian wildlife are projected onto a screen beneath a two-way mirror at the bottom of the pool (Image Credits: Lorenz Seidler)

Process

At Superflux, we are ever-aware that human beings are responsible for a worsening Sixth Global Extinction. Much of our work up to this point has echoed cautionary tales of things to come and spoke to how we might avoid undesirable outcomes, however in the last three or four years we've felt the urgency to instead explore stories that can help us navigate this precarity. There is so much work around the climate crisis, real action oriented work, but we feel that alongside that, we also need to nurture the public imagination with alternative narratives.

In 2017 we created *Mitigation of Shock* – a pre-creation of a London apartment in 2050, adapted for life in a world where climate change has had monumental consequences for global food security. People find it increasingly difficult to imagine a future, even twenty or thirty years from now. *Mitigation of Shock* was an exploration of the power of design to make tangible, or experiential, certain concepts that are otherwise difficult to imagine. By bringing future worlds to life, our work helps people to place themselves, to understand the potential conditions and conflicts associated with those futures, so they can make more embodied decisions, actions, and reflections from where we are today.

Invocation for Hope moves away from *Mitigation of Shock*'s focus on speculative realism. Inspired by genres like mythology and fantasy we want to explore possible worlds that are not direct representations of our current world. Where *Mitigation of Shock* took a pragmatic perspective (for example, portraying a range of ingenious DIY tech solutions to food scarcity), *Invocation for Hope* is – as its title perhaps suggests – a more poetic and abstract experience, encouraging the viewer to reflect emotionally on their relationship with nature.



Both Superflux's ExP's, *Invocation for Hope* and *Refuge for Resurgence*, represent an evolution of our 2017 installation, *Mitigation of Shock*.

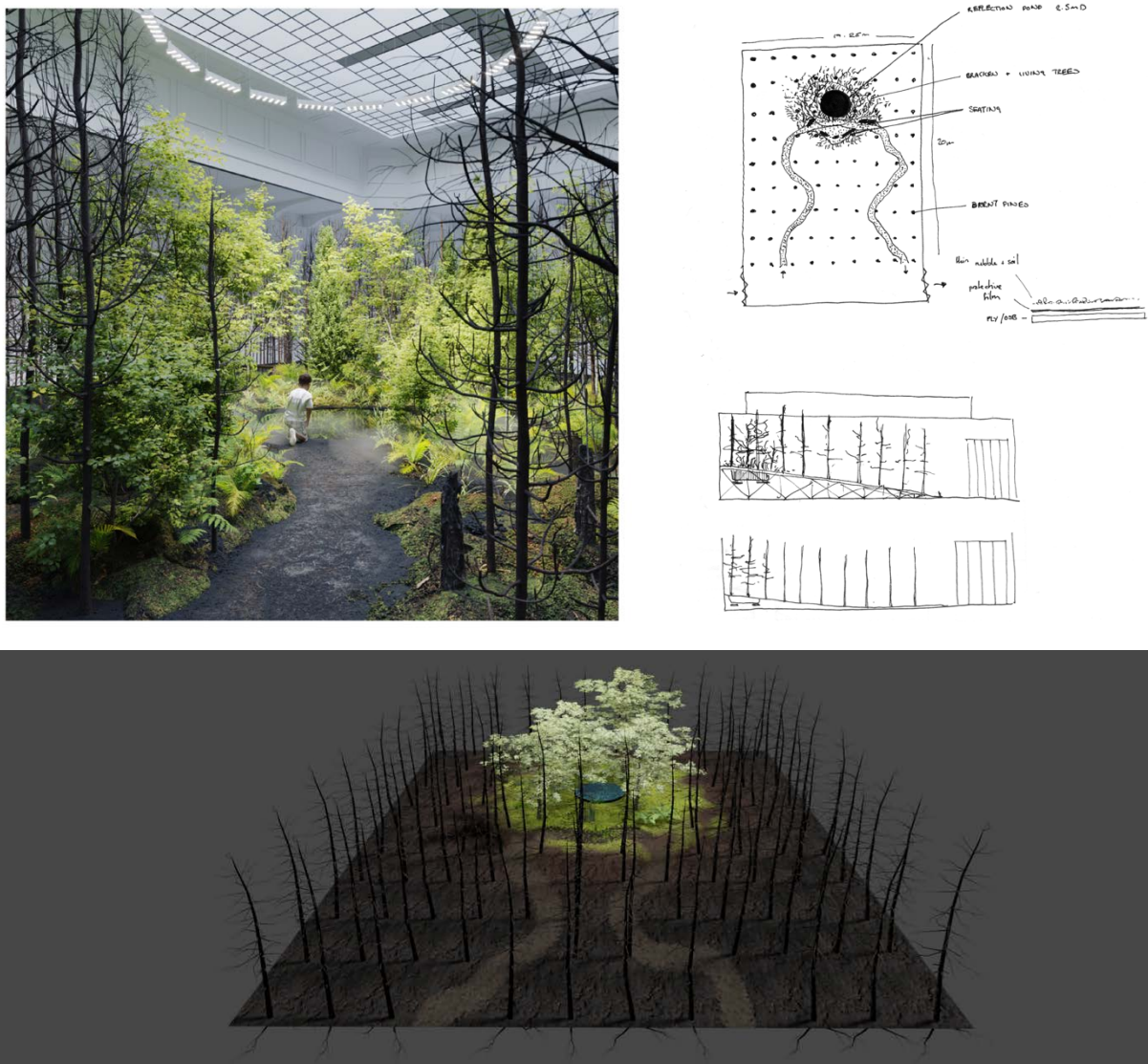
We are enthused about giving voice and form to the stories and the conditions that can generate active hope and nurture people's imaginations. Our own hope is that, in exploring new relationships with our environment and pathways forward, we can catalyse the potential for active hope in others. It is only when people, from within themselves, start to feel a sense of love and connection with the species around them, a love for the planet, that this action oriented work will really take off,

because everyone will truly feel the same sense of urgency. If we believe other worlds are possible, we will want to do something about it. That's what our work relies on – it's a kind of slow form of activism, or critical activism. It's about nurturing public imagination.



Early Prototype for *Invocation for Hope* (Image Credit: Superflux)

Our work has begun to focus more on these conditions that we are generating in collaboration with other species. A more-than-human perspective allows us to see how we are ecologically, economically and emotionally entangled with all species on the planet. That gives us a certain kind of humility, to be able to see our role not as harvesting nature for what we call ‘natural resources’, but to take care of those who take care of us. With these installations, we aim to foreground how we’re a part of a larger ecology rather than the masters of nature. Within this complex ecosystem we all play a part in mutual survival and evolution. Without it, we cease to exist.



Early Sketches, Renders and Prototypes for Invocation for Hope. (Image Credits: Superflux)

“A mytho-poetic approach can give form to aspirations that are often present in the cultural ether, and allow people to experience and embody them. There is something powerful about engaging on a direct physical and emotional level that you don’t always get from reading something. It stays with you.

We want to open up poetic aspects of other worlds that might feel enigmatic, exciting or magical. With Invocation for Hope we’re reaching into a more archetypal space where there are less grounded ideas about the ways we might transform ourselves. We’re tapping into a deep history and a more primal space in our exploration of the ways we relate to what we perceive as ‘nature’.”

Jon Ardern, co-founder Superflux



Salvaging burnt trees from a forest fire in Austria's Neunkirchen region, where we worked in collaboration with the local forestry and fire departments (and some helpful horses!) (Image Credits: Superflux)

Team

Commissioner: Museum for Applied Arts (MAK), Vienna
Project Lead: Jon Ardern and Anab Jain
Curation: Marlies Wirth
Sound Design: Cosmo Sheldrake
Core Design & Production Team: Ed Lewis, Florian Semlitsch, Leanne Fischler, Niccolo Fioritti, Lizzie Crouch, Eva Tausig, Nicola Ferrao

Partners

Our sponsors and partners for *Invocation for Hope* include: SANLight Research GmbH; Anton Starkl, Gärtner Starkl GmbH; Doka Österreich GmbH; André Stadler and the wider team at Alpenzoo Innsbruck; and Thomas Krenn, Saubersdorf Fire Department and Georg Heinz, Neunkirchen District Forest Range.

We would like to thank the following individuals and organisations for their unrelenting support in helping realise this ambitious work. Thank you to our collaborators Dimitris Papadimitriou and Michele Vannoni for the motion design; Cosmo Sheldrake for the soundscape; and Stelios Ypsilantis for the graphic design. A huge thanks to Marlies Wirth, Curator, Digital Culture and MAK Design Collection and to Antje Prisker for the Curatorial Assistance. A wider thank you has to go out to the incredible team at the MAK especially Mario Kojetinsky and Philipp Krummel. A final thank you goes to our development team Jon Ardern, Ed Lewis, Florian Semlitsch, Leanne Fischler, Anab Jain, Niccolo Fioritti, Eva Tausig, Nicola Ferrao, Lizzie Crouch and Matt Edgson.

Dissemination (ExP-related presentations, publications & media outreach)



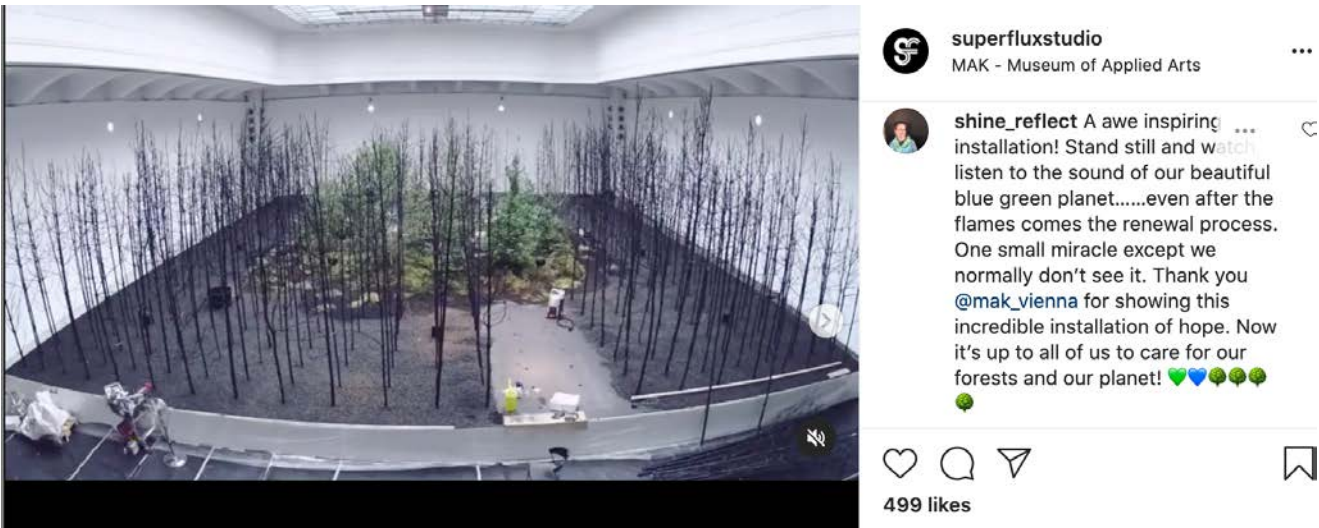
Image of the exhibition wall poster at Museum of Applied Arts (MAK) Vienna

Invocation for Hope was used as the backdrop for the televised opening of the Vienna Biennale as a whole, during which **Austria’s Minister for Climate Action Leonore Gewessler** gave a speech on the importance of such works that create space for discourse on the climate crisis.

Invocation for Hope was well received in the media. The piece was featured on the front page of the **ORF's** website (Austria’s National broadcasting platform - **93.5 million visits per month, no.1 in Austria**) as part of [an article \(in German\)](#) in which they called *Invocation for Hope* “one of the most impressive installations of recent times” in which you can “lose yourself” in “a completely immersive landscape that provokes something like absolute participation, enthusiasm and immersion in oneself”. **Dezeen, the world’s most popular and influential architecture and design magazine (11 million monthly page views)** also [featured the project](#)

favourably, as did [ICON Magazine](#) (25.5k circulation quarterly) and [FastCompany](#) (readership of 3 million). An article by [Thread magazine](#) called the piece “eye opening”.

The project was well received on social media, with positive comments across the board. An example of this feedback is a post from @shinerefect:



Feedback on Social Media - “An awe inspiring installation! Stand still and watch, listen to the sound of our beautiful blue green planet.....even after the flames comes the renewal process. One small miracle except we normally don't see it. Thank you @mak_vienna for showing *this incredible installation of hope. Now it's up to all of us to care for our forests and our planet!*”

In the Media:

Tonspur N

16.08.2021

[Translated] Are we running out of stories? By Roman H. Mesicek

[Translated] "What are burned trees doing at the MAK and what responsibility do museums have for climate protection? In the third episode of our “PLANET LOVE for Change” series, Annemarie Harant and Roman Mesicek talk to Anab Jain (designer and professor and head of the Design Investigations program at the University of Applied Arts Vienna and co- founder and director of the Superflux design studio) and Katrin Vohland (General Director and Scientific Managing Director of the Natural History Museum Vienna)."

<https://tonspur-n.eu/gehen-uns-die-geschichten-aus-ba81c77fe567>

Dezeen

12.08.2021

Dezeen Awards 2021 studio longlist announced; Design studio of the year

<https://www.dezeen.com/2021/08/12/dezeen-awards-2021-studio- longlist/>

The Architect's Newspaper

11.08.2021

The 2021 Vienna Biennale for Change makes a radical—and radically tender—case for life on “Planet Love” By Ian Volner

"About halfway through the 2021 Vienna Biennale for Change, somewhere between a striking indoor forest by Anglo-Indian design-research firm Superflux and a cartoon film about political optimism by illustrator Molly Crabapple and featuring the voices of Gael García Bernal and Emma Thompson, viewers may suddenly stop and ask themselves: What the hell is all this doing in Austria?"

<https://www.archpaper.com/2021/08/2021-vienna-biennale-for-change- makes-a-radical-case-for-life-on-planet-love/>

Parnass

10.08.2021

[Translated] AN EXHIBITION BY THE MAK INVOCATION FOR HOPE | A NEW COMMISSION BY SUPERFLUX by Paula Watzl

[Translated] "The Anglo-Indian design team Superflux, founded in 2009, has repeatedly dealt with "design fiction" versions of our potential futures. By building up future scenarios and circumstances, i.e. making them literally vivid, they not only enable reflection on possible developments, but also provide the tool for how to adapt the present accordingly in order to change that version of the future."

<https://www.parnass.at/news/invocation-for-hope-a-new-commission-by- superflux>

Kleine Zeitung

10.08.2021

[Translated] Exhibition at the MAK "Climate Care": How art shakes things up in the face of climate change by Susanne Rakowitz

[Translated] "The most impressive position is undoubtedly "Invocation for Hope" by Superflux. An installation on over 400 square meters: a sprawling forest, surrounded by 400 trees that were affected by a forest fire in Lower Austria. An installation that, despite all the drama, is intended to spread hope, according to the Anglo-Indian design and art studio: "Climate change is not a problem that we can 'solve', but a dilemma that we have to control with responsibility and vigor." It is also part of man understanding himself as part of nature. This discrepancy and fear of contact can also be seen here on site when visitors hesitantly enter the installation like shy deer. In the midst of the mystical landscape, one looks narcissistically into a projection that does not show people, but nature. Compared to the horror story reality, it looks like a midsummer night's dream."

<https://www.kleinezeitung.at/kultur/kunst/6019338/Ausstellung-im- MAK Climate-Care Wie-Kunst-in-Sachen-Klimawandel>

Ambientes Digital

10.08.2021

[Translated] Invocation for Hope by Superflux Editors

[Translated] "As part of the Vienna Biennale for Change currently taking place in this Austrian city, the Superflux studio created the Invocation for Hope installation at the Museum of Applied Arts in Vienna. The work consists of 415 pine trees damaged by forest fires in the Neunkirchen region, alongside which 27 live trees, moss, grass and lichens were placed, all organized around a circular pool. The idea is that the plants and trees continue to grow for the duration of the exhibition thanks to a regular irrigation system, a skylight that allows the entry of natural light and grow lamps. The installation shows Superflux's vision of a future in which humans will be able to live in harmony with nature; while the burned trees represent the impact of people on the landscape, the oasis in the center symbolizes the hope that we can live together without damaging the ecosystem."

<https://ambientesdigital.com/invocation-for-hope-superflux/>

Damn

09.08.2021

LAST CALL FOR GLOBAL ACTION Editors

"At the heart of MAK, the Anglo-Indian design studio Superflux created the sensorial installation INVOCATION FOR HOPE in the form of a seemingly lifeless forest. An impressive group of 400 fire-blackened trees, brought from areas that have recently been afflicted by wildfires, are positioned on a rigidly square grid. The imposing installation confronts its visitors with the monoculture of planting forests where the main goal to maximize yield has resulted in the increase in wildfires, causing wide-spreading destruction among its areas. Amidst the remaining tree skeletons, a fragile oasis grows from the ashes and serves as an uplifting symbol of hope. As Anab Jain, cofounder of Superflux explains, "The experience of the installation reminds its visitors on how we as humans are part of a larger ecology, rather than being masters of nature. Within this complex ecosystem, we all play a part in mutual survival and evolution. Without it, we cease to exist."

<https://www.damnmagazine.net/calendar/last-call-for-global-action/>

Augustin

22.07.2021

[Translated] In terms of climate protection By Desiree Bernstein

[Translated] "The first part of the exhibition tries to establish a connection between nature, climate change and us. In a variety of creative ways, we are introduced to facts about climate change, the similarities between animal and human noises, and the importance of mushrooms for our ecosystem. Then you step into a forest that appears to have been destroyed, but if you continue along the path, it will bloom again. The Superflux collective is referring to the devastating forest fires that have raged in recent years."

<https://augustin.or.at/in-sachen-klimaschutz/>

Elephant

13.07.2021

Is Eco Art Lazily Barking Up the Wrong Trees? By Sukayna Powell

"Another 'forest' that has appeared on the tent-up-touch-down international art circuit calendar in 2021 is speculative design studio Superflux's Vienna Biennale project, titled Invocation of Hope. A vision of biodiversity rising again post-collapse, it aims to show us a better "post-anthropocentric" world in which we are at one with animals at a watering hole. The combination of regimented rows of trees burnt in Austrian wildfires and an organic, multispecies micro-forest is designed to inspire through juxtaposition. After the biennial the burnt trees will enrich compost, and the living ones will be donated to schools (to do what with is unclear)."

<https://elephant.art/is-eco-art-lazily-barking-up-the-wrong-trees-13072021/>

STIRworld

12.07.2021

Climate care and planet love inform the Vienna Biennale for Change 2021

"Invocation for Hope: A New Commission by Superflux. In this immersive installation, Superflux takes visitors into the vision of a post-anthropocentric future that is no longer determined by humans alone."

<https://www.stirworld.com/see-features-climate-care-and-planet-love-inform-the-vienna-biennale-for-change-2021>

DAMN

05.07.2021

INVOCATION FOR HOPE By Emma Singleton

"Superflux invites humanity to reassess its place in the natural world, emerging from the grid-like ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. Invocation for Hope is a vast, immersive installation that examines the complex interconnected relationships throughout the natural world, and which raises the possibility of a more-than-human future – a post-anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem."

<https://www.damnmagazine.net/calendar/invocation-for-hope/>

Designverse

02.07.2021

Invocation for Hope | Superflux By Felice Fei

"This spring, speculative design studio Superflux invited humanity to reassess its place in the natural world, emerging from the grid-like ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. Invocation for Hope was commissioned by the Museum of Applied Arts (MAK) for the Vienna Biennale for Change 2021 in response to the event's theme 'Planet Love: Climate Care in the Digital Age.'"

<https://www.designverse.com.cn/content/home/article/invocation-for-hope-superflux-en>

Moool

01.07.2021

[Translated] Invocation for Hope by Superflux Editors

"Invocation for Hope is a vast, immersive installation that examines the complex interconnected relationships throughout the natural world, and which raises the possibility of a more-thanhuman future – a post-

anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem."

<https://moool.com/en/invocation-for-hope-by-superflux.html>

Neue Luxury

01.07.2021

Superflux by Chloe Mereau

"Speculative design studio Superflux invites humanity to reassess its place in the natural world, emerging from the grid-like ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. Invocation for Hope is a vast, immersive installation that examines the complex interconnected relationships throughout the natural world, and which raises the possibility of a more-than human future – a post-anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem."

<https://www.neueluxury.com/feature/superflux/>

Russian Vienna

29.06.2021

[Translated] "Call to hope INVOCATION FOR HOPE"

[Translated] "Do you know what an immersive installation is? No? Then hurry to the Museum of Decorative and Applied Arts! There, within the framework of the VIENNA BIENNALE FOR CHANGE 2021 biennial, a special space has been created. This is a futuristic project that invites us to imagine a future where not only people, but also plants have the right to change the world around us. You will walk through a real forest. Yes, several hundred trees were brought to the museum. Moreover, first you will see the trunks of trees burned down during a real fire, and then, slowly plunging into the exposition, you will feel how these trees participate in the cycle of substances and affect the revival of the ecosystem. A small lake awaits guests in the center of the installation."

<https://russianvienna.com/avstrijskaya-kultura/4944-vystavki-v-iyule-2021>

Elle Decoration

24.06.2021

[Translated] Exhibition Invocation for Hope – An oasis in the middle of a burning forest

[Translated] "Design studio Superflux recently made an exhibition space called Invocation for Hope at the Museum of Applied Arts Vienna (Museum of Applied Arts in Vienna). The work is made up of hundreds of acres of trees damaged by wildfires, creating an impressive man-made oasis. The exhibition is part of the Vienna Biennale for Change 2021 with the theme Planet Love: Climate Care in the Digital Age."

<https://www.elledcoration.vn/cultural-special/contemporary/trien-lam- invocation-for-hope>

Cultured Magazine

23.06.2021

THE VIENNA BIENNALE FOR CHANGE PRESENTS ART'S PRESCRIPTION FOR CLIMATE CARE by Kat Herriman

"As with a tome, the exhibition is split into curatorial chapters. The climax was undoubtedly Invocation for Hope (2021), the SUPERFLUX commission which transformed one of the MAK's central atria into a charred glen with a mirrored pond in its center. Made from 400 trees recently incinerated in a wildfire, this immersive installation is at once a snapshot of our catastrophic trajectory and a symbol of hope. It is also the sole moment in the show where Instagram feels like it's being invoked as a distribution system for sentiment. Is this art's potential contribution to the cause?"

<https://www.culturedmag.com/vienna-biennale/>

LS:N Global

22.06.2021

"NEED TO KNOW" by Abi Buller and Savannah Scott

"This project reflects the ideas we explore in Planetary Health, confirming the ways that consumers are becoming increasingly conscious of the connection between personal and environmental health. Explore this trend within Synchronised Care."

<https://www.lsnlglobal.com/news/article/27013/this-speculative- installation-visualises-climate-hope>

Dezeen

17.06.2021

Five designers planting trees to highlight climate change By India Block

"Design studio Superflux transported 415 pine trees damaged in wildfires to the Museum of Applied Arts. Visitors can walk through the trees to reach a reflective pool surrounded by live trees and mosses."

<https://www.dezeen.com/2021/06/17/trees-installations-urban-forests-roundup/>

Mononews

12.06.2021

[Translated] From fire to rebirth - When burned trees are exposed By Maria Thermou

[Translated] "The "Invocation for Hope" is thus a fantastic vision of a post- anthropocentric landscape where people learn to live in harmony with nature."

<https://www.mononews.gr/politismos/apo-tin-pirkagia-stin-anagennisi-otan-ta-kamena-dentra-ginonte-ekthesi>

Gooood

10.06.2021

Invocation for Hope by Superflux By Ziyao

"This spring, speculative design studio Superflux invited humanity to reassess its place in the natural world, emerging from the grid-like ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. Invocation for Hope was commissioned by the Museum of Applied Arts (MAK) for the Vienna Biennale for Change 2021 in response to the event's theme 'Planet Love: Climate Care in the Digital Age.'"

<https://www.gooood.cn/invocation-for-hope-by-superflux.htm>

LiFO

10.06.2021

[Translated] A forest with over 400 burnt pines at the Vienna Biennale Editors

[Translated] "Climate change is not a problem we can solve, but rather a situation in which we must navigate responsibly and treat it as an urgent need," said Superflux co-founder Jon Ardern. Damaged trees represent the impact of humans on nature, as fires multiply where they are planted by humans as monoculture. The living oasis is a symbol of hope that will encourage people to think of new ways to coexist with the natural world after climate change"

<https://www.lifo.gr/culture/eikastika/ena-dasos-me-pano-apo-400-kamena-peyka-stin-mpienale-tis-biennis>

The Spaces

10.06.2021

Nature takes over Vienna's Museum of Applied Arts with pop-up forest by Emma Tucker

"Superflux has created a forest inside the Museum of Applied Arts in Vienna, bringing in a mix of living trees and blackened pines rescued from wildfires.

The installation, which is entitled Invocation for Hope, is part of the Vienna Biennale for Change 2021, which this year takes the theme of love for our planet and its climate."

<https://thespaces.com/nature-takes-over-viennas-museum-of-applied-arts-with-pop-up-forest/>

VICE

08.06.2021

What Can I Be Hopeful About in the 2020s? By Hannah Ewens

"Anab Jain, Futurist Designer and Co-Founder of Superflux Studio: Before we look for ways to be hopeful, perhaps it might be worth asking what hope might mean or achieve in the age of climate crisis? In our project Mitigation of Shock, we imagined how people might find ways of living amid food insecurity, extreme weather, and resource scarcity. Our desire wasn't to create a worst-case scenario to frighten people into change, but to highlight a narrative of resilience and perseverance. The more we find new relationships with our environment, the more we can be hopeful—we want to avoid hope as a kind of opiate for our condition, and think about it as

a catalyst for active hope in others."

<https://www.vice.com/en/article/n7bn58/how-to-find-hope-and-optimism-during-a-scary-and-unstable-time-v28n2>

Kurier

08.06.2021

[Translated] Climate question: Green oasis at the Vienna Biennale Editors

[Translated] "Invocation for Hope" is the name of the installation by the Superflux group, which leads through charred tree remains to a green oasis on around 400 square meters."

<https://kurier.at/wirtschaft/immobiz/gruene-oase-im-zentrum-von-verkohlten-baeumen/401404944>

thred.

07.06.2021

Superflux unveils 'Invocation for Hope' exhibition in Vienna Jamie Watts

"Envisioning a hopeful future where humans fully embrace living with nature, an oasis of 27 living plants rests in the heart of 415 scorched pine trees. As we said, it's a big installation." <https://thred.com/culture/superflux-unveils-invocation-for-hope-exhibition-in-vienna/>

Dezeen

05.06.2021

This week temporary forests were installed in London and Vienna By Tom Ravenscroft

"This week on Dezeen, Es Devlin created the Forest for Change at the London Design Biennale and Superflux installed fire-blackened pine trees at the Vienna Biennale for Change 2021."

<https://www.dezeen.com/2021/06/05/this-week-forest-london-vienna-biennale/>

MSN

05.06.2021

This week forests were installed in London and Vienna By Tom Ravenscroft

"Also aiming to draw attention to the impact of climate change, design studio Superflux installed 415 trees that had been damaged by forest fires around an oasis of living plants."

<https://www.msn.com/en-gb/travel/news/this-week-forests-were-installed-in-london-and-vienna/ar-AAKJ4lo>

oekonews. at

05.06.2021

[Translated] "Vienna Biennale for Change 2021: Planet Love. Climate Care in the Digital Age" - Bild June 5th, 2021 the Fourth Edition of the Vienna Biennale Recently Opened With an Appeal for Climate Care

"[Translated] With the work ""INVOCATION FOR HOPE"" newly commissioned by the MAK in the heart of the VIENNA BIENNALE, Superflux invites you to reflect on our relationship with the earth and alternative visions of a prosperous planet. Out of the ashes of human hubris, the Anglo-Indian design team living in London is creating new, natural life with the immersive installation. An oversized symmetrical grid with more than 400 burned trees shows visitors in the central room of the MAK exhibition hall as an allegory the destruction of our environment. The black tree skeletons gracefully give their fertility back to the fallow land and nourish a young, newly growing forest - a green oasis full of life."

https://www.oekonews.at/?mdoc_id=1165497

Dezeen

04.06.2021

Superflux creates forest of over 400 fire-blackened pine trees at Vienna Biennale By India Block

"Design studio Superflux has set up hundreds of trees damaged by forest fires around an oasis of living plants for an installation called Invocation for Hope at the Museum of Applied Arts in Vienna. The exhibition is on display as part of the Vienna Biennale for Change 2021, which has the theme Planet Love: Climate Care in the

Digital Age."

<https://www.dezeen.com/2021/06/04/superflux-invocation-for-hope-forest/>

ICON

02.06.2021

Superflux creates forest installation for Vienna Biennale Editors

"London-based speculative design studio Superflux has created a 'resurgent' forest installation as the centrepiece of the Vienna Biennale for Change (28 May – 3 October 2021). Named Invocation of Hope, the installation – commissioned by and located within the Museum of Applied Arts (MAK) – invites visitors to contemplate a post-anthropocentric planet."

<https://www.iconeye.com/design/superflux-forest-vienna-biennale>

Fast Company

01.06.2021

This haunting forest offers hope in the face of climate change By Mark Wilson

"As you walk into the room, you realize it's no normal room. It's a living forest, transported into the frame of four white walls. This is Invocation for Hope, a new living installation by the speculative future group Superflux for the Vienna Biennale that asks viewers to look climate change in the eye."

<https://www.fastcompany.com/90641912/this-haunting-forest-offers-hope-in-the-face-of-climate-change>

ORF. at

01.06.2021

[Translated] The climate issue as an experience Editors

[Translated] "But if you look through the symmetrical thicket, you will discover a green oasis in the center, which can also be entered - and makes an almost mythical awakening experience possible. Anyone who embarks on this natural course ends up between greening trees, steaming mosses at the pool, where Narcissus could once have seen his reflection. And indeed, in the midst of a completely immersive landscape that provokes something like absolute participation, enthusiasm and immersion in oneself, people are allowed to look themselves in the mirror. And doesn't have to be frightened, but can still recognize. The installation "Invocation for Hope" comes without any major explanations. She lets everyone who gets lost have a sip of imaginary Lethe water, so that you are in a tabula rasa situation and can quietly leave everything behind you that you received on the course through the exhibition in front of you. In fact, the original form of experience is staged and celebrated here."

<https://orf.at/stories/3215396/>

Art Daily

31.05.2021

Superflux's "vast, immersive" installation opens in Vienna Editors

"This spring, speculative design studio Superflux invites humanity to reassess its place in the natural world, emerging from the grid-like ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface."

<https://artdaily.com/news/136121/Superflux-s--vast--immersive--installation-opens-in-Vienna#.YlX8z5NKhOp>

derStandard

28.05.2021

[Translated] Maybe for the last time: Vienna Biennale for Change 2021 By Katharina Rustler

[Translated] "A total of 400 charred trees are lined up here. As if planted in a monoculture, they fence an inner green oasis with deciduous trees, mosses and grasses. They grow wildly around a small pond. Every now and then animals appear on its surface, otherwise one looks towards one's own reflection. The twittering of birds makes the massive installation by the design and art studio Superflux the perfect allegory of our impact on the environment - but also on the hope that still exists. If we do something."

<https://www.derstandard.at/story/2000126975552/vielleicht-zum-letzten-mal-vienna-biennale-for-change-2021>

ORF. at

28.05.2021

[Translated] Fireworks of ideas from design to architecture By Paula Pfoser

[Translated] "The Anglo-Indian design duo Superflux has built a room-filling oasis of calm under the glass roof of the Great Exhibition Hall. 400 burned trees that were recently affected by a forest fire in Neunkirchen, Lower Austria, were brought to the MAK."

<https://orf.at/stories/3214633/>

Dezeen

26.11.2021

Studio of the Year announced, Superflux as winner:

<https://www.dezeen.com/2021/11/26/dezeen-awards-2021-studio-winners/>

Dezeen

18.11.2021

More-than-human manifesto, featuring the two ExP's

<https://www.dezeen.com/2021/11/18/superflux-dezeen-15-manifesto-human-exceptionalism/>

Invocation for Hope was presented at the following creative and research venues:

- Botero, A., Choi, J. H-j., Jain, A., Lapin, K., Sharma, S., Pineros, N., Lintunen, A. & Catlow, R. (2021). What is a forest? When is a forest?. Panel discussion at Vienna Biennale for Change 2021. Available at: <https://www.youtube.com/watch?v=2NeEA8aqqv0>

Participant & Audience Numbers

Over the course of the Vienna Biennale for Change, 26,441 visitors in total visited the 'Planet Love' exhibition at MAK. This is, on average, 238 visitors per day.

Associated Activities & Extended Afterlife

- **Invocation for Hope Film**

Superflux also produced a film of the exhibition, with the intention of giving remote viewers an immersive experience akin to being within the exhibition space. The film was distributed widely: <https://vimeo.com/642021162>

II. **The Treaty of Finsbury Park 2025**

Beneficiary

Furtherfield

Authors

Furtherfield & Cade Diehm

Scope

The Treaty of Finsbury Park 2025 (Treaty) is an immersive fiction that looks at what it would be like if other species were to rise up and demand equal rights with humans. It forms an ambitious multi-year project by Furtherfield to promote biodiversity by reimagining the role of urban humans in greater collaboration with all the species of Finsbury Park. It features Live Action Role Play games where participants join Interspecies Assemblies to play on as the species of Finsbury Park plan a major collaborative event for the future: The Interspecies Festival of Finsbury Park. It is designed to explore new ways of building empathy pathways to non-human lifeforms through play. A series of games which support wide access via in-park/in-person and online formats have been played as part of the CreaTures Laboratory and in partnership with IAM Planet Earth Festival.

Website: <https://treaty.finsburypark.live/>

Timeline

01.01.2020	Conceptualisation and research for a public live action role-play (LARP) game about multi-species justice begins (Inputs gathered in 2 workshops with local community about challenges facing Finsbury Park, organised prior to CreaTures)
01.04.2020	Responding to the global pandemic Furtherfield adapts Love Machines program for an online context and Treaty is reconceived as a hybrid online and physical event series.
10.04.2020	Concept paper ' The Treaty of Finsbury Park 2025 ' written in collaboration with New Design Congress sets out the context for events to take place during Summer Solstice 2020.
01.06.2021	Design and production of technical infrastructure for the online games begins in collaboration with New Design Congress. Audience strategy developed. Partners and stakeholders are engaged. 'The Interspecies Assemblies' are conceived as games where everyone gets to plan the Interspecies Festival of Finsbury Park 2023 - an event which will celebrate the drawing up of the treaty itself.
08.06.2021	The online game is piloted at the Not Equal Conference and feedback reveals a series of issues to address in order to create a fully safe, inclusive accessible space.
01.07.2021 – 31.08.2021	Series of workshops with the CreaTures Evaluation team used The Treaty of Finsbury Park to trial the efficacy of a new evaluation system called 'Dimensions of Value'.
12.11.2021	The Treaty of Finsbury Park 2025 presented at openCOP, part of COP26 (https://forumforearth.com/?page_id=81). Ruth Catlow with Tony Lai discusses The Treaty of Finsbury Park 2025. Mainstage at the Forum for Public and Common Goods. openCOP, coinciding with the pre-COP and COP26 events in Milan and Glasgow.

18.11.2021	First online Interspecies Assembly game features local biodiversity experts and is featured at IAM Weekend Festival – Planet Earth Edition (https://www.iam-internet.com/weekend/programme-earth) hosted by Ruth Catlow & Bea Xu (session recording: https://vimeo.com/669834005)
18.11.2021	Ruth Catlow & Cade Diehm engaged in conversation with Dr. Lara Houston (CreaTures) at the IAM Weekend Festival – Planet Earth Edition, exploring the ideas and motivations for The Treaty of Finsbury Park 2025 project. (session recording: https://vimeo.com/669889777)
20.01.2022	Fully immersive project website and community resources go online: https://treaty.finsburypark.live/
29.01.2022	The public Interspecies Park Assembly is played by local park users in mask in Finsbury Park
26.05.2022	Interspecies Assembly – online
09.06.2022	Interspecies Assembly - online
16.06.2022	Interspecies Assembly - online
29.06.2022 - 01.07.2022	Treaty of Finsbury at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

The Treaty project represents a major undertaking to do long-term work exploring how an arts organisation based in the heart of an urban green space can support a deeper understanding of that green space and ALL its inhabitants.

“In The Treaty of Finsbury Park 2025, we are catapulted several years into the future where all the species of the park have risen up to demand equal rights with humans. After much unrest, it has been agreed that a treaty will be drawn up, designating these rights, but first humans must learn to better relate to and understand non-humans so they can cooperate better together. Thankfully there has been a new invention - The Sentience Dial - which allows humans to tune into all the flora and fauna of Finsbury Park.”

The Treaty of Finsbury Park 2025 (Treaty) is a collaborative multi-year project that depicts the story of the dawning of interspecies democracy. It’s a new era of equal rights for all living beings, where all species come together to organise and shape the environments and cultures they inhabit, in Finsbury Park (and urban green spaces across the UK, the world, and beyond). Like many urban parks, Finsbury Park is fraught with environmental issues from noxious gases and traffic noises to governance struggles and financial sustainability. If colonial systems of dominance and control over living beings continue we all face an apocalypse.

Based around a set of LARPs - or live action role play games* - Treaty is played from more-than-human perspectives to encourage the blooming of a bountiful biodiversity and interspecies political action. Players think like a dog, bee or even grass to help change the way we all see and participate in our local urban green spaces and significantly alter community relations with local biodiversity.

* Live Action Role-Play, or LARP, is a form of game where participants play characters who interact to pursue goals within a fictional setting.



The Treaty of Finsbury Park 2025 (image credit: Sajan Rai)

There are 4 parts to the story and the wider project which are as follows:

- **Part 1. The Interspecies Assemblies** - these are games where everyone gets to plan the Interspecies Festival of Finsbury Park 2023 - an event which will celebrate the drawing up of the treaty itself. ** (more details below)
- **Part 2. The Vote** - once artists have had a chance to gather everyone’s input, they’ll present 3 proposals for the Interspecies Festival, and everyone will be invited to choose the one they want to participate in.
- **Part 3. The Interspecies Festival of Finsbury Park** - all the species of Finsbury Park will be invited to join the festival in Summer 2023. (more details below)

- **Part 4. The Treaty** is drawn up and signed by park stakeholders in Summer 2025.

** The first part of the story is realised as part of the CreaTures Laboratory and has resulted in long term local, national and international partnerships.

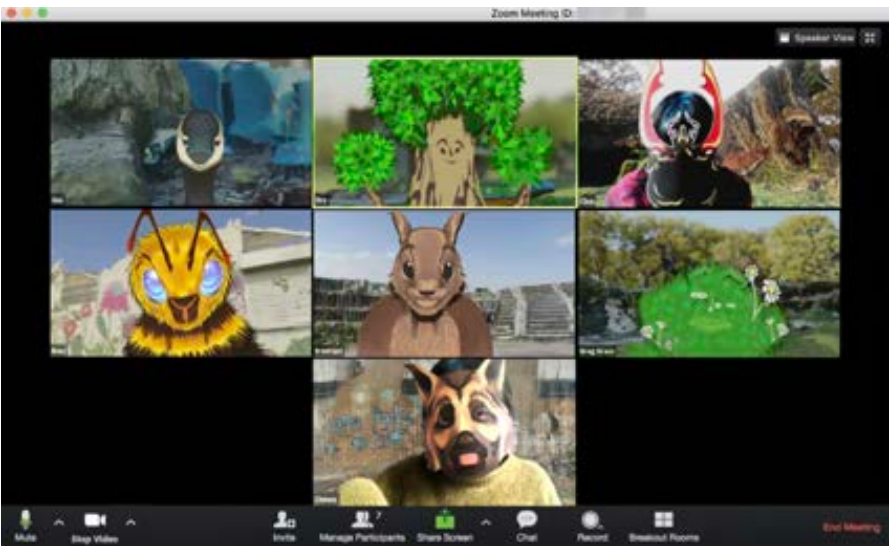


The Treaty of Finsbury Park 2025 (image credit: Sajan Rai)

The Interspecies Festival

This is a gathering for all species to showcase their cultures, their interests and talents. Like a World’s Fair or an Olympic Games, it is a place of discovery, marvels and broadened horizons. But it can only be planned if we help all the species of the park present their ideas. By planning the Interspecies Festival together, human people from the locality and around the world build empathy pathways to other beings. They learn about what matters to them and their habitats. They explore what it would mean to acknowledge the equal rights of more-than-human beings to the same range of freedoms they expect for themselves. They will draft the Treaty and they will decide how to connect even more deeply with all the species of the park through a festival for all. From September 2022 scannable hoardings will wrap the Furtherfield Gallery in Finsbury Park with an exhibition featuring stories about the new knowledge and relationships formed by assembly members for the benefit of biodiversity locally and world-wide.

The Interspecies Assemblies Game



An interspecies Assembly played online, with SnapChat Lens face filters (Image Credit: Furtherfield)

In the public game of ‘Interspecies Assemblies’, human players are matched with a mentor representing one of 7 species based in Finsbury Park. These include a tree, a bee, a goose, grass, a squirrel, a stag beetle and a dog. Players tune into the mentor’s needs and experiences and then represent them at a series of online assemblies being held to choose the events and the location in the park for the first ever Interspecies Festival

of Finsbury Park. Players have access to a variety of digital and cardboard masks which are used in online and in-situ events. In the games participants pick a biodiversity habitat in Finsbury Park - the new forest, the old forest, or the wildflower meadows - to host the 2022 Interspecies Festival and the activities that it will feature. By planning the Interspecies Festival together, human people from the locality and around the world build empathy pathways to other beings. They learn about what matters to them and their habitats. They explore what it would mean to truly acknowledge the equal rights of more-than-human beings to the same range of freedoms they expect for themselves. Together they think about what it will take to prioritise biodiversity and take actual steps to achieve this.

What Happens In the Interspecies Assemblies online?

- Players are supported to perform a ritual to enter their mentor species characters
- Are introduced to Biodiversity habitats of Finsbury Park
- Participate in Breakout rooms to discuss the obstacles they face and how they are overcoming them together
- Participate in an Interspecies Festival proposal development session
- Vote for the festival proposal they would like to see further developed
- Participate in a discussion of Festival Logistics
- The session ends with derolling, debriefing and reflection on how biodiversity can be best supported in urban green spaces.

After the Assemblies

Minutes of the Interspecies Assemblies are circulated with an appendix that documents the reflection session and players are invited to continue to participate via discord. [Example of Interspecies Assembly Minutes.](#)

Context: Biodiversity Matters



Snapshots from an Interspecies Assembly happening live in the Finsbury Park (image credit: Furtherfield)

The UK has lost more biodiversity than any G7 country and is in the worst 10% globally. Yet it plays a crucial role in tackling climate change and signals the health of any environment. It provides life sustaining services such as clean air and water, and is essential to health and well-being, learning and relaxation. It defines our cultural heritage and identity, and provides us with raw materials for food, shelter medicine, fuel and clothing. There is more nature and biodiversity in cities than we often realise, and urban nature is now more diverse than cultivated rural areas. So, what better place

than a city park for humans to discover more about what role we can play in growing our understanding and promoting biodiversity where we are.

The Game invites players to reflect on a range of realities and proposals:

About Biodiversity

- Biodiversity plays a vital role in climate change resilience
- The greatest biodiversity is found in urban settings, so urban parks now play a vital role in all our futures.
- But what part do all the different species play in a thriving urban park?
- How could our parks be differently managed?
- And how can we better care for everyone?

About the connection between biodiversity and justice

- What would it mean to consider more-than-human rights at two levels - basic (or intrinsic) rights (not to be terrorised or killed), and membership/citizenship rights which grant access to services like food, sanitation, security, education, culture and participation in political decisions?
- What is the role of culture in social justice?

Process

Initiated through Creative Collaboration

The concept for the Treaty of Finsbury Park 2025 is the result of collaboration across two programmes from two cultural organisations, Furtherfield and New Design Congress, with research-based creative practices - one based in London, the other in Berlin.

Furtherfield is London's longest running art and technology (de)centre with an international reputation for initiating experiments in artistic co-creation across digital and physical networks. We have maintained a distinct presence and interconnectedness across networked spaces online, whilst remaining grounded in a physical locality through our Gallery and Commons buildings in the middle of London's 150-year-old Finsbury Park. As such Furtherfield serves two communities made up of local Finsbury Park users and a community of international arts and technology practitioners. The Finsbury Park area is 'superdiverse' (with 200 languages and major east/west income disparity); young (largely under 35); and transient (with migrants and upwardly mobile residents plus central transport hubs that make it gateway to London life). The park is a unique green constant in all this movement. Historically it was designated as an accessible wellness space for working class people over 150 years ago (not a locked park for the rich). The park remains dogged by a reputation for crime and many feel disempowered and unable to protect and nurture their local life-enhancing greenspace. New Design Congress describes itself as a "research organisation that recognises all infrastructure as expressions of power, and sees interfaces and technologies as social, economic, political and ecological accelerants."

Provocations

In 2019 with a planetary health check revealing over a million species on earth at risk of extinction because of humans, Furtherfield decided to explore new ways of developing systems for mutual care and respect on earth. We want to ask: How do we care? Who or what do we care for first? And who cares for the carers in a world ravaged by political crises and climate emergency? It was into this context and the development of a curatorial programme called *Love Machines* (part of Furtherfield's Citizen Sci-fi programme in Finsbury Park (that Cade Diehm, founder of the New Design Congress in Berlin was invited as a research curator. A series of in-park and online discussions between Catlow and Diehm explored notions of human exceptionalism and its role in the imposition of harmful

colonial attitudes as applied to technical and green infrastructure. The collaborators resolved to examine how to decolonise the park from a multi-species perspective.

Inspirations

The design of the game element draws on a range of more-than-human political thinkers from Jane Bennett's *Vibrant Matter* to Donna Haraway's *Companion Species Manifesto*. It is informed by work from the field of critical animal studies, specifically that of theorists Will Kymlicka, Sue Donaldson, Lauren Corman and Carl Safina (on animal citizenship, animal democracy, multispecies intersubjectivity and animal cultures respectively). It also draws on indigenous scholarship - in particular Robin Wall Kimmerer's *Braiding Sweetgrass* which analyses thousands-years-old cultural traditions of humans in symbiotic rather than exploitative relations with other living beings. Further, it draws on the 2019 multispecies LARP, *Now London is a City Farm...* which explored blockchain systems for multi-species food justice governed by a more-than-human citizenry and others too numerous to mention. Thinking was more recently inspired and developed by informed by projects developed within the CreaTures research project, that facilitate participatory world-making through environmental data, such as the *More than Human Dérive* and the *Open Forest Collective*.

The Game Design

- **Treaties as a concept**

This conjunction of contexts, research interests and creative practices led to the development of a LARP scenario around the formation of a new interspecies treaty. A treaty is a universal form for establishing agreements between conflicted societies, and for the formation of new configurations of human social relations. It resonates with historic agreements that go back millennia worldwide, while also speaking to the negotiations and signing of more recent Climate Change agreements. Centering the game on plans to sign a treaty also led to the creation of a scenario in which different species would need to extravagantly exhibit and share their different cultures as a route to multispecies understanding and justice.

For the purposes of the fiction upon which this project is based, the design of the festival and the treaty is spearheaded by all the inhabitants of Finsbury Park. By focusing on a particular location for our treaty we aimed to support participants to engage with the specific, physical, felt and urgent, realities and challenges of an interspecies community rather than generalised abstract notion of global biodiversity.

Players play delegates to an interspecies assembly. Furtherfield did extensive research and with the help of local experts including Finsbury Park's own Park Ranger, Ricard Zanoli, they identified a set of 7 Finsbury Park species that could represent the wider biodiversity of the park. They are:

- The Bees *representing all pollinators and airborne insects, wasps and butterflies*
- The Canada Geese *representing all birds and waterfowl*
- The Dogs *representing all the medium size mammals: the dogs, foxes, deer*
- The Grass *representing all the plants: the flowers, herbs, grasses and fungi*
- The London Plane Trees *representing all trees and shrubs*
- The Stag Beetles *representing all decomposers, the soil and water borne insects, beetles, worms, and amphibians*
- The Squirrels *representing all small mammals: rabbits, rats and bats*

- **Larping as a format**

Since 2016 Furtherfield has developed a specialism in the creation of Live Art Action Research Role Play (LAARRP) games for engaging diverse people in playful experiences that perform deep and rigorous research. Larping was chosen as creative format as it creates a prefigurative experience for players. By taking part they literally contribute to the design and staging of an interspecies festival in Finsbury Park. This format uses a conscious bleed between fiction and reality. By playing a game in which, they conceive of a festival that celebrates multi-species justice for bountiful biodiversity people contribute to a real-world public event.

“Players are dramatic performers and inventive gamers who inhabit characters and act out events that commemorate, prefigure or even shape histories –real, fantastical or futuristic. Players improvise new forms of potentially deeply strange situated social cooperation. Cosplay sets and props, audio-visual and digital augmentations, food, and unexpected external story elements and rituals are all used to deepen engagement in a new constructed reality. Together players create the atmosphere and the drama of the collective experience. They shape the narrative and the outcomes.”

Ruth Catlow, Artistic Director of Furtherfield



SnapChat Lens face filters were made to fully immerse human players in deep nature (image credit: Furtherfield)

In each game format (in-park and online) players to wear costumes in the forms of masks and face-filters. For this purpose, meticulously researched mentor species provide the basis for beautifully original artworks placed on backgrounds made of lidar scanned habitats and SnapChat Lens face filters to fully immerse human players in deep nature.

Central to the game concept was the idea that humans would become better collaborators by working with and for all the species of the park. Together Catlow and Diehm developed the idea that players would only ever play as representatives of another species, and therefore no human face (or identity) would ever be present in the game. This anonymity was also an important tool for disinhibition and immersion of players. In order to achieve this the narrative device of the Sentience Dial was created to allow human players to tune into the experiences of another species.

- **The Sentience Dial: Experimental Cultural Device**

In the fictional world of our characters there are a number of cultural devices, rituals and props to support emersion and world building. The Sentience Dial is a new fictional technology that supports communication between all living entities. It is deployed in the context of the Assemblies Games to allow humans to tune into all flora and fauna, to match them with a species mentor and to then represent them in the game.

https://treaty.finsburypark.live/?page_id=9

Production: communication materials



The Sentience Dial device leveraged within the Treaty engagements (image credit: Furtherfield)

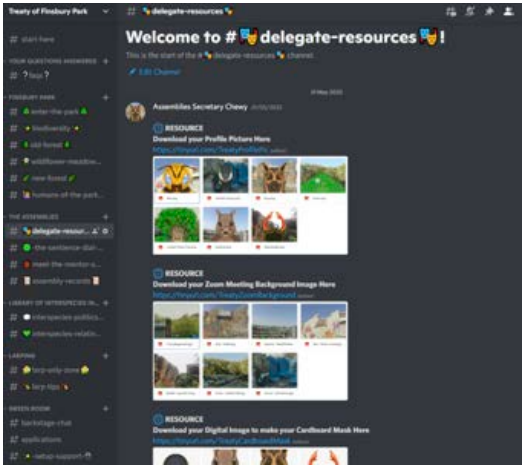
- **The Invitation to Players**

People viewed a short call to action video (disseminated via social media, mailing lists and personal approach) to join online and in-park Assemblies with the following invitation:

“Humans sign up now for Sentience Dial allocation, be matched with your Species Mentor, and join one or more of the Interspecies Assemblies to help create the Festival!

To be part of the Interspecies Assemblies you will need to:

- ⇒ *Get your free ticket*
- ⇒ *Be matched with your species mentor*
- ⇒ *Attend a preparation workshop*
- ⇒ *Join the Assemblies*
- ⇒ *Be part of the interspecies revolution!”*



Screenshot of Discord channel interface (Image credit: Furtherfield)



Treaty of Finsbury 2025 call-to-action video (2021)

On the website they enter the gameworld where they meet the mentor species, discover the sentience dial, learn about the interspecies assemblies and are able to access information about technical requirements. They can read FAQs and are directed to Eventbrite. On acquiring a ticket players fill out a form in process called mentor species matching via the Sentience Dial. In this way they learn about the species who they will represent in the assemblies in preparation for the struggle for interspecies justice and more-than-human equal rights. A set of resources are made available to players through a discord server. These offer a variety of perspectives on a range of historic, scientific and social realities of Finsbury Park. Players can interact with each other between events and build their characters and narratives.

- **World Building Resources**

Call-to-Action Video: <https://vimeo.com/571234124>

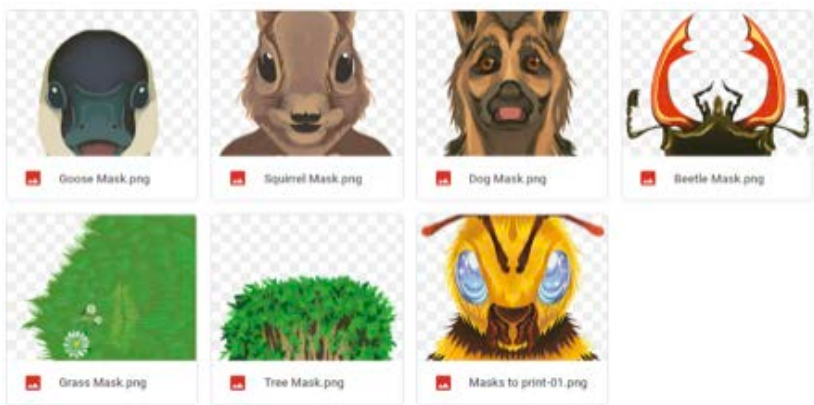
Website: <https://treaty.finsburypark.live/>

Discord community: <https://discord.gg/4CFgYTGB2G>

Further Notes on Technical Design and Production



Meet the Mentor Species Cards for use during in-park Assemblies (Image credit: Furtherfield)



Downloadable Cardboard Mentor Species Masks (Image credit: Furtherfield)

The pandemic necessitated an adaptation of our original plans to host a physical Larp in which we brought international artists into the park to meet with local "dignitaries" to negotiate a treaty.

In this adaptation a hybrid participant-group of local Finsbury Park users and international arts and tech creatives would play together online. A core feature of this iteration was the commitment to the use of masks for immersion, disinhibition and as an antidote to the stresses associated with the "aesthetic flattening effect" and social surveillance so pervasive with the use of online videoconferencing platforms during the pandemic. The move online did however bring up huge access and inclusion challenges. The original plan was for a game that moved between discord and VRChat to allow for community co-creation and rich immersive expression in VR.

After devising a highly complex project with major potential for significantly altering community relations with local biodiversity it became clear that the large of body of work was in developing an accessible technical infrastructure and delivery model. After receiving important feedback from early testers we discovered that there were a series of issues we would need to address in order to create a fully safe and accessible space. We went on to produce two different Treaty game frameworks - one online and one in-person/in-park and further test our methods, iterating each time.

Team

Artistic Direction by Ruth Catlow, Furtherfield

Concept by Cade Diem, New Design Congress and Ruth Catlow, Furtherfield

Visual design by Cade Diem

Illustrations by Sajan Rai

LARP Design and hosting by Ruth Catlow, Bea Xu and Max Dovey

LARP Player Support by Lekey Leideker and Tanya Boyarkina

Writing by Ruth Catlow and Dr Charlotte Frost, Furtherfield

Music by Matt Catlow

Digital Mask animation by PopuLAR

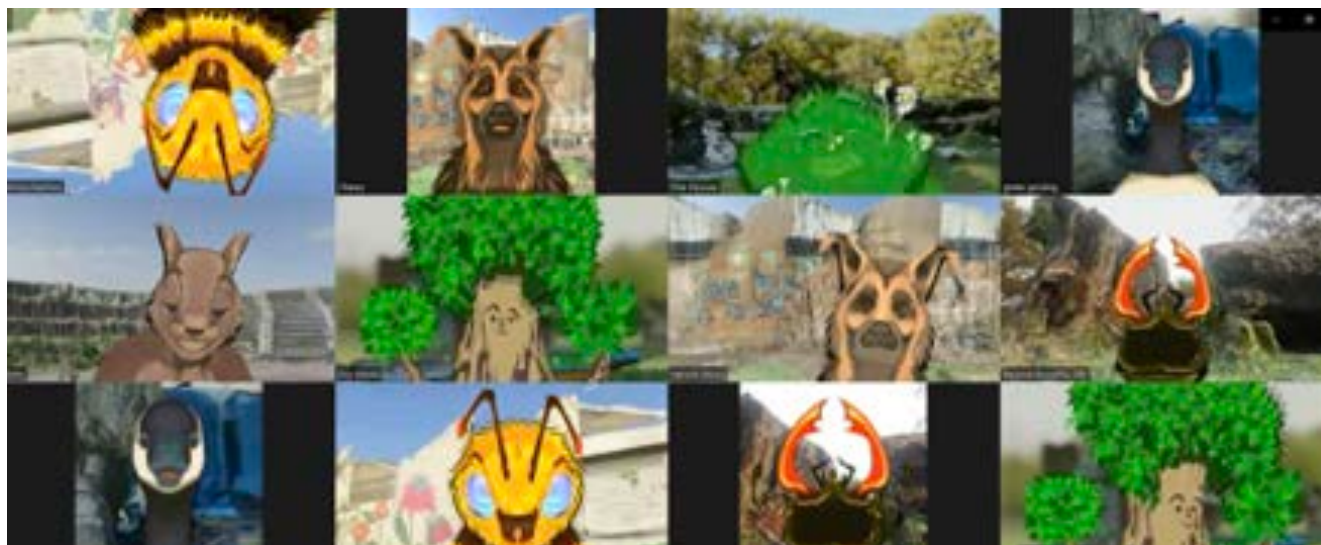
Research by CreaTures, stewarded by Dr Lara Houston and Dr Ann Light

Production support for prototype LARPs by Tanya Boyarkina, Furtherfield

Outreach for prototype LARPs by Pita Arreola, Furtherfield

First players: Shawn, Carien, Anne, Tom and Ricard.

Research consultant - Ricard Zanolli, Finsbury Park Ranger



Assembly participants wearing digital SnapChat masks (Image credit: Furtherfield)

Partners

- Arts Council England
- I AM Weekend 2021 Festival
- PopuLAR (digital masks)
- Haringey Council London: People need Parks

Dissemination (ExP-related presentations, publications & media outreach)

10.04.2020

A concept paper '[The Treaty of Finsbury Park 2025](https://newdesigncongress.org/en/pub/finsbury-park-2025)' written by Ruth Catlow in collaboration with New Design Congress was published: <https://newdesigncongress.org/en/pub/finsbury-park-2025>

12.11.2021

The Treaty of Finsbury Park 2025 was presented at the Mainstage at the Forum for Public and Common Goods (openCOP) event, organised as part of COP26 conference in Milan and Glasgow: https://forumforearth.com/?page_id=81

18.11.2021

Ruth Catlow & Cade Diehm engaged in panel discussion with Dr. Lara Houston (CreaTures) organised at the IAM Weekend Festival – Planet Earth Edition, exploring the ideas and motivations for The Treaty of Finsbury Park 2025 project: <https://vimeo.com/669889777>

01.03.2022

"Ruth Catlow of Furtherfield: Art, Play and the Imagining of New Worlds" episode featured in the *Frontiers of Commoning Podcast* with David Bollier:

<https://david-bollier.simplecast.com/episodes/ruth-catlow-of-furtherfield-art-play-and-the-imagining-of-new-worlds>

03.03.2022

"Furtherfield: The Power of Art and Play in Imagining New Worlds" featured on the *New Perspectives on the Commons Blog* by David Bollier: <http://www.bollier.org/blog/furtherfield-power-art-and-play-imagining-new-worlds>

Selected comments and feedback from Interspecies Assembly participants:

"It's interesting to think of the needs of things you don't normally think about."

"We're in all these crises and it just makes me think of things in stories and how in lots of adventure stories it's about how tough it is to find ways to work together across all differences and misunderstandings in quite serious and dire circumstances, so thank you everyone for the space to practice this."

"I really enjoyed trying to be a tree. It helped me to come down from my stressful day and I was really trying to think in terms of that longer time span, and being still, and what sensory things I would experience."

"The moment it gets real, and really hard, is when we start talking about logistics as there will always be someone with whom I have a dependent relationship. I will always be somebody's food, or I will need something from other species and that makes it hard to think about cooperation."

"I also noticed, when I became a tree, I was a bit scared - like, oh my god I'm immobile and I cannot go."

"I expected to sort of come in with like here are my grievances as a squirrel, but what surprised me most was the revelation about a sense of awkward obligation to different kinds of creatures ... but we think it's human who have the choice to take care of everybody."

"We started with this allegedly cute activity of a feast for all and that we'd all been discussing and planning for in a very innocent way. Then we started to discuss that we might eat each other and it shows how many species don't have so much of a choice. Suddenly it becomes important about who will sit next to whom...When that question of eating came up."

"I glibly suggested consent forms, but only because the notion of consent seems so erroneous between more than human species. There's a different form of negotiation of power, or maybe just letting go and accepting a certain natural state of things, that doesn't even come into question, amongst some life forms."

"When trying to consider the (let's call it) "eating order" I realise that as a human I have a very diverse diet so I was wondering how diverse the diets of the creatures are, is there a way that we can all share each other's food without making each other food."

Participants + Audience Numbers

- The first online Interspecies Assembly at IAM Weekend Festival – Planet Earth Edition: 22 participants
- The public, live Interspecies Park Assembly in Finsbury Park: 11 participants
- Interspecies Assembly - online (26.5. 2022): 8 participants
- Interspecies Assembly - online (26.5. 2022): 15 participants
- Interspecies Assembly - online (26.5. 2022): 18 participants

Associated Activities & Extended Afterlife

Haringey Council has asked to partner in the longer term on utilising Treaty as a way to improve and measure impact on the biodiversity of Finsbury Park. After extending the project through 2023 due largely to Covid delays we have now decided to run it until 2025 in order to keep up with growing local interest and give us time to develop an actual Treaty signing element. Haringey Council would then like to invite local residents to sign a treaty of cooperation with park biodiversity and monitor its impact.

We have applied for funding from Arts Council England to support the longer-term implementation of biodiversity supporting art practices in Finsbury Park.

We have created a package in order to partner with other entities and run bespoke Treaty games within their local context.

Rothamsted Research have committed to running their own Treaty with Furtherfield to explore their own tipping point research in their Hertfordshire location.

We are now in early stage talks to develop new iterations of this project with: DEFRA; The School of Digital Art at Manchester Metropolitan University; Learning Futures Group at the Civil Service College in Singapore; University of the Arts London.

III. The Fallen Clouds

Beneficiary

RMIT-Eu

Authors

Josefina Buschmann, Daniela Camino, Francisca Sáez Agurto, Nicole L'Huillier, Poli Mujica

Scope

The Fallen Clouds is a speculative research-based installation that delves into the socio-environmental resonances of digital infrastructures in Chile to break the great myth of cloud computing. The narrative follows a digital cloud searching for its body and origin extended from submarine cables in the Pacific ocean, data centers in Santiago, to lithium extraction in the Atacama desert. On the journey it becomes entangled with human and more-than-human beings; socio-environmental conflicts; past, present and future myths. This journey takes the form of an atmospheric installation composed of floating sound sculptures and a digitized S16mm film projection to generate a deep listening and immersive experience, opening a portal to a deep time temporality where future remediation lies in the past.

Timeline

01.01.2022 – 28.02.2022	Research, production and fieldwork
01.03.2022 – 30.04.2022	Filming, sound recording, and gathering of materials in following locations: Cerrillos (March), San Pedro de Atacama (April), Santiago (April)
03.05.2022	Fallen Clouds project presented at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs
01.05.2022 – 30.06.2022	Prototyping and building of the Fallen Cloud installation for CreaTures Festival
May 2022	post-production - film developing
June 2022	post-production - film and sound editing
29.06.2022 - 01.07.2022	Fallen Clouds exhibition and presentation at The CreaTures Festival (Seville, Spain)
September 2022	Project exhibition at Ars Electronica festival in Linz, Austria (Outside of the CreaTures Laboratory scope; organised as CreaTures Engagement event)

Detailed Outline of ExP

Selfies, memes, tweets; they all live in the “cloud”, an opaque metaphor of our times. Where are those "clouds"? What footprints do they leave on the ground? How can we make their materialities and geographies visible?

The project uses the “myth” of the cloud as a way to connect two contemporary issues: the growing expansion of digital infrastructures and the climate crisis, crossed by forms of historical extractivism in these southern territories such as the exploitation of minerals and water. The project locates the ethico-political tensions between technological development and the socio-climatic crisis in three critical digital zones and infrastructures in Chile: a submarine Internet cable extended in the coasts of the Pacific ocean, the new Google data center in Cerrillos, and the carbonate plants of lithium in the Atacama salt flat. In each territory, we relate with different beings affected by the presence of the infrastructures: from crabs in the submarine bottom to an ecofeminist group in Santiago and Lickanantay women in Atacama.

The film is composed of images of the different beings and processes around the digital infrastructures from a sensory observation and it is recorded in S16 mm. to draw attention to its organic materiality. It starts with a submarine observation of a new fiber optic cable extended throughout the coasts of the Pacific Ocean in Chile. It then follows the activist actions of MOSACAT, an ecofeminist group organized against the installation of a new Google data center in Cerrillos that would use 169 liters per second to cool down its servers. Finally, it observes the extraction of lithium in the Atacama salt flat from the perspective of a geologist and three Lickan-Antai women: a girl, a woman, and an elder. The film is presented as a 20-minute video loop of the digitized S16 mm. film.



Still of the S16mm film "The Fallen Clouds".

The sound is recorded using different sound artifacts (from direct sound captures to contact and hydrophone mics) to experiment with sound tactilities and create viscous and electric sound compositions in which are embedded the narration of different myths told by MOSACAT and the Lickanantay women. From these materials, a cloud symphony is born. The symphony is played

through floating sound sculptures created with the materials gathered around the three infrastructures explored: salt flat crust, water pipes from the lithium extractive sites, dried seaweeds from around the fiber optic cable, a piece of a fiber optic cable, among others. Each piece is connected to a speaker or to a transducer, generating a vibrating sound composition of the fallen clouds.

This visual, sonic and material experience allows the visitors to immerse themselves in a trance journey that bewitches them in order to break the spell of the cloud, inviting them to have a different perspective on digital technologies and imagine other possible futures connected to circular temporalities, interspecies and intercultural affective relations based on mutual care.

Process

Fieldwork in Cerrillos - January 2022

During this month, we worked alongside MOSACAT visiting the territory where the new Data Center of Google will be located. We also worked with MOSACAT on the scriptwriting process in order to understand their needs, demands, and desires connected to this creative process.



Fieldwork in Cerrillos (Image Credits: Josefina Buschmann)



Fieldwork in Atacama - February 2022



Daniela using a mic contact for recording the sounds of the water running through a pipe used for lithium extraction (Image Credits: Josefina Buschmann)

In February, we traveled to San Pedro de Atacama in order to attune to the territory and to generate collaborative bonds with local communities to whom we previously presented our project. We visited the Atacama salt flat, a place we had only seen on Google Earth images, and discovered the gigantic water tubes that feed the pools where lithium is extracted.



The encounter with Karenn, Juan Carmelo, and their ancestral lands. (Image Credits: Josefina Buschmann)

We met with Karenn Vera Tito – a Lickan Antay woman and educational mediator, and Juan Carmelo – a traditional environmentalist educator and a fellow friend of Karenn from her same indigenous community. We made a ritual of asking permission from the land and the ancestors to start developing our project and visited the land of their ancient abuelos (great grandparents). Tradition, respect, and sincerity are fundamental for this community.

Filming in Cerrillos - March 2022



Filming with MOSACAT in Cerrillos. (Image Credits: Josefina Buschmann)

After proper preparation at the rental Studio with our crew, we filmed in Cerrillos with the S16mm Arri 416 camera used by many Chilean films shot in the past. This camera demanded a high level technical crew with years of experience. The shoot was particularly demanding since it was during an Autumn night. Together with five members of MOSACAT, we filmed their process of making different flyers that they glued on a bus stop during the night.



Stills from the S16mm film “The Fallen Clouds”.

Educational mediation in Río Grande - April 2022

We worked at the Lickanantay school of Río Grande with Ashley, the only ten-year-old student of the school, and her teacher Isabel Tito along with the traditional educator Juana Anza. Karenn Vera Tito was the educational mediator of the process and applied different ludic dynamics to create a myth connecting the idea of the “cloud”, its local socio-environmental resonances, and the Lickanantay cosmovision. Another collaborator of the process was the artist Andrea Vera.



Left. Ashley, Karenn and Andrea creating a love song to the river in Río Grande. Right. Ashley, Karenn and Andrea creating the myth at the school in Río Grande. (Image Credits: Josefina Buschmann)

Filming in Atacama - April 2022

The complete film crew traveled to Atacama Desert for five days. Our first stop was in San Pedro de Atacama, a town located 2.408 m above sea level. The main characteristics of this town are its adobe construction and overwhelming landscapes. The first day of filming was the most defiant one: working with the Lickanantay community of Río Grande in



Weaving clouds. Still from the S16mm footage of “The Fallen Clouds”



the Chaxa lake, a place characterized by a rich and unique ecosystem: diverse sources of bacteria, shrimps, parinas (local flamencos), migratory birds, different types of lizards, among others. It is a sacred place for the communities who originally inhabited this place and today it is administered by the Toconao community, who kindly allowed us access to film in this place.

Film crew photographs (image credit: Daniela Camino)

The second day of filming was at the center of the Atacama

salt flat close to the lithium extractive sites, a place that felt like the middle of nowhere. Gabriela, the geologist, and the film crew shot diverse scenes of her recollecting samples of the salt flat crust that were taken to the Museum of Natural and Cultural History of the Atacama Desert.

Gathering videos of GTD’s submarine fiber optic cable “Prat” and recording sounds at the seashore - May 2022



Filming at the Atacama salt flat (image credit: Daniela Camino)



Stills of GTD’s submarine fiber optic cable (Prat) installation videos.



Daniela and Josefina recording sounds with a hydrophone at the seashore (Image Credit: Josefina Buschmann)

We have followed the installation of the new submarine fiber optic cable called “Prat”. This cable is owned by the local telecommunications company, GTD, who have allowed us to observe the complex process behind the construction of the cable.

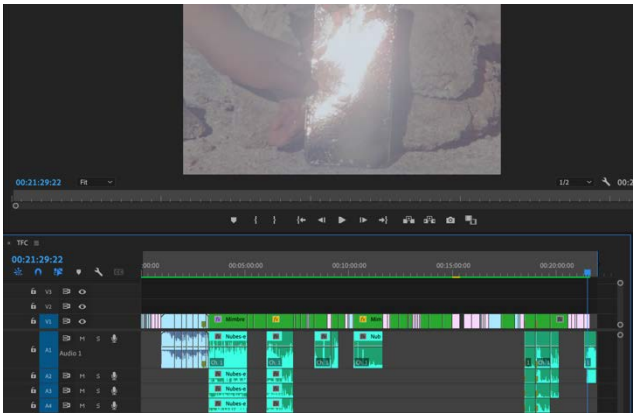
We have also recorded sounds at the seashore of the Pacific Ocean using hydrophones in order to capture the audio textures of the places related to the submarine cable.

Editing the film and creating the sound composition - June 2022

The process of editing the film and making the sound composition is the opposite to rest of the work: it implies being alone in a room playing with the materials, meditating through the images and vibrating along with the sound waves.

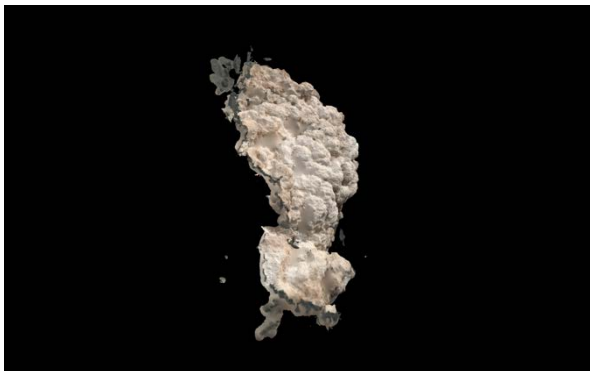


Film editing process. (Image Credit: Josefina Buschmann)



Prototyping and building the installation - June 2022

During the fieldwork and filming process, we collected different materials that make up the “cloud”: from algae to salt flat crust and water pipes used for lithium extraction. We then defined the different sound artifacts to create the vibrant composition: speakers of different sizes and transducers. In parallel, we determined the material of the fabric for the film projection and the equipment needed in order to hang all the objects and speakers to create the immersive art installation. When everything was defined, we made a 3D prototype of the installation as a map to help us visualize and placed all the pieces in the space.



Prototype of the installation. 3D model made by Poli Mujica. Mineral photogrammetry by Josefina Buschmann.



Prototype of the installation. 3D model made by Poli Mujica. Mineral photogrammetry by Josefina Buschmann.

We are currently in the process of building the atmospheric installation at a studio in Santiago.



Building the installation in Santiago. (Image Credit: Josefina Buschmann)

Team

Main team

Director: Josefina Buschmann

Producer: Daniela Camino

Director of photography: Francisca Sáez Agurto

Sound artist: Nicole L'Huillier

Technical producer: Poli Mujica

Film crew

Camera assistant 1: Higinio Herrera

Camera assistant 2: Javiera Farfán

Sound recordist: Jorge Herrera

Assistant director: Pascual Mena

Educational mediator (Río Grande): Karenn Vera Tito

Production designer (museum): Andrea Vera

Production assistants: Tomás Plana, Nicole Claverie

Research assistants: Vicente Didier, Damián Sabatini

Partners

Our Partners are Mimbres Films, production company with the financial structure to produce the project; LAV UC, the visual anthropology laboratory of Universidad Católica de Chile, where Josefina is an adjunct professor; Museo de Historia Natural y Cultural del Desierto de Atacama run by Osvaldo Rojas with the help of his assistant Antonio Aballay; and the Internet company GTD, through their representatives Pedro Figueroa and Remza Delic, and their submarine subcontractor Bentos.

Our Sponsor to the day is Ministerio de las Artes, las Culturas y el Patrimonio, who have supported us with funding to assist to Ars Electrónica in September.

We have a vast network of **Collaborators**. MOSACAT (Movimiento Socioambiental Comunitario por el Agua y el Territorio) formed by Pamela Ramírez, Marisol Mora, Tania Rodríguez, and Rodrigo Cavieres. The communities Comunidad Lickanantay de Santiago de Río Grande and Comunidad Lickanantay de Toconao. Different people of the Río Grande community participated in the shoot: Ashley Condori, Armando Condori, Maritza Condori, Isabel Tito Colque, Karenn Vera Tito, and Juana Anza González. Also Michael Sandon from Tulo participated in a sound recording. The Atacama Association of Geologists led by Jocelyn Santander, who connected us with the geologists Elisa Núñez and Gabriela Ramírez, who participated in the film. Finally, the photographer Marcos Zegers who kindly donated images for the shoot, and Diego Toro, who provided us with information regarding telecommunication companies.

Dissemination (ExP-related presentations, publications & media outreach)

The Fallen Clouds film is currently in post-production and it is going to be finalized by the end of June 2022. The first public screening of the film and unveiling of the sound installation takes place in Sevilla during June 29th to July 1st.

The Fallen Clouds project was publicly presented at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs (May 3rd, 2022)

Participants + Audience Numbers

The Fallen Clouds project was publicly presented at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs (May 3rd, 2022) - the seminar was visited by 36 participants.

Associated Activities & Extended Afterlife

At the moment, we have two upcoming events confirmed:

- Exhibition at Ars Electronica in Linz, Austria. The event will take place in September 2022, and it is considered one of the most important festival of media arts.
- Exhibitions in Chile organized by the Ministerio de las Culturas, las Artes y el Patrimonio. It will consist of an itinerancy in three different territories in Chile: Valdivia, Santiago, and other location to be confirmed in the north of Chile. It will take place from October to November 2022.