



CREATURES



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870759. The content presented in this document represents the views of the authors, and the European Commission has no liability in respect of the content

CREATURES DELIVERABLE

D3.5 MEDIUM-SCALE EXPERIMENTAL PRODUCTIONS

Grant Agreement number	870759
Action Acronym	CreaTures
Action Title	Creative Practices for Transformational Futures
Funding Scheme	H2020 Societal Challenges: Inclusive, innovative and reflective societies
Version date of the Annex I against which the assessment will be made	October 9 th , 2019
Start date of the project	January 1 st , 2020
Due date of the deliverable	June 30 th , 2022
Actual date of submission	June 30 th , 2022
Lead beneficiary for the deliverable	Kersnikova
Dissemination level of the deliverable	Public

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Abstract
<p>This deliverable <i>D3.5 – Medium-scale Experimental Productions</i> (demonstrator) provides an overview of production, implementation, and dissemination activities that have been undertaken within each CreaTures experimental production (ExP) of medium scale. For each of the nine 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>D3.4 – Large-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 activities that have been undertaken within the Laboratory’s scope, in M6-M30.</p>

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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 D3.5 Medium-scale Experimental Productions is to demonstrate the production, implementation, and dissemination processes that have been undertaken within the nine medium-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 (ExPs’ extended afterlife). 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 (SP), 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 medium-scale ExPs demonstrator are the deliverables D3.4 – Large-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 Kersnikova, who collected ExPs documentation from all authors of medium-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 D3.5, we focus on practical details related to ExPs creative processes, specifically those in the ExPs of medium scale.

2.1 Overview of medium-scale ExPs

This section provides a list of nine medium-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 medium-scale ExPs

ExP Title	Authors	Link
Refuge for Resurgence	Superflux	https://creatures-eu.org/productions/refuge/
reProductive Narratives	Kersnikova ft. Maja Smrekar, Gjino Šutić	https://creatures-eu.org/productions/rn/
Baltic Sea Lab	Julia Lohman & Department of Seaweed (Aalto)	https://creatures-eu.org/productions/baltic-sea-lab/
MyCoBiont	Kersnikova ft. Taro Knopp, Theresa Schubert, Mary Magic, Martin Howse and Gobnjak	https://creatures-eu.org/productions/mycobiont/
CreaTures Glossary	Amira Hanafi (RMIT commission)	https://creatures-eu.org/productions/glossary/
Sustainability Futures Game	Hellon	https://creatures-eu.org/productions/sfg/
Pixelache	Andrew Gryf Patterson (Aalto commission)	https://creatures-eu.org/productions/pixelache/
Yarmouth Springs Eternal	Genevieve Rudd (University of Sussex commission)	https://creatures-eu.org/productions/yarmouth-springs-eternal/
View From the Window	Martyna Miller (University of Sussex commission)	https://creatures-eu.org/productions/view-from-the-window/

Below, we provide a detailed report of each ExP.

I. Refuge for Resurgence

Beneficiary

Superflux

Authors

Superflux

Scope

Refuge for Resurgence, a multispecies dining experience with animals, birds, plants and fungi, was shown as part of the Biennale Architettura, La Biennale Di Venezia 2021 from 22nd May to 21st November 2021.



A magnificent four-meter-long table, hand-made in Didcot from the wood of a wild Surrey oak tree (Image Credit: Mark Cocksedge)

As part of Superflux’s ongoing mission to explore hope through crisis towards a more-than-human future, you are invited to a dinner table around which multiple species gather as equals. In response to the Venice Biennale’s theme – ‘How Will We Live Together?’ – Refuge for Resurgence considered how all forms of life on earth might come together to celebrate their ecological interdependence in a post-Anthropocene world — a symbolic home where all species can prosper with resilience, adaptation, and hope.

Website of the project: <https://superflux.in/index.php/work/refuge-for-resurgence/#>

Timeline

15. 05. 2019	Exhibition invited to be shown at Biennale di Venezia
03. 10. 2019	Conceptualisation and research for exhibition begins
10. 01. 2020	Creation phase commences
22. 05. 2021	Exhibition opens @ Biennale di Venezia, 2021
01. 07. 2021	Exhibition film created
21. 11. 2021	Exhibition de-installed
29. 06. - 01. 07. 2022	Refuge for Resurgence exhibition and presentation at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

Refuge For Resurgence presents a magnificent four-meter-long table, hand-made in Didcot from the wood of a wild Surrey oak tree in collaboration with Gareth Huw Lewis of Classic Watercraft. Placed around the table are fourteen wooden stools, each one carefully customised to suit its intended occupant. As the viewer enters the space, they are beckoned by a bespoke soundscape, a chorus recital of a poem that brings the story of the banquet, and its mythological origin story, powerfully to life.

The banquet attendees represent a cross-section of life on a resurgent Earth; inclusive of species that were once domesticated, or might have been considered 'weeds', 'pests' or 'vermin' under human domination, but are now reclaiming their rightful place in the ecological order. Around this table, three humans – man, woman and child – join a fox, rat, wasp, pigeon, cow, wild boar, snake, beaver, wolf, raven and mushroom.



Identity of each guest can be identified by species-symbolic cutlery (Image Credit: Mark Cocksedge)

Each creature has a place set at the table, but only the wasp, mushroom and raven (in taxidermied form) physically join the installation. By exploring each place around the table, the viewer can infer the identity of the guests from finely detailed clues on display. These include species-symbolic cutlery, hand-crafted from materials foraged from a former world (avian bones, brakelights, twigs, a rusted circuit board or telephone wire); food offerings carefully catered for each guest; and ceramic plates meticulously illustrated by illustrator Nicola Ferrao with mytho-poetic scenes depicting the species protagonists and their narrative journeys, from destruction to resurgence.

“We’re drawing on ideas of folklore, mythology, the transformative potential of ritual and ceremony. We want to open up poetic aspects of other worlds that might feel enigmatic – or even magical. This is an invocation and a prayer for a different kind of world.”

Jon Ardern, co-founder, Superflux



The table sits beneath a trio of suspended LCD screens that form a triptych window onto the world outside (Image credit: Giorgio Lazzaro)

The table sits beneath a trio of suspended LCD screens that form a triptych window onto the world outside. Created by designer Sebastien Tiew, the windows reveal a cityscape in the aftermath of catastrophe – streets are flooded, buildings lie in ruins, the urban fabric lies shredded – but the vision is far from dystopian. Green plants and trees are creeping in to reclaim the city, and the wildlife that was previously barred from human spaces is finding its way back to the streets and making a new home. From the perspective of the creatures at the banquet, nature is building a new world from the wreckage of the old. Their task is to work together and find their respective places within it.

Process

Framed by the studio’s more-than-human ethos and interest in exploring the deep interconnectedness of humans and nature, Refuge for Resurgence is an investigation of the material culture of resurgent worlds. From mythology to materiality, each setting at the table has been tailored to fit its occupant. Naturally grown oak was hand worked by our team to form the table, with tree trunk sections forming fourteen unique stools adorned and customised for each dinner guest. Delicate



Cutlery hewn together out of found materials has been designed (Image credit: Superflux)

illustrations – depicting the journey from apocalypse to a new world – adorn cracked and lovingly repaired plates. Cutlery hewn together out of found materials has been specifically designed to amplify ceremonial offerings of food from human to non-human.



Delicate illustrations – depicting the journey from apocalypse to a new world – adorn cracked and lovingly repaired plates (Image credit: Superflux)

Alongside mythology and storytelling, material provenance plays an important role in Refuge for Resurgence. For instance, the Wasp's brass scoop is made from a vintage tea caddy spoon – once a symbol of wealth and status. Its companion plate speaks about excess, cognitive dissonance (wasps are nature's pest control), the casual destruction of the natural world, and its regurgitation into opulent artifice. We want to open up poetic aspects of other worlds that might feel enigmatic, exciting or magical.

Superflux also produced a film of the exhibition (released on July 1st, 2022) 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/641995934>

Team

Project Lead: Jon Ardern and Anab Jain

Core Design & Production Team: Ed Lewis, Leanne Fischler, Niccolo Fioritti, Nicola Ferrao

Woodwork and Production: Gareth Lewis, Classic Watercraft

Window View Compositing: Sebastian Tiew

Wild Grasses Arrangement: Miranda King, Wild & King

Partners

The Refuge for Resurgence project is produced in collaboration with Biennale Architettura 2021 – La Biennale di Venezia.

We would like to thank the brilliant curatorial team of Hashim Sarkis, Gabriel Kozlowski and Roi Salgueiro for the invitation and support from the La Biennale Di Venezia (2021), and Stefania Fabris and Massimiliano Bigarello of the Biennale team who have made the show in Arsenale possible.

We'd also like to thank our collaborators: Sebastian Tiew of Cream Projects; Gareth Huw Lewis of Classic Watercraft and Miranda King of Wild and King.



Biennale Architettura 2020 (Image credit: Superflux)

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

Refuge for Resurgence in media:

Refuge for Resurgence received an extensive coverage across several media platforms.*

*NB: Being presented as a large installation at a world-renowned art biennale, the media coverage of this ExP is more complex than that of other CreaTures ExPs, such as smaller participatory workshops or gameplays that involved more in-depth and participatory involvement of smaller groups of people.

Dezeen

19.05.2021

The world's most popular and influential architecture and design magazine (11 million monthly page views) featured the project: [Superflux Imagine Multi-species Banquet for Venice Architecture Biennale](#)

Azure Magazine

[7 Highlights of the Venice Architecture Biennale 2021](#)

[Translated] The XVII International Architecture Exhibition in Venice by ESTELLA RENZI

[Translated] "The section dedicated to Living Together analyzes new forms of cohabitation and sharing of spaces no longer limited to exclusively family areas. Refuge for Resurgence by the London studio Superflux creates a table set for a lunch for a community of different species that gathers in the ruins of the modern world to explore new ways of living together."

<https://www.artistanews.com/la-xvii-mostra-internazionale-di-architettura-a-venezia/>



Refuge for Resurgence by Superflux was featured in The Financial Times (26 million monthly readers)

[Translated] ZEBRA CROSSING. Biennale 2021. How will we live together? The Arsenal responds By Federico Fianchini

[Translated] "The second "New Households" scale shows works that question domestic life. "Refuge for Resurgence" by the Superflux studio stands out clearly for its strong post-apocalyptic vision. Man, animals, plants and mushrooms finally sat together at the same oak table to feast and perhaps discuss how to restart life on Earth, after the destruction caused by sudden climate change. The banquet plays a lot on the home run by asking to imagine diners of which we have only a few traces (the fur for the cat, the guano for the pigeon) while a video at the head of the table presents a sunny day after the flood."

<https://www.sentieriselvaggi.it/zebra-crossing-biennale-2021-how-will-we-live-together-larsenale-risponde/>

Dezeen

23.07.2021

Therme Art's Venice panel discussion explores how creatives can be environmental activists

"Other participants in the talks included architect Grima; media artist and designer Refik Anadol; artist Not Vital; cultural historian Salome Rodeck; Anab Jain, designer, futurist, filmmaker, educator and co-founder of Superflux; Marianne Krogh, art historian and curator of the Danish Pavilion; Hala Wardé, architect, designer and curator of the Lebanese pavilion."

<https://www.dezeen.com/2021/07/23/therme-art-creative-environmental-activists/>

Space

07.07.2021

Attitude of Architectural Exhibitions During the Pandemic: The 2021 Venice Biennale by Park Semi

"Studio Superflux set out a banquet for all forms of life. They present a four-metre-long dining table with stools for 11 different species and humans. Not only birds, insects and reptiles, but also those creatures considered harmful are included here, such as mice, wasps, and fungi. Superflux co-founder Anab Jain explained, 'By extending an invitation to dine together with other species, the intention is to start to see other non-humans as equals, and to acknowledge the roles we all play in ensuring that our planet continues to thrive'. All these exhibitions uniformly argue that 'We' should be redefined as a more pluralistic pronoun beyond human beings."

https://vmspace.com/eng/report/report_view.html?base_seq=MTUyNw==

Home Health Hi-Tech

30.06.2021

[Translated] Venice Biennale 2021: all the ways of living together By Giorgia Bollati

[Translated] "Refuge for Resurgence - Anab Jain and Jon Arden of Superflux, London, in collaboration with Sebastian Tiew"

<https://www.hhh-cluster.it/biennale-di-venezia-2021-tutti-i-modi-del-vivere-insieme/>

Cobosocial

30.06.2021

The 2021 Venice Architecture Biennale is a Timely Survey of Architecture's Role in Building Human Connections Across Geographical and Cultural Divides by Herbert Wright

"The spatial territories which participants explore go far beyond the city. A plea to re-evaluate our urban attitude to the countryside is made through stunning images in the Polish Pavilion's exhibition "Trouble in Paradise" curated by PROLOG +1. Perhaps we need to re-evaluate the human-centric world we create, and Anglo-Indian studio Superflux's "Refuge for Resurgence" imagines an oak table where different species can meet and eat together, which they specially crafted for VAB. On Venice's Island of San Maggioro, the Caravane Earth foundation have responded to the biennale theme with "The Majlis: A Meeting Place", with a bamboo pavilion of ethnographical works to facilitate transnational exchange, built by Moroccan and Colombian artisans in a new wildflower garden. They will remain in situ after the biennale concludes."

<https://www.cobosocial.com/dossiers/design/the-2021-venice-architecture-biennale-is-a-timely-survey-of-architectures-role-in-building-human-connections-across-geographical-and-cultural-divides/>

Strelka Mag

29.06.2021

THE SHIFTING FUNDAMENTALS By Markus Lähteenmäki

"Refuge for Resurgence by Superflux."

<https://strelkamag.com/en/article/the-shifting-fundamentals>

Architectureau

26.06.2021

'We have all become cyborgs': Venice Architecture Biennale 2021 By Justin Mallia

"Anab Jain, Jon Arden and Sebastian Tiew's Refuge for Resurgence is a macabre, multi-species banquet set after the end of the world. Along with an acknowledgement of the indigenous and the diverse, the installation's description offers a poignant summation of this year's biennale."

<https://architectureau.com/articles/venice-biennale-2021/>

Beyond Mona Lisa

23.06.2021

[Translated] 14 X HIGHLIGHTS OF THE ARCHITECTURE BIENNALE 2021 IN VENICE By Inge Schouten

[Translated] "#3 Refuge for Resurgence: Imagine a table where, after the end of the world, the remaining species, such as humans, animals, plants but also mosses, come together to create a new world. A table where fear is shared for what the future will bring, but also hope for a new world. A new world built on the remains of what no longer exists. Design agency Superflux has already set the table..."

<https://beyondmonalisa.nl/in-italie/architectuur-biennale/>

STIRworld

23.06.2021

How will we smash the patriarchy by living together? By Rosalyn D`Mello

"Another example of impressive seeming work is the inviting oak table by Superflux, titled Refuge for Resurgence, supposedly a post-Anthropocene banquet with chairs made to seat 12 different species, from humans to reptiles, farm animals, insects, rats and wasps, at a point in the future where cities have been reclaimed by wildlife."

<https://www.stirworld.com/think-opinions-how-will-we-smash-the-patriarchy-by-living-together>

Presstletter

18.06.2021

[Translated] 17. INTERNATIONAL ARCHITECTURE EXHIBITION BIENNALE DI VENEZIA 2021: 5 KEYWORDS AND 5 WORKS NOT TO BE MISSED by Maria Teresa Filetici

[Translated] "1) Climate change: we are facing a real global catastrophe and the next ten years are essential for the survival of man on earth: what must we do to change the system? The installation by Superflux (Anab Jain; Jon Ardern) "Refuge for Resurgence" transports us to a post-anthropocene era: among the rubble of a destroyed modernity, at the end of a world and the beginning of a new one, a community multispecies comes together to find new possible ways of living together. A majestic oak table hosts men, plants, animals, mosses and mushrooms who feast together to celebrate the new era of coexistence and prosperity but above all the newfound hope."

<https://www.presstletter.com/2021/06/17-mostra-internazionale-di-architettura-della-biennale-di-venezias-2021-5-parole-chiave-e-5-opere-da-non-perdere%E2%80%A8-di-maria-teresa-filetici/>

Wust und Wust

17.06.2021

[Translated] How will we live together? Ask the Architecture Biennale 2021 Venice. Editors

[Translated] "And further: especially in the Arsenale, the umbrella is wide open. You see robots building buildings and landscapes. Humans have turned into cyborgs. Alien-like beings are bred in water-filled glass cylinders. The world is in a post-apocalyptic state. And yet the people do not let themselves get down. They host exuberant dinner rounds together with other hybrid beings at large oak tables, as in the work Refuge for Resurgence by Anab Jain, Jon Ardern and Sebastian Tiew from the London design studio Superflux. The plates and cutlery are assembled from natural produce and artifacts. Mad Max meets jungle book."

<https://www.wuw.ch/how-will-we-live-together-fragt-die-architekturbiennale-2021-von-venedig/>

Immobiliare

16.06.2021

[Translated] The 17th Edition of the Venice Biennale Questions About How We Will Live Together by Giulia Dallagiovanna

[Translated] "A decisive look to the future dominates the Arsenale with installations such as Refuge for Resurgence by Superflux, where a post-end-of-the-world dining table is set up for diners of all kinds. But also, the La Palomera district in Caracas, brought by Enlace Arquitectura, which shows the reproduction of almost two hectares of green spaces consisting of stairways, paths, courtyards and squares full of vegetable gardens and plants cultivated for cooking."

<https://www.immobiliare.it/news/la-17esima-biennale-di-venezias-si-interroga-su-come-vivremo-insieme-51129/>

Linkiesta

15.06.2021

[Translated] Tell me yes Love is eternal (hopefully), but the ceremony must be biodegradable by Claudia Saracco

[Translated] "Alternative banquets, Until November 21, the Venice Biennale is hosting a very special banquet at the Arsenale delle corderie. The Refuge for Resurgence installation, designed by the London-based Superflux studio, brings together different species around the same canteen to dine together as equals in response to the

Biennale's theme "How Will We Live Together?"

<https://www.linkiesta.it/2021/06/lamore-e-eterno-si-spera-ma-la-cerimonia-biodegradabile/>

Interior Design

10.06.2021

15 Highlights from the 2021 La Biennale di Venezia by Mairi Beautyman

"Humans, animals, birds, and fungi are all on the guestlist at "Refuge for Resurgence," a dinner party by Superflux focusing on a future "that is more than human," according to the video trailer. An oak table and tree-stump seating sets the stage in the installation, which also incorporates reclaimed waste such as discarded plastic, circuit board, and salvaged metal." <https://www.interiordesign.net/articles/19185-15-highlights-from-the-2021-la-biennale-di-venezia/>

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>

Italian Tech

08.06.2021

[Translated] How will we live together? The Venice Architecture Biennale tells us by Andrea Bartoli

[Translated] "At the Arsenale there are many fascinating suggestions: "Refuge for Resurgence" by Superflux, is a dining table set up for a multi-species banquet set after the end of the world."

<https://www.italian.tech/blog/societa-per-azioni-buone/2021/06/08/news/come-vivremo-insieme-report-dalla-biennale-di-architettura-di-venezia-304861645/>

Breaking Latest News

08.06.2021

How will we live together? The Venice Architecture Biennale tells us Editors

"At the Arsenale there are many fascinating suggestions: "Refuge for Resurgence" by Superflux, is a dining table set up for a multi-species banquet set after the end of the world."

<https://www.breakinglatest.news/health/how-will-we-live-together-the-venice-architecture-biennale-tells-us-2/>

Land

04.06.2021

[Translated] Modular and temporary Editors

[Translated] "But faced with the fragmentation and inflation of information, there is still poetry. And sometimes, the installation is sufficient in itself and provokes as much reverie and emotion as it does reflection and analysis. We also have the feeling that certain works would find their place perfectly next year at the art biennale. This is the case with the table that Superflux sets up with its Refuge for Resurgence where humans and animals, plants and mushrooms are invited to the same meal, with, through the window, a screen of a city where nature has reclaimed its rights. A way of saying that we are all potential refugees."

<https://www.land.lu/page/article/128/338128/FRE/index.html>

Sabine B. Vogel

04.06.2021

[Translated] 17th Venice Architecture Biennale: Is it all art? By Sabine B. Vogel

[Translated] "The Turkish artist Refik Anadol proposes a monstrous, entropic 3-D printed architecture made of liver cells and Superflux present their banquet "after the end of the world" with cutlery made from found organic and garbage materials."

<http://sabinebvogel.at/17-architektur-biennale-venedig-alles-kunst/>

Architect Magazine

02.06.2021

Lessons from an Atypical Biennale By Ian Volner

"An imagined post-apocalyptic pan-ecological dinner table, from British firm Superflux, sits within shouting distance of an extravagantly high-tech moon base proposal from Skidmore Owings & Merrill, which is within sight of a sort of wood triumphal arch by Peruvian duo Alexia León and Lucho Marcial that is meant, somehow, to symbolize shared space.

https://www.architectmagazine.com/design/lessons-from-an-atypical-biennale_o

Architect Magazine

02.06.2021

Lessons from an Atypical Biennale By Ian Volner

"The Arsenale, a dark and imposing space at the best of times, has been rendered even more so. It's filled with installations that are not necessarily bad by themselves but that lose their punch by their proximity to everything else: An imagined post-apocalyptic pan-ecological dinner table, from British firm Superflux, sits within shouting distance of an extravagantly high-tech moon base proposal from Skidmore Owings & Merrill, which is within sight of a sort of wood triumphal arch by Peruvian duo Alexia León and Lucho Marcial that is meant, somehow, to symbolize shared space.

https://www.architectmagazine.com/design/lessons-from-an-atypical-biennale_o

Mononews

01.06.2021

[Translated] Wildlife, Plastics and Pleasure Gardens: The Venice Biennale of Architecture Fascinates by Maria Thermou

[Translated] "The Sylva Foundation in Didcot, Oxford, invites visitors to a fantastic future with its proposal "Superflux, Refuge for Renaissance". It is essentially a banquet in the post-Anthropocene era, where plants and animals have a place at the table (made of a huge oak slab), with chairs designed to seat 12 different species, including humans, reptiles, farm animals, birds, insects and even rats and wasps. A fantastic future, where wildlife will have recovered our cities."

<https://www.mononews.gr/politismos/agria-fisi-plastika-ke-kipti-apolafseon-i-bienale-architektonikis-tis-venetias-sinarpazi>

Liberation

30.05.2021

[Translated] Venice Biennale: Architects read the future in disaster By Diane Lisarelli

[Translated] "Winner in 2017 of the architecture prize for the first work for the emergency accommodation center for migrants and Roma in Ivry-sur-Seine, the Rita studio offers Listen Up, an installation that chooses not to detail the architecture of the place but to give voice to those who inhabit it. In front of them, another installation, Refuge for Resurgence (Superflux), invites humans, plants, animals, mosses or mushrooms to a banquet makes ruins of our modernity. At the end of the table: a screen like a window on our future where, in an urban center depopulated and restored with the means at hand, nature seems to have reclaimed its rights. We are all potentially refugees."

https://www.liberation.fr/culture/arts/biennale-de-venise-les-architectes-lisent-lavenir-dans-le-desastre-20210530_7UGHGQCTPRHSDP7TVT2E2X6JGI/

Artnet

28.05.2021

17 Marvelous Highlights From the 2021 Venice Architecture Biennale, Where Hope and Optimism Abound by Sarah Cascone

"Superflux welcomes visitors to a post-Anthropocene banquet where plants and animals have a seat at the table (made a massive slab of oak), with chairs made to seat 12 different species, including humans, reptiles, farm animals, birds, insects, and even rats and wasps. It's part of an imagined future where wildlife has reclaimed our cities."

<https://news.artnet.com/art-world/venice-architecture-biennale-highlights-1974082>

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/>

Refuge for Resurgence was presented at the following creative & research venues:

Choi, J. H-j., Botero, A., Ampatzidou, C., Beavers I., Dolejšová, M., Jain, A. & Lohmann, J. (2021). Remembering with Fantastic Creatures. Conference presentation at Eco-creativity: Art, Music, Ritual and Global Climate Politics. 19 Nov 2021, Milton Keynes, UK. Available at: <https://fass.open.ac.uk/eco-creativity-arts-religion-politics>

Jain, A. (2022). *You can only be the Revolution*. Keynote speech at Royal Botanic Garden Edinburgh, April 2022

Jain, A. and Ardern, J. (2021). *We are more than human*. Dezeen Digital Festival 2021. Available at: <https://www.dezeen.com/2021/11/18/superflux-dezeen-15-manifesto-human-exceptionalism/>

Jain, A., Spačal, S., Planišček, A. Petrič, Š., Peirano, M. (2021). *(re)programming: Interdependence – Post-Human Politics* [Discussion]. Aksioma – (re)programming: Strategies for Self-renewal. Available at: <https://aksioma.org/reprogramming/interdependence/>

Jain, A., Obrist H.U., Formafantasma, Diawara, M. (2021). *Retracing the Roots – Anab Jain in conversation with Hans Ulrich Obrist, Formafantasma and Manthia Diawara*. Panel discussion at Serpentine Gallery. Available at: <https://www.serpentinegalleries.org/art-and-ideas/retracing-the-roots/>

Jain, A. (2020). *Toward More-Than-Human Futures: Superflux*. Conference keynote at Node20 Forum for Digital Arts. Available at: <https://20.nodeforum.org/program/?lectureId=Ta6cFIMh77rrOojWRUWy>

Participants + Audience Numbers

The 17th International Architecture Exhibition of La Biennale di Venezia, where the ExP installation was showcased, closed with a total of 298,600 visitors, plus 6,000 visitors during the preview. Despite the particularity of this year which imposed so many restrictions on the school system and on national and international universities, young people under the age of 26 represented 32% of the total visitors. 18,614 visitors took the exhibition guided tours, of which 7,125 joined the pre-scheduled tours.

The Refuge for Resurgence film has been viewed by 554 viewers so far on the Vimeo channel. However, the film was further screened at the following events and venues: Royal Botanic Garden Edinburgh, Salone Milan, Angewandte Vienna, Weather Engines exhibition in Onassis foundation center. The film is also promoted widely on Superflux Instagram and Twitter channels that have the followership of 12 700 (Instagram) and 11 300 people (Twitter). The film is shown on Superflux website so the viewership is expected to continue growing over the time.

Associated Activities & Extended Afterlife

After its initial exhibition at the Venice Architecture Biennale, Refuge for Resurgence will appear at:

- *Subject to Change*, Droog Gallery, Amsterdam. 21 February-10 April 2022
- *Weather Engines*, Onassis Stegi, Athens. 1 April-15 May 2022
- *Our Time on Earth*, Barbican Curve Gallery, London. 5 May-29 August 2022
- A five-year tour across additional European venues is in planning

(These exhibition events are not funded by CreaTures project)

II. reProductive Narratives

Beneficiary

Kersnikova

Authors

Maja Smrekar, Gjino Šutić

Scope

The reProductive Narratives project uses an artistic metaphor to describe social phenomenologies related to the recognition and appreciation of the female body as a production facility of new life. In the art project, which is situated in a laboratory setting, the author Maja Smrekar experiments with her menstrual blood – a socially stigmatized female excrement – as material for artistic expression and later for reflective conversations, which take place after the laboratory work, in a public setting.

Website of the project: <https://kersnikova.org/en/archive/event/maja-smrekar-gjino-sutic-reproduktivne-narative-laboratorijsko-delo-in-raziskava>

Timeline

01. 11. - 25. 11. 2020	Laboratory work in BioTehna Lab & UR Institut (Slovenia)
26. 11. 2020	Freaktion Bar: reProductive Narratives (online)
27. 11. 2020 – 28. 02. 2021	Laboratory work - Kapelica gallery residency (Slovenia)
03. 12. 2020	reProductive Narratives: laboratory work and research residency video release

Detailed Outline of ExP

The artwork in the laboratory has been carried out by Maja Smrekar together with scientist and artist Gjino Šutić. For the artwork, cells were isolated (differentiated) from Smrekar's menstrual discharge and then grown inside growth media that contained hormones extracted from the artist's own urine. These procedures followed a research protocol published by the International Peace Maternity and Child Health Hospital, School of Medicine, Shanghai Jiaotong University, and collaborators in China (2016) that has shown the possibility of extracting somatic cells from menstrual discharge. These extracted cells may show egg-like properties (specific protein structure), raising a myriad of possibilities and opening a space for speculation regarding the existing and imagined reproductive functions of the female body (NB: these egg-like cells have 2 sets of chromosomes and cannot be fertilized).

The female body has been used as a means of production in these times of populism, in which the significance of the nation increases, placing great value on the birth rate. Through such social regression, the female body has often been seen as the property of the state, law, and ideology. Through their deeply dedicated hands-on biohacking research & practice-based process, they warmly welcome further formations of strategic alliances to employ our hormones and bodily fluids as agents for utilizing pharmacological and technological tools as non-invasive (bio)technologies. A further objective of the reProductive Narratives project is to engage and interact with citizens through dialogue, exchange of knowledge, as well as through co-development of open questions and their answers.

Process

Laboratory work and research residency - laboratory Log

12.01.2021	After collecting menstruation discharge for an on / off period of 24 months, which we have stored in a Vitrification Medium at -20 degrees Celsius; our first step was to centrifuge the material and to pour Ficoll® Paque Plus.
13.01.2021	Executing further research the process; preparing cultures
15.01.2021	Checking the 12 cultures. They were relatively clean and seem to have quite a lot of cell clusters. It was not yet established which were alive.
18.01.2021	Inspecting the cultures and adding growth media.
20.01.2021	Again inspecting the cultures.
22.01.2021	We have started to set up the bioreactor and splitting the cells into different habitats, further research has been done before transfection.
25.01.2021	Inspecting the biomaterial, Fluorescence staining – 1st Trial
27.01.2021	Further biomaterial growth inspection, immunofluorescence staining exercise, prepared another culture for transfection.
04.02.2021	Extraction of gonadotropin from my urine (= that is of a menopausal female) by using a chromatography column.
10.02.2021	Morphological alteration in biomaterial induced by a synthetic follicular-like fluid.
13.02.2021	Starting final inspection of transfected cultures to prepare for immunofluorescence staining. Fingers crossed.
15.02.2021	Last menstruation collection was executed exactly one year ago, February 15th 2020, and today I discovered that the morphological alteration in my sample induced by the culture medium supplemented with gonadotropin extracted from my menopausal urine was successful.
16.02.2021	Finalization: putting the cells to cryopreservation

FREAKTION BAR #13: reProductive Narratives (panel discussion)



*Maja Smrekar, Gjino Šutić: reProductive narratives, labarotory work
(Image credit: Kersnikova Institute)*

On the 26th of November 2020, Kersnikova organised an online panel discussion on the reProductive Narratives project, featuring the ExP artists Maja Smrekar and Gjino Šutić together with guest artist Margherita Pevere. The session was moderated by Mojca Kumerdej.

Link to panel video recording: https://www.youtube.com/watch?v=P9WyB5na_bQ&t=1681s



Freaktion Bar panel discussion (Image credit: Kersnikova Institute).

Team

- Laboratory work and research residency
Project Lead: Maja Smrekar, Gjino Šutić
Production Team: Kersnikova Institute
- FREAKTION BAR #13: reProductive Narratives:
Project Lead: Maja Smrekar, Gjino Šutić
Production Team: Kersnikova Institute
Other: Speakers: Maja Smrekar, Gjino Šutić, Margherita Pevere, moderator: Mojca Kumerdej

Partners

- Kersnikova Institute, Ljubljana
- Universal Research Institute, Zagreb
- Educell company for cellular biology, d.o.o., Slovenia

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

The ExP was promoted via various channels:

- <https://kersnikova.org/en/archive/event/maja-smrekar-gjino-sutic-reproduktivne-narative-laboratorijsko-delo-in-raziskava>
- <https://mailchi.mp/kersnikova/premaknite-se-933062>
- <https://mailchi.mp/kersnikova/premaknite-se-933042>

The Freaktion Bar panel discussion was posted by KZread news site: <https://kzread.info/dash/freaktion-bar-13-reproductive-narratives/gm2L26RunsTFkrQ.html>

Participants + Audience Numbers

- Laboratory work and research residency: 2

- FREAKTION BAR #13: reProductive Narratives: 4 live attendees (Maja Smrekar, Gjino Šutić, Margherita Pevere / Moderator: Mojca Kumerdej) + 118 online participants (viewers) so far. The video is publicly accessible and can reach a wider audience.

Associated Activities & Extended Afterlife

None

III. Baltic Sea Lab

Beneficiary

Aalto

Authors

Julia Lohmann

Scope



Detail of the Hidaka Ohmu sculpture: the structure is made of birch plywood and rattan with a seaweed skin (image credit: Mikko Raskinen).

The Baltic Sea Lab develops co-creative ways and tools to activate people to promote sea health. The main aim of the project is to grow a network of individuals who might identify themselves as “sea stewards” willing to care for their local sea environment through co-creative engagements. Creative practices offer unique ways of engagement to connect communities with their local sea – yet, these practices are often only

enacted once and bound by the artist’s or designer’s spatial and temporal reach. The Baltic Sea Lab adapts and adopts such creative practices with the aim of extending their reach beyond their clearly authored initial framing. Can a creative practice seed a range of similar engagements, all adapted to their specific locality and community context?

Timeline

- 01.11.2020 – 30.04.2021** Baltic Sea Lab exhibition in A Bloc space (Aalto University, Finland)
- 15.12.2020** Baltic Sea Lab at CreaTures & Friends Seminar #2 (online)

25.03.2021	Julia Lohmann presented Baltic Sea Lab at New European Bauhaus Dialogues, Arctic Design Week (online)
20.05.2021	Julia Lohmann presented Baltic Sea Lab at 'Bauhaus of the Seas' conference, part of the New European Bauhaus initiative, Roundtable 'Transformative Economies: Ecosocial Wellbeing and the Politics of Participation' (online)
02.06.2021 – 25.07.2021	Baltic Sea Lab contribution of seaweed <i>KombuKamui</i> dress and seaweed artefacts to the Archive of Vibrant Matter, Porto Design Biennale (Portugal)
10.06. 2021 – 29.08.2021	Baltic Sea Lab exhibition in Glasshouse Helsinki (Finland)
05.08. 2021	Panel discussion <i>How creative practices can support sea health</i> in Tvärminne zoological station
26.08. 2021	<i>Baltic Sea Lab: A moment with the Sea</i> event (Hanaholmen, Helsinki and online)
08.09.2021 – 29.09.2021	Baltic Sea Lab: Seaweed Shrine installation exhibited at the Helsinki Design Week 2021, as part of Designs for Cooler Planet exhibition (Aalto University, Finland)
23.10.2021 – 12.01.2022	Contribution of seaweed sculpture <i>Kombu Ahtola</i> to exhibition <i>The World As We Don't Know It</i> (Droog Design, Netherlands)
29.06.2021 – 01.07.2022	Baltic Sea Lab at The CreaTures Festival (Seville, Spain)

Detailed outline of ExP & process



Hidaka Ohmu sculpture in the Baltic Sea Lab project space (image credit: Mikko Raskinen)

In November 2020 – April 2021, the Baltic Sea Lab occupied a large, abandoned retail space of the A Bloc shopping centre in Otaniemi (Espoo, FIN). The space hosted a multi-sensory seaweed structure named Hidaka Ohmu, originally designed by Julia Lohmann and the Department of Seaweed for the World Economic Forum in 2020. The sculpture made of Japanese kelp facilitates conversations and alliances by bringing the sea, its materiality, texture, and scents into a human-made environment. Fellow artists and researchers, including the

Open Forest collective, were working inside and around the Ohmu for a period of six months and invited other interested creatures for one-to-one dialogues.

After moving out from the A Bloc space, the Hidaka Ohmu sculpture traveled to a new venue, the Glasshouse Helsinki, where it was exhibited in June – August 2021.



Baltic Sea Lab exhibited at Glasshouse Helsinki (image credit: Glasshouse Helsinki).

The Baltic Sea Lab project followed with two co-creative engagement events, delving deep into the concept of ocean literacy to better understand the needs of the local sea. Partnering with local Finnish institutions like the John Nurmisen Foundation, the Hanaholmen, and the Tvärminne Zoological Station, the Lab invited conversations with artists and designers about various ways of engaging communities with the local sea and surrounding environment.



Ocean Confessional project presented at the Baltic Sea Lab panel (image credit: Department of Seaweed).

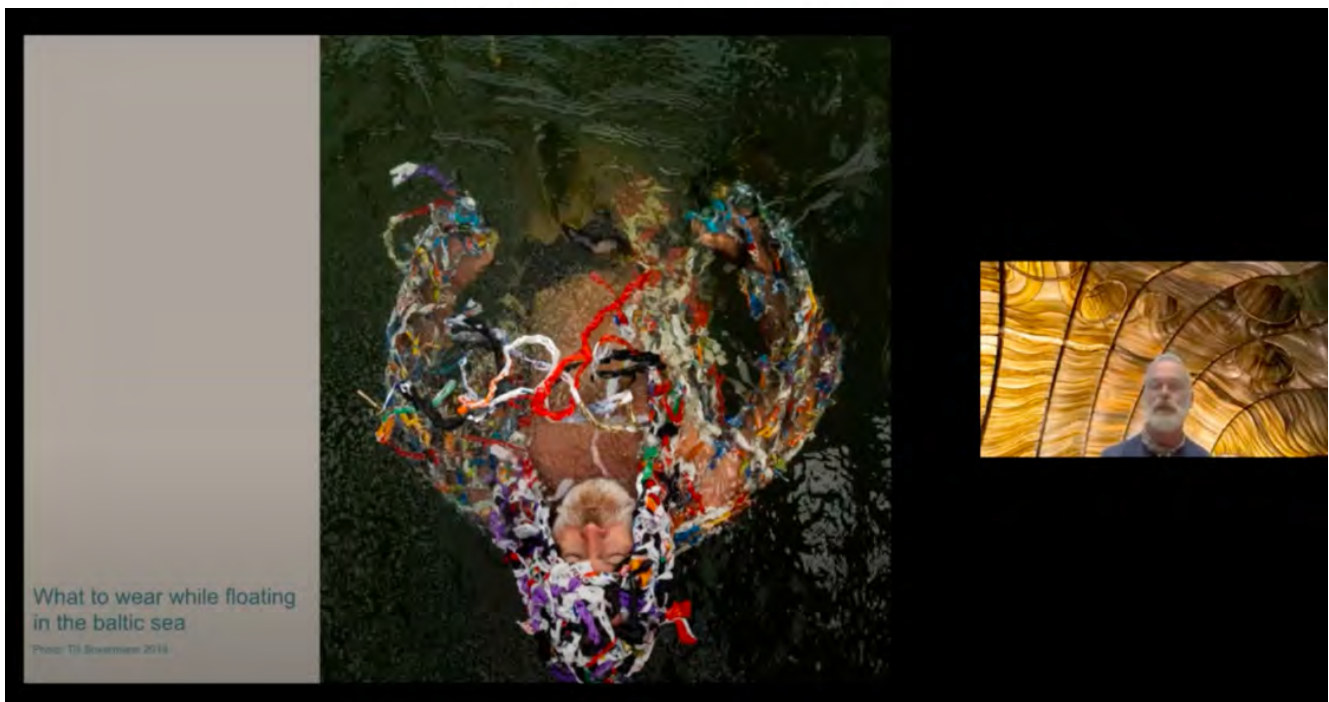


Adriene Jenik's ECO Tarot presented at the Baltic Sea Lab panel (Image credit: Department of Seaweed).

The panel discussion 'Baltic Sea Lab: How creative practices can support sea health' held at the Tvärminne station invited six panelists: author of the ECOtarot deck and Arizona State University professor Adriene Jenik; founders of the Ocean Confessional initiative Sam Shamsheer and Pete Fung; author of the Selkie Skin project Gary Markle; researcher and artists Iryna Zamuruieva from Flood Risk Scotland, and the Baltic Sea Lab's very own Julia Lohmann to reflect on contemporary themes and issues in ocean literacy.



Iryna Zamuruieva talking at the Baltic Sea Lab panel (Image credit: Department of Seaweed)



Gary Markle's Selkie Skin presented at the Baltic Sea Lab panel (image credit: Department of Seaweed).

THREE PILLARS OF OCEAN LITERACY

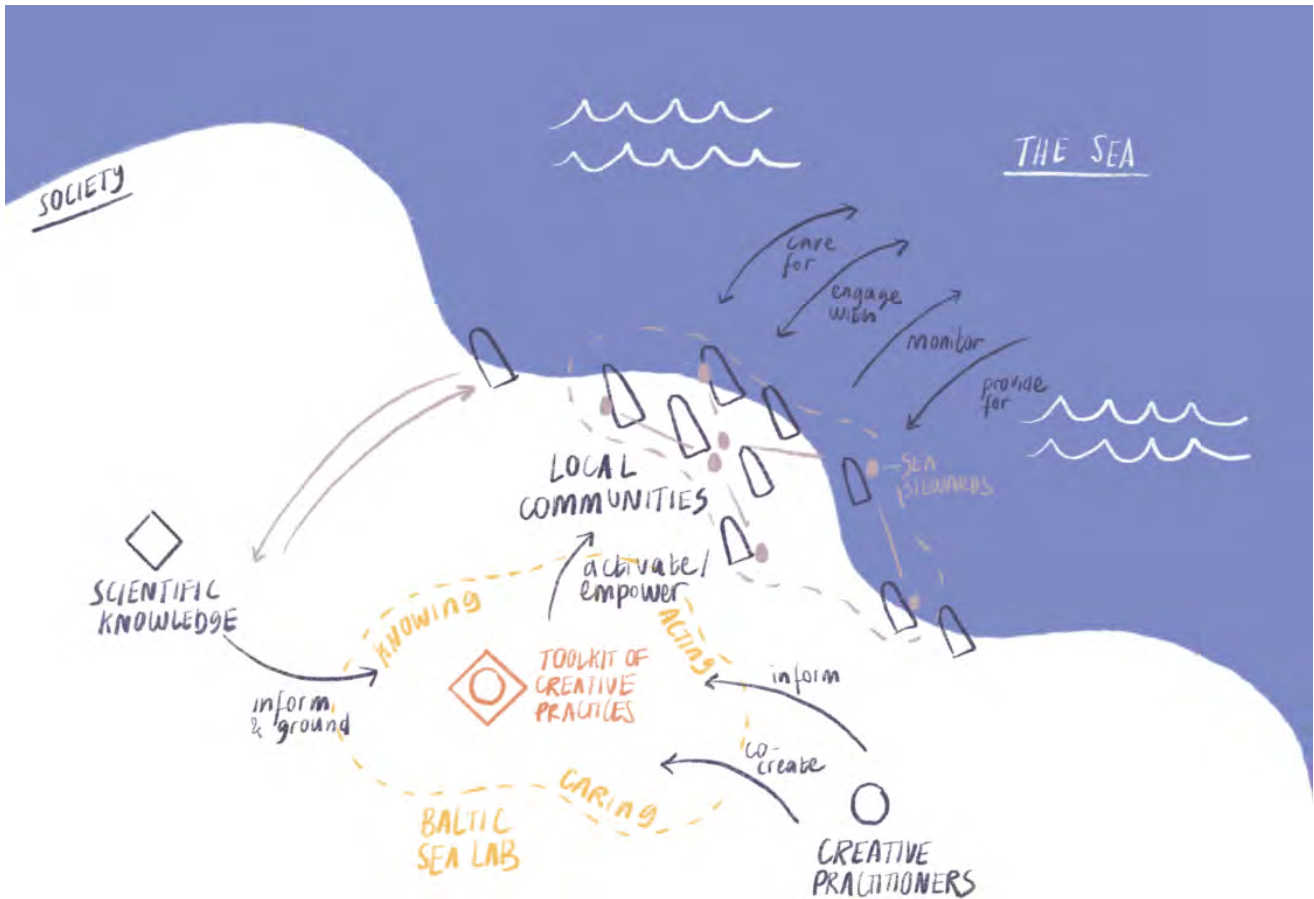


Three pillars of Ocean Literacy (Image credit: Baltic Sea Lab).

The goal of the panel was to identify ocean literacy topics that need to be addressed from a scientific point of view and, alongside it, to understand how creative practices create engagements with relevant individuals and communities. The insightful conversations prompted reflections on the challenges of scaling and reproducing artistic practices and on the nature of an effective engagement.

We observed three interwoven and recurring topics that became the backbone through which we

understand how creative practices engage a community with ocean literacy: Knowledge (awareness of ecological and cultural issues), Care (empathy, emotional and embodied connection), and Action (active participation, agency)



Baltic Sea Lab scheme (Image credit: Baltic Sea Lab).

A *Moment with the Sea* event followed with a less structured form of reflection, inviting individuals and communities to spend a moment thinking *about* and *with* the Baltic Sea. In celebration of Itämeripäivä – Baltic Sea Day – the event called for messages of love, concern, gratitude, confession, and/or fear for the sea to be sent and written with chalk onto rocks along the Baltic shoreline.



A moment with the Sea (Image credit: Department of Seaweed)

The lead project author Julia Lohmann presented the Baltic Sea Lab project and related themes in ocean literacy at the New European Bauhaus Dialogues, Arctic Design Week (March 2021) and at the Bauhaus of the Seas conference, as part of the New European Bauhaus initiative – Roundtable ‘Transformative Economies: Ecosocial Wellbeing and the Politics of Participation’ (May 2021). In June 2021, the Baltic Sea Lab ExP team contributed some of their seaweed artefacts, including

the *KombuKamui* dress, to the Archive of Vibrant Matter, as part of the Porto Design Biennale in Portugal. Another beautiful artifact, the seaweed sculpture *Kombu Ahtola*, was shown at the exhibition, 'The World As We Don't Know It' organised at the Droog Design space, Netherlands. The exhibition curated by Renny Ramakers features 20 international artists presenting their visions on the climate crisis.

In September 2021, Baltic Sea Lab authors unveiled the Seaweed Shrine – a collective sculpture documenting ongoing practice-based research and exploration into algae and seaweeds conducted together with students and staff at Aalto University and the University of Helsinki. The Shrine co-authors connect their expertise in design, marine biology, and chemistry to engage audiences with themes in ocean literacy, material development and the agency of seaweed. Exhibited as part of the Helsinki Design Week, the Shrine aims to alter and foster people's capacities to care for their surroundings while attending to more-than-human values and interests.

Team

- Julia Lohmann & Department of Seaweed (Project Lead)
- Ada Peiretti (production support, A Bloc)
- Outi Turpeinen, Aalto University Arts and Creative Practices (curator, A Bloc)
- Adriene Jenik – ECO Tarot (support with sea stewards activity)
- Jaanika Blomster, Senior University Lecturer, Ecosystems and Environment Research Programme, Helsinki Institute of Sustainability Science (HELSUS)
- Samein Shamsher and Pete Fung (Ocean Confessional) – support with sea stewards activity
- Gary Markle – support with sea stewards activity
- Irene Purasachit, Aalto University MA Contemporary Design – production support, Glasshouse Helsinki

Partners

- Aalto University Campus & Real Estate (ACRE) – space sponsorship (A Bloc)
- Aalto Studios – lighting design (A Bloc)
- John Nurminen Foundation – space sponsorship
- Hanaholmen – space sponsorship
- Glasshouse Helsinki – space sponsorship

Dissemination (presentations, publications + media outreach)

Baltic Sea Lab was presented at the following creative & research venues:

Choi, J. H-j., Botero, A., Ampatzidou, C., Beavers I., Dolejšová, M., Jain, A. & Lohmann, J. (2021). *Remembering with Fantastic Creatures*. Conference abstract and presentation at Eco-creativity: Art, Music, Ritual and Global Climate Politics. 19 Nov 2021, Milton Keynes, UK. Available at: <https://fass.open.ac.uk/eco-creativity-arts-religion-politics>

Julia Lohmann contributed to the CreaTures & Friends seminar: CreaTures Seminar #2: Baltic Sea Lab meets CreaTures. Available at: <https://creatures-eu.org/events/creatures-seminar-2-baltic-sea-lab-meets-creatures/>

Julia Lohmann contributed to the New European Bauhaus Dialogues, Arctic Design Week (online). Available at: <https://archinfo.fi/en/2021/03/arctic-design-week-new-european-bauhaus-debates-25-3/>

Julia Lohmann contributed to the Bauhaus of the Seas conference.

Available at: <https://bauhaus-seas.eu/wp-content/uploads/2021/09/BAUHAUS-MAR-EN.pdf>

Baltic Sea Lab is discussed in the following research publications:

Hakio, K., Dolejšová, M., Mattelmäki, T., Choi, J. H-j., and Ampatzidou, C. (2022 – forthcoming). *Following Seals and Dogs: Experimenting with Personal Dimensions of Transformative Design*. In Participatory Design Conference 2022: Volume 2 (PDC 2022 Vol. 2), August 19–September 01, 2022, Newcastle upon Tyne, United Kingdom. ACM, New York, NY, USA, 6 pages. <https://doi.org/10.1145/3537797.3537869>

Participants + Audience Numbers

- Baltic Sea Lab exhibition in A Bloc space (Aalto University, Finland): 300 viewers and visitors
- Baltic Sea Lab at CreaTures & Friends Seminar #2 (online): 40 participants
- Baltic Sea Lab at New European Bauhaus Dialogues, Arctic Design Week (online): 100 visitors
- Baltic Sea Lab at 'Bauhaus of the Seas' conference, part of the New European Bauhaus initiative: 500 visitors
- Baltic Sea Lab exhibition in Glasshouse Helsinki (Finland): 1000 visitors
- Panel discussion How creative practices can support sea health in Tvärminne zoological station: 10 participants onsite and 20 online
- Baltic Sea Lab: A moment with the Sea event: 80 participants (onsite and online)
- Baltic Sea Lab: Seaweed Shrine installation exhibited at the Helsinki Design Week 2022: 500 visitors

Associated activities & Extended Afterlife

The Baltic Sea Lab ExP inspired and will be directly used at the MA Contemporary Design Programme Course: Materials and Living Systems (Aalto University).

Course abstract:

As biomaterial is a broad and currently widely used term, the students learn to explore and discover new perspectives to biomaterials within their systems and understand how to create their own creative approach towards these materials. In the course we explore, understand and work with biomaterials and their systemic contexts: natural / social / lifecycle. Depending on the annual topic, the course may be executed in collaboration with a company or organization. The core of the course is to design an innovative concept in the given context, and to execute process-driven, hands-on material experimentation that aims to use material exploration as a source for practice-based design research. The background research, process documentation and final presentation/exhibition are an important part of the learning process.

IV. MyCoBiont

Beneficiary

Kersnikova

Authors

Kersnikova (curator and producer) together with artists Taro Knopp, Theresa Schubert, Mary Magic, Martin Howse, and Gobnjak

Scope

The MyCoBiont project involves a series of workshops where participants learn about the lifecycle of fungi, engaging in co-creative experimentation with various practical and speculative uses of fungi as a climate-friendly biomaterial. The series end with the opening of two exhibitions and accompanying events dedicated to the use of mycelium in artworks. The project aims to provoke a reflective discussion about the more-than-human entanglements surrounding the life of fungi and catalyze a shift in human perception of non-human organisms that surround us: from their perception as materials or resources to be used exclusively for human benefits, towards organisms with which we co-exist.

Timeline

29.4.2021 – 9.6.2021	Series of MyCoBiont workshops at BioTehna & Vivarium; led by GOBNJAK (Rok Zalar and Bojana Rudovič Žvanut)
5.7.2021 – 7.7.2021	MyCoBiont workshop 'Radio Mycelium' at BioTehna & Vivarium / led by MARTIN HOWSE
16.9.2021 – 17.9.2021	MyCoBiont workshop Becoming-with Fungi at BioTehna & Vivarium / led by MARY MAGGIC
4.2.2022 – 10.2.2022	MyCoBiont workshop 'ml-iso la ti o nis mus' at BioTehna & Vivarium / led by TARO KNOPP
10/2/2022	MyCoBiont exhibition at Modul / TARO KNOPP: ml-iso la ti o nis mus
10.2.2022 – 8.3.2022	MyCoBiont exhibition at Kapelica Gallery / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy
29.04.2022	MyCoBiont final video released
29.06.2022 – 01.07.2022	MyCoBiont & taro knopp's ml-iso la ti o nis mus at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

1. Series of workshops @ BioTehna & Vivarium / MyCoBiont led by GOBNJAK (Rok Zalar and Bojana Rudovič Žvanut)



Mycelium cultivation workshops (Image Credit: Hana Jošić for Kapelica Gallery)

The set of mycelium cultivation workshops consisted of 7 parts, and lasted from one to three hours, taking place every Thursday at 17:00h at the Kersnikova Institute laboratories. At the end of the seven-week set, participants learned how to grow a fresh mushroom themselves and make a mycelium plate. The set was designed for participants over the age of 16. It was mandatory to attend the complete set, as the individual workshops are interconnected and intended to provide comprehensive knowledge of mycelial cultivation from inoculation to the final product.

The workshop was conducted under the mentorship of Rok Zalar and Bojana Rudovic Žvanut from our partner organisation Gobnjak, an initiative for urban mushrooming, with which we have researched and developed the potential of mycelium and fungi throughout the year. Together with them and through the research and artistic interventions of artists, we delved deeper into the organism that represents a revolution in the field of new materials.



The participants learnt about the properties and abilities of mycelia for processing and modifying signals (Image Credit: Hana Jošić for Kapelica Gallery)

2. Workshop @ BioTehna & Vivarium / MARTIN HOWSE: Radio Mycelium

A three-day workshop by Martin Howse focused on constructing a series of experimental situations examining a new networked imaginary, the single organism of the fungal mycelium, in relation to local, global and universal electromagnetic signals. The participants learnt about the properties and abilities of mycelia for processing and modifying signals. They built radio transmitters and receivers and interfaced them with examples of various mushrooms, imagining interspecies relations between humans, mycelia and their environments with special emphasis on deep space radio signals.

3. Workshop @ BioTehna & Vivarium / MARY MAGGIC: Becoming-with Fungi

Petrochemical, agricultural, and pharmaceutical industrial activity has permanently altered the planet through the widespread presence of xenoestrogens, or endocrine disrupting compounds. Various molecules and synthetic hormones have hormone-mimicking and displacing properties and are able to enter and communicate in the molecular semiosphere that we share with almost all animal taxa. Several species of fungus are known to be able to break down these toxicities. *Schizophyllum*



An Oyster mushroom was used to imagine new cross-species toxic entanglements (Image Credit: Hana Jošić for Kapelica Gallery)

commune grows on almost every continent in the world and has a variety of human applications - cheese-making, prevention of thrombosis, boosting immunity, aiding against cervical cancer, and even petroleum extraction.

This workshop used a similar species Oyster mushroom in order to imagine new cross-species toxic entanglements. Participants brought a household product that contains a xenoestrogen ingredient (plastic bottles, cosmetics, soaps, or even their own urine) from which the hormones were extracted using some DIY techniques. Participants

created a xenoestrogen cocktail and fed it to the Oyster mushroom which grew on petri dishes that were stained with Remazol blue, a synthetic fabric dye. Participants observed their growth over time to see how the mushrooms respond to the toxic residues of human industrial capitalism.

4. Co-creative workshop & exhibition @ Modul / TARO KNOPP: ml-iso|la|ti|o|nis|mus



Taro Knopp is a researcher and artist, who works with mycelia within the frame of the cultural centre Stadtwerkstatt (Linz), which is a member of the international Myceium Network Society. Within this network, which also includes Kersnikova Institute, the creators research mycelia as an omnipresent organism that is used by various plants and organisms to communicate. In these projects mycelia is viewed as a tactical socio-political comparison used to critically rethink the alternative models of economic production and co-existence.

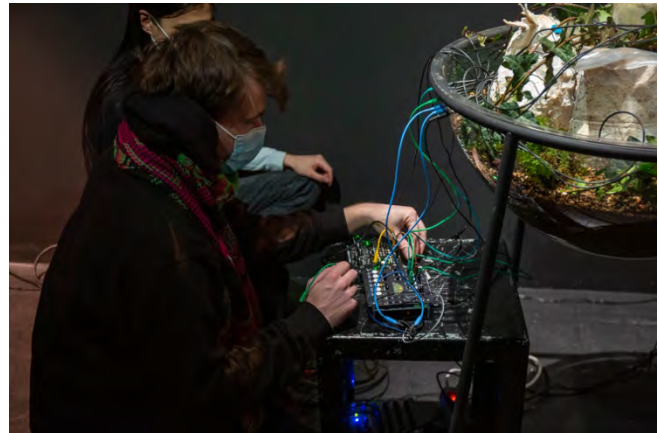


ml-iso|la|ti|o|nis|mus workshop led by taro knopp (image credit: Tina Lagler)

With his project 'ml-iso|la|ti|o|nis|mus' he established a network of mycelia which passes information between symbiotic organisms and plants. Mycelia that spreads through soil in specially constructed transparent acrylic globes is equipped with various technological sensors, radio transmitters and receivers. The electronic devices sense the changes in the living mycelia and create a sound environment with radio waves, in which globular ecosystems float. In this way the *Ganoderma lucidum mycelium* is connected to the technological interfaces and is transformed into a symbolic techno-organic machine.

Taro established the techno-organic hybrid with the use of remains from numerous installations that the artists have left behind. In the week leading to the exhibition Taro and the participants of the MyCoBiont workshops developed various hybrids environments inside enclosed globes.

5. Exhibition @ Kapelica Gallery / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy



Sound for Fungi: Homage to Indeterminacy exhibition by Theresa Schubert (image credit: Tina Lagler).

'Sound for Fungi. Homage to Indeterminacy' began as a laboratory experiment in which Schubert played sinus frequencies to fungi mycelia that she collected in the woods near her home in Berlin. After several weeks of observing these collected samples, housed in custom-made soundproof boxes, most showed a positive response to the sound, growing faster and denser than samples grown in silence. An interactive video installation simulates a Schubert experiment in which sound influenced mycelial growth. This biological process is explored using a tracking sensor, where hand movements simulate the role of sound frequency and modify fungal growth in real time. The digital three-dimensional environment transitions between macro and cellular perspectives, revealing fragile topologies composed of many nodes and connections. These offer insights into the complexity of the subterranean network of microbes that connect the 'Wood Wide Web'. The title refers to the American composer John Cage, who developed 'indeterminacy' as an improvisational technique in which aspects of composition are left to chance or free choice. Improvisation, not so much as a musical process but understood as a natural phenomenon of life, is thus a condition of existence itself. This state of being without intention allows for spontaneity and emergence, and has been a guiding principle through Schubert's artistic practice.

Process

1. Series of workshops / MyCoBiont led by GOBNJAK (Rok Zalar and Bojana Rudovič Žvanut)

The basics: at the introductory workshop the participants learned about the lifecycle of fungi, the basics of their nutrition and reproduction, and decided which mycelium they would like to work with. The participants studied the preparation and sterilisation of agar and liquid cultures.

Substrates: introducing the suitable substrates for mycelial growth, the ratios of nutrients used in the substrate and how to sterilise the substrate.

Material: workshop addressed mycelium as a commonly used material (food, packaging, building material etc.), placing the substrate in bags from which mushrooms will grow, or making a mycelium plate.

Moulds: discussing a variety of ways to make moulds for mycelial plates, their production and the transfer of the partially incubated substrate into moulds.

Cultivation chamber: addressing the conditions that mushrooms need, creating a mini cultivation chamber that will provide suitable conditions for growth.

Improvements: they compared the growth of mushrooms on different substrates and discussed possible improvements, the potential of further process and the usage of the plates.

2. Workshop / MARTIN HOWSE: MyCoBiont – Radio Mycelium

In a three-day workshop participants-built DIY radio receivers, tested the reception of signals, and further explored the connections between mycelium and deep space radio signals, noting

simple parallels between the scaled formations of radio telescope arrays, and the arrayed forms of certain mushroom bodies.

At the final gathering they were able to sonify the modification of resistance, caused by fungi in the electric circuit.

3. Workshop / MARY MAGGIC: Becoming-with Fungi

After theoretical introduction into mycelia and fungi, synthetic hormones and toxins, detoxification properties of fungi and other multi-gender organisms, the participants prepared the medium (agar), dissolved and broke down various consumer products and extracted synthetic hormones and toxins. They inoculated RBBR plates with mycelia taken from fresh mushrooms, added xenoestrogen cocktail to the plates and sealed them for the next 2 weeks, observing the progress of detoxification.

4. Co-creative workshop & exhibition / TARO KNOPP: ml-iso|la|ti|o|nis|mus

Within a week, leading up to the exhibition, Taro Knopp with participants developed an installation consisting of one of his 'mycelium globes' – closed and self-sustaining eco-systems, combining different locally extracted organic materials and organisms. Three globes were placed in the gallery space Modul and in interaction with one globe a sound performance happened on the final MyCoBiont event and exhibition opening.

5. Exhibition / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy

Schubert played sinus frequencies to fungi mycelia that she collected in the woods near her home in Berlin, gathered and analyzed data on growth with and without sound. An interactive video installation simulates a Schubert experiment in which sound influenced mycelial growth in a positive way. This biological process is explored using a tracking sensor, where hand movements simulate the role of sound frequency and modify fungal growth in real time. The digital three-dimensional environment transitions between macro and cellular perspectives, revealing fragile topologies composed of many nodes and connections.

Team

- Series of workshops / MyCoBiont led by GOBNJAK
Workshop leaders: Rok Zalar and Bojana Rudovic Zvanut
- Workshop / MARTIN HOWSE: MyCoBiont – Radio Mycelium
Workshop leader: Martin Howse
- Workshop / MARY MAGGIC: Becoming-with Fungi
Workshop leader: Mary Maggic
- Exhibition & workshop / TARO KNOPP: ml-iso|la|ti|o|nis|mus
Workshop leader and author: Taro Knopp
- Exhibition / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy
Author: Theresa Schubert
Production: Kersnikova Institute

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

MyCoBiont in media (promotional materials):

1. Series of workshops / MyCoBiont led by GOBNJAK

<https://kersnikova.org/archive/event/creatures-my-co-biot>

<https://fb.me/e/3EQ1ZdWSd>

<https://www.facebook.com/gobnjak/posts/505154894168868>

<https://www.facebook.com/gobnjak/posts/517734239577600>

2. Workshop / MARTIN HOWSE: MyCoBiont – Radio Mycelium

<https://kersnikova.org/en/posts/events/all/creatures-mycobiont-radio-micelij>

3. Workshop / MARY MAGGIC: Becoming-with Fungi

<https://kersnikova.org/posts/events/all/creatures-mary-magic-mycobiont-radio-micelij>

<https://www.facebook.com/events/1695801640630975/1695801657297640/>

<https://maggic.ooo/Workshopology>

<https://mailchi.mp/kersnikova/premaknite-se-933213>

4. Co-creative workshop & exhibition / TARO KNOPP: ml-iso|la|ti|o|nis|mus

<https://www.youtube.com/watch?v=Bh0ntYfo5Ms>

<https://www.rtvsl.si/kultura/izzivi-sodobne-umetnosti-bioart-vprasanje-termina-in-hrambe-tovrstnih-umetniskih-del/612725>

https://novice.kulturnik.si/source/Sodobna_umetnost_Aljosa_Abrahamsberg

<https://kersnikova.org/archive/event/creatures-taro-knopp-mycobiont-ml-isolationismus>

<https://fb.me/e/3kMdfj22>

5. Exhibition / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy

<https://kersnikova.org/en/archive/event/theresa-schubert-sound-for-fungi-homage-to-indeterminacy>

<https://fb.me/e/1PEv6SgWF>

<https://www.youtube.com/watch?v=FcOYD0QeC0Q>

<https://allevents.in/sentjost/theresa-schubert-zvok-za-glive-poklon-nedolo%C4%8Denosti/200022046739921>

https://novice.kulturnik.si/source/Sodobna_umetnost_Aljosa_Abrahamsberg

<https://www.theresaschubert.com/works/sound-for-fungi/>

Participants & Audience Numbers

Series of MyCoBiont workshops led by GOBNJAK: 18 participants

MyCoBiont Workshop / MARTIN HOWSE: – Radio Mycelium: 7

MyCoBiont Workshop / MARY MAGGIC: Becoming-with Fungi: 6

Co-creative workshop / TARO KNOPP: ml-iso|la|ti|o|nis|mus: 4

Exhibitions TARO KNOPP: ml-iso|la|ti|o|nis|mus + THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy (joint events) - exhibition attendees: 130 visitors at the final event (exhibition openings, artist talk and sound event) and the group guidances after the event. The installation of Taro Knopp: ml-iso|la|ti|o|nis|mus is permanently exhibited at Kersnikova, so the number of visitors increases over time.

Associated Activities & Extended Afterlife:

Exhibition & workshop / TARO KNOPP: ml-iso|la|ti|o|nis|mus

- Sound performance: Within the co-creative ml-iso|la|ti|o|nis|mus workshop, a DIY electronic sound instrument was developed by the workshop author and Kersnikova mentors, and later used at the final exhibition event for a sound performance with mushrooms.
- Permanent exhibition: the mycelium globes co-created at the ml-iso|la|ti|o|nis|mus workshop have become part of a permanent exhibition of artworks at Kersnikova institute and will thus enable continuous observation, research and creation of new combinations in the years to come. Artists and biohackers will have the opportunity to monitor this inspirational hybrid ecosystem over a prolonged period of time.

Exhibition / THERESA SCHUBERT: Sound for Fungi. Homage to Indeterminacy

- Theresa Schubert gave a talk titled ‘Fungi in my studio – the network approach in practice’ at the opening night of the exhibition and explained her ‘Sound for Fungi’ project and talked about working with mycelium in her art practice.

V. CreaTures Glossary

Beneficiary

RMIT-EU

Author

Amira Hanafi

Scope

The CreaTures Glossary is a set of tools for giving meaning to a lexicon of terms related to creative practice and transformational change. The project includes games, [a website](#), workshops, and other interactions that facilitate language as a social practice. The Glossary aims to give meaning to a lexicon that is particular to the field of creative practice and eco-social transformation, but which might also work more broadly to describe transformational change. It is building a vocabulary for change. The project thinks of language as belonging to no one in particular and to everyone at the same time. Anyone can participate, and there are several public invitations to do so.

The CreaTures Glossary is available at <https://glossary.languagin.gs>.

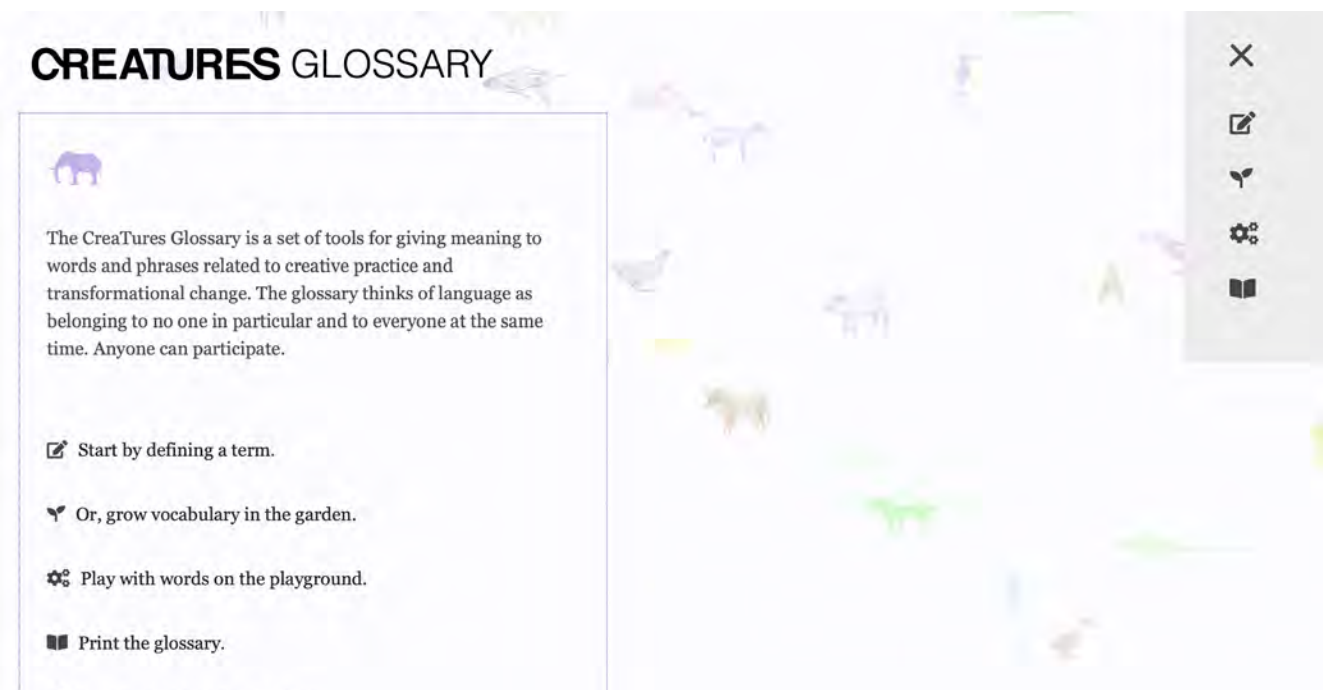
Timeline

05.04.2021	Began development of the Glossary website
01.05.2021	Initial development of interactive workshop games format, with further improvements throughout the process of the project
05.05.2021	Presentation of the Glossary project in-progress at the 'Uroboros Opening & Lightning Talks Program', Uroboros Festival 2021 (online)
10.05.2021	Glossary workshop at the context of Uroboros Festival 2021 (online)
01.08.2021	Beginning a research into the key concepts in the CreaTures project to develop questions for the online Glossary game titled 'Building Vocabulary for Change'
28.09.2021	Workshop in the context of CreaTures Plenary involving researchers from the CreaTures team (online)
18.11.2021	Workshop with experts in climate change and sustainability organized by RMIT Europe (online)
01.02.2022 - 28.02 2022	working with Sjef van Gaalen to develop a plugin that links terms as they appear on the CreaTures website to the Glossary website
03.03.2022	Presentation of the Glossary project in the context of the College Art Association (CAA) Annual Conference, as part of the panel 'Designing with communities for social justice' (online)
19.04.2022 22.04.2022	Workshop with the public organized by the artist (online)
23.04.2022	Workshop with the public organized by the artist (online)
30.05.2022	Workshop with high school students organized with Deena Larsen, Lyle Skains, and Samya Brata Roy in the lead-up to the Electronic Literature Organization Annual Conference (ELO 2022) (online)
	Presentation of the project in the context of the Electronic Literature Organization Annual Conference (ELO 2022) (online)

Detailed Outline of ExP

In the CreaTures project, the Glossary has been envisioned as a compilation of key terms and processes that could aid with creating better understandings through the use of a common language. The Glossary author, artist Amira Hanafi, brings a radical understanding of “common” to the project. They understand language, as part of the commons, as a site where displays of power are continuously produced and contested. Rather than produce fixed definitions, the Glossary distributes power to define language throughout the community or collective that interacts with it.

The Glossary tools – games, a website, workshops, and person-to-person interactions – capture the drama of everyday acts of linguistic co-creation. These tools are built to facilitate and document continuous linguistic interaction: Meaning becomes plural and fluid, and the lexicon is constantly changing. The tools are also metaphors, which enact some of the processes of change that the lexicon is meant to describe.

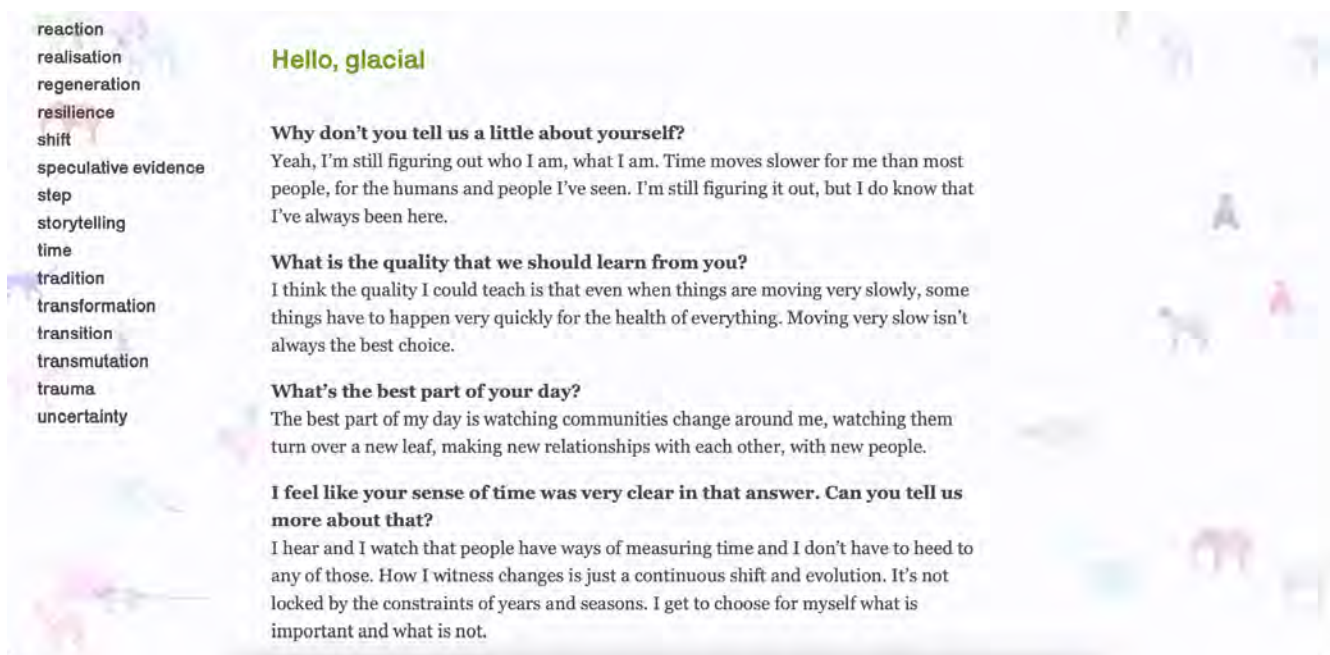
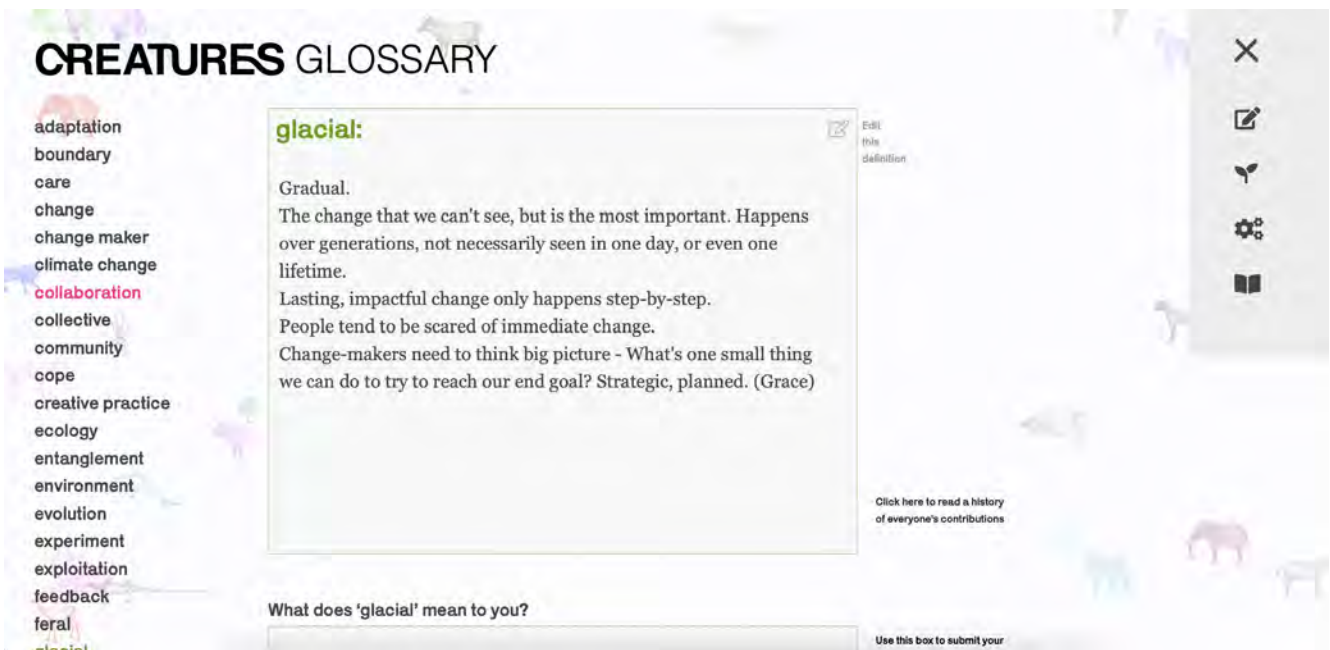


Screenshot of the CreaTures Glossary webpage (image credit: Amira Hanafi).

The website includes open-source, real-time text editors and games that request input from users who can contribute words or definitions, edit existing ones, or remove definitions entirely. Every contribution is meticulously documented via a real-time database, and users can witness each other making meaning simultaneously. Equally important, histories of these interactions remain freely accessible to any user on the site. The database feeds into the interconnected parts of the site, creating a hidden web of linguistic interaction that resembles real-life language acts. The website makes these interactions visible, which under other conditions might remain hidden. The games that exist on the site are also played in a hands-on public program.

Glossary functionalities

Build vocabulary: A game played in workshops and on the website, adapted from the Rapid Word Collection method developed by linguist Ron Moe. Moe’s method is intended to assist language communities in capturing the words and meanings of their languages. It uses a series of semantic domains and related questions. This project utilizes the semantic domain of change and associated prompts, such as, “*What is a word used to describe a big change?*”



Screenshots of the CreaTures Glossary webpage (image credit: Amira Hanafi).

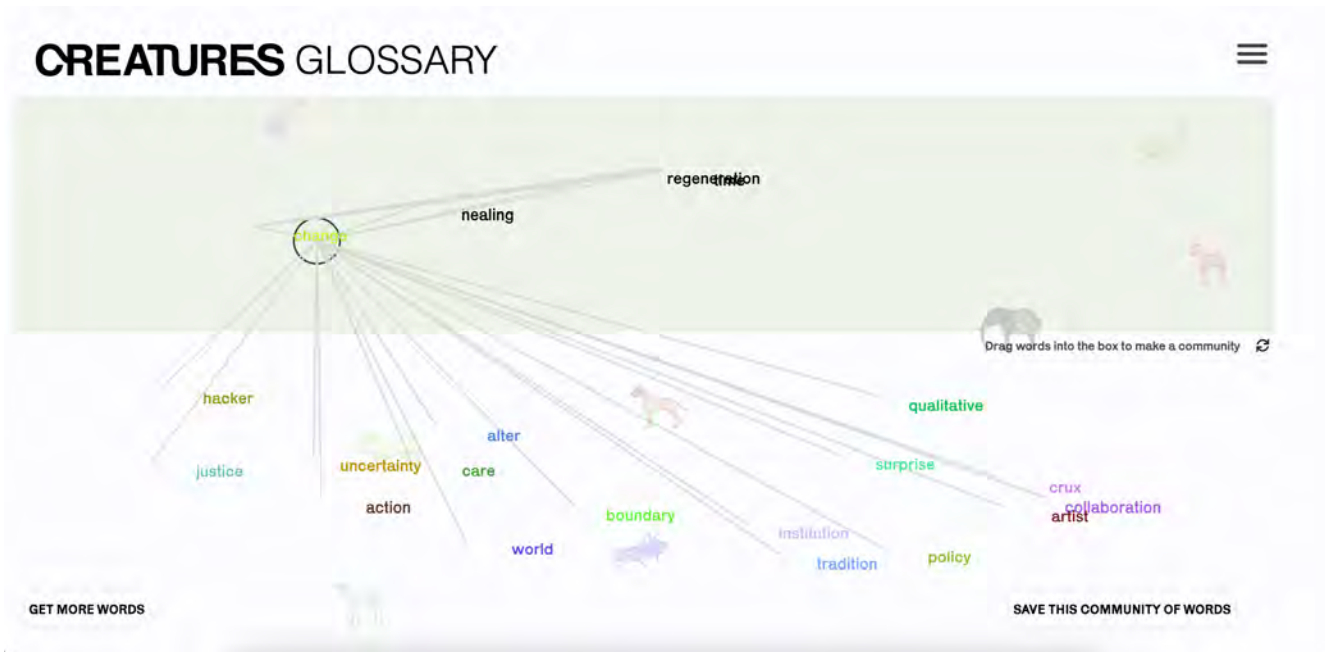
The game also generates questions that align with the research aims of the CreaTures project, about the practices, tools, feelings, and impacts associated with transformational change. The terms generated by the online game feed into the *Playground* feature of the site – a free space where users can organize words and create word communities, which later appear elsewhere on the site as ‘related terms.’ Users can click on words in the communities to navigate through the glossary. The user-generated vocabularies can also be read as short narratives.

Interview with a word: This game asks players to become words, to embody and speak as them. When played in person-to-person interaction, an interviewer asks the word questions, becoming a collaborator in making meaning. In digital play, the computer asks interview questions selected from

an array of questions that were developed during interpersonal play.

Print the glossary: A function to allow users to produce a text version of the glossary, containing definitions as they exist on the site at a particular moment. The glossary is open, fluid and changeable, both in its definitions and in the set of terms that it defines.

Real-time collaborative text-editing: The website dynamically produces a real-time collaborative text editor for each term that is added to the platform. Users can see the existing definition for a term; they can also choose an 'edit' button that allows them to add to, change, or erase part or all of the existing definition. For users who are hesitant to disturb existing text, a simple input box asking, "What does this term mean to you?" offers a straightforward, additive way to make a contribution.



Screenshot of the CreaTures Glossary webpage (image credit: Amira Hanafi).

Process

The development of the Glossary website began in April 2021, cumulating in February 2022 when the Glossary terms started being incorporated into the structure of the CreaTures project website, linking key terms from the field of eco-social transformation and creative practice with their Glossary definitions. This process was supported by the CreaTures website designer Sjef van Gaalen. Development of the format of interactive Glossary workshops and games was initiated in May 2021, with presentations of the work-in-progress at the Uroboros 2021 festival where participants' contributions led to the refining of some of the game elements. In August 2021, we began with the research into the key eco-social terms and concepts present in the CreaTures project, which led to the development of key questions for the online Glossary game titled 'Building Vocabulary for Change'. The terms and definition in the online Glossary were expanded via a series of six workshop in total.

Detailed Outline of ExP's workshops and presentations

- Workshop in the context of Uroboros Festival, a public festival of design research and practice: This workshop invited the first public interaction with the Glossary. Participants played language-generating and meaning-making games in a relaxed, collaborative online space.
- Workshop in the context of CreaTures Plenary, including researchers from the CreaTures team: This workshop invited interaction with the Glossary as well as feedback on the in-progress website, which was incorporated into its ongoing development.

- Workshop with a small group of experts in climate change and sustainability organized by RMIT Europe: The workshop was designed to specifically invite contributions from experts in climate change and sustainability, with a focus on vocabulary related to sustainability, circular economy, and green solutions. They also gave feedback on the website, which was incorporated into its ongoing development.
- Workshop with high school students organized with Deena Larsen, Lyle Skains, and Samya Brata Roy in the lead-up to the Electronic Literature Organization Annual Conference (ELO 2022): The workshop invited interaction with the CreaTures Glossary. Despite its focus on a younger audience, the games were not adapted, and were carried out successfully by the youth who participated.

Team

- CreaTures Glossary lead_author: Amira Hanafi
- Workshop assistance at CreaTures Plenary, Uroboros Festival and the event with sustainability experts: Cristina Ampatzidou and Markéta Dolejšová
- Assistance at the workshop with high school students: Deena Larsen, Lyle Skains, and Samya Brata Roy

Partners

No additional partners involved.

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

Posts about Creatures Glossary were shared on social media:

<https://www.facebook.com/4CsFromConflicttoConviviality/posts/creatures-glossaryhttps://glossary.languagingsthe-creatures-glossary-is-a-set-of-too/4854100968018410/>

The CreaTures Glossary was presented at the following creative & research venues:

- Electronic Literature Organization Annual Conference (ELO 2022) (<https://eliterature.org/elo-2022/>)
- College Art Association (CAA) Annual Conference, as part of the panel 'Designing with communities for social justice' (<https://www.collegeart.org/programs/conference/conference2022>)

Participants & Audience Numbers

- Workshop at the Uroboros festival: 12 participants
- Workshop in the context of CreaTures Plenary, including researchers from the CreaTures team: 30 participants
- Workshop with a small group of experts in climate change and sustainability organized by RMIT Europe: 10 participants
- 2 x workshops with the public organized by the artist: 10 participants
- Workshop with high school students: 5 participants
- CreaTures Glossary website: the number of participants cannot be determined due to the open-source nature of the website.

Associated Activities & Extended Afterlife

The Glossary website consists of open-source, real-time text editors and games that request input from users who can contribute words or definitions, edit existing ones, or remove definitions entirely. Contributions to the page are so not determined by any timeframe and so the extended afterlife is not possible to determine as the time frame is determined by the various participants who will use the webpage to continue the growth and new entries of the Glossary.

VI. Sustainability Futures Game

Beneficiary

Hellon

Authors

Hellon

Scope

Accelerating sustainability transitions requires imagination and creativity to concretise desirable futures narratives. For this purpose, Hellon designed the Sustainable Futures Game that focuses on connecting societal sustainability goals with everyday organisational contexts to help build organisations' capabilities for imagining alternative futures. The game is designed for decision-makers and developers within public and private organisations, offering a creative and holistic approach to address sustainability challenges. The game can be played as a physical or digital board game.

The purpose of the game is to help players co-imagine a desirable future state of a commonly decided city in 2030 through fictional storytelling and design prompts and then back cast ways to tackle critical challenges to reach the co-narrated future. The game allows players from diverse backgrounds co-create desirable future scenarios free from the specific context of their organization's current ambitions, thus, providing a holistic societal outlook on the future. Even though the game session includes educational elements, the main purpose is to provide inspirational 'food for thought' for participants' work practices. As the story is co-narrated, the outcome of each game session varies depending on the participants interests and aspirations. This diversity of perspectives helps the participants find new opportunities and create novel pathways for reaching desirable futures.

Timeline

12.08.2020	Pilot game session #1 with CreaTures
26.08.2020	Pilot game session #2 with CreaTures
22.09.2020	Game session #3 with sustainability experts
15.10.2020	Game session #4 with CreaTures
26.11.2020	Game session #5 with FIBS Network
14.04.2021	Webinar: Hellon's Dare to Share: Co-imagining Sustainable Futures
20.05.2021	Game session #6 with members of public organisations
27.10.2021	Game session #7 with Laurea service design students
18.01.2022	Game session #8 with members of the Green Party, a Finnish Parliamentary Party
24.05.2022	Game session #9 with creative practitioners (service designers)
29.06.2022 – 01.07.2022	Sustainability Futures Game at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

Background & motivation

It is impossible to change the discourse of today unless we grow our capacity to imagine alternative and better futures for all. The humanity exists in the middle of multiple sustainability crises. These crises are not waiting for us in the far future, but they exist in the now. Furthermore, these challenges are highly complex and interconnected – rooted in our ways of living and working, and, thus, so difficult and abstract to comprehend. Considering the seriousness of the situation, it is urgently felt that we need radical actions that go beyond the status quo in all sectors of society, from global to local, from private to public.

However, to set and implement the very much needed sustainability goals in the now, we need to get better in understanding the future consequences of our actions to get motivated to act, we need to get better at imagining what could be. Thus, the development of the project started from the need to explore: How can we steer our actions toward a future we cannot imagine?

Especially in the context of environmental crises, it seems like when we try to think about the future, we approach it either through dystopian narratives or through utopian dream worlds, which both represent rather abstract views on the future. It seems more difficult to imagine the futures in between utopian and dystopian worlds – the probable and desirable futures. The development of the Sustainability Futures Game started from the need to help us imagine such desirable futures and pathways towards them. Desirable futures are possible to reach but still radically different than the status quo which has turned out to be a quite disruptive one.

Description

Sustainable Futures Game gathers players from different backgrounds to envision together desirable futures and potential pathways towards them. The game is a tool for organizations to imagine and reflect upon desirable sustainability futures. The game can be played by 8–10 persons at a time either through an online session or a physical workshop.

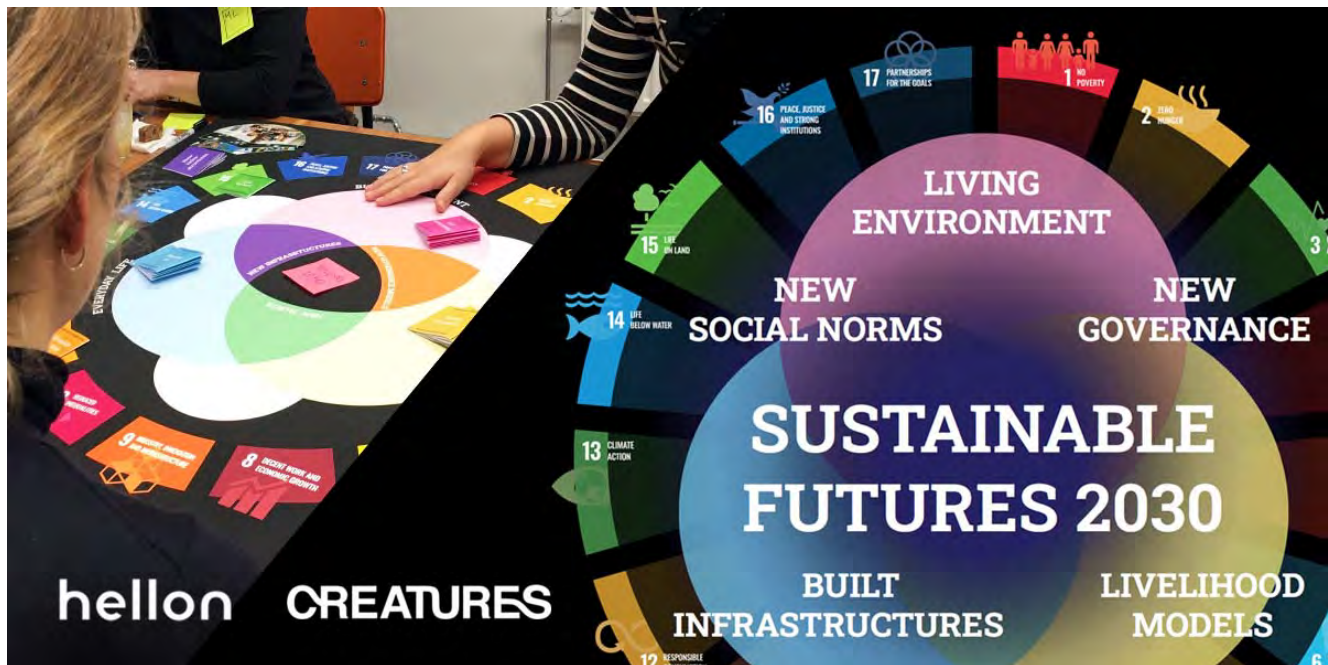
The game session starts with an introductory presentation by the facilitators to prepare the players for the right mindset and introduce the key terms and concepts of the game. In the first part, the players collectively write a fictional story, which depicts a desirable near future state of 2030 for a selected city. The fictional story evolves through several collective tasks including, for instance, visual probes, probing questions, and questions related to the UN Sustainable Development goals. The main objective of this part is to facilitate a dialog on desirable futures and collectively imagine a fictional story that integrates multifaceted characteristics of this future narrative, such as personal desires, societal norms, or political structures.

In the second part, the players identify critical challenges and barriers that restrict or hinder their co-narrated desirable futures from materializing. Finally, the game session results in concrete, action-oriented suggestions on what type of activities should be implemented today to overcome the identified barriers and move towards the co-imagined future.

Method

The game can be seen as an example of a futures-oriented design game that helps the participants make abstract and ambiguous topic more engaging and personal by incorporating elements from design, games, and fictional storytelling. The game session combines varying methods from arts and design, such as improvisation, fictional storytelling, visual prompts, and creative ideation.

Design games are a game-like approach for engaging and co-designing. Game-like approaches can, first, engage people to share their thoughts, experiences, and dreams as part of the co-creation process, and second, design games can make abstract and ambiguous topics into more manageable and hence allow joint discussion and sense-making. Design games have roots in participatory design, and they embed also other qualities, we felt are important regarding imagining a more sustainable future such as empathy towards different stakeholders, focusing on exploring, and sharing different perspectives. Furthermore, Design Games are a deliberate way of imagining future alternatives due to play-qualities, which are the characteristics of games (e.g., game board, game rules, ...) that create play-spirit - magic circle - for the players.



Sustainability Futures Game (Image credit: Hellon (2022))

Process

In the beginning 2019, Hellon was seeking opportunities to actively take part in contributing to social and ecological sustainability in partnership with other creative agencies and research institutes; in turn, the agency could develop its own creative practices on sustainability transitions and get involved in projects aiming to address the complex and systemic societal issues. Joining the CreaTures consortium in 2020 enabled Hellon to explore the role of creative industries – and, in particular, service design agencies – in driving societal change to address sustainability issues. Hellon’s project idea was based around further exploring experiences in previous projects, namely designing *The Nordic Urban Mobility 2050 – Futures Game* for Nordic Innovation and facilitating the creative co-development of the *Opportunities for Finland Report* (2019) for the Finnish Government in 2018–2019. These experiences had strengthened the conviction on the need for novel processes to aid the collaborative exploration of sustainable futures through creative methods and imagination. Hellon designers had recognized the need to build on and further developing their relevant design competencies and capabilities.

The Hellon design team developed the design game through a participatory and iterative process in 2020–2021. It was decided to build the project idea on the Nordic Mobility Futures game by extending the focus from mobility to broader sustainability challenges. With this new focus, the design game could trigger imagination amongst the participants to envision desirable, near alternative futures. The preliminary target group for the game was chosen to be decision makers in business and public institutions with the aim of influencing organizational transformation.

The first version of the game prototype was tested with the partner researchers from CreaTures project, and improvement ideas were collected throughout pilot game sessions, such as the need to integrate more specific sustainability-related content in the process. Throughout Autumn 2020, the game design was iterated five additional times by the team and tested in four sessions to develop the content further with relevant stakeholders. These stakeholders included sustainability experts and professionals, system designers, service designers, and business leaders to bring in different perspectives to co-develop and improve the game. Each session was accompanied by researchers to observe and collect data from the session for the purpose of the CreaTures project research goals. After each game session, Hellon's design team reflected on the insights received from observing and collecting feedback from the participants, and based on these insights, revised the game logic and elements. These improvements included different topics such as integrating UN SDGs in the game logic, adding visual prompts to the beginning of the game, improving the visual representation of the game flow, and preparing an introductory presentation to prepare the players with the right "mindset."

The initial intention was to develop a physical board game. However, due to the COVID19 pandemic and its consequences, a digital version had to be developed besides the physical game. Therefore, the design iteration focused on transferring the game into Miro board to be facilitated as a digital experience. The final version of the game was tested in November 2020 in a business event with the target core audience—business sustainability professionals. In 2021-2022, four additional online sessions were organized with the intention to apply the game in different contexts to explore the potential impact of the game without changing its rules, logic, and game elements.

Team

Core Design & Production Team: Zeynep Falay von Flittner, Sonja Nielsen, Kirsikka Vaarakallio & Anna-Kaisa Varjus

Supporting Team: Anna Pyyluoma

Video & Exhibition Production: Eerika Minkkinen

Partners

The Sustainability Futures Game has been iterated and played with several parties, and we want to thank everyone who has contributed to the game development. We want to thank especially the key collaborators:

Idil Gaziulusoy – Professor of Sustainable Design at Aalto University (game testing & feedback)

Reetta Lojonen – Head of Enact Sustainable Strategies in Finland (game testing & feedback)

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

The following papers discussing the Sustainability Futures Game project have been published:

- Flittner, Z.v.F., Gaziulusoy, I., Nielsen, S. and Marttila, S. (2022). Design for Sustainability Transitions: Reflections on Practice. Cuaderno Journal special issue on Transition Design 2022.
- Vaajakallio, K. Falay von Flittner, Z., Nielsen, S. & Pyyluoma, A (2021). Envisioning Desirable Futures. Service design and sustainability transformation of organisations. In TOUCHPOINT VOL. 12 NO. 3, OCTOBER 2021
- Ampatzidou, T., Vervoort, J., Falay von Flittner, Z., & Vaajakallio, K. (2022). New Insights, New Rules: What Shapes the Iterative Design of an Urban Planning Game? Issue: Gaming, Simulations and Planning: Physical and Digital Technologies for Public Participation in Urban Planning

Participants + Audience Numbers

Pilot game session #1 with CreaTures - 8 participants
Pilot game session #2 with CreaTures - 8 participants
Game session #3 with sustainability experts - 8 participants
Game session #4 with CreaTures - 7 participants
Game session #5 with FIBS Network - 16 participants
Webinar: Hellon's Dare to Share: Co-imagining Sustainable Futures - 30 viewers
Game session #6 with members of public organisations – 6 participants
Game session #7 with Laurea service design students - 16 participants
Game session #8 with members of the Green Party, a Finnish Parliamentary Party - 5 participants
Game session #9 with creative practitioners (service designers) - 5 participants

Associated activities & Extended Afterlife

Hellon is continuously developing its approach to sustainability and how to embed it more clearly into Hellon's offerings and activities. The Sustainability Futures Game has the potential to be implemented in diverse organizational settings and with a diverse group of players. Hellon plans to continue organising new game-playing sessions in the future as well. There was one game session played with a political party in Finland which showed that political parties could be one promising context for further exploration. The aim could then be to support political parties to create a common understanding of their desirable sustainable future by playing the game as one step in their strategic planning.

VII. Pixelache

Beneficiary

Aalto

Authors

Andrew Gryf Patterson

Scope

For the purposes of this CreaTures ExP, the author Andrew Gryf Patterson in collaboration with several other members of the Pixelache association look into the association's history, focusing on its internal transformations and developments. This ExP is thus focused on the internal association's processes, conducting research sessions with members, rather than on public facing activities. Pixelache Helsinki is a Finland-based creative association on emerging creative practices with almost 20 years of activity engaging issues in eco-social transformation. Throughout the last two decades, the association has been running a trans-disciplinary platform for emerging art, design, research, technology, and activism that involves a dynamic local community and an annual festival that has recently experimented with a rotating directorial model. The rich association's history and activities in the field of transformational creative practice are the core focus of our process. We sought to explore the how the association has developed and sustained its festival organisational practice. By engaging with organisational meta-data, the office as a tangible memory device, and the production of two audio zines, we gathered perspectives from active members reflecting upon how the organisation has changed via objects and narratives.

Project website: <https://pixelache.ac/projects/creatures/>

Timeline

12.11.2021 – 13.01.2022	Preparatory works and discussions, scoping both conceptual and technical potential
14.01.2022 – 21.02.2022	Background research in organisational metadata
25.03.2022 – 26.03.2022	Audio zine material gathering workshop
22.04.2022 – 28.04.2022	Additional association member audio interviews
10.05.2022 – 16/05/2022	Audio selection, editing and arrangement of audio zines
03.05.2020	Pixelache project presented at CreaTures Seminar #18: An anthology of ongoing CreaTures ExPs
29.06.2022 – 01.07.2022	Pixelache at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP & Process

Background research in organisational metadata (14/01/-21/02/2022)

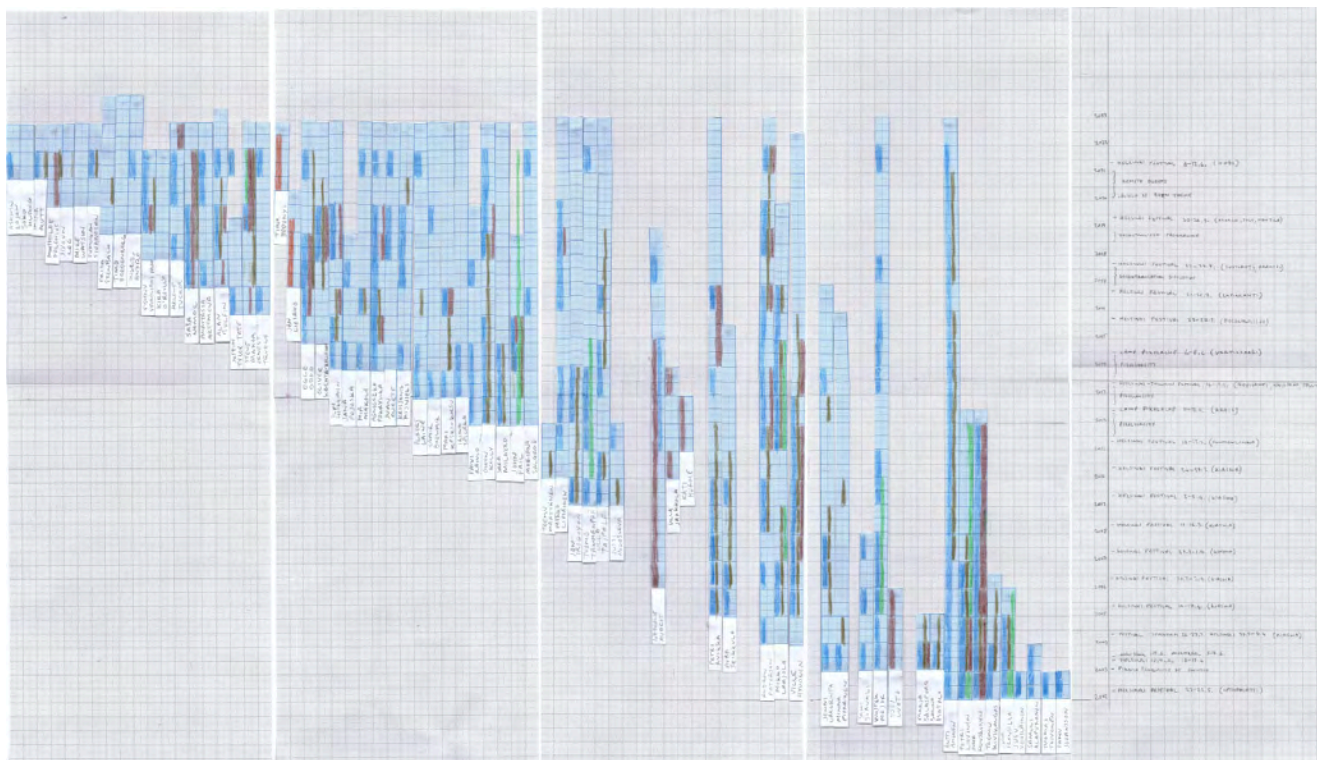
Compilation of festival and member metadata over 20 years as reference, followed by a production of handmade Gantt-style chart of ‘generational’ active association members. The first stage in the process considered the associational background of who was involved at different times in the organisation, gathering metadata related to the festivals, board members, and active producing members, as well as contributions by members in terms of programme content each year. The compiled data help to build a timeline of main Pixelache events and internal transformational moments in the organization, and a generational map of key members and their roles in sustaining the organization. While the association’s website and content management is a record and source of information to consider, so too are digital organizational documents, and portfolio reports. This metadata was gathered as a backbone of factual information upon which narratives can be based or problematized.

A Gantt-style visualization showing durations on a timeline was handmade by Andrew Gryf Paterson to chart the involvements of members in Pixelache association, as a ‘generational map’ (figure 1). The timeline started in 2002 and ends in 2021, although a list of association members was only truly referenced in board archival documents from around 2010. Since then, there has been an increasing number of new members joining the association, on average 3 per year since 2013, with variable levels of activity. This compilation of information had not been done before and supplemented the dispersed or incomplete information that was available online in Pixelache’s reports.

Tracing the participation of members, allowed a glimpse on patterns and offered a reference point of personnel changes in the organisation. The internal movements in the organisation implied that roles like producing, becoming board members, or artistic director, were roles accessible to any member with the motivation and will to take them. This information, of course, didn't reflect intersections like: who feels entitled to take roles, internal dynamics or other intersections. It allowed us, though, to see general changes, like nationalities and gender of members and producers, etc, and to detect general dynamics on the contents, interests, and strategies.

In consideration of the metadata compiled in the timeline and generational map, the next step was to identify other artefacts (events, objects, narratives) from the associational history that may be useful in co-creating an overview of Pixelache’s internal transformations. In reference to these artefacts, it was argued that we can start to consider in which way did the association respond to those transformations, and what was the impact of those changes.

However, how can we work playfully and creatively with what we know and find online in our content management system but also with the gaps in the data? What did we gather to assist our memory or also what did we forget? What was sustainable and what was lost in the process?



Handmade Gantt chart showing active members in Pixelache association. Key: blue refers to content contribution per year; dark green for board role; brown for producer responsibilities; green for web admin. (Image Credit: Andrew Gryf Paterson)

Audio zine material gathering workshop (25-26/03/2022)

Irina Mutt and Sumugan Sivanesan, as new association members from 2021, were invited to lead a workshop with Pixelache members and other interested persons to focus on a collective making of ‘fanzine’ style audio vignettes or anecdotes with Pixelache members. Choosing this method, recording situated audio narratives in a quick, unstructured way, we aimed to use these audio vignettes and anecdotes to encourage further engagement in our archival documents and our content management system online. We hoped to encourage those who interact with Pixelache’s documentation to look further.

On the 25-26th March 2022 we organised a 2-day internal workshop at Pixelache production office, in Suvilahti Cultural complex, Helsinki, inviting Pixelache members (via members mailing list) to take part in a social association memory event, "to meet, have some talks, organize materials and check what items, memories and resources we have in the office". Our intention was to consider the sustainability and transformation of the organisation over time, with regards to the things, artefacts or objects that are traces of activity, association, festival and events (images below). Due to the length of time that the association has existed, we were also inevitably facing the fragmentation, density of information, on, non-linearity, and of course, gaps. What type of stories can be told? What is more difficult and challenging? Firstly, we faced the challenge of what remains materially of associational activity, and what we remember or forget over time. We speculated that the Pixelache production office was an interface device itself, as a container for objects with various usages at different times. The office became a non-linear and non-organized archive, full of tangible data.

Being on site it was possible to trigger memories relating to Pixelache, in a sort of 'Proustian madeleine' process, allowing a more playful approach to the idea of archive. Objects as traces surrounded by different stories, these stories were subjective ways to recall the past. We can reflect and question if there is any objectivity in archives, data or statistics.



Top left: Unboxing paper based materials from past Pixelache Festivals and projects, creating a random collage. Top right: Sumugan Sivanesan recording Andrew Gryf Paterson telling about the 'felt excel' fabric scheduling device he made for Camp Pixelache 2013. Bottom left: Agnieszka Pokrywka recalling memories on the use of the red-white megaphone that was first used in Camp Pixelache 2014, recorded by Sumugan Sivanesan, in company of Mathilde Palenius and Irina Mutt. Bottom right: Social eating together with unboxing archival materials and old technologies. (Image credits: Antti Ahonen)

We used two contrasting strategies in the audio zine workshop:

1. Identify potential narratives that could be explored with objects, and then find items in the office that recall transformations in the organisation of cultural programming; for example related to the 'open space / camp' formats of the festivals; or to find different printed artefacts (e.g., flyers, posters) related to the different festivals, especially from 2011 onwards, and influencing persons.
2. Alternatively, random associations and alternative perspectives by those attending, from 'unboxing' archives and other miscellaneous items in the office.

Additional association member audio interviews (22 & 28/04/2022)

Following the workshop, it was identified that the information gathered in the office workshop missed certain voices of recent producer or board members. Several additional interviews were made according to availability, which focused mostly on Festivals and experience between 2013-2019, and the most recent generation of active members who had also taken important co-directing and production roles.

Audio selection, editing and arrangement of Audio zines (10-11 & 16/05/2022)

Following the workshop, Irina Mutt, Sumugan Sivanesan and Andrew Gryf Paterson worked together to select and edit the workshop conversation and interviews into the 'audio zine' format. Over 3 days the editing process led to the arrangement of narrative themes around two clusters of conversations, selecting related artefacts or things that were discussed. The first thematic cluster was decentralization, and its relationship to the Festival production, rotating co-directorship and related socio-economical aspects of cultural work. We recognized that burn-out of social organisational energy, which paradoxically also allowed space for new persons to take on curatorial roles, was an important factor in why the organisation has kept going for so long in the past decade. The second thematic cluster was the diversity of disciplines, practice backgrounds and experience, and how this related to expectations of what the association is doing together. These subjects were clustered under the title of Communities of Practice.

Gathering of materials for online webpages (16/5/2022-06/06/2022)

The tangible interface ambition of the original proposal was adjusted as an online web page which presents the audio zine, with text and links, allowing for more accessible listening and review. On Pixelache's webpages, a project subsite was to present the audio zines, linked to hosted audio files (embedded via Soundcloud.com), together with images and comments (Figure 4). Descriptive comments were added in the waveform interface, and on the webpages below the audio widget to give context to the anecdotes in the conversation. Hyperlinks were made to the online database entries for events or festivals. The webpage will also be an entry point to learn more about the process we were engaged within over the 6 months of 2022.

Presentation of audio zines in CreaTures Festival, Seville (29/06/2022-09/07/2022)

The two audio zines are presented in CreaTures Festival in Sevilla in late June, and at future CreaTures public forum.

Team

Production Team: Andrew Gryf Paterson, Irina Mutt, Sumugan Sivanesan, Antti Ahonen
Workshop planning & facilitation: Irina Mutt, Sumugan Sivanesan, Andrew Gryf Paterson
Audio recording: Sumugan Sivanesan
Audio edit and post-production: Sumugan Sivanesan, Irina Mutt, Andrew Gryf Paterson
Voices: Antti Ahonen, Anastasia Artemeva, Agnieszka Pokrywka, Steve Maher, Irina Mutt, Saša Nemeč, Andrew Gryf Paterson, Vishnu Vardhani Rajan
Background organisation research & metadata: Andrew Gryf Paterson, Irina Mutt
Photographs: Antti Ahonen, Andrew Gryf Paterson
Project lead/initiator and report: Andrew Gryf Paterson
Support team/financial admin: Mathilde Palenius
Technical support/web admin: John Fail

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

The workshop process was internal for Pixelache members.

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

The Seminar on 03/05/2022 was promoted on Pixelache blog, newsletter and social media: <https://pixelache.ac/events/an-anthology-of-ongoing-creatures-exps>
<https://mailchi.mp/c8ebe5fbb36a/pixelache-newsletter-march-april-may>

At the time of writing this report, the audio zines are not yet published, but will be shared on Pixelache's social media profiles in mid-late June 2022.

Project pages on Pixelache website:

<https://pixelache.ac/projects/creatures/pages/audiozine-burn-out-and-hijack>
<https://pixelache.ac/projects/creatures/pages/audiozine-community-of-practices>
<https://pixelache.ac/projects/creatures/pages/office-as-interface>
<https://pixelache.ac/projects/creatures/pages/how-do-we-keep-going>

Participant & Audience Numbers

Audio zine (gathering materials) workshop: 9 + 2 following the workshop.

The Pixelache 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

Pixelache will continue its 20-year reflections during the year with its members and several public events.

VIII. Yarmouth Springs Eternal

Beneficiary

University of Sussex

Authors

Genevieve Rudd

Scope

Yarmouth Springs Eternal is a community arts, walking and nature project, instigated and led by community artist Genevieve Rudd. The project celebrates and connects with every day or overlooked aspects of the natural world, whilst recognising the inequality of access to natural spaces, and challenging definitions of 'nature'. The project emphasises that nature isn't just pretty pastoral landscapes requiring walking boots and a car to access – it's the stuff living all around us. For us, Great Yarmouth's streets, buildings, places and culture is central to this. Yarmouth Springs Eternal brings the perspectives of those with lived experience of homelessness and migration into conversations about 'nature'.

Timeline

12.03.2022	Community workshop and walk with Ligia Macedo
19.03.2022	Community workshop and walk with Holly Sandiford
26.03.2022	Community workshop and walk with Jacques Nimki
09.04.2022	Community workshop and walk with Tiffany Wallace
23.04.2022	Community workshop to design public events with Genevieve Rudd
25.04.2022 – 05.05.2022	Design and print of Yarmouth Springs Eternal posters to distribute at public events and at CreaTures Festival by Genevieve Rudd and Red Herring Press

- 19.05.2022** Public event with Henrik Kedves and Ligia Macedo
- 20.05.2022** Public event with Catarina Pimenta and Jacques Nimki
- 21.05.2022** Public event with Sara Moreira and Jacques Nimki
- 21.05.2022** Public event with Kerri Taylor and Russell Hughes
- 10.06.2022** Final picnic and reflection session with community group and visiting facilitators
- 29.06.2022 – 01.07.2022** Exhibition of Yarmouth Springs Eternal - film, collected objects, artworks and written reflections at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

Yarmouth Springs Eternal brings the perspectives of those with lived experience of homelessness and migration – as well as self-reported experiences of loneliness, mental health challenges and issues with addiction – into conversations about ‘nature’. Last year the project featured a community programme of artist-led workshops with adults connected to Herring House Trust (a group for single, homeless people) and GYROS (a group that supports migrants and culturally diverse communities) and a public exhibition with open-to-all free events, including a conference, artist-led walks, printed folded pamphlet and a resource booklet on creative walking activities.



Collecting nature with Holly Sandiford (Image Credit: Genevieve Rudd)



Mixing colours to match found natural objects with Jacques Nimki (Image Credit: Moyses Gomes)

In the second year, supported by CreaTures, we took a different approach to the first year of activity. With a mix of returning and new participants and facilitators, we nurtured our roots and built valuable space for reflection and evolution throughout the process. Growing from long relationships with the people connected to the project, our group has developed to make a space for unheard voices and those with an interrupted connection to ‘home’ or place. The relationship between these life stories and self-seeded plants we notice around town have become a symbol of our respect for all lives and journeys. We’ve also been recognising the difference between gardened and wild, valued and neglected, and how this mirrors particular social conditions too.

In 2022, the group took part in a series of workshops. In March and April, I led the project, aided by our creative multi-talented Project Assistant, Moyses Gomes. We had an inspiring team of visiting arts and ecology practitioners bringing their own perspective on engaging with the natural world through arts, science and wellbeing approaches. Huge thanks to Ligia Macedo, Holly Sandiford, Jacques Nimki and Tiffany Wallace for their generosity, inspiration and support.

Inspired by the ideas and approaches presented by the visiting practitioners, the community participants co-designed and led a series of events for the public. These events took part in Creativity and Wellbeing Week in May and were free to access for anyone who wanted to participate.

“To compare to last year, I feel more confident. It’s so important to share knowledge and experience with others. I received so much positive feedback”

Sara Moreira, reflecting on leading an event for the public



Exploring Great Yarmouth Minster and cemetery (Image Credit: Moyses Gomes)

“After the first Yarmouth Springs Eternal, I was really looking forward to the next one. This year has exceeded expectations. This group has helped me to create space in my head to appreciate the spaces around me. I enjoyed hosting a session”

Russell Hughes, reflecting on the whole programme and leading a public event

“Six years ago, when I was in the depth of depression and addiction, I would never have thought I would be leading a group. It has really boosted my confidence, and inspired me”

Participant, sharing their personal journey with pride after leading a public event

Through our programme, we explore what living/working in Great Yarmouth means – whether people are here through choice or necessity – and continue to explore the symbolism of Spring unfolding, plants growing in neglected or overlooked places, and bleak spaces becoming beautiful with the presence of abundant life. The experience this year has been turned into a short film, to follow on from our first year’s video, produced by filmmaker Becky Demmen of Supporting Your Art. This will be shown at the CreaTures Festival in Sevilla.

Process

Through the process of the project, our group members were commissioned and paid (or received vouchers as a reasonable expense, if accessing Universal Credit) to facilitate their own events during Creativity & Wellbeing Week in May. Each event was free and open-to-all, and highlighted Great Yarmouth, Springtime and nature, through creative and walking practices.

What really stood out to me was how each event was drawn from the participants’ own perspectives, curiosities and personalities. Not just mirroring back what the team of practitioners brought to the group but using these as tools to develop and deliver their ideas with authenticity. This included mindful eating and drawing of the sensory experience, ritualistic making-sharing-offering in the cemetery, writing poems, listening to music, breathing, slow conscious walking, noticing patterns and order in nature, and collecting multi-lingual words of noticed objects in Portuguese, Spanish, Romanian, Hungarian, Afrikaans and English. They created spaces for all of these experiences with such flair, and were able to recognise their nerves, pull on each other for support and lead some inspiring engagement:

“I had been told by each pairing that they, or their co-facilitator, were feeling nervous about the public sessions. I was nervous too and can only imagine how they must be feeling before their first time running an event” (from my reflective journal).”

I’ve been really stretched through this experience to re-consider my own perceptions of ‘participant’ and ‘facilitator’, as we have each embodied these roles throughout the project, sometimes simultaneously. I had a conversation with Jacques Nimki and Moyses Gomes – who have both been part of the project for both years – about the idea of participant-facilitators and facilitator-participants, and this relationship with boundaries and generosity. We were all curious about the deeper impact of challenging these roles, and agreed it was complex and high risk! At our closing session – a picnic open to all participants and facilitators in June – we had a group conversation about vulnerability. Jacques Nimki said that there is power in being vulnerable and saying you ‘don’t know’, with Russell Hughes adding that this not-knowing offers a chance to for individuals in a group to contribute and be more actively engaged. I suggested that vulnerability is important, but it can be very exposing to step out of your comfort zone without adequate resources to hold you. Jacques thought that the project, from his perspective, felt really “supportive” to the people involved.

Leading Yarmouth Springs Eternal is also about my perspective of working in my hometown, as an activated citizen, and my own lived experience of severe mental illness episodes. From these experiences, I’ve drawn strength and compassion to support the development of others facing challenges. It’s a complex area of work – where generosity could push boundaries and challenge identities – but by being willing to be flexible, reflective and work as a team, I think this work can be rich and rewarding. Resources are really key to that, and this work isn’t something that can just appear overnight, it takes a lot of time and care.

Feedback:

- Holly Sandiford: As artists we often talk about ‘co-production’ and ‘collaboration’ as a way of working, but that’s often offered up as a limited choice by the facilitators for them to act upon. Yarmouth Springs Eternal is not just co-production, this is simply production! It is brave and bold, and puts people at the core of the project. Being involved has helped me to “practice what I preach” and reflect on the way I work with people, and my own creative practice connecting with nature
- Participant: I enjoyed being reminded to take time, slowing down for a little while. I feel more refreshed than I would have if I didn’t use my senses [in this way]
- Participant: I love the equality of the experience
- Participant: I enjoyed today. You made me feel welcome. You’re all friendly, and I don’t find it easy meeting people. I booked onto all of the public events and came today with my support worker, but I wasn’t sure whether I would attend all of them. I wanted to see what you were all like first. Tomorrow I will come along on my own!
- Local link worker who referred participant to public events: my client said you were really “welcoming” and “inclusive”
- Participant: Thank you very much everyone for participating in the programs. I feel really good about them and [they are] memorable to me. I love Great Yarmouth this is the place where I live and live. Again, I would like to thank everyone for everything. Sincerely, Henrik [on social media about the public event they led earlier that day]
- Participant: A safe space to be mindful of the people laying in their graves [at the cemetery]. Thankful to be alive
NOTE: the cemetery was a favorite spot for this year’s programme and we spoke about how the cemetery is full of living nature, as well as death. We spoke about the different cultural practices in graveyards too. Ligia Macedo said that in Portugal, cemetery’s are serious and sacred spaces

to honor the dead, so she was surprised to move to Great Yarmouth and see people picnicking in the cemetery!

- Our film-maker Becky Demmen AKA Supporting Your Art – who also created the 2021 project video – sent me a WhatsApp message after she came to film the final public events. She said “it’s rare to find ‘arts’ spaces that feel as diverse as Yarmouth Springs Eternal”. Becky thought that the strength of the project was the inclusion of so many different voices and “that’s why the participants have grown so much, because they have the space to”. I wanted to make a space for growth, to nurture the right to transform, whoever you are

Team

Project Lead: Genevieve Rudd

Project Assistant: Moyses Gomes

Film-maker: Becky Demmen/Supporting Your Art

Print: Lotte LS/Red Herring Press

Visiting facilitators: Ligia Macedo, Holly Sandiford, Jacques Nimki and Tiffany Wallace

Community facilitators: Henrik Kedves, Catarina Pimenta, Sara Moreira, Kerri Taylor and Russell Hughes

Partners

- Norfolk County Council’s Arts Project Fund – contribution towards visiting arts and ecology facilitator costs
- Original projects; - use of PRIMEYARC venue
- Herring House Trust and GYROS – participant referrals

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

- Folk Features interview, 13th May: <https://folkfeatures.co.uk/get-creative-get-outdoors/>
- Climate Museum UK Blog, 27th May: <https://climatemuseumuk.org/2022/05/27/yarmouth-springs-eternal-a-reflection-on-the-season/>
- Social media: @YarmouthSprings on Facebook, Instagram and Twitter
- CreaTures Seminar #18: Anthology of New ExPs

Participant and Audience Numbers

Participant numbers (all numbers include visiting facilitators, assistant, etc):

- 12.03.2022: Community workshop and walk with Ligia Macedo: 12 people
- 19.03.2022: Community workshop and walk with Holly Sandiford: 12 people
- 26.03.2022: Community workshop and walk with Jacques Nimki: 6 people
- 09.04.2022: Community workshop and walk with Tiffany Wallace: 9 people
- 23.04.2022: Community workshop to design public events with Genevieve Rudd: 7 people
- 19.05.2022: Public event with Henrik Kedves and Ligia Macedo: 10 people
- 20.05.2022: Public event with Catarina Pimenta and Jacques Nimki: 10 people
- 21.05.2022: Public event with Sara Moreira and Jacques Nimki: 13 people
- 21.05.2022: Public event with Kerri Taylor and Russell Hughes: 12 people
- 10.06.2022: Final picnic and reflection session with community group and visiting facilitators: 7 people

Associated Activities & Extended Afterlife

Through my long-term commitment to community engagement and arts in my local area, I will keep connected to our group through other activities, such as walks and other commissioned arts projects later this year. I have plans to fundraise for a third year of Yarmouth Springs Eternal – at the strong request of the participants and team!

In addition, Ligia Macedo, supported by participants, would like to put together a booklet capturing the written texts produced during the programme. This may be something we could connect with as a small engagement activity between this series of activity ending and a new programme next year.

Beyond the Yarmouth Springs Eternal project itself, it's been an opportunity to reflect on how I work with people in more equitable and power-sharing ways and be honest about the resources I need too. As Holly Sandiford put it, the project has been a “good framework for best practices” in the area of co-production.

IX. View from the Window

Beneficiary

University of Sussex

Authors

Martyna Miller

Scope

DOMIE is a place that connects young artists and activists from around Poland and abroad. It is an open art centre that offers a space to work, to exhibit, organize, store your works, or to create a workshop. It is a space in the making, to become a common good and spread the spirit of cooperation and collectivism among different subjects. It is non institutional, artist-run initiative, embracing groups excluded from the public debate and not fitting the current Polish political agenda.

The idea of DOMIE goes against gentrification. We expose the ‘ruin’ that has occurred as a result of the transformation of Poland after 1989 – the rapid change of systems, neglect of memory and responsibility. In such conditions, we underline the need to support the weakest groups and enhance ideas of solidarity. Our process begins with a focus on the DOMIE building itself, which has a rich cultural history, as it once housed a Fotoplastikon (life-sized zoetrope, and an early precursor to cinema). In View from the Window we focus on building neighbourly relations across difference, by hosting picnics in the yard. The project has started a common conversation about the idea and future of the yard – creating an urban garden together, move away the cars, create a safer space to spend time together: establishing relations through social and creative exchange with an environmental focus.

Timeline

27.03.2022	Picnic at DOMIE #1
03.04.2022	Picnic at DOMIE #2
10.04.2022	Picnic at DOMIE #3
03.05.2022	Seminar #18: An anthology of ongoing CreaTures ExPs (where in-progress work was presented at a public CreaTures seminar)
08.05.2022	Picnic at DOMIE #4
15.05.2022	Picnic at DOMIE #5
22.05.2022	Picnic at DOMIE #6

10.06.2022 – 17.06.2022 DOMIE exhibition

29.06.2022 – 01.07.2022 Exhibition of View from Window- pictures, prints and video at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE. DOMIE is a single standing house in the yard of Św. Marcin – the most famous street of Poznań city. After 1989, the building and the yard, were abandoned and became a ruin. The building was previously an important cultural site; it hosted a

Fotoplastykon, or Kaiser's Panorama (an early precursor to cinema). Since

2018, an artist collective has taken over the building, creating a social, artistic, economic and architectural experiment of collective care. It is non institutional, artist-run initiative, embracing groups excluded from the public debate who do not fit the current Polish political agenda, including LGBT+ people and sex workers, for example.



DOMIE, drone picture by Zachar Szastorbitow



Picnic #2: Mirek, Janusz, Daniel, Uciek, Marta, Rafał, Marta and Gosia, (Image credit: Martyna Miller)

The artists and youngsters of DOMIE are considered a foreign element of the hood, a threat to the old order. The View From the Window project aims to enhance dialogue between the local neighbours and the new inhabitants of DOMIE, since they may not have the tools to acknowledge that they can gain something from each other. Both communities deal with traumas, poverty, and loneliness. Creative engagement in overcoming the obstacles and treating them as opportunities, can build bridges. Building up a sense of trust in the neighbourhood can start an ongoing exchange, promote engagement and strengthen agency. The war in Ukraine has brought a new context to the project, as many refugees have become new members of the neighborhood.

In March 2022 we started a series of picnics in the front yard of DOMIE, to which all the local neighbours were invited. We met for a shared meal and get to know each other by spending a Sunday afternoon together. The yard is in terrible condition: there is disorganised parking, trash, uncontrolled toilet, and place of daily alcohol use. During these meetings we started a common conversation about the idea and future of the yard – creating an urban garden together, moving away the cars, creating a safer space to spend time together. The neighbours bring ideas, engage in work for the benefit of a common yard and the emerging community.



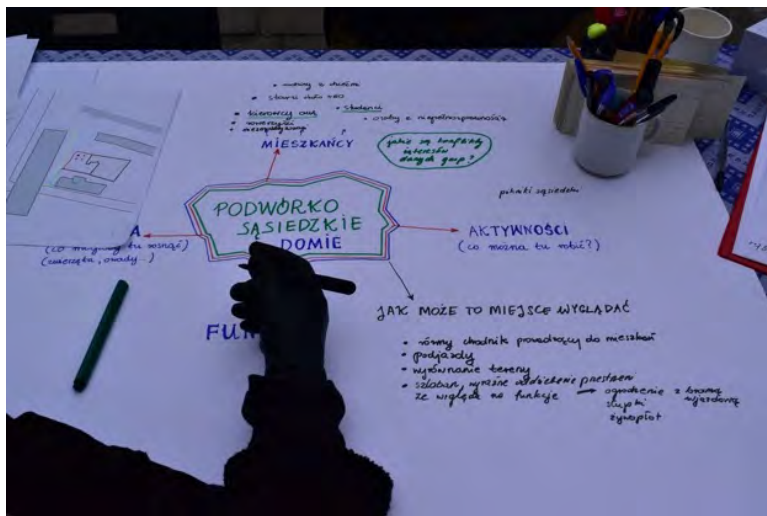
Picnic posters in Polish and Ukrainian language, photo: Martyna Miller

should take care of and treat as a treasure that belongs to all of us. View From the Window simultaneously uncovers the history of the building, including cherished childhood memories of the magic of the Fotoplastikon, and enacts repair of the ruined building, navigating a better future through shared ideas of space and place.

Process

In March 2022 we started a weekly gatherings in front of our building and DOMIE initiative. We printed posters, created a group online and invited neighbors to spend some hours together, eating cake, drinking coffee. I explained to them the idea of the project and the idea to make an exhibition together.

Picnics 1-3, March and April 2022



Workshop, Picnic #2, photo Martyna Miller

back to us, so we could use it in the exhibition. One neighbor came and brought us sweets. In the following week I collected several first photographs – sent to me via sms and email. Janusz, Halina, Daniel, Bogusław, Felicja, Wilku and Maciej were there already for the first meeting – and they stayed with us till the end of the process. The basic bond was created during the very first meeting. Most of the people pointed out the ruined state of the yard, lack of children, lack of relationships and disorganised parking. They were interested in changing the character of the common yard.

When photographed from above, due to the unusual shape of roof, DOMIE visually resembles the first photography ever taken by Nicéphore Niepce in Le Gras (France). In the process of building trusted neighbourhood relationships, I (Martyna) kindly ask the neighbours to photograph the view of DOMIE from their own windows – which are shared back to them, and displayed inside DOMIE as part of an exhibition. By playing with this visual connotation in relation to our neighborhood, I want to evolve the feeling of something dear and beautiful, connected to memories and storytelling, a place that we

During the first gathering appeared mostly elderly people and people in alcoholic crises. They brought their flatmates, family members and friends from around. We spent time mostly talking about our yard – telling each other where do we live, how did we end up here, what is the status of the neighbors, our stories and what do we expect from our Sunday picnics. During the meeting I was handing out postcards with written information inside, that I would be thankful if the neighbors could send me pictures from their window/balcony and send it

During second meeting more people appeared, also from Ukraine and abroad. Mirek, Daniel, Vasylj, Marta and more were there and took part in the workshop led by Marta Węglińska. They created a map of ideas, functions and needs concerning our yard.

For the third meeting I brought visualisations and plans prepared together with architectural studio for the yard – we combined our own ideas with their vision. Janusz told us he missed us, he claimed we appeared in his dreams over the week. Mirek spoke a lot about his brother in jail, he offered to renovate a bit – the idea of painting a DOMIE sign on the wall appeared (Maciej). Maciej was very interested in the Fotoplastykon story, he got himself a book about it and told us a lot of interesting facts about the place. He said he’s got an idea how to develop this interest. We planted a rose (brought during the second picnic) together.

Picnics 4-6, May 2022



Halina, Julia and our artist guest Andreas from Sami community spend sweet moments in front of DOMIE. Halina introduces the idea of “The Friendly Garden” (Image Credit: Martyna Miller)

Sadly, no-one from the old group appeared at Picnic 4, however, new people appeared. Our friends from Ethiopia, Abdi and Tebarek, Ramzi and Rauf – our migrant neighbors, Daniel showed up for a while.

In Picnic 5, DOMIE was hosting an exhibition by 17 refugee girls from Lviv, Kharkiv and Kiyv, Ukraine, and they came to join the picnic. Musicians connected with DOMIE also played music. Neighbours joined the exhibition and the picnic lasted until late. The cultural production happening inside the DOMIE space was becoming a part of the picnics, and creating new forms of engagement.



Left: Skoki GRLLLS, DOMIE picknic 10.05 (#4); Right: Uciek and Tebarek and Abdi – our neighbors from Ethiopia. (Image Credit: Martyna Miller)

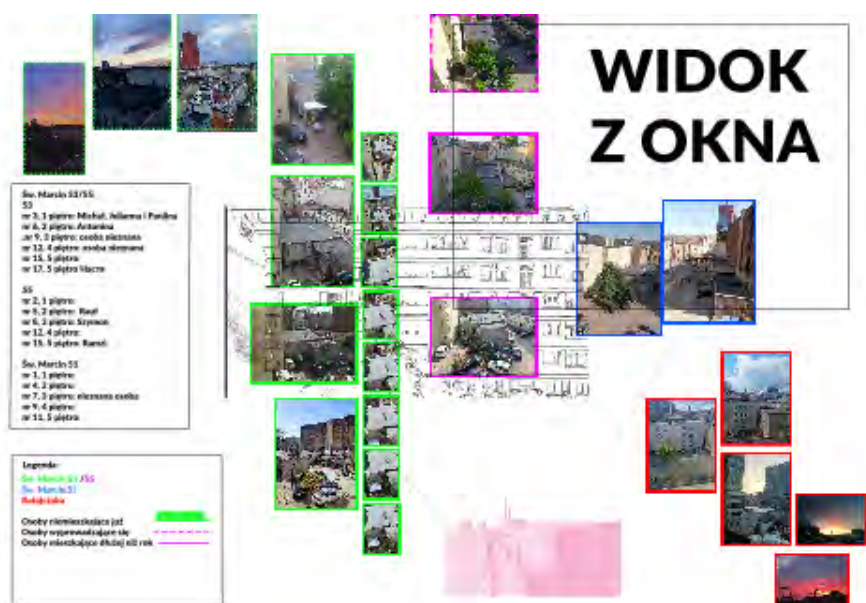
Picnic 6 began to attract new people from institutions and grassroots initiatives. Neighbors would come by to grab a coffee only – they were waiting for the forthcoming exhibition (preparing their works, and thinking about forms of engagement).

Preparing the View from the Window exhibition



Neighbors portraits in front of DOMIE door (Image Credit: Martyna Miller)

I collected about 40 pictures from windows and balconies of people, and undertook four visits to people’s homes to take pictures in their space (Rauf, Antonina, Michał and Ramzi).



The map was created from the pictures sent to us by the neighbors that helped us to get to know where lives who and establish relations. The map was presented as part of the exhibition and in the publication.

Team

Project Lead: Martyna Miller

Cooperation: KOBALT Migrating Platform (founded in 2018 by Marta Węglińska and Patrycja Plich), Rafał Żarski, Gosia Patalas

Partners

ZINEK & kserokseroksero – publication / risoprinting
University of Arts in Poznań

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

Facebook Group: <https://www.facebook.com/groups/705560657148935>

Event: <https://www.facebook.com/events/541570107574003>

Posters:

Magazyn SZUM: <https://magazynszum.pl/6-12-czerwca/>

Podcast:

<https://radiokapital.pl/shows/domie/2-widok-z-okna/>

Participant and Audience Numbers

Exhibition of photographs, printed materials and video at DOMIE gallery, Poznań, Poland, 10 June – 17 June +

Picnics 1-6: approximately 40 participants in total.

Associated Activities & Extended Afterlife

View from the Window – film, 30min; in the making

Publication on risograph, printed in 50 Polish and 50 English copies

We have also gathered stories and videos of people's memories of working and living in and around the building when the Fotoplastikon was open.

DOMIE applied for continuation of picnics and neighbour cooperation. The city of Poznań announced a new project which enhances cultural projects to counter-react to addictions, abuse of substances and social problems. We hope to continue our practice further.