CREATURES

CREATURES DELIVERABLE

D3.6 SMALL-SCALE EXPERIMENTAL PRODUCTIONS

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Abstract

This deliverable *D3.6 – Small-scale Experimental Productions* (demonstrator) provides an overview of production, implementation, and dissemination activities that have been undertaken within the CreaTures experimental productions (ExPs) of a small scale. For each of the eight 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 *D3.5 – Medium-scale Experimental Productions, D3.4 - Large-scale Experimental Productions,* and D*3.9 – Experimental productions report v3*. These deliverables include the final overview of all ExPs-related activities that have been undertaken within the Laboratory's scope (M6-M30).

Contents

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

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

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

Accompanying to this small-scale ExPs demonstrator are the deliverables D3.5 – Medium-scale Experimental Productions, D3.4 - Larg-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 ZEMOS98, who collected ExPs documentation from all authors of the small-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 D3.6, we focus on practical details related to ExPs creative processes, specifically those in the ExPs of small scale.

2.1 Overview of existing ExPs

This section provides a list of eight small-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-size ExPs in alphabetical order.

ExP Title	Authors	Link
Gaming for the Commons – Commonspoly	ZEMOS98	https://creatures-eu.org/productions/commonspoly/
Cyano Automaton	Agnieszka Pokrywka (Aalto commission)	https://creatures-eu.org/productions/cyano/
Experimental Food Design for Sustainable Futures	Feeding Food Futures (led by Aalto)	https://creatures-eu.org/productions/food-futures/
Hackcamp	ZEMOS98	https://creatures-eu.org/productions/hackcamp/
Nocturne	Isabel Beavers (Aalto commission)	https://creatures-eu.org/productions/nocturne/
The Hologram	Cassie Thornton and Lita Wallis ft. Furtherfield	https://creatures-eu.org/productions/the-hologram/
Open Forest	Open Forest Collective (Aalto, RMIT)	https://creatures-eu.org/productions/open-forest/
Open Urban Forest	Michal Mitro (RMIT commission)	https://creatures-eu.org/productions/open-urban-forest/

Below, we provide a detailed report of each ExP.

I. Gaming for the Commons – **Commonspoly**

<u>Beneficiary</u>
ZEMOS98

<u>Authors</u>
ZEMOS98

<u>Scope</u>
Commonspoly is a non-profit, open-source board game that encourages a culture of cooperation and questions the hegemonic model of neoliberal privatisation. The game design principles draw on insights from commoning practices and encourage players to pool their resources together and act collectively rather than competing to accumulate goods, the challenge is thus to create a society where working together furthers the common good. Commonspoly sets up a struggle between the Speculators (who want to privatise everything at all costs) and the rest of the players, whose objective is to take assets into common ownership and fight against capitalist speculation. The game has four types of goods—environmental, urban, intangible or knowledge-based, and health- or care-related. Cooperation is the only way to win. In the long term, the Commonspoly project aims to build a trans-local community network of stakeholders interested in critical discussion and education related to the topics of commons and socially sustainable economic models.

Commonspoly project website: https://commonspoly.cc/

<u>Timeline</u>

|	
20. 06. 2020	Online game board was released and the first internal pilot gameplays within CreaTures partners took place to test it
24. - 26. 11 2020	Zemos98 organizes the Gaming for the Commons Festival (online & in Seville, Spain) showcasing a variety of social and educational board games, including Zemos98's Commonspoly.
01.12. 2020	Open-call launched to gather players for two online gameplays of Commonspoly
14-15.12 and 20. 12. 202	Commonspoly online gameplays, also used to help test CreaTures evaluation methods
21. 04. 2021	First online meeting of the Commonspoly International Network of Ambassadors
21. 05. 2021	First online gameplay + facilitation workshop with the Commonspoly Ambassadors Network
01. 06. 2021	Commonspoly Ambassadors guide for facilitating gameplays and documenting is released.

17.06. 2021	Commponspoly presented at the Transformation Conference 2021; contribution titled: "Mapping instances of Co-evolution in the Commonspoly game actor network"
22.06. 2021	Commponspoly presented at the Creativity & Cognition Conference 2021; contribution titled: " Designing For Transformative Futures: Creative Practice, Social Change and Climate Emergency"
05.07. 2021	Commonspoly gameplay in Greece
27.07. 2021	Commonspoly gameplay in Greece
27.07. 2021	Commonspoly gameplay in Finland
11.08. 2021	Commonspoly gameplay in Finland
14.08. 2021	Commonspoly gameplay in Portugal
14.09. 2021	Commonspoly gameplay in Italy
28.09. 2021	Commonspoly gameplay in Italy
10.10. 2021	Commonspoly gameplay in Portugal
18.10. 2021	Commonspoly gameplay in Spain
25.10. 2021	Commonspoly gameplay in Spain
08.12.2021	Commonspoly presented at the online workshop "Mapping artistic methods and tools to foster transformative change" at FIBER 2021 festival (https://www.fiber-space.nl/news/coming-up-fiber-x-creatures-online-workshop/)
22.01. 2022	Debriefing session with Ambassadors Network
29. 06. - 01. 07. 2022	Commonspoly exhibition and presentation at The CreaTures Festival (Seville, Spain)

Detailed Outline of ExP

The Commoncpoly project emerged in 2015 as a way to bring back the spirit of the original Monopoly game as designed by its creator, Elizabeth Magie, who wanted to bring the perils of monopolisation to attention. Each space on the Monopoly board provides goods or other resources, but in Commonspoly these goods can be Private, Public or Commons. The game is typically played in public sessions at cultural events, engaging diverse local communities, but it can also be purchased or downloaded for free in different languages as print-ready files and played privately. The Commonspoly initiator, Spanish cultural cooperative ZEMOS98, provides editable game files to encourage collaborative game development, enabling anyone to adjust the game to their specific contexts. Although initially designed to be played physically, an online Commonspoly game board was developed during the COVID pandemic to enable remote play.
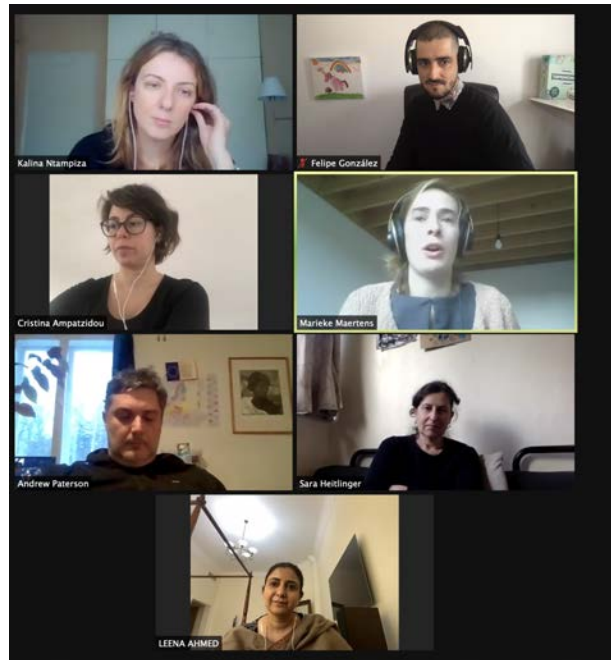
Participants during an online gameplay in December 2020 (image credit: ZEMOS98).
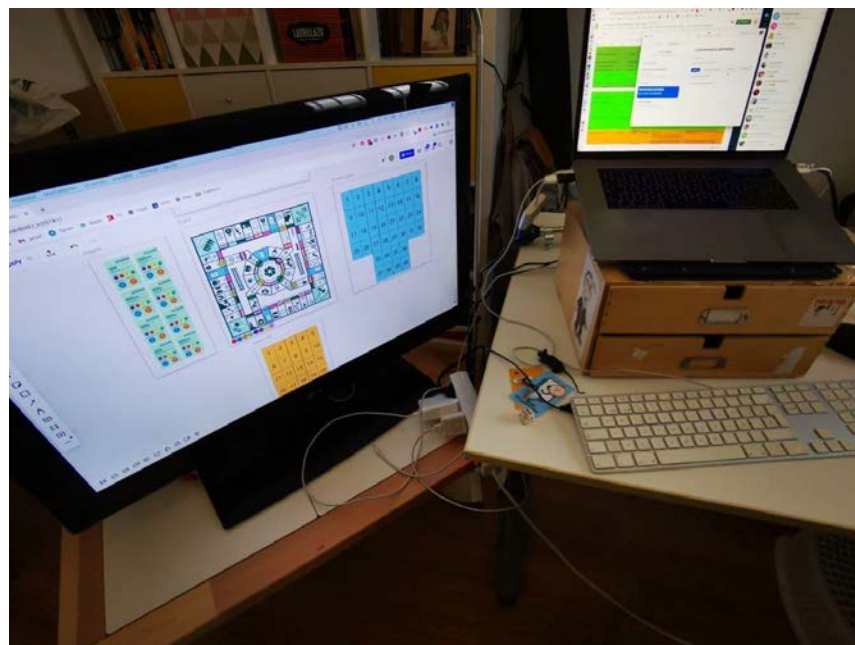
Commonspoly online gameplay - a facilitator's set up (image credit: ZEMOS98).

The main goal of the Commponspoly experimental production is to stimulate a collaborative, commons-based approach to the use of public resources as a sustainable alternative to the extractivist model of neoliberal privatisation. The game fosters collective dynamics to the detriment of strategic visions based on competition and individualism and helps people imagine and negotiate various commoning strategies applicable in everyday-life contexts. It stands as an example of how to subvert the dominant narratives by correcting one small piece of history: Elizabeth Maggie, the original inventor of Monopoly, created her game to combat monopolistic practices, not to celebrate them. It is a playful way to mediate many of the complex questions that have to do with changes in social paradigm, politics and culture in relation to the commons. The game thus works as an educational artefact supporting peer-learning and critical discussion about these topics and co-envisioning of socio-economic systems based on collaboration, mutuality, and solidarity rather than exploitation and extractivism.

Commonspoly celebrates what Adrienne Rich called radical happiness: those moments of collective joy that bloom when a group of people share a common understanding of what it means to actively and truly participate in society. We can find radical happiness in an assembly, at a protest or at a party. It takes many forms, but there is always a common thread: it involves people in coming together and working as a group rather than as isolated individuals. Commonspoly feeds the players' desire to cooperate and allows for free experimentation, discovery and learning around socio-economic questions that arise in real, everyday life.
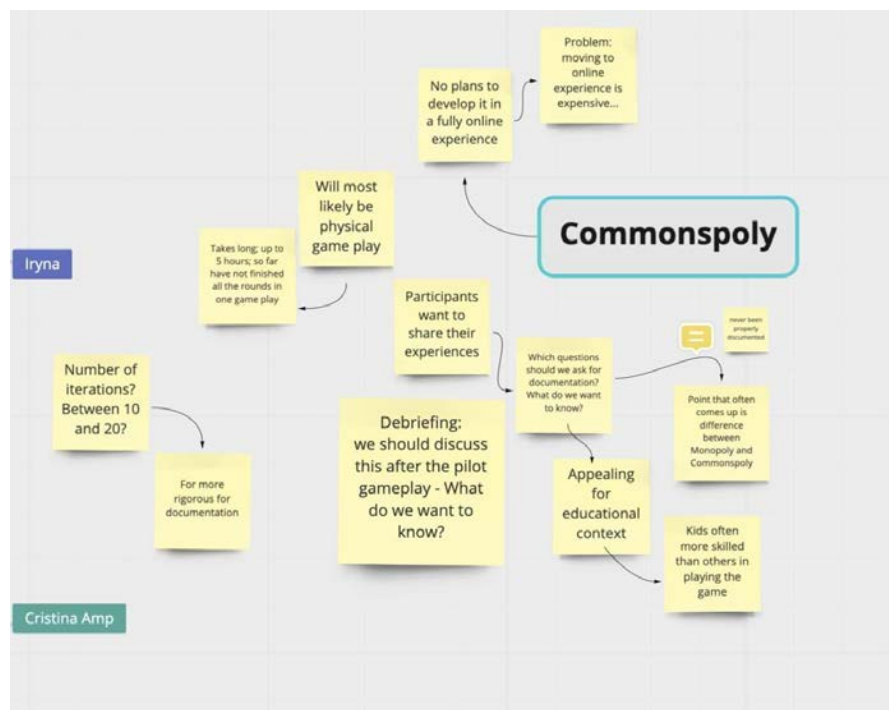
Commonspoly feedback during internal CreaTures workshop (image credit: ZEMOS98).

Process
The first prototype of Commonspoly was created at the 17th ZEMOS98 festival in 2015, during a working session facilitated by Guillermo Zapata and with the participation of Vassilis Chryssos, Francisco Jurado, José Laulhé, Carmen Lozano, Rubén Martínez, Peter Matjašič, María G. Perulero, Virginia Benvenuti, Natxo Rodríguez, Igor Stokfisiewski, Menno Weijs, Carla Boserman and Mario Munera.

After this, ZEMOS98 cooperative took over the coordination and started facilitating the Commonspoly project development. The game became available for free, as downloadable and editable files to encourage a collaborative game development. The new game versions created by players are then distributed under the Peer Production License and their creators are listed as authors, while ZEMOS98 stays listed only as the author of the game versions that they have developed themselves. This peer process creates an open space for the development of a collective, distributed authorship of the game, where the game proliferates by accumulating diverse local and personal knowledge of various stakeholders interested in the topic of commons. Emphasis on collective authorship is a key part of the Commonspoly project: the openness to an ongoing re-negotiation is designed *into the game*, and the game thus becomes a commoning artefact on its own.

Initially, the experimental production within the CreaTures context was going to introduce playful activities locally in Seville focusing on the use of Commonspoly as an artistic and creative device. After the pandemic started and since there was no possibility to play the game physically, we have

developed two different strategies: 1. To experiment how to play online and 2. To build an international Commonspoly Network of socially engaged citizens interested in the game and its philosophy. ZEMOS98 has brought together a multidisciplinary team of five social researchers to become "Ambassadors" of the Commonspoly Network and promote action for positive social change by supporting Commonspoly gameplays in various cities and countries.

The Commonspoly Network currently operates in five countries: Spain, Portugal, Italy, Greece, and Finland. A series of engagement events and gameplays took place in each location to enable broad access to the project for different groups, including the scientific community and members of the public. All gameplays were facilitated and thoroughly documented for CreaTures research purposes in order to look into the hidden transformative potential of creative practices. This research work was led by the following questions: *Does the game resonate more with people who align with the values of the game than with thos who hold different values? Does the game help players to reflect on commons in real life? How is that useful? How does the game stimulate cooperation? Can the game create new relations that can grow in a long-term, beyond the context of a gameplay? What happens after the game, what ripple effects does it create? How does this effect travel through conversations and experiences that people have after the gameplay? What kind of relations does it foster?*
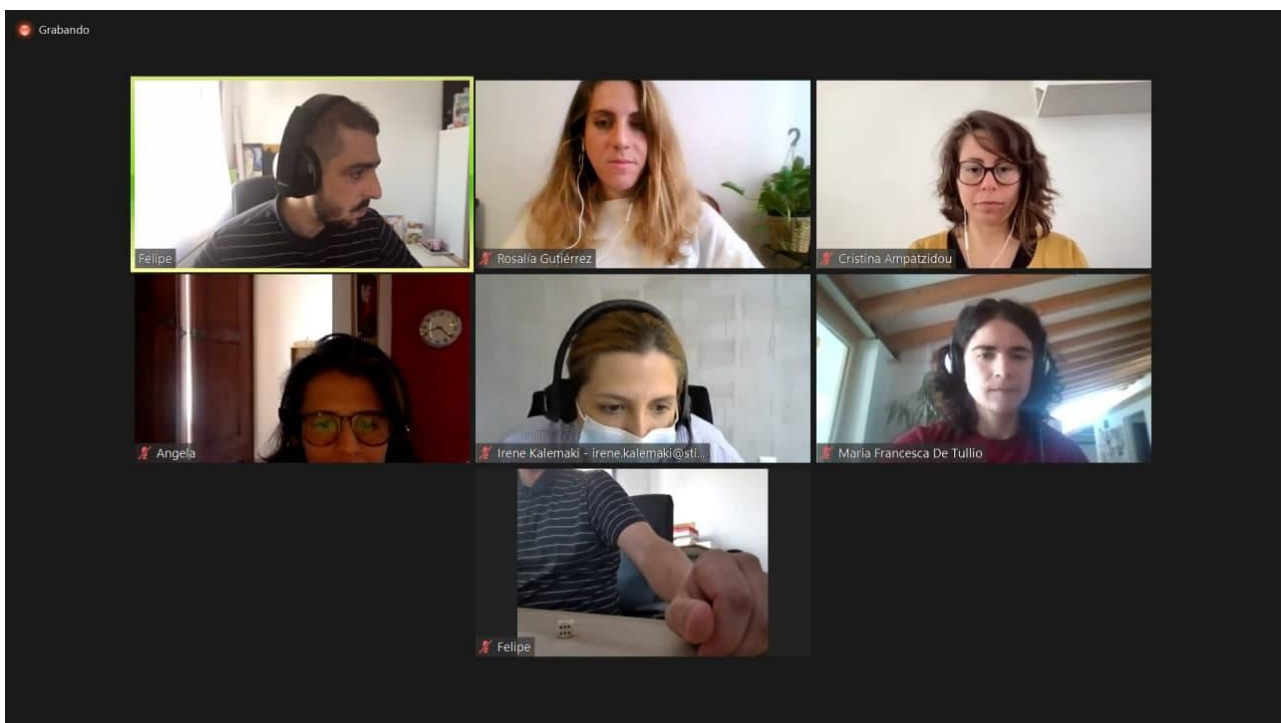
Ambassadors first facilitation workshop online (image credit: ZEMOS98).

Below we provide details for several gameplays that took place within the CreaTures project:

On the 5th July 2021, the first documented gameplay took place in Greece, facilitated by Irene Kalemaki in a public café "Behind the walls" in Thessaloniki with six players.

Participants during first documented gameplay in Thessaloniki, Greece (image credit: Irene Kalemaki*).*

Participants during first documented gameplay in Thessaloniki Greece (image credit: Irene Kalemaki*).*

The game ended at 20 rounds and the overall feeling from participants was very encouraging regarding the game's purpose and its roll out. For most players it was fun and only one said it wasn't a game he would play again. And that's because a game needs to have competition among players

in order to be interesting. Other players said that they enjoyed the game and they like the different philosophy in comparison with other more antagonistic games. Regarding the most significant moments in the progression of the game, players expressed different but yet complementary opinions, for example:

K: "The parts where we were all trying to go in to reach a common goal and how fast reflects worked to take someone out of the cell and putting them back in the game".

G: "The most important moments for me in the progression of the game were when a player was going to jail, and we were trying to free her/him. Especially the moment when we managed to free her/him I was quite pleased".

X: "The most important moment for me was when my other co-players released me from the prison twice because this contributed to a sense of a common effort against privatization of resources and to a solidarity spirit among us".

The most significant moment for KK was when all players were gathered in the Central Agora. There were the most anxious moments, because all the players in the Central Agora needed to have enough Welfare Points to be able to unlock a private sector and turn it into a public one.

T. Who was the one that did not enjoy the game - or better to say its philosophy- really enjoyed the part when they needed to negotiate the decisions with the team as cooperative economics is all about discussion, cooperation and decision making.

The second gameplay within the Greece context happened on the 27 of July with 5 players, this time the game ended at 10 rounds! The overall feeling from participants was positive, and they said they would like to play again and try the other levels so as to pinpoint the differences and of course they were curious to see if they would manage to beat the speculator again and convert everything to commons. They also make some suggestions about improving the game in the future.

Participants during second documented gameplay in Thessaloniki, Greece (image credit: Irene Kalemaki*).*

On July 27th 2021, there was another documented gameplay facilitated by ambassadors Oula Rytkönen and Andrew Gryf Patterson in Helsinki, Finland. The game-players consist of two adult couples + one 3-person family consisting of 2 adults and one 12 year old. The 3 groupings had not previously met before. It may be argued that all players were 'leftist' and Commons sympathetic before game play. The game was introduced to the players as none of whom had played Commonspoly before. However, several were aware of political discussion-based board games. There were 6 different native languages among the players around the table; and for all players and gamesmaster, English was their 2nd or 3rd language.

Participants during first documented gameplay in Helsinki, Finland (image credit: Andrew Gryf Patterson).

Participants during second documented gameplay in Helsinki Finland (image credit: Andrew Gryf Patterson).

Next gameplay in Finland took place on the 11 of August 2021, The game players included 5 individual persons who were not familiar with each other and took place at Alakulttuurikeskus Loukko – a non-profit, easy-to-access meeting place that features a safe space, vegan cafe and subculture events in Kallio, Helsinki. Several of the players responded to the open call for players shared via Alakulttuurikeskus Loukko's social media accounts. The Finnish Commonspoly Ambassador Andrew Gryf Patterson proposed this location to play Commonspoly as it may attract participation of players who may be able to comment on the intersectional aspects of commoning (However, due to coronavirus event gathering restrictions, the gameplay was eventually moved to Helsinki Central Library Oodi).

The general immediate feedback of players was positive, and there was an interest to to play again in the near future. One person mentioned that they liked to engage with anti-capitalist subjects and board games together, while they also found the game entertaining and packed with societal statements at the same time.

Further gamplays took place in Italy, on 11th and 26th of September 2021, facilitated by ambassador Angela María Osorio Méndez. These two gameplays were organised in places which both define themselves as commons, but they are in different cultural-geographic areas of Italy and use different definitions of commons. The first gameplay was organised with people who did not know each other (and mostly did not know the commons they were in), while in the second one, participants were commoners and mostly knew each other and belonged to the same community.

Participants during first documented gameplay in Turin, Italy (image credit: Angela María Osorio Méndez).

The Portuguese ambassador Sandrine Cristomo organised two gameplays on 14th August and October 10th, 2021.

Participants during first documented gameplay in Lisbon, Portugal (image credit: Sandrine Cristomo).

Participants during second documented gameplay in Lisbon (Portugal)

Finally there were two gameplays organised in Madrid, Spain, facilitated by the Ambassador Rosalia Rodrigez. The games were organized in common spaces with a different ownership in each case: the first gameplay happened in a space belonging to Madrid Destino, a private company financed by the public institution of the Autonomous Community of Madrid. The second gameplay was organised in a private and common space belonging to a non-profit cultural association, called La Parcería.

In both games there were mixed groups of people who knew each other as well as strangers who never met before. The first meeting took place on November 18, 2021; The gameplay was developed in two and a half hours. Throughout the entire game the players have had a lot of conversation about how the categories and events in the game do or do not reflect real-world situations. They have

sparked a lot of discussion about how many of the assets discussed in the game could be managed and the different types of ownership. Many of them comment that some of the solutions that arise from the game they would never have imagined but they find them interesting. Some of the players emphasize that the game is a simplification and does not reflect the complexity of real life but it is a fun approach and certainly stimulates the imagination and the search for innovative solutions.

The first documented gameplay in Madrid, Spain (image credit: ZEMOS98).

Participants during the first documented gameplay in Madrid, Spain (image credit: ZEMOS98)

The second game took place on November 25, 2021. This time, the meeting closed with an intense debate on the difference between public and commons, on the realism of a society of the commons and on the role of the state in the global world.

Participants during second documented gameplay in Madrid, Spain (image credit: ZEMOS98)

The Commonspoly Network of International Ambassadors has been active during the duration of the ExP, collecting data from gameplays, improving their facilitation skills, and documenting various game experiences and processes. At the beginning of 2022, there was a closing workshop for the Ambassdors that also involved contributions from the CreaTures research fellow Cristina Ampatzidou. However, the Ambassdors Network is still still active and new games are being organised beyond the CreaTures context.

Notes from the last workshop and debriefing meeting (image credit: ZEMOS98).

Notes from the last workshop and debriefing meeting (image credit: ZEMOS98).

Team and collaborators
Project lead: ZEMOS98
Commonspoly Ambassadors:
– Irene Kalemaki (Greece)
– Angela María Osorio Méndez and Maria Francesca de Tullio (Italy).
– Sandrine Cristomo (Portugal)
– Andrew Gryf Paterson (Finland).
-Oula Rytkönen (Finland)
– Rosalía Gutiérrez (Spain)

Partners
– Stimmuli for Social Change

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

Commonspoly was presented at the following creative & research venues:

Presentation at the Transformations conference 2021 "Mapping instances of Co-evolution in the Commonspoly game actor network", presented by cristina Ampatzidou, Jaz Choi, and Felipe Gil. Available at: https://attend.sri2021.org/meetings/virtual/H7pWRZo4yunJctb3k

Presentation at the Gaming for the Commons Festival, presented by Felipe Gil. Available at: https://www.youtube.com/watch?v=qEGbuzxCF-4&t=143s.

Presentation at the Nudos – Jornadas Magallanes ICC para pensar arte, ciencia, tecnología y sostenibilidad conference, presented by Marketa Dolejšová. Available at: https://www.youtube.com/watch?v=NGY9t2_jSYc

Presentation at Cultura y Ciudadanía, Ministry of Culture of Spain symposium "Citizenry and Culture", presented by Felipe Gil. Available at: http://zemos98.org/2020/12/04/presentamos-en-cultura-y-ciudadania-2020/

Presentation at the online workshop "Mapping artistic methods and tools to foster transformative change" at the FIBER 2021 festival, presented by Felip Gil. Available at:
https://www.fiber-space.nl/news/coming-up-fiber-x-creatures-online-workshop/

Commonspoly is discussed in the following research publications:

Dolejšová, M., Ampatzidou, C., Houston, L., Light, A., Botero, A., Choi, J. H-j., Wilde, D., Altarriba Bertran, F., Davis, H., Gil, F., and Catlow, R. (2021). Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency. In Creativity and Cognition (C&C '21), June 22, 23, 2021, Virtual Event, Italy. ACM, New York, NY, USA, 9 pages.
https://doi.org/10.1145/3450741.3465242

Commonspoly in Media:

The new monopoly; The commonspoly :https://www.youtube.com/watch?v=TG9Vu54Wr98

The Commonspoly, demo gameplay complete: https://www.youtube.com/watch?v=Ygftlv7gGfY

The Commonspoly demo gameplay, best moments:
https://www.youtube.com/watch?v=zaL5TBwWM6c

Presentation of Commonspoly at Allez! in the square, MACBA Barcelona, June 2019:
https://www.youtube.com/watch?v=NGmjaC_h19k

Commonspoly's introduction for Gamming for the Commons festival, November 2020
https://www.youtube.com/watch?v=vA0peRkIy2I

Playground video introducing Commonspoly:
https://de-de.facebook.com/PlayGroundMag/videos/2275053942534469/?comment_tracking=%7B%22tn%22%3A%22O%22%7D

The Commonspoly Twitter profile: https://twitter.com/commonspoly

The Commonspoly IG profile: https://www.instagram.com/commonspoly/?hl=es

Newspaper article in national press introducing Commonspoly, March 2021:
https://www.eldiario.es/andalucia/lacajanegra/commonspoly-juego-desafia-especuladores_1_7268184.html

Newspaper article in national press introducing Commonspoly, October 2018:
https://www.eldiario.es/cultura/commonspoly_1_1875754.html

Newspaper article in national press on ZEMOS98, January 2018:
2018https://www.eldiario.es/andalucia/zemos-modernidad-sello-sur_1_2837461.html

Participants + Audience Numbers

Internal pilot gameplays within CreaTures partners (20. 06. 2020) - 14 participants
3 Commonspoly online gameplays (14-15.12 and 20. 12. 2020) - 11 participants
First online meeting of the Commonspoly International Network of Ambassadors (21. 04. 2021) - 7 participants

First online gameplay + facilitation workshop with the Commonspoly Ambassadors Network (21. 05. 2021) - 7 participants
Commonspoly gameplay in Greece (05.07. 2021) - 8 participants, 6 players
Commonspoly gameplay in Greece (27.07. 2021) - 7 participants, 5 players
Commonspoly gameplay in Finland (27.07. 2021) - 9 participants, 7 players
Commonspoly gameplay in Finland (11.08. 2021) - 7 participants, 5 players
Commonspoly gameplay in Portugal (14.08. 2021) - 6 participants, 4 players
Commonspoly gameplay in Italy (14.09. 202) - 9 participants, 7 players
Commonspoly gameplay in Italy (28.09. 2021) - 12 participants, 10 players
Commonspoly gameplay in Portugal (10.10. 2021) - 9 participants, 7 players
Commonspoly gameplay in Spain (18.10. 2021) - 10 participants; 8 players
Commonspoly gameplay in Spain (25.10. 2021) - 7 participants, 5 players
Debriefing session with Ambassadors Network (22.01. 2022) - 11 participants
Gaming for the Commons Festival – 30 participants + 332 online views

Associated Activities & Extended Afterlife
The Ambassdors Network is still still active and new games are being organised beyond the CreaTures context.

Commonspoly was part of "The city and Invention, Encounters between architecture, anthropology and art: an extended research workshop combining reflection sessions with professional researchers and intensive workshops with artists practising ethnography, in MATADERO MADRID, Center for Contemporary Creation.

https://www.mataderomadrid.org/en/node/35643

Physical units of the commonspoly green edition can be obtained through the distributor Traficantes de sueños https://traficantes.net/libros/commonspoly-edici%C3%B3n-verde or on the website: https://commonspoly.cc/buy

Downloadable files are available on the website: https://commonspoly.cc/documentation

And the editable files can be obtained by sending a request to hello@commonspoly.cc.

II. Cyano Automaton

Beneficiary
Aalto

Authors
Agnieszka Pokrywka

Scope
Cyanobacteria go by many names, and trying to describe them feels like composing a list of curiosities. You might have heard about them as spirulina, a commercially-produced superfood and prospective nutrient for astronauts. You might have even avoided them in the form of blue-green algae blooms that create dead zones in waters all around the world. But you might not have known that they are also the originators of photosynthesis, that they have been consumed by humans since precolonial times, and that they were used to treat radiation sickness symptoms after the Chernobyl disaster. The list is much longer than that. Automaton is a machine that operates on its own without the need of human control. Cyano Automaton is a vessel for cultivation of cyanobacteria, specifically

Arthrospira platensis. Whether with the help of hardware or human imagination, it works (mostly) on its own and hopes to encourage reflection on bacterial, terrestrial, and interplanetary colonization.

Project website: https://cyano-automaton.monster

Timeline and process

01. - 31. 01. 2021	Production; cultivating and monitoring cyanobacteria
01.- 28. 02. 2021	Research on cyanobacteria and colonization
01. - 31. 03. 2021	Construction of bioreactor
01. - 31. 04. 2021	Development of bot algorithm that will post data on Twitter
07. 05. 2021	Cyano Automaton workshop at the Uroboros Festival 2021
17. 05. 2021	Cyano Automaton presented at the Feral Creative Practices panel discussion at the Uroboros Festival 2021
01. - 30. 06. 2021	Development of project's website featuring updates from Cyano Automaton (https://cyano-automaton.monster)
01.07 - 30.8. 2021	Video documentation of the project, production of a short film

Detailed Outline of ExP

We are currently experiencing the worst environmental crisis in history, and we humans are responsible for it. Burning fossil fuels and mining minerals have led behind deforestation, the destruction of natural habitats, and an excessive amount of carbon dioxide (CO_2). Mining has a strong relationship to colonialism. Colonizers saw the territories they occupied as places they could use without any consideration for long-term consequences, exploiting local populations and natural resources. In many cases, it continues until nowadays. There is no way to explain our current ecological catastrophe without past and present colonial practices.

Gold, the symbol of wealth and status, has probably been one of the most sought-after minerals ever. Colonial gold enriched European powers and funded the slave trade. Gold is scarce and that makes it valuable, and extracting it damages the environment by producing excessive carbon dioxide. Its overexploitation, here on Earth, has raised speculations to look for it on other planets. Gold means economic value, and each year, a percentage of the gold mined worldwide is spent on space exploration. Sending rockets to outer space may give hopes for an interplanetary future, for some, but it's damaging our planet now, for all.

Cyanobacteria are quite multifaceted. Not only are they the first photosynthetic organisms ever, and responsible for the development of all life on Earth. They also stand behind toxic "blue-green algae" blooms, superfood sensation "spirulina", and a potential source of nutrients for the first colonizers of Mars. Due to their complexity, they are perfect narrators for this intricate story.

Harvesting spirulina from Cyano Automaton (Photo by Agnieszka Pokrywka).

The Cyano Automaton is a vessel that cultivates the kind of cyanobacteria we know as "spirulina", and gives voice to this species to tell a story about exploitation, space exploration, and colonialism. It uses data from NASA's yearly budgets and intertwines them with statistics from global gold mining and the subsequent production of carbon dioxide.
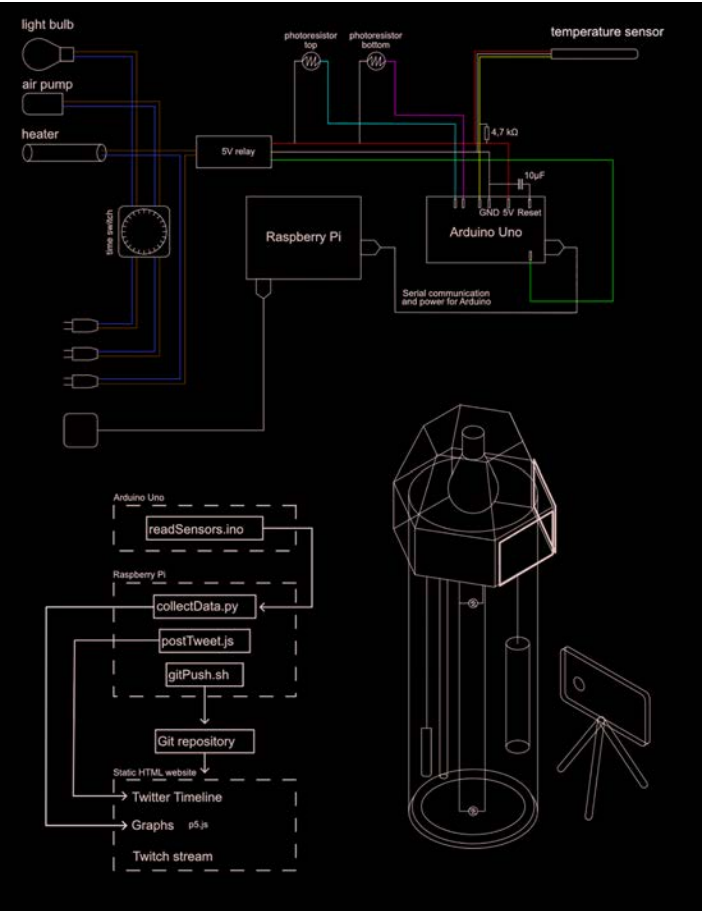

Blueprint of Cyano Automaton (Image credit: Bartłomiej Rey).

Through its life cycles, the cyanobacteria inhabiting the Cyano Automaton give us compelling insights on how these huge numbers are interrelated. They also help us realize that the damage caused by human activities, at a systemic level, cannot be just resolved with personal actions. Nobody will ever save the world by using hipster bamboo straws instead of plastic. For the same reason, 5 liters of spirulina cannot produce enough oxygen to cope with the current levels of carbon dioxide in the atmosphere. There must be a systemic change.

The Cyano Automaton is a multidisciplinary project on bacterial, terrestrial, and interplanetary colonization. The co-creative project activities are centered around an interactive bioreactor that cultivates cyanobacteria (Arthrospira platensis) and gives voice to this species, helping them to tell a long and multifaceted story – of exploitation, space exploration, and colonialism.

The Cyano Automaton website displays, in an intrepid style and with scientific accuracy, graphs and numbers of the reactor's temperature, turbidity, and air pump. It also provides visualizations of statistics on NASA's space exploration budgets; annual gold mining in terms of tons and profit, as well as the production of CO_2 linked to these activities. A livestream of the reactor, sleek blueprints of its design, and an extensive description of the project are also part of the digital platform. The website is linked to the Cyano Automaton's official Twitter account (https://twitter.com/cyano_automaton).
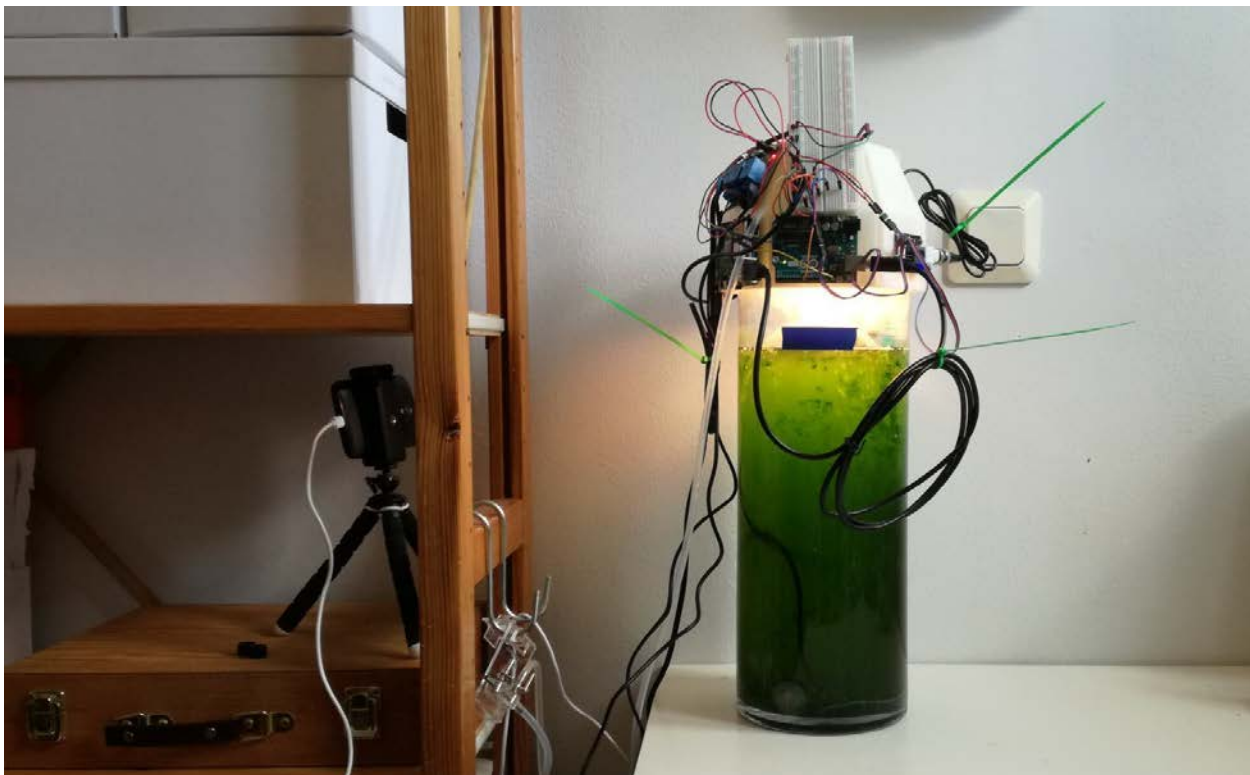
Cyano Automaton in action (Photo by Bartłomiej Rey).
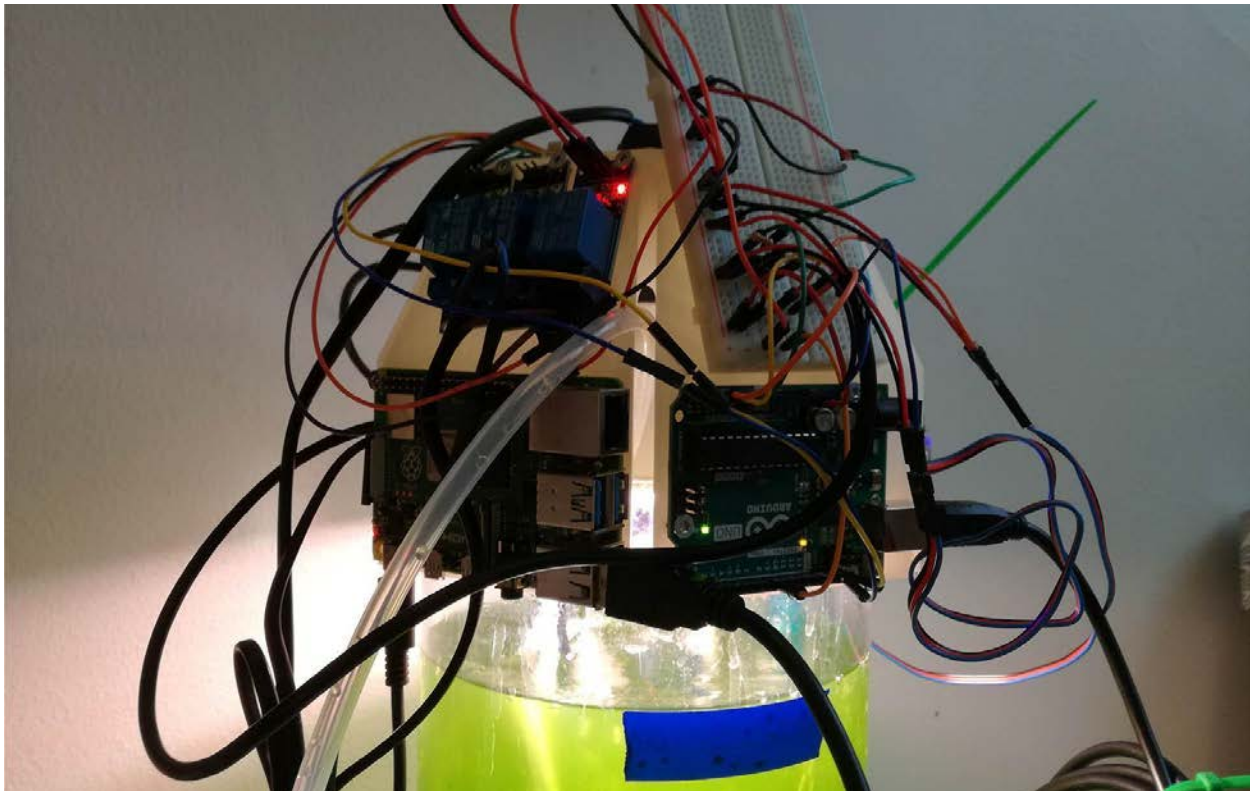
Cyano Automaton closeup (Photo by Bartłomiej Rey).

The Cyano Automaton project was showcased at the Uroboros 2021 festival during the CreaTures Feral track as a co-creative workshop, where participants made their own experimental spirulina-based space food and listened to diverse stories of colonization. Interaction with the Cyano Automaton remains available in the long term, via its own website and Twitter profile.

Process:

January 2021: Cultivating and monitoring cyanobacteria
The aim of this stage was to understand better life cycles of cyanobacteria, particularly spirulina platensis, popularly known as spirulina. That also involved a purchase of the colony and set up a test bioreactor for cultivation.

February 2021: Research on cyanobacteria and colonization
I was exploring here a potential connection between the lifecycle of cyanobacteria and storytelling on terrestrial and interplanetary colonization. Mining became a focal point. After all, harvesting spirulina is a resource: it produces nutrients and oxygen. In the same manner mining minerals, like gold, is a resource too: it creates value but also carbon dioxide. Furthermore, mining has a long and dark colonial history, as well it is one of the drives for colonization beyond Earth. With its high emissions of carbon dioxide, it is also seen as one of the reasons for the ongoing environmental crisis.

March 2021: Construction of bioreactor
The final model of the bioreactor consisted of a 5-liter glass vessel, 3D-printed dome-like cover which became a holder for the light, temperature sensor and heater. At the bottom and top of the vessel, the photoresistors were placed to estimate the turbidity of the spirulina which served as the indicator of its growth. In short, the temperature and light of the bioreactor were controlled, as well as data regarding temperature and spirulina growth was gathered.
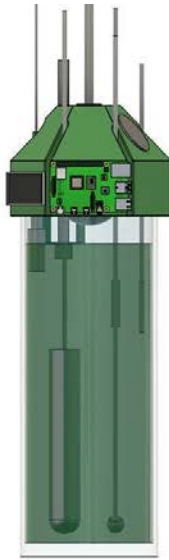
3D design of Cyano Automaton (Image by Bartłomiej Rey).

Constructing Cyano Automaton (Photo by Humberto Duque).

April 2021: Development of bot algorithm that will post data on Twitter

This stage of the work knitted together three threads: cyanobacteria lifecycle and its production of biomass and oxygen, gold mining as a colonial practice and its production of monetary value and carbon dioxide, yearly costs of NASA space programs, from its beginnings till nowadays. Based on these data and programmed with the help of Arduino and Raspberry Pi, the bot was generating daily Tweets. The exemplary Tweet could look like this: "Guess what? NASA spent $1706.1mil on space missions in 2011! It represented 1% of the gold mined worldwide that same year. To obtain that amount of gold, 66685854 tons of CO_2 were produced. To compensate, we need 37047697 tons of spirulina. We produced 24.348g today!"

May 2021: Project's showcase at the Uroboros Festival 2021

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That involved the online display of the Cyano Automaton as a live stream, as well as, a Twitter thread. As an extra activity, I also did an online workshop, offering a glimpse on how to grow spirulina and use it to prepare space food. Each step of the recipe performed together with the participants became the background for a critical discussion on terrestrial and interplanetary colonization, of which cyanobacteria – as the first photosynthetic organisms on the planet – have been key players. The workshop also included a presentation of Cyano Automaton, an interactive bioreactor. The workshop documentation is now displayed on the Cyano Automaton website.

Cyano Automaton workshop during Uroboros Festival 2021 (Screenshot by Agnieszka Pokrywka).

**June 2021: Development of project's website**

Life updates from Cyano Automaton were displayed on its webpage https://cyano-automaton.monster/ including the life stream of the installation itself, as well as, its Tweets and current temperature and turbidity. Now, the webpage is turned into an archive, displaying the documentation of the Cyano Automaton project.
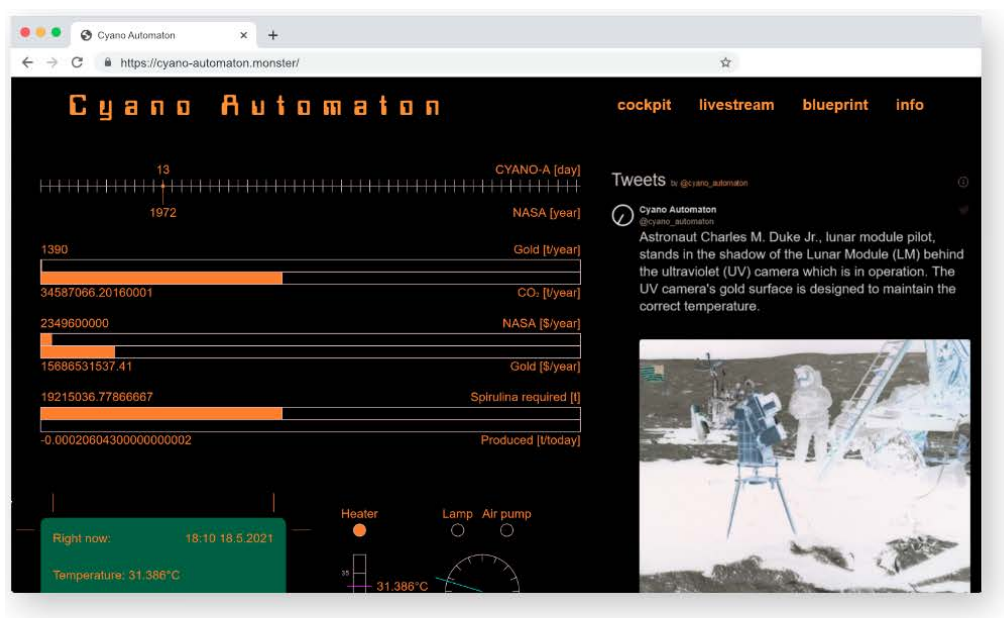
Cyano Automaton webpage - first version (Image by Bartłomiej Rey).

July-August 2021: Video documentation

The Cyano Automaton project's video documentation and its concept were compiled together in a form of the video which is now available on the project's website.
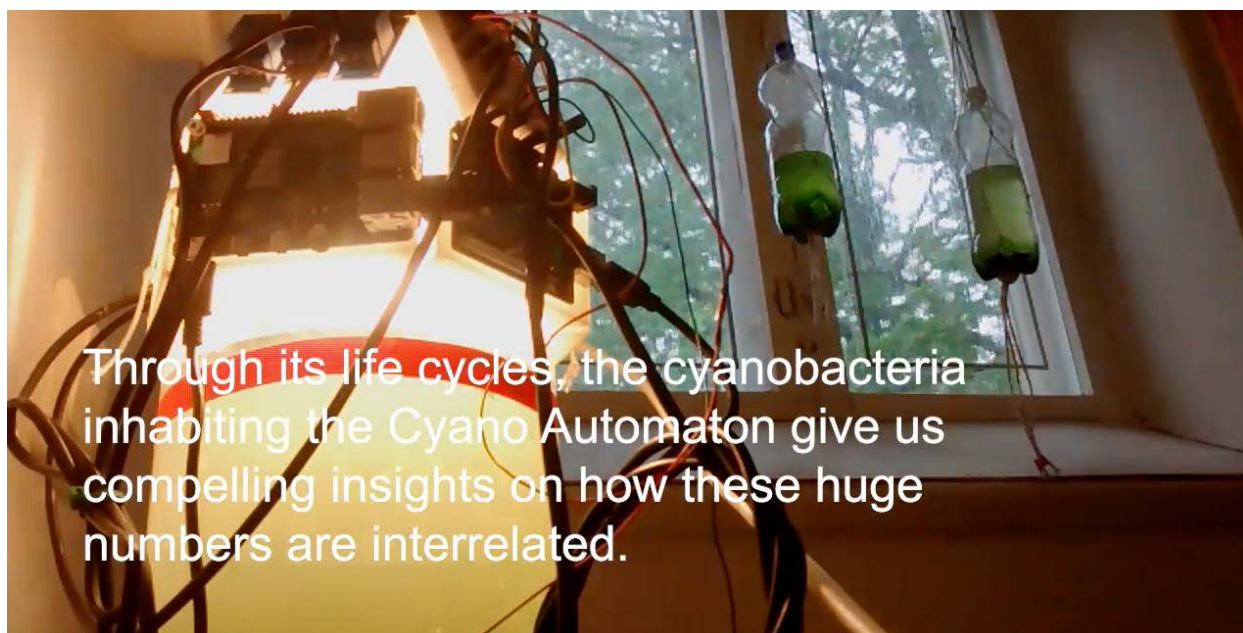
Cyano Automaton video (Screenshot by Agnieszka Pokrywka).

Team

The project was produced in collaboration with Super Eclectic.
Agnieszka Pokrywka: concept, research, development.
Bartłomiej Rey: design and technical development.
Humberto Duque: production and communication.

Special thanks to Krisjanis Rijnieks for additional digital fabrication, Anya Muangkote for resources and advice, and Arthrospira platensis for bearing with us.

Partners
– Uroboros 2021 festival
– TAIKE Arts Promotion Centre Finland.

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

Cyano Automaton was presented at the following creative & research venues:

Cyano Automaton workshop at Uroboros Festival: https://www.youtube.com/watch?v=A0LfZIOdgm0

Panel discussion "Feral Creative Practices" at Uroboros Festival:
https://www.youtube.com/watch?v=bKKjLLC30O4

Participants + Audience Numbers

Cyano Automaton workshop at Uroboros Festival: 10 participants + 66 online viewers

Panel discussion "Feral Creative Practices" at Uroboros Festival: 11 panelists + 30 discussion participants + 90 online viewers

April 2021: Visiting lecture in the frame of Designerly Approaches to Social Media course at Aalto University, Media Lab, New Media Design and Production.

January 2022: Mars Desert Research Station (Utah desert, US): art residency + follow-up Aalto lecture

September 2022: A Cyano Automaton installation is planned for the Designs for Cooler Planet exhibition organised in September 2022, as part of the Helsinki Design Week 2022.

III. Experimental Food Design for Sustainable Futures

Beneficiary
Aalto

Authors
The workshop was co-organised by the Feeding Food Futures collective and collaborators, specifically by Markéta Dolejšová (Aalto University; CreaTures), Hilary Davis (Swinburne University), Danielle Wilde (University of Southern Denmark), Sjef van Gaalen (Institute for Atemporal Studies), Ferran Altarriba Bertran (UC Santa Cruz), Paul Graham Raven (Lunds Universitet), Sara Heitlinger (City, University of London) and Ann Light (University of Sussex; CreaTures).

Scope
Experimental Food Design for Sustainable Futures was a 2-day online workshop experimenting with food as bio-design material and socio-culturally potent, aesthetically rich starting point from which to critically reflect on social and ecological uncertainties. Acknowledging that human-food practices are a key driver of climate change, the workshop prompted participants to co-create scenarios and collages of alternative food practices that prioritize sustainability and consider more-than-human perspectives. The workshop outcomes were compiled into a collaborative More-than-Human Food Futures Cookbook presenting 11 experimental food futures recipes that aim to provoke imagination and inspire critical thinking on how human-food practices could be different, supporting sustainable flourishing. From a picnic meal reimagining the human body as a resource to slug-driven food governance, the recipes capture co-creative thought experiments of 33 contributors who came together for the two-day workshop held online in July 2020.

Project website https://experimentalfooddesign.wordpress.com/ and
https://cookbook.foodfutures.group/

Timeline

|	
01.01 - 05. 07 2020	Workshop production; writing 2 workshop proposal papers for the Designing Interactive Systems (DIS'20) conference
06 - 07. 07. 2020	2-days workshop at DIS'20
01.11. 2020 – 01. 04. 2021	Production of More-than-Human Food Futures Cookbook

07.04. 2021	More-than-Human Food Futures Cookbook released as a public website (https://cookbook.foodfutures.group/)
23. 06. 2021	Workshop results and reflection presented and published in proceedings of the Creativity & Cognition 2021 conference
16. 08. 2021	Workshop results and reflection presented and published in proceedings of the Nordes 2021 conference.
08. 12 .2021	More-than-Human Food Futures Cookbook presented at the online workshop "Mapping artistic methods and tools to foster transformative change" at FIBER 2021 festival (https://www.fiber-space.nl/news/coming-up-fiber-x-creatures-online-workshop/)
02. 06. 2022	More-than-Human Food Futures Cookbook was awarded a Special Award of the Jury at the Umeå Food Symposium 2022.
29. 06 – 02. 07. 2022	The More-than-Human Food Futures Cookbook exhibition and presentation at The CreaTures Festival (Seville, Spain)

Detailed outline of ExP

The 2-day workshop enabled interdisciplinary exchange among food-oriented researchers, designers, and practitioners interested in working towards eco-socially sustainable food systems and practices. The aim with the event was to provoke co-creative engagements on the spot as well as to support long-term collaborations and gather participants into a globally distributed network for sustainable food transitions. By nurturing a relational food network, the workshop authors have cultivated a critical human-food interaction scholarship, ensuring that co-creative outcomes of this interdisciplinary work are disseminated to wider public.

Each workshop day focused on a distinct theme: the day 1 titled Fantastic(e)ating Food Futures: Reimagining Human Food Interactions examined interdependencies between food, eating and social practices, and critically engaged with future flourishing through food-tech innovation. The day 2 Designing with More-than-Human Food Practices for Climate Resilience focused specifically on more-than-human food practices and how they could be plausibly incorporated into food systems.

The two workshop days were thematically intertwined and carefully designed to be complementary: the fantastic food futures imaginaries co-created on day one laid the groundwork for thinking about plausible more-than-human food practices on day two. The workshop outcomes were compiled into a collaborative More-than-Human Food Futures Cookbook (https://cookbook.foodfutures.group/) featuring eleven recipes for experimental, sustainable, and just food practices (published in April 2021).
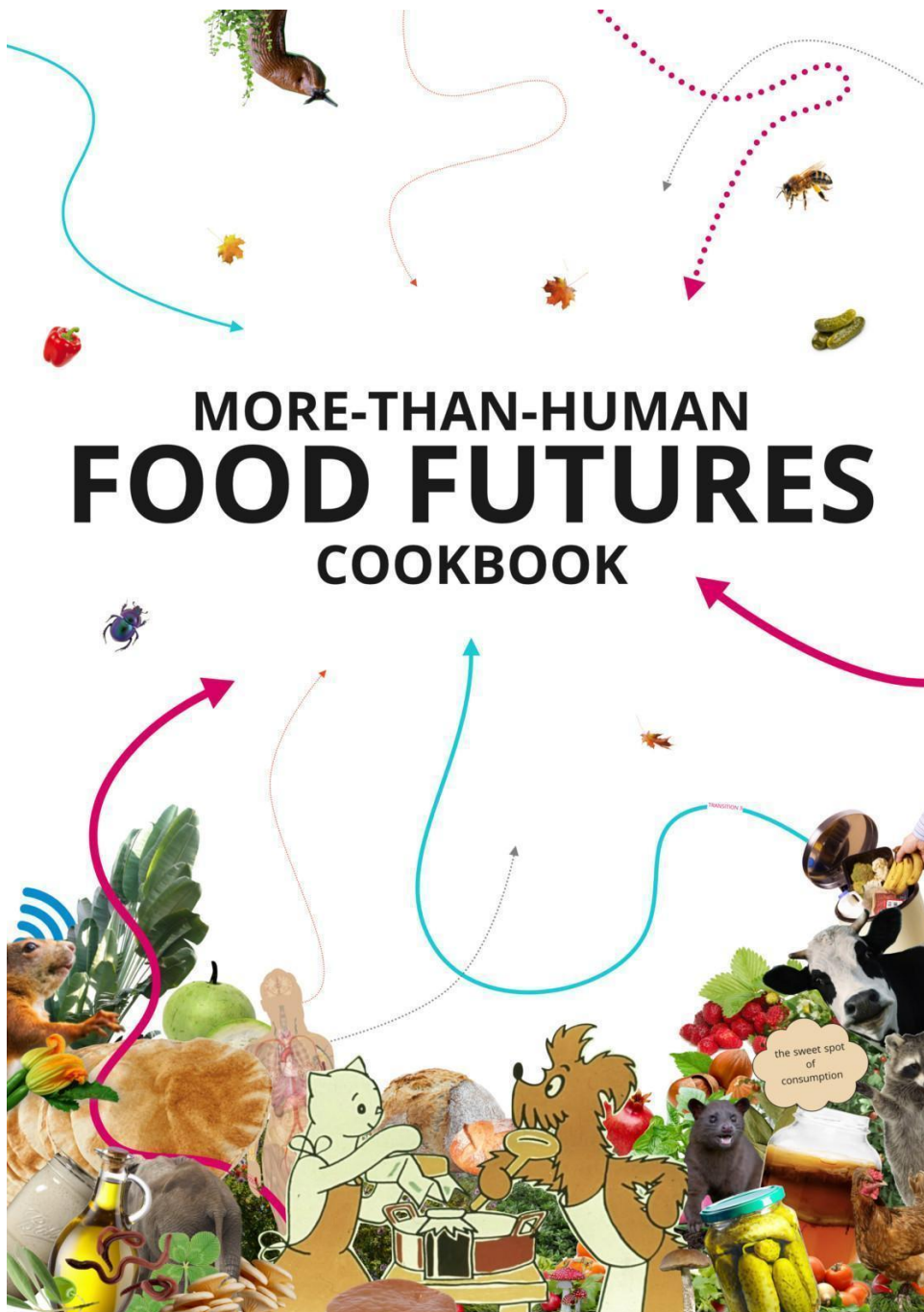
More-than-Human Food Futures Cookbook with 11 recipes resulting from the workshop activities (image credits: Feeding Food Futures; FFF).

The workshop, organised by the Feeding Food Futures (FFF) collective (https://feedfoodfutures.wordpress.com/) and collaborators, took place in July 2020, at the Designing Interactive Systems (DIS) 2020 conference (https://dis.acm.org/2020/). The workshop is part of a long-term experimental design research practice of the FFF collective that activates food as a research subject, object and context, and a tangible bio-design material. Starting from food as an everyday practice and concern that is highly problematic from the socio-ecological sustainability perspective, the FFF's objective is to support collective imaginations of societal transformation, and thereby better understand how to support profound and meaningful change.
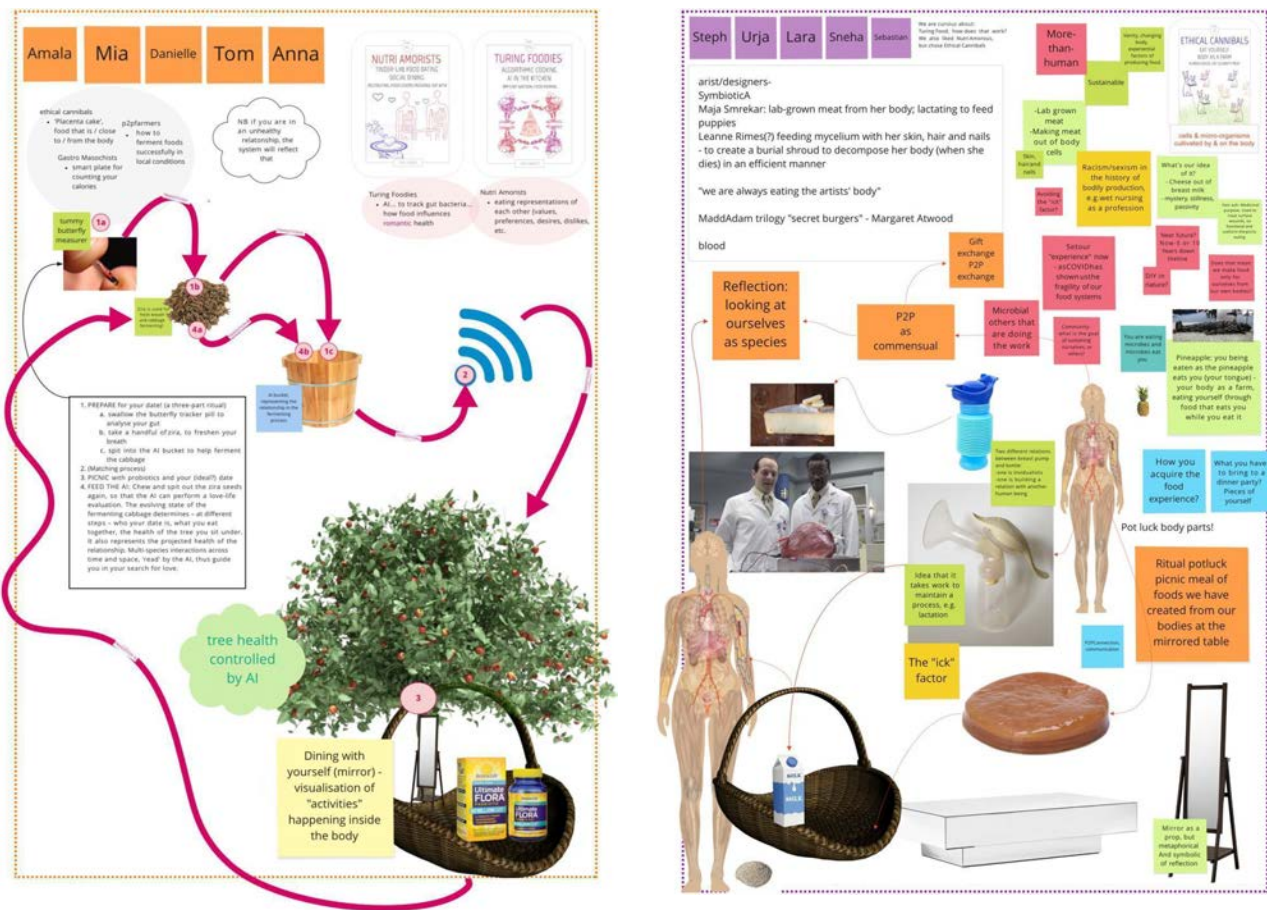
Cookbook recipes titled Nutritious Dating – Flourishing and Cannibalistic Pickn'ick' for Homo Sapiens co-created by workshop participants (image credits: FFF).
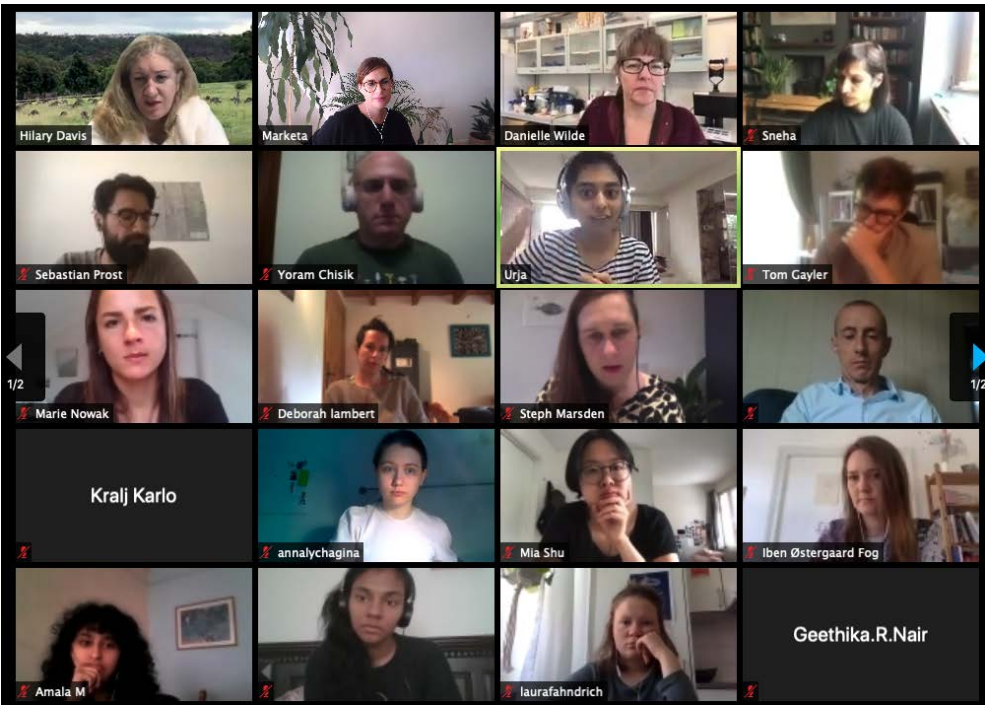
Workshop participants (Zoom screenshot; image credits: FFF).

Workshop participants with their food-based boundary objects (image credits: FFF).

Process

The DIS'20 workshop process started in January 2020 with a collaborative writing of a workshop proposal that was submitted to the DIS'20 conference (workshops track). The writing was initiated by Markéta Dolejšová, Sjef van Gaalen, Danielle Wilde, Hilary Davis, and Ferran Altarriba Bertran; three other collaborators (Paul Graham Raven, Sara Heitlinger, and Ann Light) were invited later and accepted to join the writing and production process. The workshop proposal was submitted in the form of two separate conference papers and, upon peer-review, accepted for the conference in March 2020. The production of workshop materials and props, and drafting of the 2-day workshop program started in April 2020. The participant recruitment started in April 2020: we disseminated a call for participation and received back 26 responses (expressions of interest; EoIs) from people across countries and continents, including Europe, North and South America, Asia, and Australia. All 26 EoIs were accepted; together with the authors the workshop was eventually attended by 33 active participants.

Due to the (at the time emerging) Covid-19 pandemic, the workshop was, same as the whole DIS'20 conference program, shifted into an online environment. We thus had to re-think the originally proposed co-created workshop activities, which were largely based in live, embodied, sensory-rich interactions and adjust them for the online implementation. Upon discussion, we decided to run the workshop in Zoom videoconferencing environment and use Miro boards as the main co-creative platform to connect all remote participants. The design of the custom-made Miro boards that include creative elements such as imaginative 'food pantries' and reflective 'picnic areas' was led by Dolejšová and van Gaalen. To provoke the co-creative activities at the workshop, we further used the following design materials and props: a set of Food Tart cards (designed by Dolejšová); food-based boundary objects brought in by participants; a video loop of participants presenting their boundary objects (production led by Davis).

Production started with the identification of key themes from contemporary food systems to co-creatively reflect during the workshop (image credit: Markéta Dolejšová).

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Food swap pantry with Food Tarot cards, boundary objects and other ingredients for participants to use in their fantastic food futures prototypes on the day 1 (image credits: FFF).

The workshop itself then took 2 half-days (11am – 2pm CEST for day 1 and 10am – 2pm CEST for day 2). The 11 recipes co-designed at the workshop were later collectively turned into the More-than-Human Food Futures Cookbook: the collaborative process started in November 2020 and finished with the Cookbook publication on April 7th, 2021. Several workshop co-authors wrote two research papers reflecting on the workshop activities and outcomes: the paper titled Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency got published at the Creativity & Cognition 2021 conference in June 2021, the paper Troubling the Impact of Food Future Imaginaries got published at the Nordes 2021 conference in August 2021. In June 2022, the More-than-Human Food Futures Cookbook was awarded a Special Award of the Jury at the Umeå Food Symposium 2022. The ExP is finishing with a presentation of the (both printed and digital) Cookbook at the CreaTures Festival in Seville, June 2022.

Picnic areas designed for co-creative workshop activities on day 1; designed in Miro (image credits: FFF).

An experimental 'pantry' with examples of more-than-human food practices in the area of food procurement designed in Miro to provoke co-creative workshop engagements on day 2 (image credits: FFF).

An experimental 'pantry' with examples of more-than-human food practices in the area of food distribution designed in Miro to provoke co-creative workshop engagements on day 2 (image credits: FFF).

Team

The project is co-authored by Markéta Dolejšová, Sjef van Gaalen, Danielle Wilde, Hilary Davis, Ferran Altarriba Bertran, Paul Graham Raven, Sara Heitlinger, and Ann Light. The co-authors are members (founding and affiliated) of the Feeding Food futures collective (https://foodfutures.group/).

Partners

The workshop took place at the Designing Interactive Systems (DIS) conference. The workshop and the resulting publication of the More-than-Human Food Futures Cookbook would not be possible without the contributions of all workshop participants.

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

The Experimental Food Design for Sustainable Futures ExP is discussed in the following research publications:

Dolejšová, M., Ampatzidou, C., Houston, L., Light, A., Botero, A., Choi, J. H-j., Wilde, D., Altarriba Bertran, F., Davis, H., Gil, F., and Catlow, R. (2021). Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency. In Creativity and Cognition (C&C '21), June 22, 23, 2021, Virtual Event, Italy. ACM, New York, NY, USA, 9 pages. https://doi.org/10.1145/3450741.3465242

Wilde, D.*, Dolejšová, M.*, van Gaalen, S., Altarriba Bertran, F., Davis, H. & Raven, P.G. (2021). Troubling the Impact of Food Future Imaginaries. Proceedings of the 2021 Nordic Design Research Conference, No 9 (2021): NORDES 2021: MATTERS OF SCALE, ISSN 1604-9705, pp.115-124. https://doi.org/10.21606/nordes.2021.10 *co-first authors

Dolejšová, M., van Gaalen, S., Wilde, D., Raven, P.G., Heitlinger, S., and Light, A. (2020). Designing with More-than-Human Food Practices for Climate-Resilience. In Companion Publication of the Designing Interactive Systems Conference (DIS '20 Companion). Association for Computing Machinery, New York, NY, USA. DOI: https://doi.org/10.1145/3393914.3395909

Davis, H., Wilde, D., Altarriba Bertran, F., and Dolejšová, M. (2020). Fantastic(e)ating Food Futures: Reimagining Human Food Interactions. In Companion Publication of the Designing Interactive Systems Conference (DIS '20 Companion). Association for Computing Machinery, New York, NY, USA. DOI: https://doi.org/10.1145/3393914.3395906

Dolejšová, M., van Gaalen, S., Wilde, D., Davis, H, & Altarriba Bertran, F. (2021). More-than-Human Food Futures Cookbook. RRI Toolkit collection. Available from: https://rri-tools.eu/en/-/more-than-human-food-futures-cookbook

The Experimental Food Design for Sustainable Futures ExP was presented at the following creative & research venues:

Dolejšová, M. (2021). Proyectos cocreativos para futuros transformadores. Master class at Nudos – Jornadas Magallanes ICC para pensar arte, ciencia, tecnología y sostenibilidad conference, Seville, SP. Available at: https://www.youtube.com/watch?v=NGY9t2_jSYc

The Cookbook was awarded a Special Award of the Jury at the Umeå Food Symposium 2022.

Special Award of the Jury at the Umeå Food Symposium 2022 (image credit: Jean-Yves Bardin).

<u>Participants & Audience Numbers</u>

The workshop was attended by 33 participants from 17 countries. The Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency paper published at Creativity and Cognition conference proceedings was downloaded by 467 people in the ACM database so far. The Fantastic(e)ating Food Futures: Reimagining Human Food Interactions and the Designing with More-than-Human Food Practices for Climate-Resilience workshop papers (initial proposals) published in the DIS'20 proceedings were downloaded by 215 and 173 people, respectively. The more-than-Human Food Futures Cookbook (online version) was visited by 5 674 unique visitors so far. Statistics for the rest of the publications are not available.

<u>Associated Activities & Extended Afterlife</u>

The DIS'20 workshop resulted into the production of the Cookbook and into two workshops accepted for presentation at internationally recognised design research conferences, namely:

– Backcasting [Better] Futures workshop that was accepted for the Nordes 2021 conference (yet later withdrawn by the authors due to unacceptable participation conditions / fees requirements set by the conference organisers)

– Feasting on Participatory Methodologies for Regenerative Food Transitions workshop accepted for the Participatory Design Conference (PDC) 2022 (Finland, September 2022).

The More-than-Human Food Futures Cookbook (as a reflective outcome of the DIS'20 workshop) was accepted for presentation at the Helsinki Design Week – Designs for Cooler Planet 2022 exhibition (Finland, September 2022)

IV. HACKCAMP: CAREFUL FUTURES

<u>Beneficiary</u>
ZEMOS98

<u>Author</u>
ZEMOS98

<u>Scope</u>
The Hackcamp is a methodological intervention of P2P mediation and co-research designed and facilitated by ZEMOS98. It consists of a participatory encounter that encourages participants' creativity to address challenges faced by their creative institutions and communities. The Hackcamp fosters the individual and collective capacities in small creative organisations by highlighting the power of knowledge, skills and ways of doing creative work that are situated and adapted to the needs of each organisation yet collectively agreed upon. During two or three days, Hackcamp participants share and apply diverse learning tools based on their co-creative experimentation and innovation, with the objective of generating prototypes that explore solutions to the challenges they have collectively identified. Hackcamp ExP is based on the values of open innovation, learning by doing approach and the prototyping culture.

Project website: http://zemos98.org/en/projects/hackcamp/

<u>Timeline</u>

01.01. 2022: Research process starts, identifying common challenges

01.04. - 30.4. 2022: Methodology design; sending invitations to participants

30. - 31. 5. 2022: Hackcamp in Seville, Spain

30. 6. 2022: Hackcamp Open Paper toolkit to face challenges in creative sector will be released, open source

<u>Detailed Outline of ExP</u>

ZEMOS98 is a cooperative with more than twenty years of experience in cultural production and social research. Our goal is to value political and cultural processes for social change. We work to develop a culture of participation that fosters forms of citizenship that are more critical of the dominant narratives. We specialize in mediation for social transformation between collectives, institutions and social agents.

Within the Hackcamp project, participating cultural organisations conduct analysis of their internal environment and processes related to social transformation. Based on the analysis, each organisation identifies challenges that become urgent for the continuity of its strategy and core values and that might be shared by other organisations operating in similar coordinates.

Examples of these identified challenges from past Hackcamps are:

- To effectively and fairly incorporate the decolonial perspective in their internal practices and in their relations with other agents in a complex environment.

- to analyse cultural practices from an anti-racist perspective and identify strategies to combat racism, economic violence and structural violence against racialised people.

- To analyse and balance the influence of cultural practices at local and international level in a complex global and post-pandemic context.

- Strategies to address eco-social change in cultural organisations, how to be ecologically responsible and incorporate an environmental urgency perspective in our practices and methodologies.

- How to maintain one's own voice, keep in touch, and listen to each other in times when communication is affected by virtuality and data saturation.

- How to ensure that we put life and care at the centre of our internal practices as an organisation and when developing community projects.

The Hackcamp methodology relies on five main principles:

1. We rely on collective intelligence and peer-to-peer knowledge sharing.
2. We consider and value all knowledge. It is important to avoid distinguishing between experts and non-experts.
3. We listen to each other's ideas and accept diversity as the intellectual basis that we should all embrace.
4. We connect practices and experiences that care for and value the common good.
5. We use visual and body languages in addition to oral and textual tools.

Each Hackcamp responds to particular needs co-defined by its participants. However, the nature of the Hackcamp caters to the following general objectives:

1. Learn and practice new techniques that enable open innovation.
2. Encourage and experiment with the sum of internal capabilities of an organization.
3. Leverage "learning-by-doing" approach and co-creative problem-solving practices.
4. Generate communication channels between people with different profiles and roles.
5. Design tools for a live assessment of the changing needs of an organization.
6. Develop a series of prototypes that can help solve situations or problems through collective action and can be further disseminated in the form of shareable tools.

The edition of the Hackcamp that we run within the CreaTures project scope was held in Seville and involved the participation of six people who we consider to be referents. In this Hackcamp, we especially focused on the eco-social and decolonial transformation of cultural and creative practices. The Hackcamp meeting was divided into two days (30 and 31 May, 2022) in which we discussed together the strategies and tools that organizations can use to work towards these transformations. The objective was to define a roadmap with tips that can inspire us and other similar cultural organizations.

The first part of the session consisted of a transparency exercise by the ZEMOS98 organisation, showing the internal self-evaluation mechanisms, the status of the projects and the strategic challenges it faces in order to show the common ground on which we will all work in the next methodological stage.

ZEMOS98 keynote on current states of ongoing projects (image credit: ZEMOS98).

ZEMOS98 keynote on current states of ongoing projects (image credit: ZEMOS98).

First day (30 May)

Hackcamp participants during methodological first stage (image credit: ZEMOS98).

ZEMOS98 members taking notes during first day debriefing (image credit: ZEMOS98).

Second day (31 May)

The objective was to try to gather learnings, reflections and ideas on how to approach an eco-social and decolonial change as a small cultural organization. To map the possible pathways towards this change, we compiled our thoughts into the following key areas:

- micro-policies (understood as non-technical and non-instrumental measures that can be implemented in an organization in order to address structural changes)
- tools (understood as technical or instrumental solutions that can be used by an organization to carry out such a turnaround.
- projects (other projects or organizations whose practices can be inspiring).

ZEMOS98 member during methodological second stage (image credit: ZEMOS98).

Notes form methodological Hackcamp second stage (image credit: ZEMOS98).

Participants during the Hackcamp second day (image credit: ZEMOS98).

Participants during the Hackcamp second day (image credit: ZEMOS98).

Expected ExP outcome

From the data collected at this Hackcamp ExP event, ZEMOS98 is currently producing an Open Paper both in Spanish and in English thas will be published open-source. An example of outcome from previous Hackcamp sessions is an Open Paper that broadens the notion of what is known as "cultural mediation" (available at: https://zemos98.org/en/2022/01/12/open-paper-cultural-mediation-for-social-change-in-pandemic-times/). In this Open Paper, the concept of "cultural mediation" is expanded by studying ZEMOS98's own practices using conversations that emerged during the "Laboratory of Cultural Mediation in Pandemic Times'' using the Hackcamp methodology.

<u>Process</u>
This ExP started with a co-research phase: the Hackcamp live event requires a previous research process, in which the participating organizations design, together with ZEMOS98, between four and six challenges. These challenges must respond to different levels of urgency, concreteness, implementation capacity and have a linkage with the organisations' real and solvable internal and external problems.

A collaborative production is key foir Hackcamp. The meeting consists of common discussion, in which the objectives, and later also final results, are presented and of methodological development exercises happening at different working tables. The exercises are organised with the help of a facilitator who knows the subject matter of the challenge and who guides the participant group with empathetic and non-invasive techniques.

The Hackcamp meeting includes a return of results through the public presentation of prototypes in which different experts in the field are also invited to complement the feedback. The ZEMOS team also documents the entire process and development of the Hackcamp for subsequent evaluation.

Some of the most prominent Hackcamps previous experienced and developed by ZEMOS98 are:

– HackCampIAAP organised in June 2017 with the Andalusian Institute of Public Administration (IAAP) belonging to the Andalusian Regional Government (https://ws168.juntadeandalucia.es/iaap/hackcamp/)
– Expanded Education Hackcamp held at Fi2 Tenerife in October 2016 (http://zemos98.org/portfolio_page/hackcamp-educacion-expandida-en-fi2/)
– Hackcamp Reclaim the commons held during the ZEMOS98 Festival in April 2015 for context specific activists, makers, thinkers and hackers from all over Europe (http://zemos98.org/portfolio_page/hackcamp-reclaim-the-commons/)

Participants during the Hackcamp second day (image credit: ZEMOS98).

Project lead: ZEMOS98

Hackcamp participants:
Helen Torres; Sociologist, translator and teacher

Yeison García; Founding member of the Afrodescendant University Kwanzaa Association of UCM.

Jara Rocha; Mediator, curator, researcher or teacher

Simona Marchesi; member of the OVNi Collective (Unidentified Video Observatory)

Marta Vallejo; writer, political scientist and cultural worker

Jesús Alcaide; Art critic and independent curator.

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

The Hackcamp Open Paper will be published in summer 2022, currently in production.

Participants + Audience Numbers

The Hackcamp ExP event was attended by 6 participants + ZEMOS98 organisators

Associated Activities & Extended Afterlife
The Hackcamp is an ongoing series of events and a format of co-creative gatherings that ZEMOS98 has been using in a long term. There will be additional Hackcamp events happening in the future, beyond the CreaTures scope - the Hackcamp organised within the CreaTures project helped us to expand and further refine the Hackcamp format and the future events will build on its findings.

V. NOCTURNE

Beneficiary
Aalto

Author
Isabel Beavers

Scope
Nocturne is a series of wild altars meant to be experienced at dusk, dawn, or at night. The altars are experienced outdoors in chance encounters, as well as in museum and gallery exhibitions. Rooted in intimate experiences with the elements, landscape, seascape, and more-than-human species, each site calls upon a specific and ephemeral moment of sensory collaboration: times when the sun, light, sound, and scent coalesce through the senses of the human body to produce sublime or ordinary but intimate moments.

Project website: https://www.isabelbeavers.com/nocturne2

Timeline

01. 02. - 28.2. 2021: Research + Development period.

01. 03. - 31. 08. 2021: Nocturne Wild Altar installed on the Radio Walk Stairs in Silverlake, CA

06. 05. 2021: Nocturne Altar Hack workshop at Uroboros 2021 Festival

17.05. 2021: Nocturne presented at Feral Creative Practices panel discussion at Uroboros 2021 Festival

28. 05 - 31.07. 2021: Nocturne Sea Altar showcased at Atmospheres Deep exhibition, San Luis Obispo Museum of Art, CA

08. 01. 2022 - 22. 01. 2022: Nocturne Sea Altar showcased at Sui Generis: Debates about the Singular exhibition, SOLA Contemporary, CA

20. 03. 2022: Nocturne: Co-Creating Wild Altars workshop, ReFest, CultureHub LA

29. 06. - 01. 07. 2022: Nocturne exhibition and presentation at The CreaTures Festival (Seville, Spain)

09. 07. 2022: Nocturne Sea Altar showcased at Symbiosis: Sculpting the Art of Living Together exhibition, CultureHub LA (part of CreaTures Engagement activities)

Detailed Outline of ExP:

Nocturne is an iterative and collective project while at the same time originating from a personal impulse. Inspired by portals, imaginaries, spirit worlds and the unseeable - it celebrates more-than-human species that we share the earth with.

Living in an urban environment during the pandemic spurred many outdoor walks, jaunts, journeys, explorations and observations. Driving through the xx valley I had a vision of a secret altar hidden high up in the mountains that could be accessed only via foot. Rather than asking humans to gather in doors in an art space, I wanted to bring people to site specific locations that were ecologically significant. I was also interested in the casual and serendipitous encounter - the surprise a hiker might experience to find a favorite trail suddenly occupied by a glowing, living altar. I wanted to punctuate the experience offered by 'nature'.

Nocturne altar digital prototype (image credit: Isabel Beavers).

Wild Altars: Radio Walk Altar

The work is an experiment in care-taking and a seduction into intimate moments with the more-than-human world. Nearby to home, the interventions slip into existing ecologies, beckoning humans to slow down and pay attention to special arrangements of elements and lives around them. The practice of generating new ceremonies and rituals with more-than-human species serves as a method of re-localization, de-emphasizing the human-human connection, and re-emphasizing the grounding impacts of human-more-than-human interactions.

Nocturne altars installed on the Radio Walk Stairs in Silverlake, CA (image credit: Isabel Beavers).

The network of altars operates as an economy of care – visitors to the interventions are responsible for upholding the integrity of the site, both in the more-than-human species that inhabit it, as well as care-taking of the art piece + altar. The altars each spark a distinct sensorial experience: the way the sunlight backlights a native plant species at sunset; the sound of the birdsong at sunrise; the scent of jasmine leaves opening as the day cools into night.

Nocturne altars installed on the Radio Walk Stairs in Silverlake, CA (image credit: Isabel Beavers).

Nocturne: Sea Altar

Nocturne: Sea Altar honors the ocean through a multimedia installation incorporating audio, audio reactive visuals, and light sculptures. The work meditates on the criticality of sea diatoms for life in our oceans and asks us to engage in a practice of deep listening to ask: what are more-than-humans telling us?

Nocturne: Sea Altar is a response to the marine environment. Created for the *Atmospheres Deep* exhibition at San Luis Obispo Museum of Art with SUPERCOLLIDER, this altar specifically meditates on single-celled organisms like sea diatoms. It includes 7 light sculptures, an audio-generated animation, and a sound piece. The animation is projected onto the ceiling of the gallery to mimic light coming through the surface of the water down into the water column.

"*Atmospheres Deep* is a multimedia group exhibition presented by SUPERCOLLIDER at the San Luis Obispo Museum of Art. This curation examines coastal regions above and below the water's surface to uncover human impact on the ocean. Fifteen featured artists and scientists utilize film, soundscapes, biomaterials, artificial intelligence, modular painting, and collaborative weaving to communicate marine biodiversity loss, plastic pollution, and deep sea resource extraction. Atmospheres Deep is an urgent response to the oceanic climate crisis: these works draw parallels between the physical constraints of exploring deep seas in zero gravity and the psychological pressures resulting from increasing environmental degradation."

An iteration of Sea Altar was further produced for the showcase at Sui Generis: Debates about the Singular exhibition, SOLA Contemporary, CA. The altar was adjusted for the space and incorporated new larger sculptures.

Nocturne Sea Altar showcased at Sui Generis: Debates about the Singular exhibition, SOLA Contemporary, CA (image credit: Isabel Beavers).

Process

*Nocturne sculpture in the making (image credit: Isabel Beavers).*

The process of creating the light sculptures for The Radio Walk Wild Altar was a meditative process. I created the lanterns using an adaptation of the Akari process used to make bamboo paper lamps by an artisan in Japan. I recreated the process using foamcore, saran wrap, string, and painted wax. As I worked meticulously on creating a series of sculptures I embodied the spirit of the entire project - communing with the elements that we rely on - sunshine, wind, water, air.

While melting the beeswax that I paint onto the sculptures, local populations of bees visited me in the studio, beckoned by the smell of the melting beeswax. As I prepared to deploy my altars I prepared emotionally to let go of the labor that went into each form, knowing that there was a possibility of destruction by the elements or humans or animals, and that they would surely change and deteriorate over time. In this way, the process of forming the sculptures became an integral labor of love and critical to the energy that went into the project.
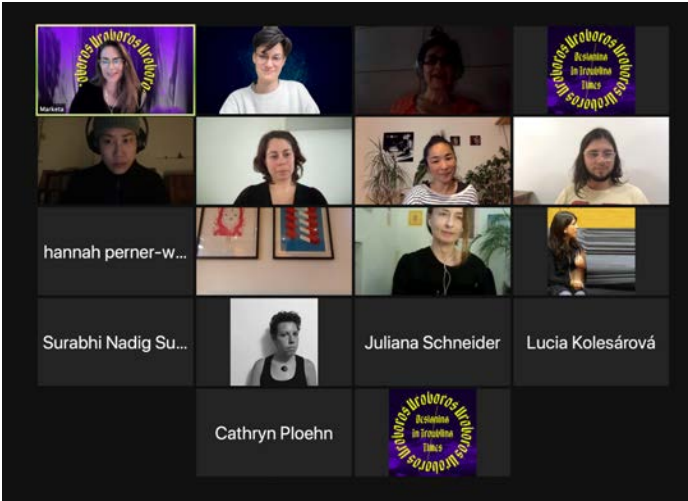
Nocturne sculptures in the making (image credit: Isabel Beavers).

Once the lanterns were deployed I received quite a few messages - both on instagram and email. I used a QR code at the site of the altar so that members of the public could learn about the work, the artist, and reach out if they wanted. All of the communication I received was positive and full of gratitude. The general response was an appreciation for having art in the neighborhood, and an appreciation of the message. Over the months that the sculptures were on the stairs they became weathered. The accumulated leaves, pine needles, became warped and melted under the sun, and the solar powered LED's that lit them flickered to darkness. The altar stayed up in the stairs for about a year.
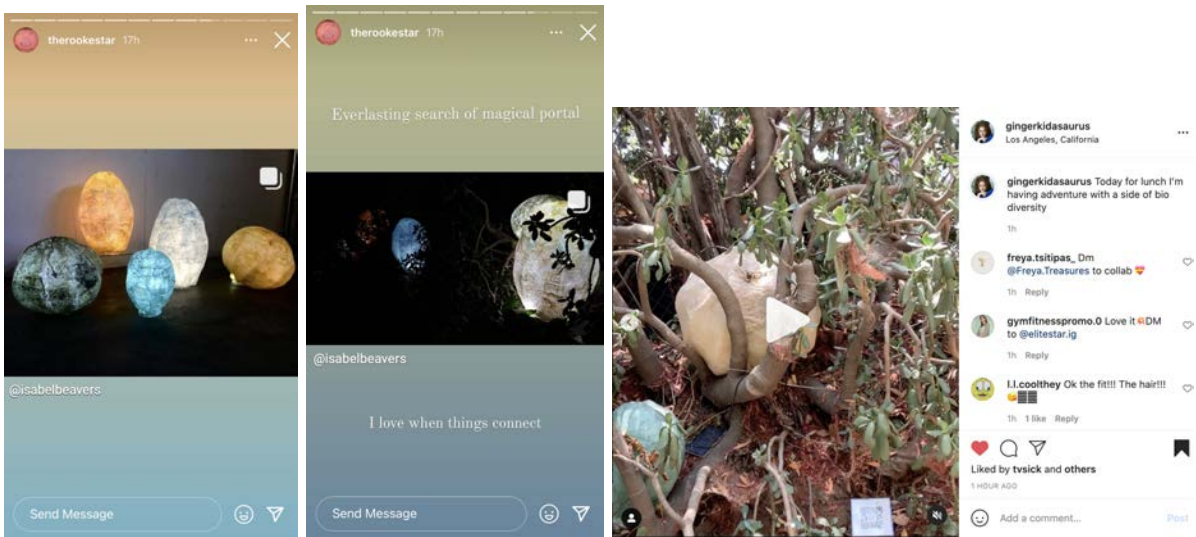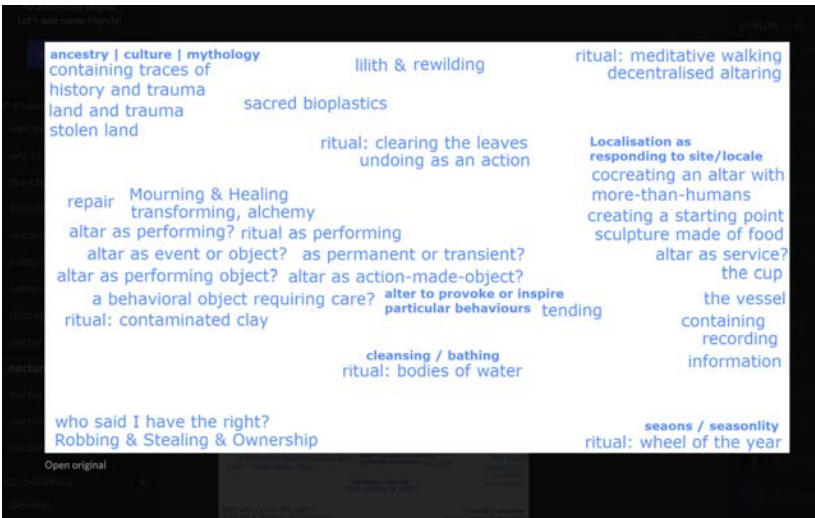

Social media presence of and reactions to the Nocturne Altar (image credit: Isabel Beavers).

One of the original ideas I had was that the altar would initiate a daily or weekly ritual of visiting the altar and taking a few quiet moments to sit on the steps and listen to and feel the elements around me. The ritual evolved over time as I visited the altar less and less. As I prepare to create one more altar on a different staircase, it seems the new ritual might be building a new altar each year. We will see. I still have visions of creating larger altars in more remote locations. This version still feels like the test or experiment - with larger, more resolved versions to come.

Nocturne Altar visitor on the Radio Walk stairs in LA (image credit: Isabel Beavers).

Nocturne Workshops

A critical part of this work is the social processes involved in co-creating altars and co-designing eco rituals. There were two workshop interventions throughout the course of the project: the first at Uroboros Design Festival for 'Nocturne Altar Hack'; and the second for CultureHub's ReFest 'Co-Creating Wild Altars'.

'Nocturne Altar Hack' workshop at the Uroboros 2021 Festival, screenshots of participants' co-creative brainstorming about possible altars' forms and placement (image credit: Isabel Beavers).

The Uroboros Festival workshop was structured like a design hack. Teams were broken up to brainstorm how they might create a wild altar - what materials would they use, where would the altar be, what would eco-ritual would emerge from the intervention? This virtual workshop entangled participants from many parts of the globe and provided an enriching dialogue around ritual, ecology, and adaptation.

Nocturne Altar Hack' workshop at the Uroboros 2021 Festival (image credit: Isabel Beavers).

Nocturne Altar Hack' workshop at the Uroboros 2021 Festival (image credit: Isabel Beavers).

The workshop was accompanied by a Discord channel to encourage dialogue and communication post-workshop.
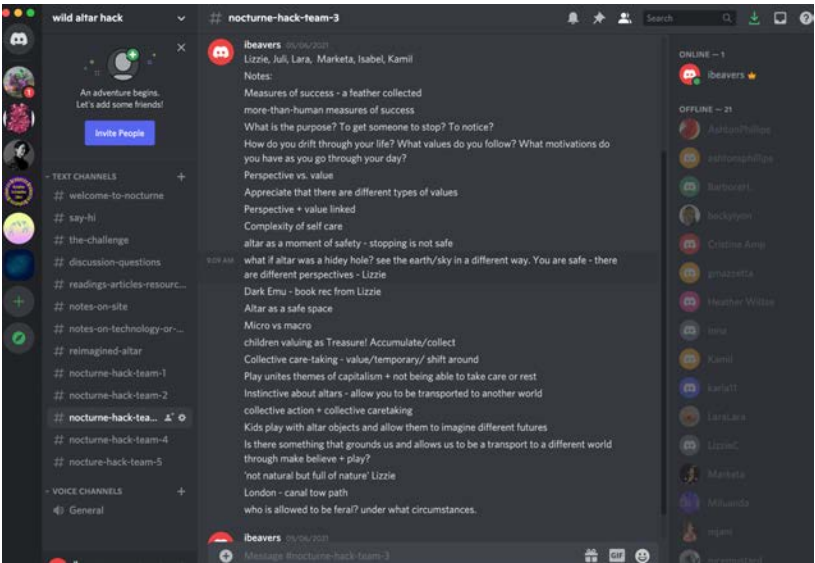
Nocturne Altar Hack' discord channel discussion at Uroboros 2021 Festival (image credit: Isabel Beavers).

The second workshop with CultureHub for ReFest: Reunification involved participants creating small light sculptures at my home studio. We had about 12 participants who joined and created their own

small altar. They took these home to place in their own home environment. Participants learned the process of creating these small wax sculptures and dedicated their altar to a new eco-ritual they hoped to enact.

'Nocturne: Co-Creating Wild Altars' workshop at ReFest: ReUnification, CultureHub (image credit: Isabel Beavers).

Team

Project lead: Isabel Beavers

Partners

– SOLA Contemporary, CA

– CultureHub LA

– San Luis Obispo Museum of Art, CA

– Uroboros 2021 festival

<u>Dissemination (ExP-related presentations, publications & media outreach)</u>

Nocturne was presented at the following creative & research venues:

Nocturne Altar Hack workshop at Uroboros Festival:
https://www.youtube.com/watch?v=iSdOGZ4AZFE

Panel discussion "Feral Creative Practices" at Uroboros Festival:
https://www.youtube.com/watch?v=bKKjLLC30O4

Choi, J. H-j., Botero, A., Ampatzidou, C., Beavers I., Dolejšová, M., Jain, A. & Lohmann, J. (2021). Re-membering 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

Nocturne presented at IDare in Amman, Jordan for the 'Uncertainty of Rain'. 'The Uncertainty of Rain' is a project of Creative Impact Lab Amman (2022), a ZERO1 international exchange supported by U.S. Embassy Amman and co-produced with IDare for Sustainable Development.

<u>Participants + Audience Numbers</u>

Nocturne Wild Altar installed on the Radio Walk Stairs in Silverlake, CAL everyday passersby, estimate 1000 people over the period of installation (01.03. - 31. 08. 2021)

Nocturne Altar Hack workshop at Uroboros Festival: 34 participants & 73 online viewers

Panel discussion "Feral Creative Practices" at Uroboros Festival: 11 panelists + 30 discussion participants + 90 online viewers

Nocturne: Co-Creating Wild Altars workshop, ReFest: 8 participants

Nocturne Sea Altar showcased at Atmospheres Deep exhibition, San Luis Obispo Museum of Art: 2000 visitors (+ 200 on opening day)

Nocturne Sea Altar showcased at Sui Generis: Debates about the Singular exhibition, SOLA Contemporary: 500 visitors

<u>Associated Activities & Extended Afterlife</u>

Nocturne is an ongoing project. Upcoming exhibitions and events include:

09. 07. 2022: Nocturne Sea Altar showcase at Symbiosis: Sculpting the Art of Living Together exhibition, CultureHub LA (part of CreaTures Engagement activities)

September 2022: A Nocturne Altars installation is planned for the Designs for Cooler Planet exhibition organised in September 2022, as part of the Helsinki Design Week 2022.

VI. THE HOLOGRAM

Beneficiary
Furtherfield

Author
Cassie Thornton and Lita Wallis ft. Furtherfield

Scope
The Hologram by artist Cassie Thorton is a viral four-person health monitoring and diagnostic system practiced from couches all over the world and a practice for sustainable socio-cultural transformation. Three non-expert participants create a three-dimensional "hologram" of a fourth participant's physical, psychological and social health, and each becomes the focus of three other people's care in an expanding network. The hologram, in turn, teaches this triangle of listeners how to give and also receive care. When they are ready, the hologram will support them to each set up their own triangle, and so the system expands. This social technology is based on the experimental care models developed in the Social Solidarity Clinics in Greece during the height of the financial and migration crisis. The result is the construction of a robust multidimensional health network, collectively-oriented social practices, and trust that can outlive capitalism. Its protocol ensures that all caretakers are cared for, and regards properly supporting someone else's wellbeing as therapeutic in itself. The second workshop in 2020 was supported by CreaTures. Since then 19 workshops and a series of training and community events have run in countries around the world. CreaTures also supported the creation of short film for distribution online and in exhibitions.

Project website: https://thehologram.xyz/

Timeline

01. 03 - 30.5. 2020: Production; Artist Residency in a Pandemic: The Hologram collective peer-to-peer health project is incubated at Furtherfield with activity focused in London
01.04 - 31.05. 2020: Hologram course: Is this the end or the beginning? (prior to & outside of scope of CreaTures project)
27.07. 2020: The Hologram - Feminist, Peer-to-Peer Health for a Post-Pandemic Future by Cassie Thornton, published by Vagabonds, Pluto Press
08.09. - 13.10. 2020: Hologram course: Asking for help as a New World
01.11. - 31.12.2020: Production; development of the Minimum Viable Hologram format for onboarding new Hologram users
01.01. - 31.01. 2021: Production; Development of Hologram website and Community Forum
01.02. 2021: Monthly Community of Practice gatherings begin, leading to development of Minimum Viable Hologram Facilitators group
06.03. - 11.4. 2021: The Hologram Live Action Role-Play (LARP): We were made for this // 2050 Fugitive Planning
12. 11. 2021 - 11.03. 2022: The Hologram project (Minimum Viable Hologram sub-group) helped to test out the CreaTures evaluation toolkit entitled Dimensions of Value, over a series of four workshops (12. 11. 2021; 03.12. 2021, 11. 02. 2022, 11. 03. 2022)
01.03. - 01.06. 2022: The Hologram Film production
18. 06. 2022: The Hologram Film made for online distribution; launched and exhibited at Fonderie Darling, Montreal
29. 06. - 01. 07. 2022: Nocturne exhibition and presentation at The CreaTures Festival (Seville, Spain)

Course

We Must Begin Again: Asking For Help As A New World was the second course run for The Hologram in Autumn 2020. It followed an incubation period and exploratory workshop at Furtherfield as part of artist, Cassie Thornton's, residency as the global pandemic spread in Spring 2020. People from all over the world met online to explore and practice asking for help.

> *"We believe that destruction is making space for new beginnings and that we have no choice but to begin again. We see asking for help as a way of coming into a new world with humility, curiosity and interdependence with all beings. We want to work together with you to remind ourselves what we have been forced to forget: how to be a cooperative, interdependent species. In this project, the person who articulates their needs and asks for support can take us to a whole new world."*
> – Hologram course invitation

The Hologram: Collective Health as a Really Beautiful Artwork, since 2020 (image credit: Cassie Thornton)

Responding to the ecology of connected crises of racism, capitalism and patriarchy, people were invited to join the workshop to co-design long-lasting systems for support and solidarity to "ensure that our species can outlast the coming social, economic and planetary emergencies".

Facilitated by Thornton with youth worker and debt activist, Lita Wallis, participants were guided through a process that helped them to remember together why and how to ask for support, and how to ensure that their supporters are also cared for.

In six online sessions 26 participants experimented with how to organize and value the support they needed to survive and thrive in the coming world. They practiced and discussed contributed to the social skills, values, and priorities central to the emerging Hologram model for collective p2p healthcare.

Thornton contextualised each session with a presentation on a particular topic:
- Trust and Questions of Bad Support
- Atrophy of the Sharing Muscle
- Failienation
- Learning to Trust Ourselves Again
- Wishes and Time.

Participants also practiced Social Presencing Theatre (https://www.presencing.org/aboutus/spt) and experimented with their first Hologram sessions. The last session was dedicated to building a Community of Practice and discussing the co-creation of a film. Each person left the course empowered to assemble and participate in their own Hologram.
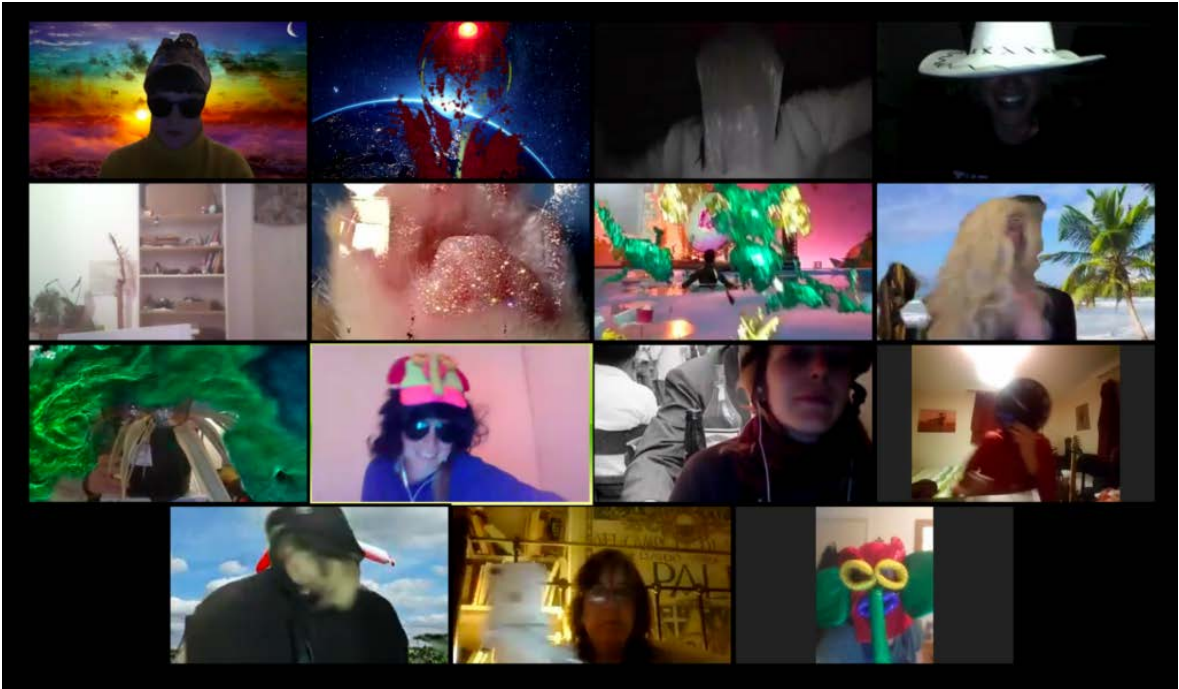
Screenshot from online Hologram Course (image credit: Furtherfield).

The Hologram LARP - We were made for this // 2050 Fugitive Planning

Screenshot from Jawigda's Hologram, 2050 We were made for this // 2050 Fugitive Planning, 2021 (image credit: Furtherfield).

From inside the stillness of global lockdown, The Hologram's viral healthcare system was used as a parafictional (where fiction is presented as fact) framework for radical planning "for the post-pandemic futures we wanted". Through participation in this Live Action Role-Play, or LARP* over

3 online events, 12 people made contact with who they would become, individually and collectively, by 2050. In this immersive game participants played characters based on the most powerful and well-supported version of themselves. They time traveled 30 years in three weeks to enact their survival and thriving through multiple emergencies and crises. Human systems collapsed and reformed, in the wake of social upheavals borne of entrenched colonialism and racism and environmental crises. Capitalism ended.

The original intention was to use documentation of this LARP to generate a video in the genre of sci-fi trailer, for online distribution, to inform and inspire people to use The Hologram in their own lives. For reasons discussed below another artistic direction was taken for the video.

The Hologram Video Made For Online Distribution

Screenshot from the Hologram video (image credit: Furtherfield).

The Hologram video directed by Thornton and produced and edited by Jonathan Lee, attempts to model the Hologram practice, and its presence and use both online and offline. It also reveals the radical proposal underneath the practice, which is that many people simultaneously create an infinitely expanding network of people who are healthy and stable enough to survive and thrive through the end of capitalism, and to make new ways of organizing human cooperation with what is found in the rubble. The video consists of a simulation of the protocol performed by people who are a part of the large community of practitioners who use and organize The Hologram in their life.

The video is currently available at:
https://drive.google.com/file/d/1hkX2dDATH0CPZ_MturRy8cq9rYMUjlZZ/view?usp=sharing

Process

Course: Asking for help as a New World
A CreaTures member joined the course as an embedded researcher and shared autoethnographic logs of their experience throughout, giving the Hologram facilitators an invaluable participants' perspective. This provided insights into the complex tensions and interplay between

personal/individual and shared/collective experiences across the 6 weeks. Also their reflections on the appeal (or otherwise) of certain elements of the experimental practices employed informed the development of future workshops.

In the 9 months following the course:

- 40 people signed up and participated in Minimum Viable Holograms (MVH) (taster sessions that enable people to create their own care clusters)
- 11 people are known to have set up their own holograms
- 35 people joined the Hologram Community of Practice telegram
- 36 people joined a new, monthly Community of Practice meeting
- The Hologram received significant additional funding and support through other social and cultural organisations
- community members ran 2 more courses
- The MVH programmes were developed with a focus on diversity
- A website and community forum were created and populated by networks of Hologram participants

The Hologram LARP - We were made for this // 2050 Fugitive Planning

This Live Action Role-Play was intended to provide the next level of learning and transformation through social holography. It had two related goals, offering participants an opportunity to: *"[a]uthor a new radical relationship to time and relationships […] to make contact with who we want to become, individually and collectively, by 2050 [and to] see yourself as a powerful and supported being who will survive and thrive the coming emergencies and crises that await us…".*

The filmmaker Melanie Gilligan worked with this process to create a participatory video that will help new people understand and feel how The Hologram practice works. The plan was to distribute the film in Summer 2021 with the goal of documenting some of the very basic magic that happens within the practice and project, and to inspire viewers to engage with their own radical imagination. After producing first edits for a webseries of 5 short films, due to unforeseen circumstances, Gilligan had to withdraw from the process. In conversation with participants Cassie Thorton and Ruth Catlow agreed that the documentary materials from the LARP were too complex to edit without Gilligan's input but they shared a commitment to the realisation of a film to engage wider audiences with the Hologram.
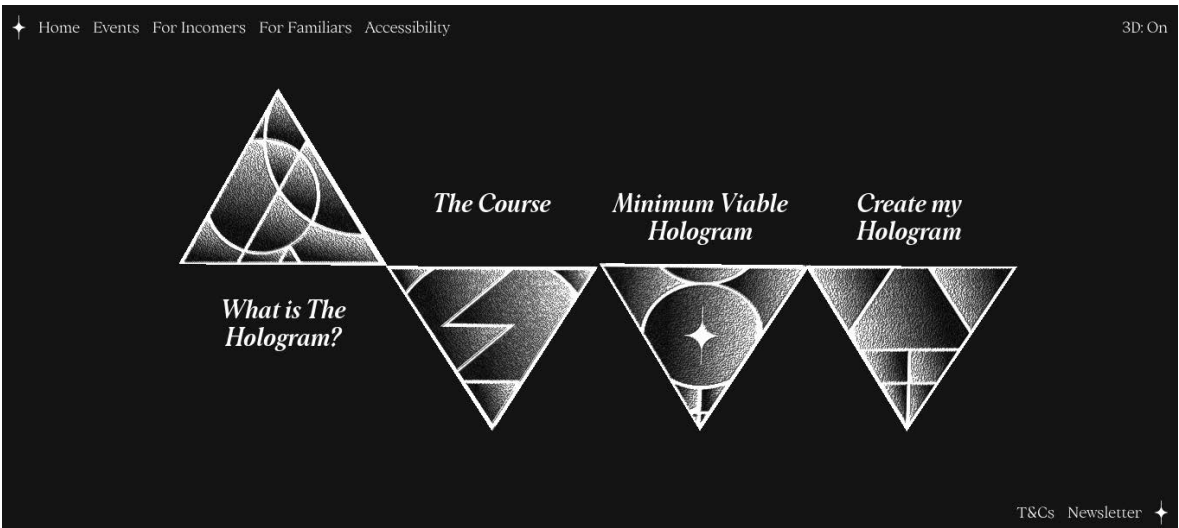
Notes on The Hologram as a "Small" Experiment

Furtherfield initially commissioned Cassie Thorton to develop The Hologram as part of CreaTures as a parafictional participatory artwork that saw all of our crises connected. We had intended to support the development of a workshop and a small documentary video. The project's ambition and scale grew at an entirely unanticipated rate, gaining interest, and support from individuals and social and cultural organisations worldwide. The rate and scale of these are barely captured in the timeline and associated activities (listed below). Furtherfield has worked with Thornton to support its engagement and dissemination activities with production support on the website and community forum. Ruth Catlow has adopted the Hologram in her personal life and is also an MVH facilitator

The Hologram Community of Practice and Worksbook

Monthly Hologram Community of Practice meetings have been organised via Telegram channel and run online by community members. 11 Minimum Viable Hologram Facilitators were trained to support

people in their first The Hologram session. The Hologram Workbooks (Starter Kit for Anti-Capitalist Futures) was translated into 5 different languages. The Workbook sets out to answer the simple question. "What is The Hologram and how do you use it?" This short illustrated text walks incomers through the first steps of starting their Hologram. This manual is intended as an accompaniment to support from another practitioner who is familiar with the protocol, because the practice is meant to be an oral tradition. This is a tool for helping us remember what we hear from our friends!

Screenshots from the Hologram Website designed by Furtherfield's associate design studio Studio Hyte

<u>Team</u>

Hologram Workshop: Asking for help as a New World
- Artistic Direction, workshop design and facilitation by Cassie Thornton
- Workshop design and facilitation by Lita Wallis

The Hologram LARP

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- Co-created by Cassie Thornton, Lita Wallis, Ruth Catlow, Magda, Melanie, Shawn, Alessandra, Maggie, Lauren, Stella, Katrine, Darcey, Lyra, Lara and Tamara. (Co-creators are listed by first names only to preserve anonymity)

The Hologram Video
- Directed by Cassie Thornton
- Produced and Edited by Jonathan Lee
- Performer/practitioners: Magdalena Jadwiga Härtelova, Julio Linares, Alice Yuan Zhang, Philisha Kraatz
- Audio by Giacomo Gianetta (https://theta.cool/)
- Camera by Jacopo Falsetta (https://theta.cool/)
- Video was shot at Transmediale Studios in Berlin

The Hologram Worksbook:
- Text by Cassie Thornton, Lita Wallis and The Hologram collective
- Graphic design by Giorgia Belotti and Cassie Thornton
- Translations by Katrine Skovsgaard, Ayham Majid Agha, Florence Freitag, Alessandra Saviotti, Natalia Skoczylas, Ele Maria Ines Plaza Lazo, Aline Kolar, Ira Koyhunkova, Eleonora Toniolo, Magdalena J. Hartelova
- Drawings by Sir Lyra Hill
- English proofreading by Lize Mogel.
- Support for this project from Ontario Arts Council and Arts of the Working Class

Partners

The Hologram Video
– Cleveland Triennial/FRONT
– Darling (Montreal)
– Necessity Foundation (UK)

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

The Hologram in media:
- Conspiracy Games and Counter Games: A pyramid scheme for revolutionary care? - with Cassie Thornton (CGCG12)
- Culture Sex Relationships: Stream episode Cassie Thornton: The Hologram by Culture Sex Relationships podcast | Listen online for free on SoundCloud
- Against the Grain, KPFA Radio: Peer-to-Peer Health Support
- Radicals in Conversation, Pluto Press: PODCAST: Radicals in Conversation - Vagabonds & Revenge Capitalism
- 'The Public Intellectual' with Jessa Crispin, The Guardian: Preparing for the Post-Pandemic, with Cassie Thornton
- This is Hell!: Episode 1213: Peer-to-peer feminist care / Cassie Thornton
- Asset Arrest: 12. STRATFORD PLACE+REGENTS CRESCENT (LONDON) W/ THE FEMINIST ECONOMICS DEPARTMENT (CASSIE THORNTON)
- Pretty Heady Stuff: Cassie Thornton imagines how radical collaboration and revolutionary care networks are possible.
- News from Where We Are: https://soundcloud.com/furtherfield/news-from-where-we-are-1

The Hologram was presented at the following creative & research venues:

- Radical Care panel with Miki Kashtan and Kaira Jewel Lingo, hosted by Blade of Grass: Radical Care Panel on Vimeo
- The Hologram: You can't cut THIS: without multiplying it book launch % Eyebeam and Pluto Books, with Tina Zavitsanos, Ruth Catlow
- Institute for Social Ecology
  2021 ISE Summer Intensive: From Social Distancing to Social Transformation (June 11-15)
- Museum of Care
  https://museum.care/kinship-projects/
- The Royal Institute of Art, Collective Agenda
- NN Contemporary Art, Manchester: The Economy of Care with Cassie Thornton
- Evergreen University, Washington State:
  http://calendar.thenewstribune.com/eventx--138528_2654089--The-Evergreen-State-College-Evergreen-Art-Lecture-Series-Presents-Cassie-Thornton.aspx
- Vectors of Collective Imagination in Art / Conversation Series with Tomislav Medak (HR/UK), Moderator: Ana Vilenica and Darija Medić:
  https://www.facebook.com/events/204051887537417/
- With For About Conference: A slow conference for a fast evolving crisis
- By Heart of Glass, with curation by the vacuum cleaner in collaboration with Cecilia Wee and in partnership with Live Art Development Agency (UK), Create Ireland and Gessnerallee (Switzerland): With For About 2020 - Call Out
- Occupying the Inbetween: May 29th 3pm GMT
- https://occupyingthein-between.weebly.com/ a virtual conference convened by Elly Clarke and Clareese Thomas, that explores how to create collaborative generative spaces of care through activating non-conventional research methodologies and dissemination practices.
- Care@Moneylab 8: Solidarity is Disobedience with *Moderator: Davor Mišković (HR)*
- *Speakers: Pirate Care / Valeria Graziano (IT), Marcell Mars (HR); Cassie Thornton (CA); Maddalena Fragnito (IT):* Care: Solidarity is Disobedience - MoneyLab#8
- Radio Tropiezo with Stefanía Acevedo:
  https://radiotropiezo.org/radio_tropiezo/economia-feminista/
- Pirate Care x Kunsthalle Wien organized with Pirate Care: Collective Health as "Beautiful Art Work":
  https://kunsthallewien.at/veranstaltung/cassie-thornton-the-hologram-collective-health-as-a-beautiful-art-work/
  Cassie Thornton: The Hologram. Collective Health as a "Beautiful Art Work"
- Open Practice Committee at University of Chicago: Cassie Thornton | Department of Visual Arts
- Department of Art and Social Practice, Portland State University
- Chaos Computer Club: VIDEO: The Hologram: Peer to Peer Health for a Post-Pandemic Future - VAGABONDS
- Decentralised Networks of Care: The Para-Real as Mutual Aid with Cassie, Shawn and Lauren with Cade Diem: Decentralised Networks of Care: The Para-Real as Mutual Aid with Cassie, Shawn and Lauren
- Proyectos cocreativos para futuros transformadores. Master class at Nudos – Jornadas Magallanes ICC para pensar arte, ciencia, tecnología y sostenibilidad conference, Seville, SP. Marekta Dolejšová (presenting Hologram ExP). Available at:
  https://www.youtube.com/watch?v=NGY9t2_jSYc

The Hologram is discussed in the following research publications:

Thornton, C. Wallis, L. & Furtherfield. (2021). The Hologram: Collective health as really beautiful artwork. *ACM Interactions 28*(1). Available at:
https://interactions.acm.org/archive/view/january-february-2021/the-hologram

Dolejšová, M., Ampatzidou, C., Houston, L., Light, A., Botero, A., Choi, J. H-j., Wilde, D., Altarriba Bertran, F., Davis, H., Gil, F., and Catlow, R. (2021). Designing for Transformative Futures: Creative Practice, Social Change and Climate Emergency. In Creativity and Cognition (C&C '21), June 22, 23, 2021, Virtual Event, Italy. ACM, New York, NY, USA, 9 pages.
https://doi.org/10.1145/3450741.3465242

Participants + Audience Numbers

The Hologram course Asking for help as a New World: 26 participants

In the 9 months following the course:
– 40 people signed up and participated in Minimum Viable Holograms (MVH) sessions
– 11 people are known to have set up their own holograms
– 35 people joined the Hologram Community of Practice telegram
– 36 people joined a new, monthly Community of Practice meeting

The Hologram Live Action Role-Play (LARP): 12 participants

The Hologram - Feminist, Peer-to-Peer Health for a Post-Pandemic Future by Cassie Thornton, published by Vagabonds, Pluto Press (https://www.plutobooks.com/9780745343327/the-hologram/) has been sold worldwide

Associated Activities & Extended Afterlife

The Hologram has offered 2 additional online courses (outside of CreaTures scope), and one in-person course: "Who cares for the Carers?", "Why not be vulnerable?" , "To build a house out of people"

15 online and physically sited Hologram workshops were run by different constellations of 8 people from The Hologram community: A Blade of Grass, US; 42nd St Youth Centre, Manchester, UK; Stockholm Royal Institute of Art, SE; Young Curators; Sisters Uncut; Thunder Bay Public Library, CA; Newbridge, Newcastle, UK; Prague Curators; Studio Alta, Prague, ES; Hologram Retreat in Wales; Minneapolis Public Library, US; Kunsthalle, Wein, AT; Rupert, Vilnius; Moos.Garden, Berlin, DE; Unkraut, Berlin, DE.

The Hologram community is now collaborating on a full programme of developments and plans to sustain the practice and network beyond 2023 when Thornton plans to step down as the creative lead of the project.

An ongoing conversation surrounds The Hologram about the sensitivities of evaluative processes including data gathering and their potential impacts on the value of the experience and the development of the Hologram into the future. Connected with this, The Hologram team are in conversation with Public Health England exploring the potential suitability and

engagement pathways to offering The Hologram under the NHS social prescribing scheme in the UK. These conversations have reinforced care as a legitimate subject for experimental co-creation, and the value of co-creative activities as responses to intense pressures on health under the pandemic lockdown, especially the impacts of loneliness on mental and physical health.

The Hologram Video will be shown at exhibition, workshop and video launch at the Cummings Center for the History of Psychology as part of the Cleveland Triennial for Contemporary Art (https://www.uakron.edu/chp/whats-on/front-2022#Hologram)

VII. OPEN FOREST

Beneficiary
Aalto + RMIT

Author
Open Forest Collective: Andrea Botero (Aalto), Markéta Dolejšová (Aalto), Jaz Hee-jeong Choi (RMIT-AU), and Cristina Ampatzidou (RMIT-EU)

Scope
Open Forest is an experimental design research inquiry into various forests and more-than-human dataflows. The project explores how forests and forest data can be produced, thought of and engaged with otherwise, in co-creative ways that consider perspectives of diverse forest creatures and reach beyond geo-engineering, techno-solutionist perspectives. The work consists of a series of experimental forest walks inviting participants to walk with various forest patches around the world and share their experiences in the form of forest-stories. Through these co-creative engagements, we aim to entangle the existing, mostly quantitative forest datasets with more messy and abstract data to question the currently available understandings of forests as a resource to be used.

Timeline

01.09. - 22.09. 2020: Production and fild trips to Hyytiälä forestry field station

23.09. - 25.09. 2020: Experimental walks in Hyytiälä forestry field station

01.11. 2020 - 30.04. 2021: Open Forest workspace and installation set up at A Bloc (Espoo, Finland)

13. 04. 2021: Experimental forest walk in Hyytiälä forestry field station

26.04. - 02.05. 2021: More-than-Human Dérive event at Melbourne Knowledge Week + experimental walk at Melbourne urban forest

15.05.2021: More-than-Human Dérive event at Uroboros 2021 festival

14.06. - 20.06. 2021: Experimental walks, workshops & exhibition at Research Pavilion #4 Helsinki

06.07.2021: "What is a forest? When is a forest?" Panel discussion at Vienna Biennale

12. - 19. 07. 2021: Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia

04. - 11. 10. 2021: Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia

21. 10. 2021: Experimental forest walk at Sipoonkorpi national park

18.11. 2021 - 14.02. 2022: Open Forest installation at Data Vitality exhibition

23.11.2021: Open Forest presentation at the Symposium In Search of Radical Education/Knowledges (Aalto University, Finland)

12.12. - 23.12. 2022: walks in Bëngbe Uáman Tabanoc, Colombia

23.12. - 29.12. 2022: Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia

01.04. - 07.04. 2022: Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia

29.04.2022: Open Forest presented and awarded at GamiFOREST symposium

25.05. - 01.06. 2022: Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia

29. 06. - 01. 07. 2022: Open Forest exhibition and presentation at The CreaTures Festival (Seville, Spain)

Detailed outline of ExP

The Open Forest project creates an occasion for playful encounters and lively discussions about forests and related environmental issues such as climate change. The aim of the project is to reach beyond discussing these issues in theory and bring them on a local, personal and down-to-earth scale. The project has offered several entryways and levels of participation. First by exploring various forests and forest-data through engagements with interactive installations and artifacts, secondly by joining hybrid cyber-physical forest walks, and thirdly by inviting people to share stories using different kinds of media, sensory impressions, and personal expressions. This way, Open Forest project entangles existing forests datasets with more eclectic data and stories that questions current data – mostly quantitative – and offer different insights about various forests and their creatures.

The creative and inquiry process of the Open Forest ExP included a series of iterative activities that feed into each other, shaping the interactions within the team, the general public and various forest 'experts'. These activities include:

Experimental Walks

The Open Forest experimental walks invite diverse forest creatures, including forest dwellers, Indigenous forest guardians, healers, scientists, data managers, artists, designers, as well as dogs and trees, to come together in various forests and share their forest-stories. The walks are performative and open-ended, centered around the elements of spontaneity, surprise and curiosity: we walk both physically and remotely, together and apart, sometimes in actual forests and sometimes through data-based representations of them, guided by various human and non-human navigators with good knowledge or sense of local landscapes. Through these multi-disciplinary and multi-species encounters, we hope to better understand how various stakeholders make sense of forest; questioning what can constitute a forest dataset, how it can be produced, and by whom while shifting the focus towards experiential insights shared by diverse walkers.

Since autumn 2020, we have walked with multiple forests in various parts of the world, including a highly instrumentalized forest field station in Finland, an urban forest in Australia, a protected forest area in the Czech Republic and forest gardens, or chagras, in Colombia.

Open Forest snapshots of the four main forest patches in Finland, Australia, Czech Republic and Colombia (Image credit: 1- Andrea Botero 2- Jaz Hee-jeong Choi 3- Markéta Dolejšová 4- Andrea Botero).

In Finland, walks have been situated in Helsinki and its surroundings (e.g., Sipoonkorpi National Park) and in the Hyytiälä forestry field station - SMEAR II in Juupajoki (https://www2.helsinki.fi/en/research-stations/hyytiala-forestry-field-station). Two of these SMEAR II walks were performed as part of the 4th Research Pavilion Helsinki where they were accompanied by workshops and a week-long public exhibition (https://creatures-eu.org/open-forest-experimental-walks-research-pavilion-4/). During the walks, the walkingguides narrated stories of the SMEAR II station, showing details of sensors and other research instruments that gather data about various exchanges between trees, soil, and the atmosphere.
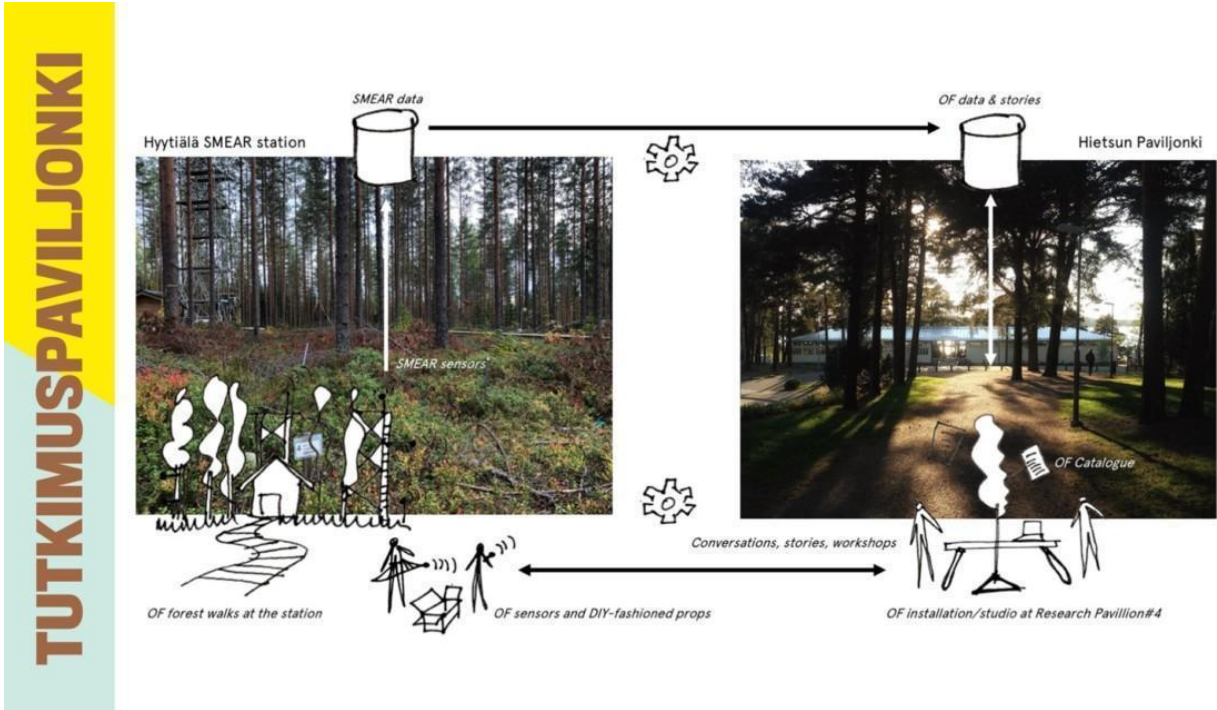
A set up for hybrid forest walk linking the exhibition setup at the Research Pavillion#4 in Helsinki with the Hyytiälä forestry research station (image credit: Andrea Botero).
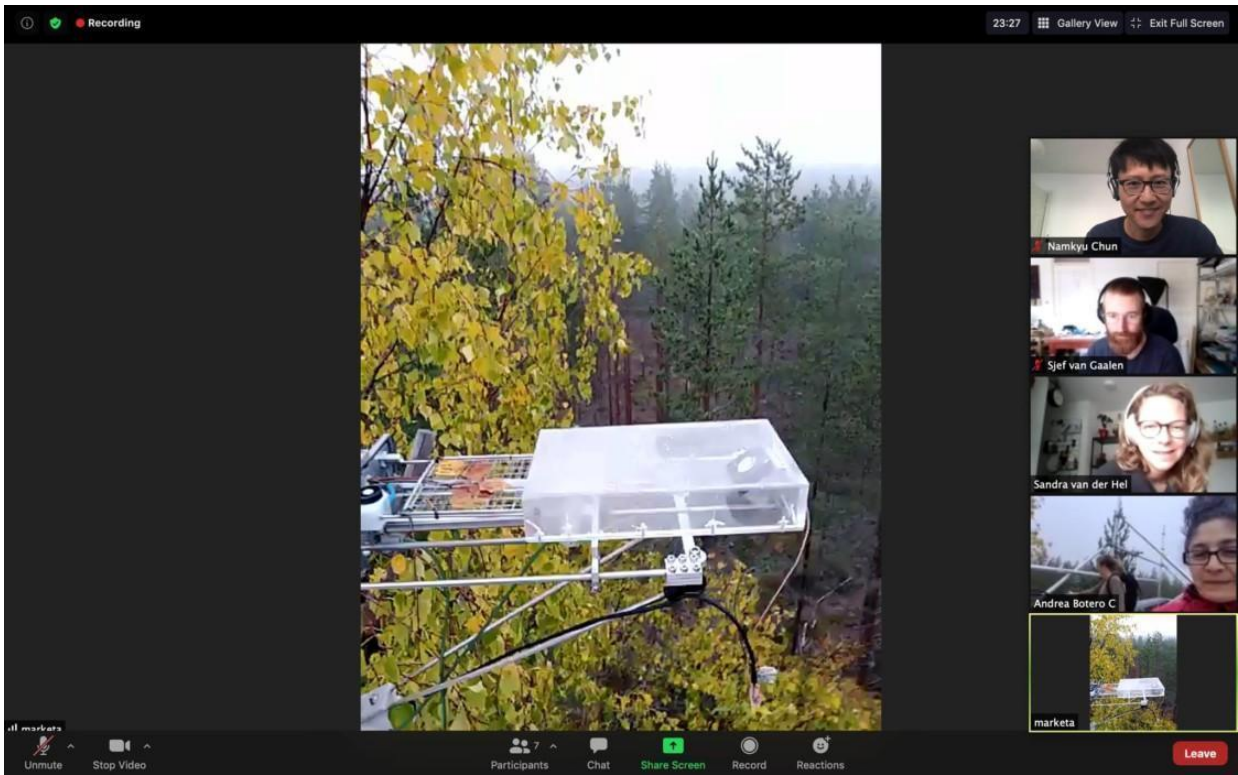

Participants joined a walk at Hyytiälä forestry research station from their homes. During the walks participants discuss forest data and share more-than-human forest stories (image credit: Sjef van Gaalen).

Participants at the walks were invited to reflect via a group discussion and share their own forest stories via the Feral Map (https://more-than-human-derive.net/map.html), an online interface enabling exchanges of diverse more-than-human data. The initial version of the Map drew upon Melbourne urban forest open data maintained by the City of Melbourne and later grew to include tree datasets from forests in Helsinki, Vienna, Barcelona, Central Bohemia, and the SMEAR II station in the Hyytiälä station.
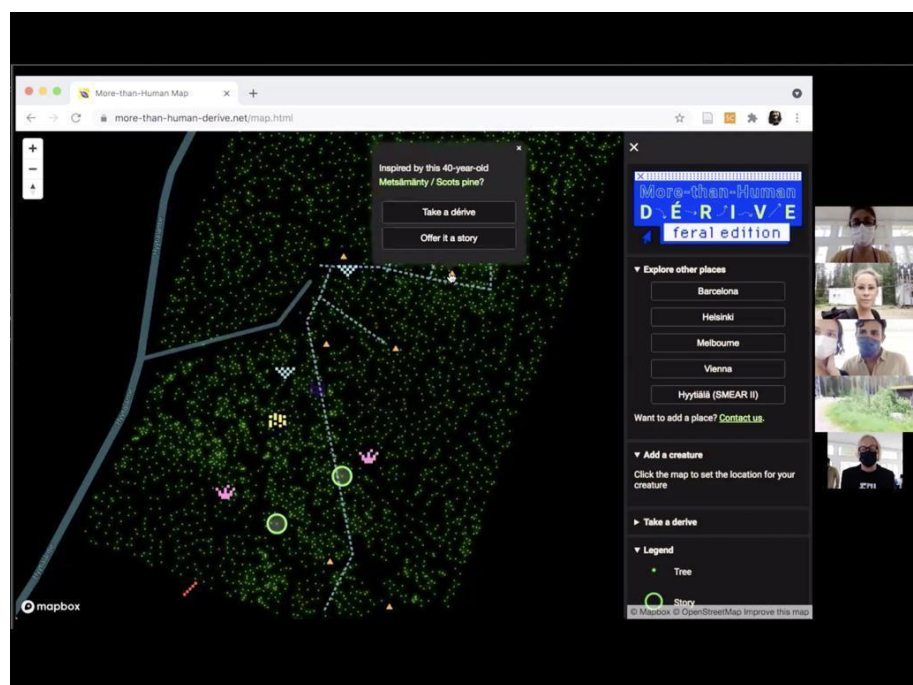
The Feral Map collects more-than-human stories from & about trees and other creatures (image credit: Markéta Dolejšová).
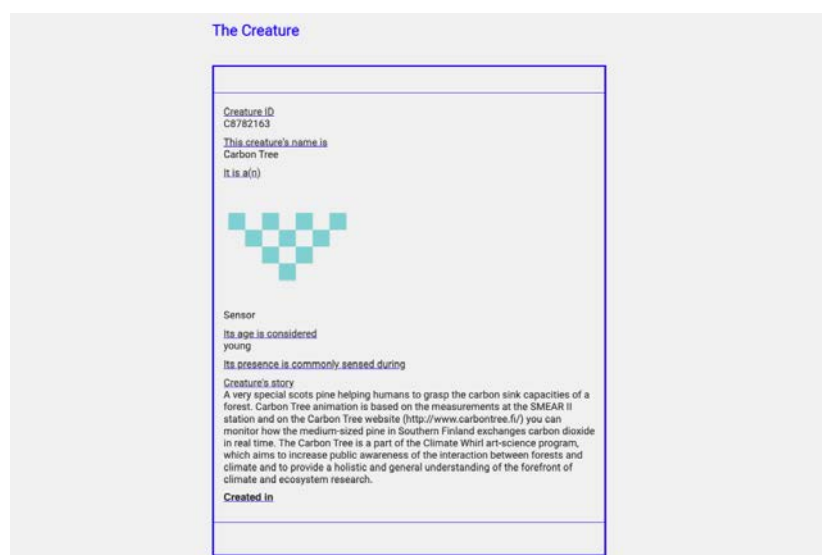

The Carbon Tree in SMEAR II station and its story (image credit: Markéta Dolejšová),

In Australia, the walks and other creative work is situated in Melbourne and facilitated by designers and researchers from RMIT University focusing specifically on open and alternative data generated within the local urban forest – a complex ecosystem of more than 70,000 trees each with unique IDs. The RMIT group has co-creatively developed the Feral Map, which was launched as part of their shapeshifting More-than-Human Dérive portal (https://more-than-human-derive.net/about/) engaging people in playful ways of sensing and listening to perspectives of diverse forests and forest creatures. Inspired by the Situationist International's artistic strategies, the portal invites people to drift and *"drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there"* (Guy Debord).
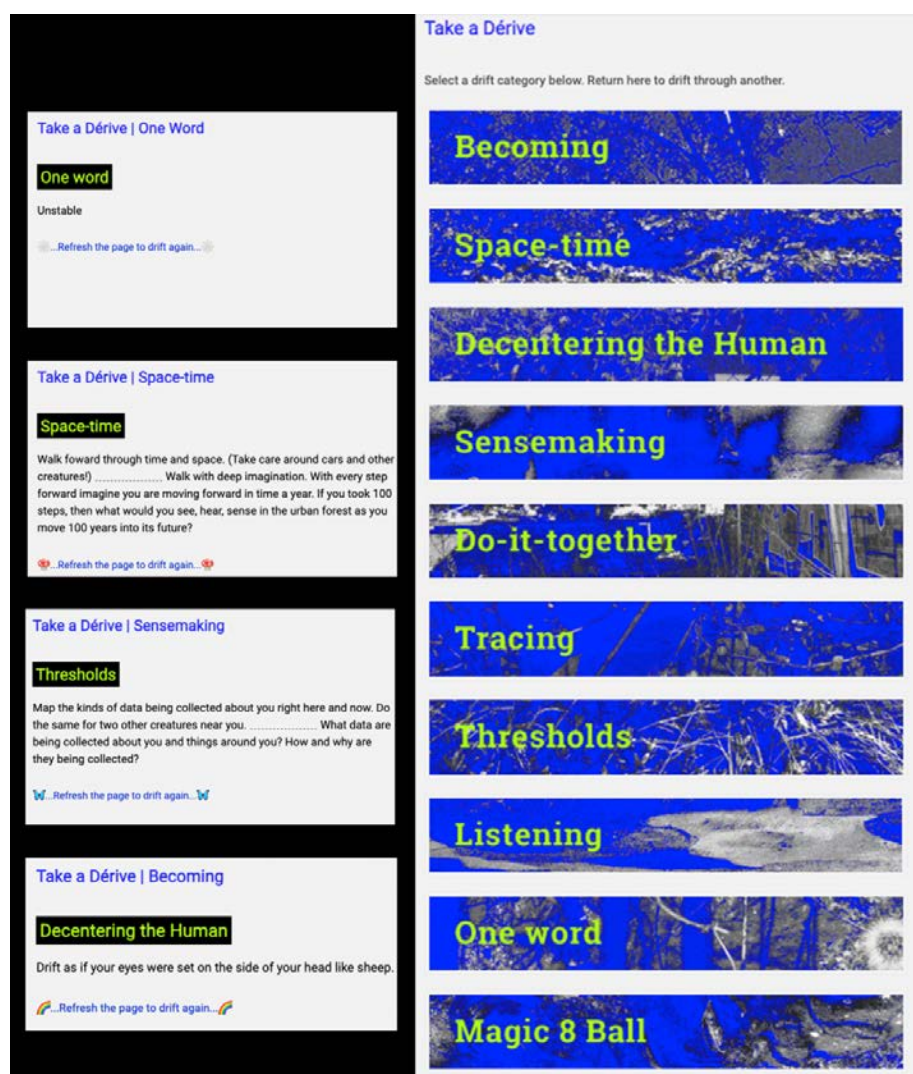
More-than-Human Dérive portal (image credit: Care-full Design Lab).

More-than-Human Dérive proposes that, through drifting, we might augment sensing and knowing what surrounds us to include more-than-human stories, 'voices', and perspectives by exploring new ways of mapping with expanded, multisensory ideas of data. The first Dérive took place in May 2021 at the Melbourne Knowledge Week (https://creatures-eu.org/more-than-human-derive-melbourne-knowledge-week/) and invited driftings through the Melbourne urban forest. The second Dérive happened at the online Uroboros 2021 festival, as part of the CreaTures Feral Creative Practices program track (https://creatures-eu.org/feral-creative-practices-uroboros-festival-2021/).
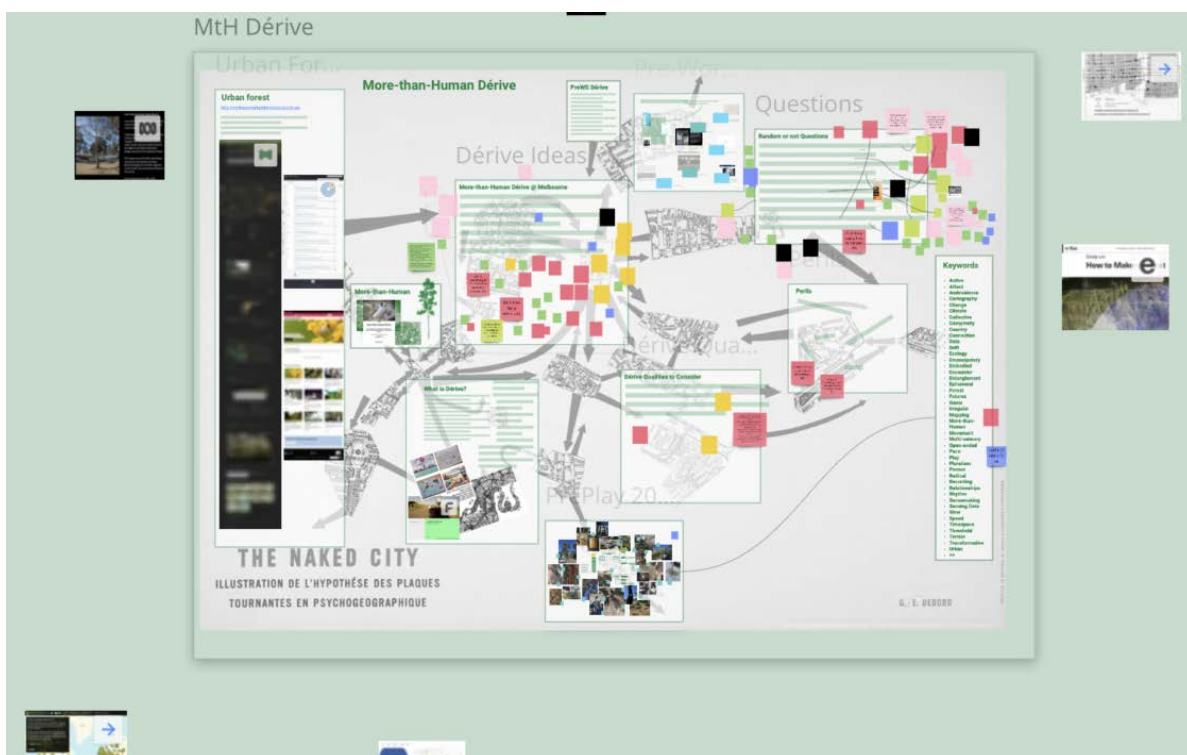
More-than-Human Dérive Miro board collecting drifting thoughts and ideas (image credit: Care-full Design Lab).

In the Czech Republic, the walking takes place in Central Bohemia, in the protected landscape area Křivoklátsko, which presents a unique ecosystem with a mosaic of species-rich habitats. Sixty-two percent of the total 628 km2 area consists of broad-leaved and mixed coniferous forests and contains a high species diversity (about 1800 vascular plant species alone and 84 native species of trees, shrubs, and other creatures).

Protected landscape area Křivoklátsko (image credit: Markéta Dolejšová).

The Bohemian walks are guided by Chewie the dog – a creature with extensive sensorial knowledge

of the local forest landscape. We follow Chewie as an experienced forest navigator, trusting his instincts and sense of direction, drifting through forest places, spaces and situations that we might never discover otherwise. We walk without a map, letting Chewie decide where he wants to walk: we walk-with and wait, what will come our way. The point is to see what can we learn as humans if we give up on our control over our movements through time and space and try to attune to a rhythm and interests of a non-human creature.

Chewie, the Bohemian forest guide in action (image credit: Markéta Dolejšová).

In Colombia, the Open Forest walks have been organised in Bëngbe Uáman Tabanoc, on the eastern edge of the southern Colombian Andes. Tabanoc is the ancestral territory of the Kamëntŝa people, what is known today as the Sibundoy Valley. The valley is surrounded on all sides by steep mountains, and usually covered by clouds and abundant rains, its waters are funneled into the valley, forming the headwaters of the Putumayo River, a major Amazonian tributary. There is an incredible plant diversity in the valley, partly explained by its unique geographic context. Open Forest walks in Tabanoc are guided by Kamëntŝa women, who are known for weaving colorful patterned sachets called tšombiachs. The belts document – in intricate and complex ways – stories and environmental knowledge of the territory and their relationship with their forest gardens past and present.

Open Forest encounters in Bëngbe Uáman Tabanoc, on the eastern edge of the southern Colombian Andes (image credit A. Cuaran).

Open Forest walks in Tabanoc are guided by Kamëntŝa women (image credit: A. Cuaran)

Installation

Set up in different venues, the Open Forest installation invites people to engage with the creative nad research work, the stories collected and the forests walked.

During the CreaTures project, the Open Forest installation has been showcased at:

– a commercial empty space in the A Bloc shopping center (Espoo, FIN) (images available at: https://creatures-eu.org/open-forest-in-the-baltic-sea-lab/)
– as part of the exhibition program of the 4th Research Pavilion Helsinki (FIN) (https://creatures-eu.org/open-forest-at-research-pavilion-4-helsinki/)

– at the Data Vitality exhibition at the Dipoly Gallery (Espoo, FI) (https://creatures-eu.org/open-forest-data-vitality-exhibition/)

– at the CreaTures Festival in Seville (SP) - upcoming exhibition

Open Forest setup at the Data Vitality: Soft Infrastructures and Economies of Knowledge exhibition, Dipoli Gallery (image credit: Markéta Dolejšová).

Open Forest installation at the Research Pavilion#4 hosted by University of the Arts Helsinki (FIN), were we also help two Open Forest workshops open to the public on June 16th and 17th 2021 (image credit A- Andrea Botero B- Markéta Dolejšová)

Research Iinterviews & conversations

To support their research process, the Open Forest Collective has organised gathering with various forest stakeholders including forestry researchers, tree physiologists, artists, forest data managers and interested citizens (September 2020 - April 2021). Some of these interviews took place in person, in the A Bloc space (Espoo, FIN); some were organised online via Zoom.

Forest stories and open data sets

The Open Forest project has leveraged and contributed to various open data sets, including: Urban Forest open data maintained by the City of Melbourne (https://data.melbourne.vic.gov.au/Environment/Trees-with-species-and-dimensions-Urban-Forest-/fp38-wiyy/data), open data sets of planted trees and species from the cities of Helsinki and Barcelona, as well as selected data sets (carbon sink, tree location, webcam) from the SMEAR II station in the Hyytiälä research forest (https://www2.helsinki.fi/en/research-stations/hyytiala-forestry-field-station/open-data)

The data collected through the Open Forest activities (walks, workshops, exhibition) in the form of forest-stories are available in the Feral Map and in the – currently in-progress – Open Forest Catalogue.

Open Forest Catalogue featuring selected stories from the different forests (image: OF collective).
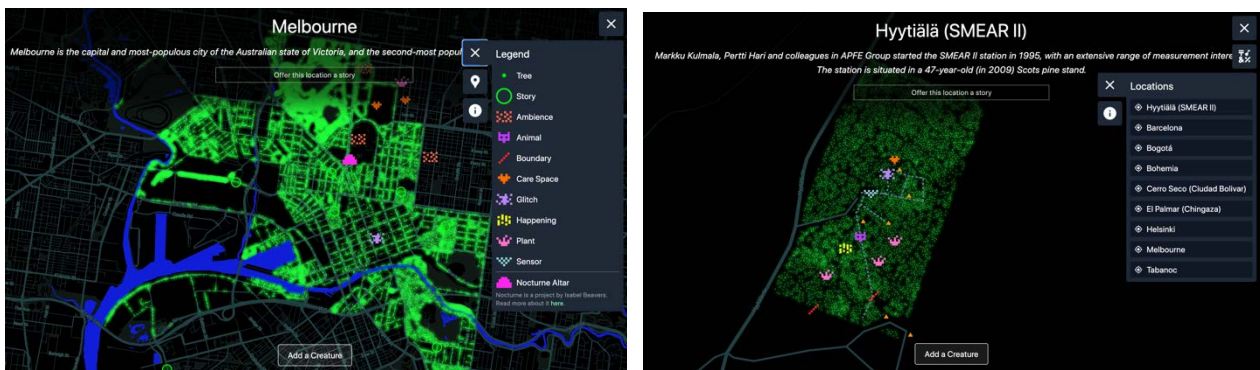
Feral Map and data portal featuring open data from Melbourne and Hyytiälä forests, mixed with stories collected via Open Forest walks. (image: OF collective)

Process

The Open Forest concept was initially proposed and developed by Andrea Botero in 2019, as part of her successful proposal for the Academy of Finland fellowship. Together with Marketa Dolejsova, who was invited by Andrea to join the project in Jalu 2020, they started experimenting with the format

of co-creative forest walks: the first walks took place in September 2020, in the Hyytiälä research forest– SMEAR II station (Finland). While walking together through the research forest and playing with the idea of organisng public walks focused on explorations of forest data, they invited other two CreaTures researchers, Jaz Hee-jeong Choi and Cristina Ampatzidou to join the project. At the time, Jaz was already experimenting with the format of Derive Drifts, which she then brought into the Open Forest project. Together, the creaturely group started unfolding the experimental walking concept and also the "feral" methodology, which was initially proposed by Marketa as a curatorial theme for the Uroboros 2021 festival. In January 2021, Marketa invited the rest of the group to join her as co-curators of the festival track "Feral Creative Practice" (https://uroboros.design/festival-program/).

The first public-facing elements of the project were showcased in the A Bloc shopping center space (Finland), where Andrea and Marketa worked for six months (November 2020 – April 2021) and interviewed various forest stakeholders including forestry researchers, tree physiologists, artists, and forest data managers about their relationships to the forest. Following the A Bloc installation and interviews, they organised hybrid (online & live) forest walks in the SMEAR II station in the Hyytiälä research forest: in April 2021 and later in June 2021, as part of the Research Pavilion #4 Helsinki exhibition. In October 2021, another walk was organised in the Sipoonkorpi national park, led by researchers and forest healers from the Terveysmetsä project (https://terveysmetsa.fi/).

Simultaneously, the Melbourne part of the Open Forest project started with its first public-facing activities: experimental online walks though a virtual representation of the Melbourne urban forest and an online More-than-Human Dérive event were organised at Melbourne Knowledge Week in April - May 2021; followed by the online More-than-Human Dérive event at Uroboros 2021 festival.

Drawing on the experiences from hybrid walking in Finland, Marketa started experimenting with a new walking approach and format, following her dog companion Chewie as a forest guide. Staring in July 2021, the canine-guided walks have brought about various unexpected and refreshing insights (as also discussed in a research paper accepted for the Participatory Design 2022 conference - see list of publications below); the walks have thus continued in week-long series in October and December 2021, April and May-June 2022, and will be continued in the near future.

Accompanying to the walks were the showcases of the Open Forest installation: the first iteration in A Bloc (November 2020 - April 2021), followed by Research Pavilion #4 Helsinki (June 2021), and Data Vitality (November 2021 – February 2022). In June 2022, the installation is going to be showcased at the CreaTures Festival in Seville, and in September 2022 at the Designs for Cooler Planet exhibition organised as part of the Helsinki Design Week. In the meantime, the Open Forest Colelctive keeps working on the interactive Open Forest Catalogue compiling all the forest-stories, observations, and insights collected throughout the project.

Team

Project lead: Andrea Botero (Aalto); Markéta Dolejšová (Aalto), Jaz Hee-jeong Choi (RMIT-AU), and Cristina Ampatzidou (RMIT-EU).)aka Open Forest Collective)

Creative Support:
Walking guide & mentor in CZ: Chewie

Walking guides & support in COL:
Alexandra Cuarán Jamioy - Pueblo Kamëntŝa Biya
Susana Patricia Chicunque Agreda - Pueblo Kamëntŝa Bijya
Eliana Sanchez-Aldana - Universidad de los Andes
Tania Perez_Bustos – Universidad Nacional de Colombia

Development of Feral Map and website: Lachlan Sleight, Sjef van Gaalen, Helen Walpole,
Support with events facilitation: Kate Geck and Siobhan McCarthy

Partners

Hyytiälä forestry field station (FI)
Climate Whirl / Ilmastopyörre program – Ulla Taipale (FI)
Research Pavillion Helsinki – University of the Arts Helsinki (FIN)
Melbourne Knowledge Week, City of Melbourne (AU)
Marko Leppänen & Adela Pajunen from Terveysmetsä project (FIN)

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

Open Forest was presented at the following creative & research venues:

Dolejšová, M., Botero, A., Hee-Jeong Choi, J. and Ampatzidou, C. (2022). Walking in the Open
Forest: Playing with Stories and Data. In GamiFIN Conference – GamiFOREST track. Finland (online).
Available at https://youtu.be/ZzkNitorJd4?t=2645

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

Choi, J. H-j. & Feral Drifters @ Care-full Design Lab (2021). More-than-Human Dérive – Uroboros
Edition. Festival presentation at Uroboros 2021 festival. Available at:
https://uroboros.design/events/more-than-human-derive-uroboros-edition/

Botero, A., Choi, J. H-j. (2021). Open Forest presentation at the panel: Generating inclusive
transdisciplinary knowledge(s) at the threshold of arts, science & society: Critical perspectives by
researchers and practitioners. Symposium *In Search of Radical Education/Knowledges.* Available at:
https://www.aalto.fi/en/events/in-search-of-radical-educationknowledges

CreaTures & Friends seminar: CreaTures Seminar #2: Baltic Sea Lab meets CreaTures
https://creatures-eu.org/events/creatures-seminar-2-baltic-sea-lab-meets-creatures/

Open Forest is discussed in the following research publications:

Botero, A., Dolejšová, M., Choi, J. H-j. and Ampatzidou, C. (2022). Open Forest: Walking with Forests,
Stories, Data, and Other Creatures. interactions 29, 1 (January - February 2022), 48–53.
DOI:https://doi.org/10.1145/3501766

Dolejšová, M., Hee-Jeong Choi, J., Botero, A. and Ampatzidou, C. (2022 - forthcoming). Open Forest:
Data, Stories, and Walking-With. 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. https://doi.org/10.1145/3537797.3537864

Hakio, K., Dolejšová, M., Mattelmäki, T., Hee-Jeong Choi, 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

Open Forest in media:

Open Forest workshops at Research Pavilion #4: Helsinki:
https://www.uniarts.fi/en/events/open-forest/

Open Forest installation at Data Vitality exhibition:
https://indiaeducationdiary.in/aalto-university-exhibition-concentrating-on-data-is-rare-even-internationally/
https://www.aalto.fi/en/datavitality

Open Forest awarded at the GamiFOREST symposium:
https://creatures-eu.org/open-forest-got-a-prize/

Participants + Audience Numbers

Walks:

Experimental walks in Hyytiälä forestry field station (23.09. - 25.09. 2020): 10 participants

Experimental forest walk in Hyytiälä forestry field station (13. 04. 2021): 5 participants

Experimental walks & workshop at Research Pavilion #4 Helsinki: 20 participants

Experimental forest walks at Křivoklátsko protected landscape in Central Bohemia: always attended by 1 human researcher and 1 dog guide

Experimental forest walk at Sipoonkorpi national park: 8 human participants + 1 dog

Experimental forest walks in Bëngbe Uáman Tabanoc, Colombia: 10 participants

Installation:

Open Forest workspace and installation set up at A Bloc: 300 viewers and visitors

Open Forest installation at Data Vitality exhibition: 500 visitors

Open Forest installation at Research Pavilion #4 Helsinki: 50 visitors

Other events:

More-than-Human Dérive event at Melbourne Knowledge Week + experimental walk at Melbourne urban forest: 264 online participants

More-than-Human Dérive event at Uroboros 2021 festival: 15 participants

"What is a forest? When is a forest?" Panel discussion at Vienna Biennale: 210 audience members plus 8 panellists

Open Forest presentation at the Symposium In Search of Radical Education/Knowledges: 20 audience members

Baltic Sea Lab at CreaTures & Friends Seminar #2 (online): 40 participants

The Open Forest project is ongoing and we keep on walking. Upcoming walks are confirmed for September 2022 in Tampere (collaboration with Tampere Unversity), for Central Bohemia, and for Newcastle (UK) where they will take place as part of the Participatory Design Conference 2022. An Open Forest installation is planned for the Designs for Cooler Planet exhibition organised in September 2022, as part of the Helsinki Design Week 2022.

VII. OPEN URBAN FOREST

<u>Beneficiary</u>
Aalto

<u>Author</u>
Michal Mitro

<u>Scope</u>
The scale of human impact on the planetary ecosystem has been so profound that talking about pristine and untouched nature is more of a romantic and colonial vision of the savage than a meaningful abstraction. Yet, we tend to forget that our own bodies – flesh and bones – are not less natural than they've been millennia back. The natural and the artificial are intertwined like the rhizome of the moss that covers the walls of our houses and the barks of the park trees. Open Urban Forest is a six-month research project exploring how the human and the more-than-human work with and around each other. These explorations are situated in the specific context of a nature-reclaimed communal garden located on the steep hills of the Svratka river in Brno, Czech Republic. The research sought to pave the path for meaningful communication and cohabitation of various agents that occupy and utilise this space.

<u>Timeline</u>

01.01.2022 - 30.9.2022: Field recording sessions at the Open Urban Forest site by AVA collective.

15.2.2022 & 7.4. 2022: Site visits by Jan Kristek and his architecture class of Brno University of Technology

03.05. 2022: Open Urban Forest presentation at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs

14 - 15.5. 2022: Site mapping and performative intervention by d'Epog - a post-dramatic theatre company.

01. 06. 2022: Presentations of architectural concepts for the site at BUT.

2.6. 2022: Radek Pokorny of Mendel University, Forestry department conducts geographic site mapping.

08. 06. 2022: Jan Kristek and his team re-visit the site to contextualise their propositions.

09. 06. 2022: Presentation at the panel discussion Managed or out of control, organsied as part of the New European Bauhaus Festival

29.06 - 01.07.2022: Exhibition and presentation at the Creatures Festival, Seville, Spain.

Open Urban Forest is an attempt to start and facilitate a meaningful and relational inter-species interaction. Combining creative research, poetic speculation, focused presence and attentiveness to the situated genius loci of the Open Urban Forest space, we (the Open Urban Forest team of collaborators) have arrived at layered and rich representations of the burgeoning forest and the actors that inhabit it. We have gathered images, meanings, scenarios, sounds and other sensorial impressions. The site has been a limitless source of inspiration and occasional frustration. We have learned about the feral and the natural, just as we have learned about our own human condition and preconditions. To describe, understand and justify our human motivations and deeds turned out to be just as challenging as it was to attend to the local forest and its dwellers.

Human and more-than-human site by side at the Open Urban Forest (image credit: Michal Mitro).

The Open Urban Forest research strategy is to approach the site and its actors through the prism of four expert teams with my (the leading author) additional guidance as I have been visiting the site regularly for the past eight years. Our group understanding of the space was thus to evolve in an inter-subjective and pluralistic fashion. Doing so, we hoped to reflect the complexity of actors and dynamics that we were trying to understand. The experts in the team (from the areas of forestry sciences, architecture, sound and performance art) were asked to use their distinct knowledge, tools and skills to elaborate on the aspects of the Open Urban Forest space. The research was thus structured loosely and allowed a lot of space for subjective preferences, focus and attention to detail. We agreed to openly acknowledge our active and transformative role we held in the environment rather than positioning ourselves as "objective observers".

The experts involved in this inter-species conversation are:

AVA collective: sonic enthusiasts, explorers and flâneurs who re-search and re-shape the environmental sounds, combining live sonic feeds as well as field recordings with an open palette of post-club tendencies.

d'Epog: a post-dramatic theatre company who's performative interventions explore given space across extended time scales often elevating the invisible features and dynamics of the given context.

Ing.arch. MArch Jan Kristek, Ph.D and his architectural class: Jan is leading a studio at Faculty of Architecture, Brno University of Technology that explores various shapes of architecture as well as the ways architecture shapes the social and urban fabric of given space. He is currently serving as a dean as well.

Associate Proffesor, Ing. Radek Pokorny, Ph.D: head of department of Forest Planting and Nourishing of Mendel University in Brno. He is an ardent advocate of both sustainable and pragmatic approaches to forestry.

Myself - MArts Michal Mitro: my role in the project is to guide and facilitate the guests as well as process and curate their findings.

Construction site facing the forest across the river (image credit: Michal Mitro).

Process:

Prior to the field research, I consulted the project's concepts extensively with the CreaTures team - Cristina Ampatzidou, Marketa Dolejsova and Jaz Hee-jeong Choi. Thanks to these consultations, I was able to further clarify what my research goals were, how may I approach them, and what would

the benefit of such research be. I then went ahead and invited my first guests - AVA collective - to visit and map the space. AVA has been working on the site from January 2022 up till today (June 2022) and plans to continue their work further at least till September. They have been recording sonic footprints of the forest and its agents in detail as well as its larger sonic atmosphere. They have been freely floating between the documentary and performative modes of sound recording - either listening to the sound sources or actively triggering the sonic events or even reacting to them. The results include minute explorations of long unused gardening utensils, water interacting with metal objects, "jamming" with and over a heavy machinery that is used to install a road tunnel on the opposite side of the river valley. The results also include recordings of the sites made by a drone, capturing the ambiance of the river and amplified by bare rock and concrete walls that face the forest on the opposite side of the valley.

AVA collective members working at various spots of the site (image credit: Michal Mitro).

From March 2022 onwards, a group of architecture MA students have been speculating on various construction scenarios for the forest. The group got split into pairs to approach a certain functional elements at the site from diverse perspectives - fire and food, air and wind, earth and sleeping, water and washing, sunlight and shade. The results of the groups' four-month effort were surprisingly novel and site-specific, yet they remained undoubtedly anthropocentric. The groups construction scenarios involved materials such as acrylic, polystyrene and concrete although there was one that embraced up-cycled wood planks to create a gateway connecting "the wild" with "the cultivated".

As a follow-up to their presentations, we arranged one more visit to the forest that took place on 8th of June, 2022. My aim was to spark students' imagination and try to bring their attention slightly away from the human and towards what and whom surrounds us. Re-framing the situation was a huge lesson for myself, and likewise for the students. I have discovered how odd and challenging it may be to explain why one may care, design and cater with more-than-human perspectives in mind and how cumbersome this may be to digest or even justify for humans, who have not been formerly exposed to similar discourses. All in all, the conversations did yield some interesting additions to what has been originally proposed, and sparked quite some curiosity on every site involved.

AVA collective members working at various spots of the site (image credit: Michal Mitro).

Students' propositions for the architectural intervention in the forest (image credit: Michal Mitro).

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On 14th and 15th of May, a post-dramatic theatre company d'Epog conducted their on site research and consequently a three-hour-long performance on the spot. On the first date I guided the five-member group through the forest and we talked through my involvement with the space as well as its current urban contexts. Traffic extension, new municipal construction zoning, drought, noise and community gardens surround and affect it all at once. The following afternoon d'Epog managed to create a very convincing metaphor connecting the subjective and corporeal, physical, geographical and political. Navigating the ever-rising sloped forest - turned garden - turned forest resonated quite well with ever increasing acceleration, progress and reoccurring socio-economic and personal crises. The full documentation of the performance is now being edited by an artist of the groups choice and is to be released in August.

Snippets from d'Epog's performance at various altitudes of the site (image credit: Lucia Repašská).
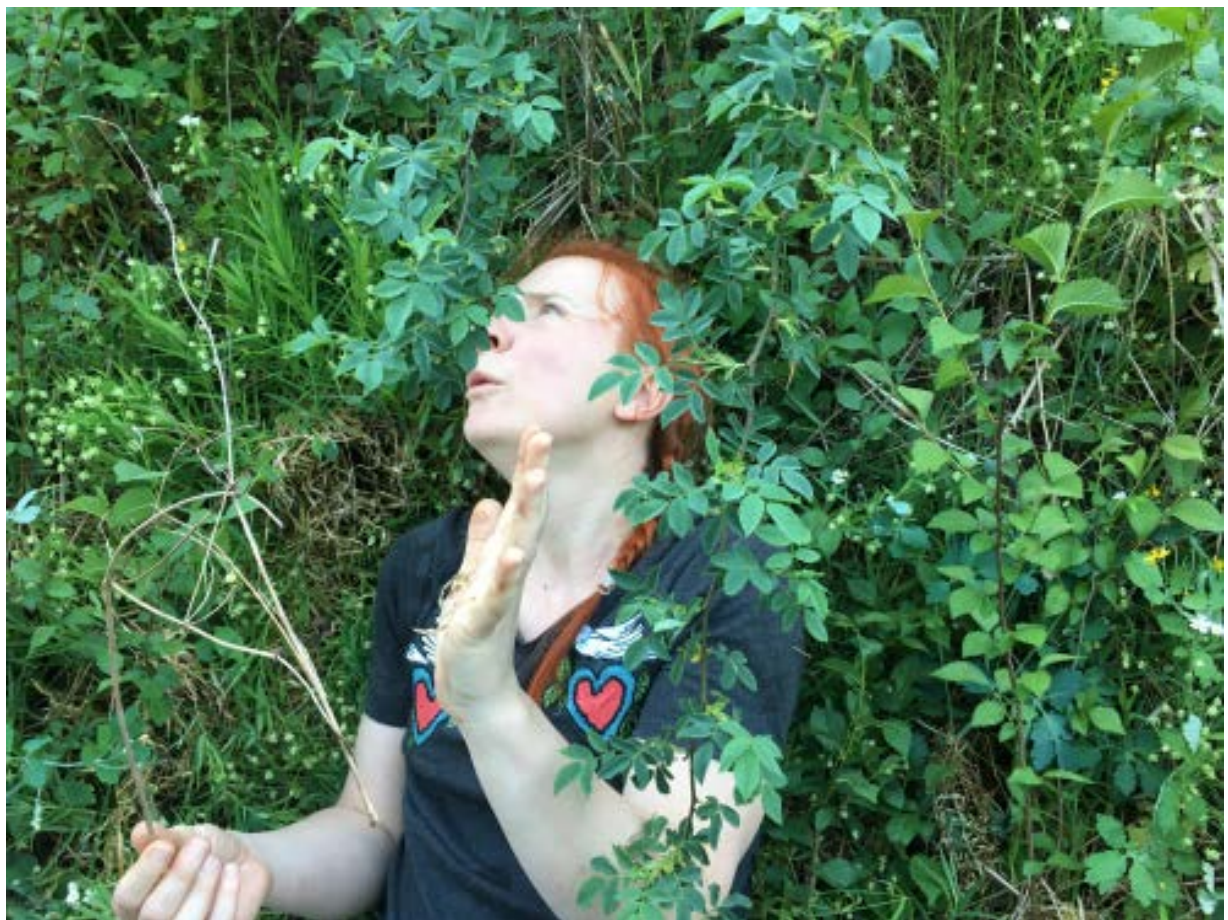
Snippets from d'Epog's performance at various altitudes of the site (image credit: Lucia Repašská).

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On the 2nd of June the site has been visited by Associate Professor Radek Pokorný and his colleague, both from Mendel University's forest department. I was also happy to host Markéta Dolejšová of CreaTures that same day, as she happened to be in Czech Republic on the date and found a spare time to pay us a visit. Together, we walked Mr. Pokorný around the area while his colleague unpacked a drone to compose an ortho-photogrammetric model of the whole site. Radek

quickly surveyed the area and made a lot of useful remarks on water retainment, soil erosion prevention or chopping the trees in a way that make them more resilient in long run. He did not forget to mention safety and accessibility. The site's accessibility level actually surprised him and - admittedly - it does offer a huge space for improvement. On the other hand, it was this very discomfort and steepness that discouraged humans from further managing the land which made it possible to re-wild. Mr. Pokorny also made references to upcoming "dry century" and figured that the rocky surface recently unveiled due to road construction on the slope opposing the forest will reflect even more heat on the site which should be considered when planting or cutting the vegetation.

He promised to get back to me soon with the detailed 3d model of the site and its basic index and return to site to take probe and sample the soil afterwards.

Radek Pokorný, Markéta Dolejšová and Michaela Casková in the Forest (image credit: Michal Mitro).

Mapping the site with drone to create its detailed virtual model (image credit: Michal Mitro).

Mapping the site with drone to create its detailed virtual model (image credit: Michal Mitro).

Team

Project Lead: Michal Mitro

Invited Expert Teams: AVA collective, d'Epog, Jan Kristek and his architecture class of Brno

University of Technology, Radek Pokorný of Mendel University's Forestry department

Consultations And Support: Michaela Casková of Mustarinda (FI), Cristina Ampatzidou and Markéta Dolejšová of CreaTures

<u>Partners</u>

Certain initiatives that were part of Open Urban Forest project were also supported by city of Brno's cultural funds. Brno University of Technology and Mendel University allocated their staff, capacities and infrastructure to support the project as well. I would hereby like to express my gratitude to both involved individuals and institutions that they represent.

<u>Dissemination (ExP-related presentations, publications & media outreach)</u>

Open Urban Forest has been conceived as an exploratory research project and so far revolved mostly around research visits, filed work and processing the findings. Nevertheless, the project was presented at the following creative & research venues:

Presentation at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs (03. 05. 2022)

Presentation at the panel discussion Managed or out of control, organsied as part of the New European Bauhaus Festival (09. 06. 2022)

The project will be presented at the CreaTures Festival in Sevilla.

<u>Participants & Audience Numbers</u>

The numbers of the audience for particular research visits only count myself and the guests invited.
CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs - 36 participants
Panel discussion Managed or out of control - 80 participants

<u>Associated Activities & Extended Afterlife</u>

The project is part of the activities of cross-sectional non-governmental organisation called ssesi.space - safe space for exploring -s- ideas, which is now hosted at one of the abandoned cottages in the Open Urban Forest garden. The project is ongoing and will span beyond the CreaTures context. For instance, in August 2022 there will be a field exhibition of an Open Urban Forest installation from the CreaTures Festival organised in the garden, accompanied by sonic performance by AVA collective.