CREATURES

CREATURES DELIVERABLE

D3.8 EXPERIMENTAL PRODUCTIONS REPORT V2

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ACTION COORDINATOR'S SCIENTIFIC REPRESENTATIVE

Prof. Tuuli Mattelmäki

AALTO–KORKEAKOULUSÄÄTIÖ,

Aalto University School of Arts, Design and Architecture: Department of Design

tuuli.mattelmaki@aalto.fi

Authors in alphabetical order		
Name	**Beneficiary**	**E-mail**
Cristina Ampatzidou	RMIT	cristina.ampatzidou@rmit.edu.au
Isabel Beavers	Aalto (via commission)	isabelbeaversstudio@gmail.com
Andrea Botero	Aalto	andrea.botero@aalto.fi
Ruth Catlow	Furtherfield	ruth.catlow@furtherfield.org
Jaz Hee-jeong Choi	RMIT	jaz.hee-jeong.choi@rmit.edu.au
Amira Hanafi	RMIT (via commission)	hello@amiraha.com
Lara Houston	Uos	l.houston@sussex.ac.uk
Markéta Dolejšová	Aalto	marketa.dolejsova@aalto.fi
Zeynep Falay von Flittner	Hellon	zeynep.falay@hellon.com
Felipe González Gil	ZEMOS98	felipe@zemos98.org
Anab Jain	Superflux	anab@superflux.in
Ann Light	University of Sussex	ann.light@sussex.ac.uk
Julia Lohmann	Aalto	julia.lohmann@aalto.fi
Tuuli Mattelmäki	Aalto	tuuli.mattelmaki@aalto.fi

Ada Peiretti	Aalto	ada.peiretti@aalto.fi
Agnieszka Pokrywka	Aalto (via commission)	agnieszka.pokrywka@gmail.com
Jana Putrle Srdić	Kersnikova	jana.putrle@kapelica.org
Eva Tausig	Superflux	eva@superflux.in
Ana Tiquia	RMIT	ana.tiquia@rmit.edu.au
Kirsikka Vaajakallio	Hellon	kirsikka.vaajakallio@hellon.com

Abstract

This deliverable reports on the current state of CreaTures experimental productions (ExPs) that have been produced and/or implemented within the CreaTures Laboratory plan in M6-M16. This is a second version of the ExP Report deliverable (v2) that follows on a v1 submitted in M9 and will be updated again in M30 (v3). The deliverable is tied to tasks in small, medium and large ExP (T3.2-3.4) and complements data collected as part of WP2 - Observatory and WP4 - Evaluation.

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Creatures project structure

Creative Practices for Transformational Futures (CreaTures) is a three-year EU funded project that investigates the role that transformational creative practice plays in helping people to imagine and to build socially and environmentally sustainable futures. Drawing on pilot research[1] that shows how collaboration, reflection and direct engagement are key to changing the public's orientation to socio-ecological issues, the project involves three interrelated components: 1) Observatory, identifying and mapping existing, fragmented and often hidden transformational creative practices, 2) Laboratory, supporting new experimentation and direct collaboration with diverse stakeholders, by mounting several different types of arts production – or, as we call them, Experimental Productions (ExPs) – and finally, 3) 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, the scientific community, and members of the public. These CreaTures processes will result in The Open Creative Practice (OCP) framework, an open-access, transdisciplinary, evidence-based framework demonstrating effective paths to achieving sustainability, social cohesion and peaceful co-existence at a time of rapid change. The OCP will offer a strategic research agenda for key stakeholders, a set of innovations addressing the cultures and conditions for delivering greater sustainability, and recommendations for policymakers.

There are 11 partners in the project, bringing together several universities associated with creative approaches to transformation and sustainability. Aalto University School of Arts, Design and Architecture (FI) is a frontrunner when it comes to artistic and practice-based research, and has strong expertise in collaborative and co-creation projects. RMIT Australia and RMIT Europe (ES) bring considerable expertise in urban transformations. The University of Sussex's (UK) Sustainability Research Programme is designed to bring together expert interdisciplinary teams to tackle complex sustainability issues and the pilot work behind this proposal was undertaken there. Utrecht University (NL) brings expertise on governance processes, pathways to sustainability and the use of simulation games. Alongside this research expertise in creative approaches to sustainability, the project involves partners with expertise in creative art and design practice: Superflux (UK) and Hellon (FI) are design studios doing consulting and commissioning work for private and public organizations. Furtherfield (UK) and Kersnikova (SI) are arts practices that also act as cultural institutions and producers, reaching a wider network of artists located throughout Europe, while ZEMOS98 (ES) is a creative practice organized as a cooperative with extensive networks in activist circles and grassroots projects across Europe. This is complemented by two not-for-profit organizations with special domain knowledge: Sniffer (UK) brings expertise in brokering between creative practitioners and

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

policymakers/implementers and evaluating change processes, and OKFI (FI) focuses on the application and development of open knowledge and systems thinking.

1. INTRODUCTION

Global social and environmental challenges have become urgent and apparent, affecting all creatures living on this planet. Radical long-term change in how we live is necessary to move towards more just and sustainable futures. Yet, the scale of transformative change is challenging to grapple with, and requires new sustainable visions, values and practices that can be long-lastingly embodied and incorporated in everyday living. Creative practice in art and design has a critical role to play in these processes of transformation. Emerging research[2] shows that creative practice bears the potential to help us achieve transformative change, by bringing an experiential quality to sustainability projects and stimulating collective reflections and imaginaries of preferable futures. Imaginaries of future situations can inspire and provide orientation in understanding how measures for socio-ecological change can affect people's and others' lives. Imagination can support engagement with addressed issues and inspire collective reflection on the possibly radical effects that such measures may have.[3] This process of stimulating transformative and imaginative thinking and action is fundamental to the kind of shifts in everyday life and culture that are needed.

Creative projects working towards transformative change often place a focus on locally-situated social innovation that originates within concerned communities, starting from the attention to local details, but with an aim to inspire long-term, ontological change. First-hand perspectives play a key role within this transformative process: those aiming to foster a change need to engage with, and live, feel, embody and 'become' the change on their own.[4] However, while the change may happen at individual, community or neighbourhood level, the impact must reach beyond those directly involved, in order to make a meaningful contribution to adaptation or mitigation of broader social and ecological conditions.

The CreaTures project emphasizes the importance of first-hand perspectives and situated knowledge and action while working towards transformative change. By realising a series of creative Experimental Productions (ExPs), the project aims to promote action for social and ecological sustainability by identifying those aspects of creative practice that contribute most effectively to socio-cultural transformation.

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[2] Ann Light, Deborah Mason, Tom Wakeford, Ruth Wolstenholme, and Sabine Hielscher. 2018. Creative practice and transformations to sustainability: Making and managing culture change. AHRC Connected Communities Projects.
David Maggs and John Robinson. 2020. Sustainability in an Imaginary World: Art and the Question of Agency. Routledge
Lucy Neal. 2015. Playing for Time: Making Art as if the World Mattered. Oberon Books.

[3] Alexandra Nikoleris, Johannes Stripple, and Paul Tenngart. 2017. Narrating climate futures: shared socioeconomic pathways and literary fiction. Climatic Change 143, 3-4, 307-319.

[4] Caroline Hummels, Ambra Trotto, Jeroen Peeters, Pierre Levy, Jorge Alves Lino, and Sietske Klooster. 2019. Design research and innovation framework for transformative practices. In Strategy for change. Glasgow Caledonian University, 52-76

1.1 CreaTures Experimental Productions

CreaTures experimental productions (ExPs) are art and design projects set up as temporary co-creative spaces that can mobilize specific forms of artistic knowledge and share the common goal of supporting transformational action for social and ecological sustainability. The ExPs cover different scales: large (as defined in T3.2), medium (T3.3) and small (T3.4), scopes and formats including games, Live-Action-Role-Playing events, co-creative workshops, performative walks and drifts, immersive installations, and more (see Figure 1). These productions are open for viewing and interaction by members of the public and/or specific communities and have been implemented in diverse settings, including online. The ExPs start from interpersonal, locally-situated practices, aiming to address large-scale societal issues and bring them to a scale at which they can be co-creatively reflected upon and engaged with by interested individuals and communities.
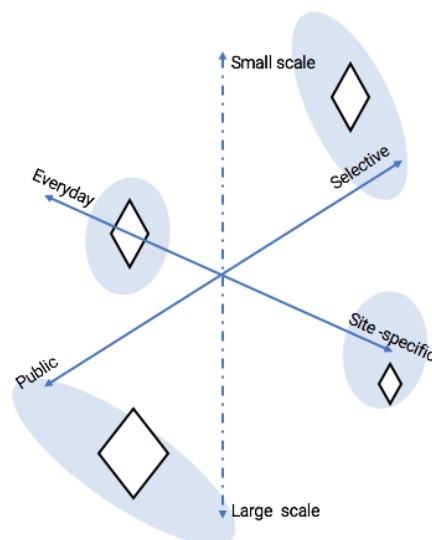

Figure 1: CreaTures ExPs work across different scales (large – small) and scopes (everyday – site specific) and are open for viewing and interaction by diverse audiences (public – selective).

In the CreaTures project structure, the ExPs are co-developed and facilitated by the WP3 - Laboratory and are set to allow parameters of engagement to be tested in ways specified by WP4, following insights that come from the continuous observations and review in WP2. Public showcases of some of the ExPs are accompanied by engagement events co-organised in conjunction with WP5. Researchers from WP2-4-5 have held meetings with ExP practitioners to collaboratively identify the transformative potentials of their work and co-design appropriate documentation and evaluation tools (Details in D2.1 and D4.1). WP2 researchers then created a tailored Data Gathering Plan for each ExP specifically. The aim of these processes is to co-design research instruments that not only create a record of each ExP but also produce data about what exactly the transformative conditions or qualities are within it.

1.2 Overview and purpose of this deliverable

The purpose of this deliverable D3.8 Experimental Productions Report v2 is to report on the progress of the Experimental Productions (ExPs) that have been developed in the CreaTures Laboratory within the first ten months of its operation (M6-M16). This version 2 of the Report is the second in a series of three ExP Report deliverables that are intended to document the progress of all ExPs developed in the CreaTures Laboratory. Version one was submitted in M9; version three will be submitted in M30. Overview of all ExPs that have been planned so far within the project is available in the (continually updated) ExP Timeline that is available to all partners in the shared project workplace in Teams and forms part of deliverables D3.1 and D3.2 – Experimental productions roadmap v1, v2. The latest version of the Timeline is also appended here – please see Annex I.

In this document, we first outline how this deliverable was produced (section 1.3) followed by a brief overview of the fourteen ExPs that became active within the period of M6-M16 (section 2.1). We then provide a detailed list of structured metadata of these ExPs, including a brief description of main goals, current status, planned duration, location, external links, related Sustainable Development Goals (SDGs) and examples of accompanying visual materials, such as feature images and documentation photos (section 2.2). These materials are also available on the CreaTures website (https://creatures-eu.org/), which functions as the main communication interface of the project and is continually updated by responsible consortium partners.

1.3 Materials used in this document

This document was developed using materials generated by all CreaTures creative partners who have been producing, showcasing, and/or planning their ExPs within the period of M6-16. In January-February 2021, WP3 organized online meetings where each ExP practitioner/practitioner group discussed and reflected on the progress of their ExPs and outlined short-term future plans. Additional insights were collectively gathered at the CreaTures Plenary meeting (March 8th - 11th, 2021) where all ExP practitioners shared updates from their processes and experiences to date, and discussed them with the consortium members. Furthermore, all ExP practitioners have been continuously updating their ExPs production information and metadata with accompanying documentation, using the required documentation template (D3.3), which is stored in the internal Teams workspace of the project. Some of this information is presented publicly on the CreaTures website. Additionally, we are including a work-in-progress ExPs mapping, which we are building to record the models of transformation that the ExP practitioners premise their work upon. Through this mapping, we aim to contribute to further analysis in WP2 and WP4.

2. CREATURES ExPs IN M6-M16

2.1 Overview

Within M6-16, a total of fourteen ExPs were enacted: five are currently being showcased, seven are in production and their showcase is planned for Spring - Autumn 2021, and two are now complete. Out of those fourteen ExPs, eleven were arranged at the outset of the project and have been produced by the consortium members; three were commissioned by partners at Aalto and RMIT in early 2021 and have been produced in collaboration with external artists. A brief overview is available below in Table 1 listing the ExPs title, author(s), status, and scale (small-medium-large).

Table 1 – Overview of ExPs (M6-16) and status as of April 2021.

ExP Title	Author	Scale	Status
The Hologram	Furtherfield with Cassie Thornton & Lita Wallis	Small	Being showcased
Gaming for the Commons - Commonspoly	ZEMOS98	Small	Being showcased
Open Forest	Aalto /Andrea Botero & Markéta Dolejšová/ + RMIT /Jaz Hee-jeong Choi, Ana Tiquia & Cristina Ampatzidou/	Small	Being showcased
Baltic Sea Lab	Aalto /Julia Lohmann/	Medium	Being showcased
Sustainability Futures Game	Hellon	Medium	Being showcased
Invocation for Hope	Superflux	Large	In production (showcase starts May 2021)
Refuge for Resurgence	Superflux	Medium	In production (showcase starts May 2021)
Nocturne	Aalto /Isabel Beavers/	Small	In production (showcase starts May 2021)
Cyano Automaton	Aalto /Agnieszka Pokrywka/	Small	In production (showcase starts May 2021)
CreaTures Glossary	RMIT /Amira Hanafi/	Small	In production (showcase

			starts May 2021)
The Treaty of Finsbury Park 2025	Furtherfield with Cade Diem	Large	In production (showcase starts July 2021)
Hackcamp - Careful Futures	ZEMOS98	Small	In production (showcase starts October 2021)
reProductive Narratives	Kersnikova with Maja Smrekar & Gjino Šutić	Medium	Completed
Experimental Food Design for Sustainable Futures	Aalto /Markéta Dolejšová and collaborators/	Small	Completed

The CreaTures ExPs continue to be significantly impacted by the COVID-19 pandemic. Many of them were postponed to a later date as a result of the pandemic restrictions, limiting or preventing the possibility to facilitate the planned live participatory activities (e.g., Invocation for Hope, Refuge for Resurgence, Hackcamp, The Treaty of Finsbury Park 2025). ExPs that do not necessarily require participants' face-to-face engagement have been adapted to online or hybrid formats (e.g., Commonspoly, Sustainability Futures Game, The Hologram, Experimental Food Design for Sustainable Futures). However, even those ExPs in the latter category needed to be delayed for at least a few months from the original plan, as their authors needed to reimagine the planned audience interactions, rethink methodological approach and, in some cases, also redesign materials used in their work. No ExP has been cancelled because of the pandemic. In response to the varied pandemic restrictions and changing circumstances, the three newest commissioned ExPs (Nocturne, Cyano Automaton, CreaTures Glossary) were planned as online showcases from the outset (with a possibility of a live showcase later in the project, if available). Despite the unprecedented challenges posed by COVID-19, the WP3 Laboratory has adapted to the new conditions and worked closely with practitioners to pave new pathways for their ExP projects.

2.2 ExPs metadata

On the following 47 pages, we present metadata of the 14 active ExPs, including a brief description of their main goals, current status, planned duration, location, external links, related Sustainable Development Goals (SDGs) and examples of accompanying visual materials, such as feature images and documentation photos.

The Hologram

Collective Health as a Really Beautiful Artwork

The Hologram is a mythoreal viral distribution system for non-expert healthcare, practiced from couches around the world. The premise is simple: three people – the 'Triangle' – meet on a regular basis, digitally or in person, to focus on the physical, mental and social health of a fourth – the 'Hologram'. The Hologram, in turn, teaches these listeners how to give and also receive care. When they are ready, the Hologram will support them to each set up their own triangle, and so the system expands. This social technology is based on the experimental care models developed in the Social Solidarity Clinics in Greece during the height of the financial and migration crisis. The result is the construction of a robust multidimensional health network, collectively-oriented social practices, and trust that can outlive capitalism. Its protocol ensures that all caretakers are cared for, and regards properly supporting someone else's wellbeing as therapeutic in itself.

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

The Hologram teaches listeners how to give and also receive care (image credits: Cassie Thornton)

"We must begin again: Asking for help as a new world" was the second ever Hologram course that ran from Sept-October 2020, in which people from all over the world were invited to meet online to study and practice what it means to ask 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

Participants were guided through a process to remember together why and how to ask for support, and how to ensure that our supporters are supported. As the racist, capitalist and patriarchal world crumbles around us, people were invited to design long-lasting systems for support and solidarity that can ensure that our species can outlast the coming social, economic and planetary emergencies.

The Hologram is a mythoreal viral distribution system for non-expert healthcare, practiced from couches around the world (image credits: Cassie Thornton)

In this series of six online sessions 26 participants experimented with how to organize and value the support they need to survive and thrive in the coming new world. They practiced and discussed the social skills, values, and priorities that are central to the Hologram model for collective p2p healthcare. Each session focused on a particular topic. These included: **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** and experimented with their first Hologram meeting. The last session was dedicated to building a Community of Practice and discussing the co-creation of the film work.

Each person left the course empowered to assemble and participate in their own Hologram. 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 who have joined a new, monthly Community of Practice meeting and the Hologram is now funded through other social and cultural organisations to run 2 more courses, to develop and run the MVH programmes with focus on diversity, and to build a community website.

A CreaTures researcher was embedded throughout the process and shared auto-ethnographic logs of their experience throughout, giving the Hologram facilitators and invaluable participants' perspective. This provided insights into the complex tensions and interplay between personal/individual and shared/collective experiences across the 6 weeks.

Also reflections on the appeal (or otherwise) of certain elements of the experimental practices were employed.


Participants of The Hologram courses are guided through a process to remember together why and how to ask for support, and how to ensure that our supporters are supported (image credits: Cassie Thornton)

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 the 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 second phase of the Experimental Programme for Creatures is **"We were made for this: 2050 Fugitive Planning"** a Live Action Role Play for course participants March – April 2021. This is intended to provide the next level of learning and transformation through social holography. It has two related goals, offering participants an opportunity to *"author 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** is then working with this process to create a **participatory film** that will help new people understand and feel how The Hologram practice works and what it is, in all its wisdom and weirdness. The film will be distributed in Summer 2021 with the goal of documenting some of the very basic magic that happens within the practice and project, and to challenge viewers to engage with their own radical imagination. Both of
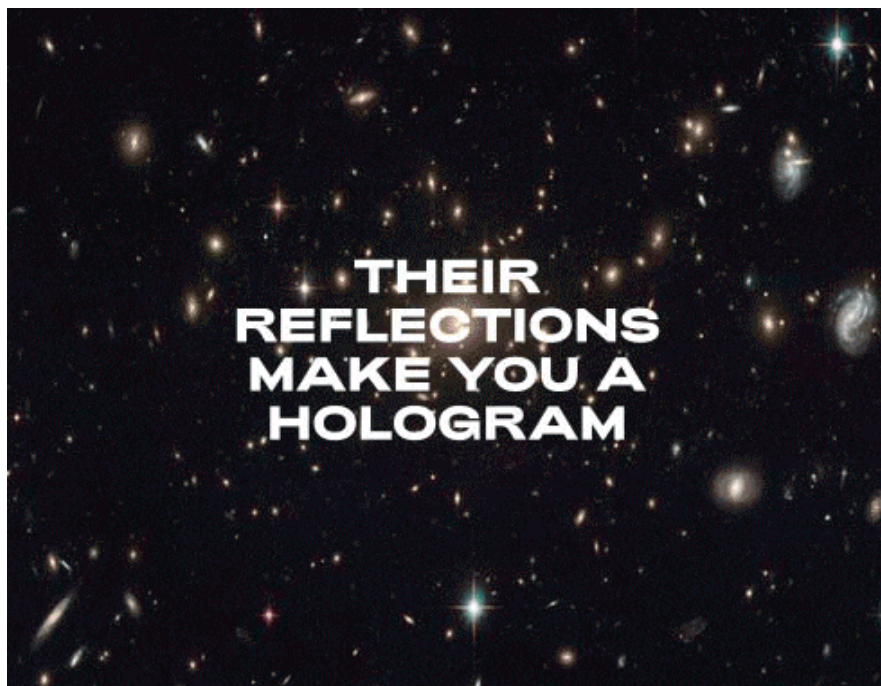
The Hologram premise is simple: three people – the 'Triangle' – meet on a regular basis, digitally or in person, to focus on the physical, mental and social health of a fourth – the 'Hologram'. (image credits: Cassie Thornton)

AUTHORS:
Cassie Thornton and Lita Wallis ft. Furtherfield

Cassie Thornton [garbled text]

Lita Wallis [garbled text]

Four years ago she and two friends made a lifelong commitment to The Tripod, a platonic support system, which aims to provide much of the financial, emotional and housing support that many people end up relying on couple relationships for. She hopes to bring some learning from this experience, plus some seeds of inspiration from her work with young people and her avid sci-fi habit, to set founding Hologram members fourth in good stead.

Furtherfield is one of the longest running nonprofit international hubs for critical explorations in art and technology. Since its founding in 1996, Furtherfield has developed an international reputation as a leader in art, technology and social change. It has continued to invest time and energy in a decentralised and distributed network, fostering new projects with artists, seizing and challenging debates and always advocating for open and playful engagement with people, encapsulated in its process of 'doing it with others' (DIWO).

https://www.furtherfield.org/we-must-begin-again-asking-for-help-as-a-new-world/

STARTED:
September 2020

ENDS:
July 2021

LOCATION:
London + online

STATUS:
Being showcased

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 3: Good Health and Well-being

GOAL 4: Quality Education

GOAL 5: Gender Equality

GOAL 9: Industry, Innovation and Infrastructure

Commonspoly

Gaming for the Commons

Commonspoly is a non-profit, open-source board game that encourages a culture of cooperation and questions the violent model of neoliberal privatisation. Commonspoly emerged in 2015 as a way to hack and subvert the contemporary version of Monopoly. Just like the original, each space on the board provides goods or other resources, but in Commonspoly these goods can be Private, Public or Commons. Rather than competing to accumulate goods, the challenge is to create a society in which working together furthers the common good.

Commonspoly version 3, top view from the box (image credits: Pep Domenech)

Commonspoly version 3, all the elements of the game (image credits: Pep Domenech)

Commonspoly is an attempt to rectify a misunderstanding that has lasted for more than a century. Back in 1904, Elizabeth Magie patented The Landlord's Game, a board game intended to warn people about the dangerous effects of monopolism. Years later, she sold the patent to Parker Brothers, the company that distorted her game, turning it into the Monopoly we all know today—a game that celebrates huge economic accumulation and the bankruptcy of anyone…except you.

Over the past years, the game has undergone many changes and resulted in a total of 4 editions. At the beginning of 2020, development began on this new and improved version 4.0, known as the **Commonspoly Green Edition** (1000 copies printed). This is the version used in the CreaTures project.
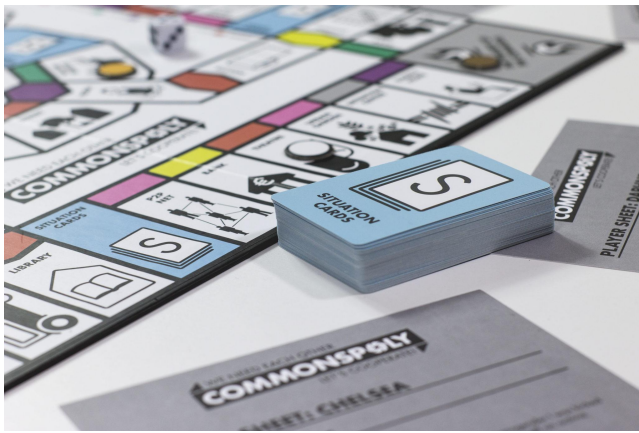
Commonspoly version 3, some elements of the game (image credits: Pep Domenech)

Commonspoly version 4, the Green Edition, detail of the board in a gameplay (image credits: Diego Gallego)

Initially the plan was to produce a series of live gameplays in Seville. But after the pandemic started, the plan changed into two different directions:

A) Adapting the game to a digital environment. We had a few internal gameplays among the CreaTures partners and, at the end of 2020, we organised two gameplays with participants selected through an international call, in which we tested the full online version of the game.
B) Creating a trans-local network of Commonspoly ambassadors and small independent bookstores who could distribute and play the game with their local communities.

The gameplays series is currently in progress: twelve more gameplays are planned for the years 2021/2022.
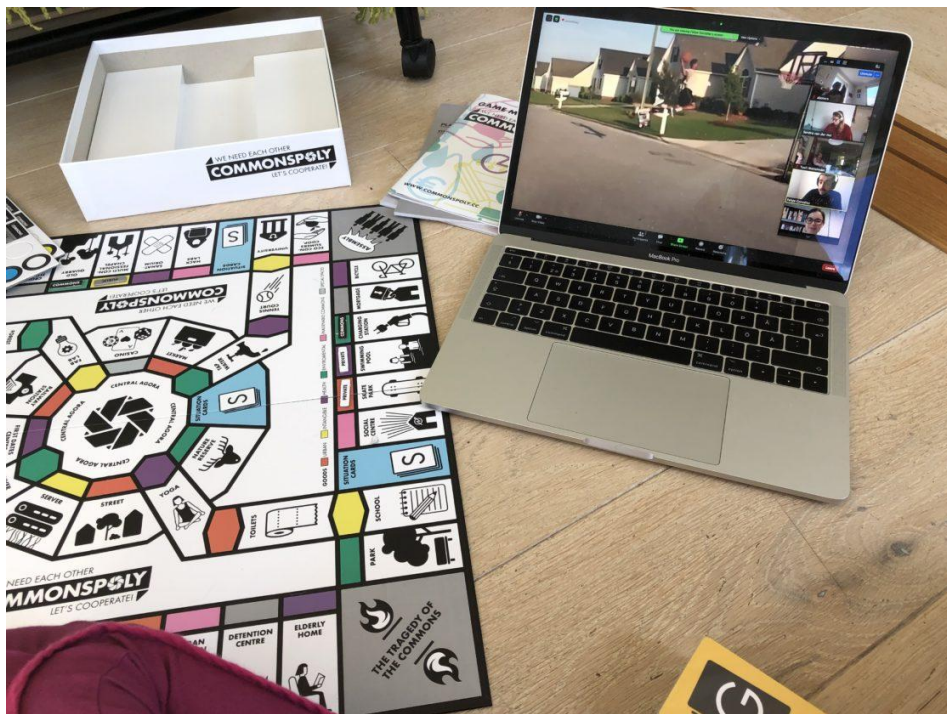
Online gameplay among the members of CreaTures during the pandemic (image credits: Andrea Botero)

The main goal with the Commponspoly project now is to evaluate the transformative potential of the game, assessing in a more systematic way how a device like this can have an impact on our society, even if the scale is considered small a priori. Like the butterfly flying, which later creates a hurricane 🦋 .

Commonspoly version 4, the Green Edition, general view of a gameplay (image credits: Diego Gallego)

Commonspoly version 4, the Green Edition, detail of the Game Sheet (image credits: Diego Gallego)
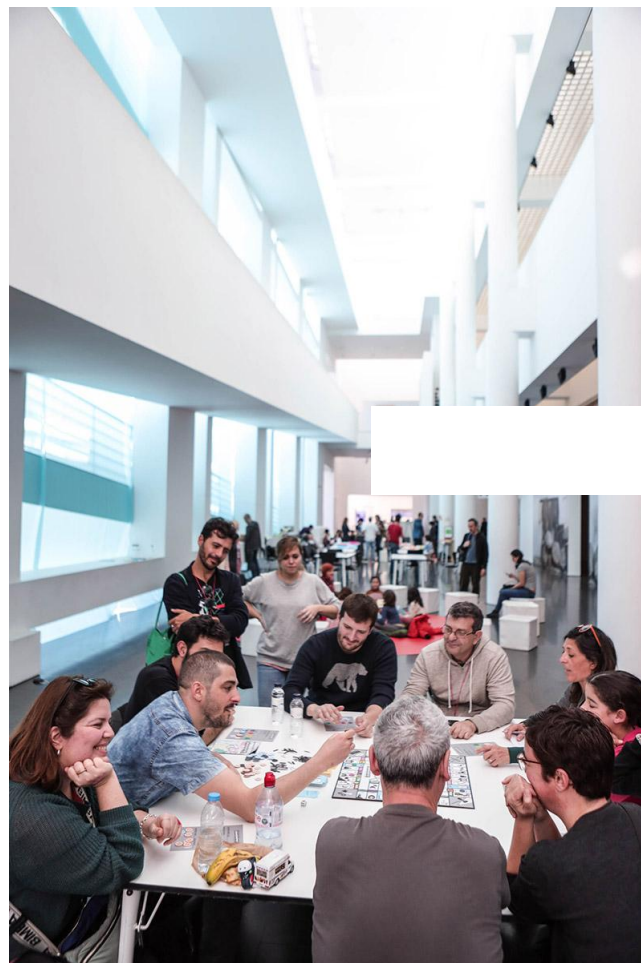
Commonspoly workshop at the Contemporary Art Museum of Barcelona (MACBA) (image credits: Dani Cantó)

AUTHOR:
ZEMOS98

ZEMOS98 is a 22 years old non profit organization and its mission is to produce social change through a methodology that supports the ideas of free culture, expanded education and P2P mediation in which digital media plays a crucial role. ZEMOS98's vision is to strive from the fringes to care for a culture of participation and to foster critical citizenry. The slogan of the organization is "mediation for social change". Its main aim is to connect the social and the cultural with the political. ZEMOS98 has been working internationally on contemporary narratives and socially engaged artistic practices in the last 10 years. It collaborates regularly with the European Cultural Foundation and the Carasso Foundation. Right now it's taking part in these EU granted projects: Culture for Solidarity, Mediactivism, NEMESIS and CreaTures

Commonspoly activities are produced in collaboration with:

– Stimmuli for Social Change
– Ambassadors: Andrew Gryf Paterson, Angela María Osorio, Maria Francesca De Tulio

http://www.commonspoly.cc

STARTED:
June 2020

ENDS:
March 2022

LOCATION:
Online, lead from Seville

STATUS:
Being showcased

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 11: Sustainable Cities and Communities
GOAL 13: Climate Action
GOAL 16: Peace and Justice Strong Institutions

Open Forest

World making through environmental data

Open Forest is a participatory artwork performing an experimental inquiry into different forests and forest data-sets. The work consists of a series of interactive installations, performative actions, and speculative research instruments exploring forest data flows. It helps reimagine and rearrange relationships among various entities with different connections to forests, such as scientists, citizens, sensors, environmental data, climate change and trees. One aim is to expand the landscape, in which stories about such entities can be told and care about them enacted.

As a participatory project, Open Forest is premised upon direct public engagement, offering several entryways into and levels of participation with the work: exploring various forests and diverse data through engagement with interactive installations; co-creating new forest data-sets and stories; and participating in creative workshop-style events.

Kuivajärvi old forest in Hyytiälä research station (image credits: Markéta Dolejšová)

Noisy Miner bird, a common inhabitant of the Melbourne Urban Forest (image credits: John Torcasio on Unsplash)

Open Forest is distributed across different locations:

In Finland, the creative work and research are situated in Helsinki, facilitated by designers and researchers from Aalto University. The first sneak peek preview of the Finnish part of the project took place in the **A Bloc shopping centre** space, where we worked for four months and interviewed various forest stakeholders about their relationships to the forest.

Open Forest studio in the A Bloc shopping center, Nov 2020 – April 2021 (image credits: Andrea Botero)
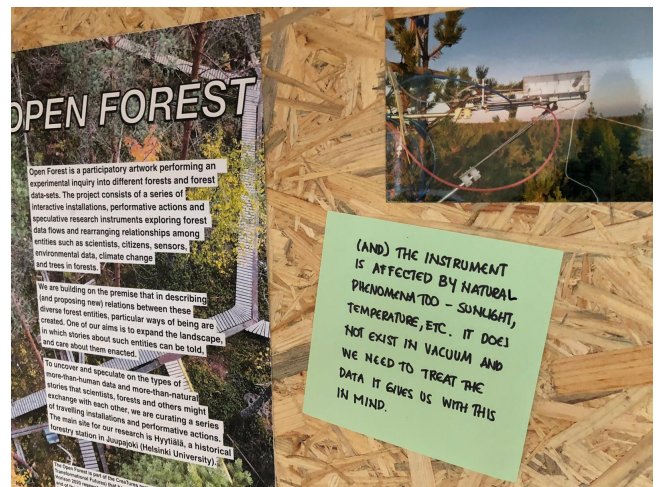
Open Forest studio in the A Bloc shopping center, Nov 2020 – April 2021 (image credits: Andrea Botero)

We are now co-creating a series of speculative conversational devices, including a remote walkthrough in a local research forest and an **Open Forest catalogue of stories**. The first public showcase of these artifacts takes place at the **4th Research Pavilion Helsinki** in June 2021. Open Forest in Finland collaborates with the **SMEAR station in Hyytiälä,** a historical forestry and research station in Juupajoki (Helsinki University).

SMEAR II station in Hyytiälä research forest (image credits: Markéta Dolejšová)

In Australia[garbled text] **More-than-Human Dérive** [garbled text] **Melbourne Urban forest** [garbled text] **Uroboros festival** [garbled text] CreaTures **Feral Creative Practices** [garbled text]
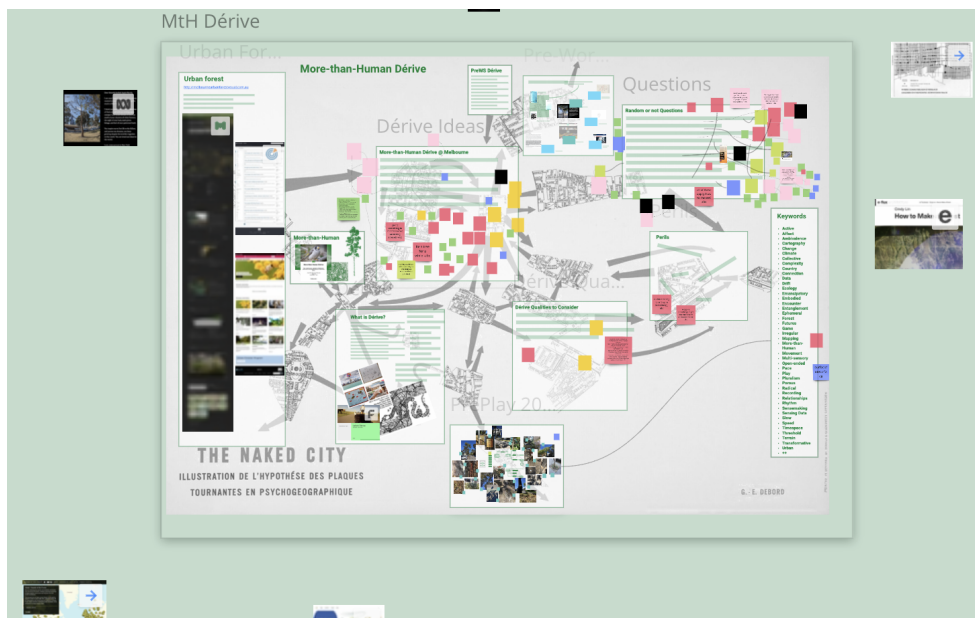
More-than-Human Dérive Miro board collecting drifting thoughts and ideas (image: Care-full Design Lab)

AUTHORS:
Open Forest Collective

[garbled text] **Andrea Botero (Aalto)**, [garbled text] **Markéta Dolejšová (Aalto), Jaz Choi (RMIT-AU), Cristina Ampatzidou (RMIT-EU)**, [garbled] **Ana Tiquia (RMIT-AU)** [garbled text] **Kate Geck (RMIT-AU)**, [garbled] **Siobhan McCarthy (RMIT-AU).**

The project is produced in collaboration with:
[garbled text]
[garbled text]

– Research Pavillion Helsinki

Australia:

– Melbourne Knowledge Week, City of Melbourne

Baltic Sea Lab

In the **Baltic Sea Lab** we develop creative ways and tools to activate people to promote sea health. The aim is to create a network of individuals who might identify themselves as "sea stewards", individuals who want to care for their local sea environment and might be empowered to do so by creative practice engagements.

Creative practices offer unique ways of engagement to connect communities with their local sea. Often these practices are only enacted once and bound by the artist's or designer's spatial and temporal reach. With the Baltic Sea Lab we adapt and adopt these artistic practices with the aim of extending their reach beyond their clearly authored initial framing. Can a practice seed a range of similar engagements, all adapted to their specific locality and community context?

Since November 2020, the Baltic Sea Lab has been occupying a large retail space of the **A-Bloc shopping centre** in Otaniemi (Espoo, FIN). The space is hosting a multi-sensory seaweed structure named **Hidaka Ohmu**, designed by Julia Lohmann and the Department of Seaweed for the World Economic Forum in 2020. The pavilion is made of Japanese kelp, stretched onto a frame of rattan and birch plywood. The Ohmu facilitates conversations and alliances by bringing the sea, its materiality, texture and scents into a human-made environment. Artists and researchers have been working inside and around the Ohmu and inviting others inside for one-to-one dialogues (respecting Covid-19 restrictions).

Hidaka Ohmu pavilion in the Baltic Sea Lab project space (image credits: Mikko Raskinen, Aalto University)
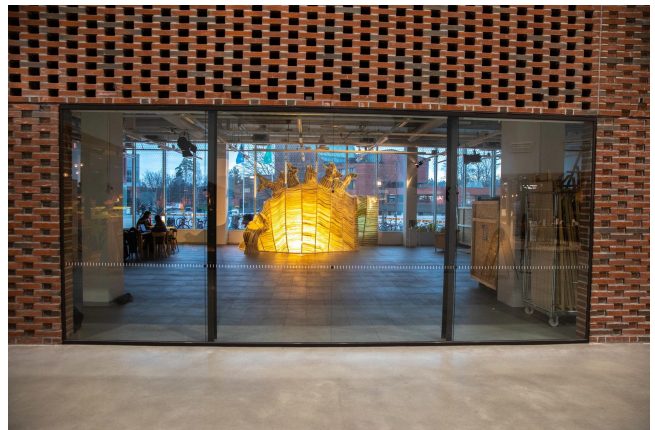
The Baltic Sea Lab project space from the point of view of passers-by in the A-Bloc shopping centre (image credits: Mikko Raskinen, Aalto University)

In this first iteration of the Lab we delved deep into the concept of ocean literacy and connected with local partners like the **John Nurmisen Foundation** and **Hanaholmen** to better understand the needs of the local sea. Alongside this we had conversations with

artists and designers about their ways of engaging communities with the local environment. The goals were to identify the topics that need to be addressed from a scientific point of view and, alongside it, to understand how creative practices create engagements with individuals and communities. These insightful conversations prompted reflections on the challenges of scaling and reproducing artistic practices and on the nature of an effective engagement.

Prof. Julia Lohmann in front of the Hidaka Ohmu pavilion (image credits: Mikko Raskinen, Aalto University)

We observed three interwoven and recurring topics that became the backbone through which we understand how creative practices engage a community with ocean literacy: **Knowledge** (awareness of ecological and cultural issues), **Care** (empathy, emotional and embodied connection) and **Action** (active participation, agency).

The second phase of the project will focus on prototyping a toolkit of creative practices and gathering the first group of "sea stewards". The toolkit is being created in collaboration with **Adriene Jenik** (ECOtarot), **Pete Fung** and **Samein Shamsher** (Ocean Confessional) and **Gary Markle** (Selkie), whose projects are being adapted and adopted by the Baltic Sea Lab.

Ocean Literacy (image credits: Baltic Sea Lab)
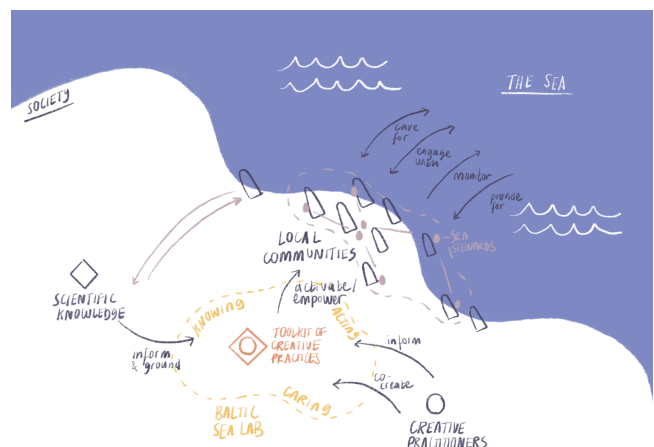
Lab diagram (image credits: Baltic Sea Lab)

AUTHORS:
Julia Lohmann & Department of Seaweed

Julia Lohmann is a Professor of Practice in Contemporary Design. She investigates and critiques the ethical and material value systems underpinning our relationship with flora and fauna. Julia's research interests include critical practice and transition-design, bio materials, collaborative making, museums and residencies, embodied cognition and practice as research. As a designer in residence at the Victoria and Albert Museum in 2013, she established the Department of Seaweed, an interdisciplinary community of practice exploring the marine plant's potential as a design material. She holds a PhD in Innovation Design Engineering from the Royal College of Art, London.

Baltic Sea lab has been produced in cooperation with:
– Ada Peiretti (production support)
– Outi Turpeinen, Aalto University Arts and Creative Practices (curator)
– Aalto University Campus & Real State – ACRE (space sponsorship)
– Aalto Studios (lighting design)

https://www.julialohmann.co.uk/

STARTED:
November 2020

ENDS:
September 2021

LOCATION:
A Bloc (Otaniementie 12), Espoo, Finland

STATUS:
Being showcased

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 6: Clean Water and Sanitation
GOAL 11: Sustainable Cities and Communities
GOAL 13: Climate Action
GOAL 14: Life Below Water

Sustainability Futures Game

Accelerating sustainability transitions requires creativity and imagination to concretise desirable alternative futures built in engaging narratives. For this purpose, **Hellon** have designed the **Sustainability Futures Game**. The game can be played as physical or online version and is designed for people with leadership and sustainability-related roles within organisations. It facilitates players to co-create a desirable future state for 2030, where selected UN SDG goals have been achieved. The game is a fruitful conversation starter for near-future strategy discussions. Even though it includes educational elements, its main purpose is inspirational and pushing the boundaries of "as-is thinking" with creative methodologies. The Sustainability Futures Game has been designed as a continuation of the **Nordic Urban Mobility 2050 Futures Game** game, which was created by Hellon for Nordic Innovation Nordic Smart Mobility and Connectivity programme in 2019.

Sustainability Futures Game pushes imagination by asking triggering questions around eg. value systems, everyday life, new habits and new governance models (image credits: Hellon)

During Autumn 2020, Hellon organised 5 online and 1 physical game sessions with different service designers, researchers, sustainability experts, and system designers which resulted in continuous iteration and redesign of the original version of the game. The final design has been tested on November 2020, with sustainability professionals from **FIBS** network companies, the largest CR network in the Nordic countries. Unlike the original mobility-focused game, Sustainability Futures Game has a holistic societal outlook and allows players from diverse backgrounds to co-create desirable future scenario and take away from that what matters in their organization's context, ambition and values. Hence the outcome from the game varies between participants and what they find interesting and relevant. Diversity aims to increase out-of-box thinking, finding opportunities and creating different pathways for reaching the SDGs.

Details of the Sustainability Futures Game board (image credits: Hellon)

In practice, the game can be tested with a half day session, or as a one week sprint with much more in-depth analyses and documented outcomes. It consists of 2 main parts:

– The first part of the game uses methods from arts and design around improvisation, fiction writing and creative problem solving. The gamified approach immerses participants in a future story they can co-create and emotionally connect with, encouraging them to interact and engage in dialogue. The game produces a constructive platform for discussions, leading to a better understanding of future possibilities as well as potential conflicting views.

– The second part of the game focuses on identifying critical challenges and solutions to achieve the co-created desirable future. It results in concrete suggestions for today's actions.

Kirsikka Vaajakallio and AK Varjus are testing the
physical version of the Sustainability Futures Game
(image credits: Hellon)

During the first quarter of 2021, Hellon have met 15 public and private organisations in Finland, presenting Sustainability Futures Game as a creative approach to address their sustainability challenges. Overall reaction has been very positive and the game approach has been found unique and needed for the organisations. Especially, following needs were especially highlighted by the business organisations:

– Building capacity for "imagining alternative futures"

– Creating engagement among employees to talk about sustainability goals and strategies

– Connecting sustainability goals into everyday business context Creating sense

of urgency and encouraging behaviour change

– Better education and understanding around Sustainability goals

There is both a physical version with a tangible game board and playing cards and a virtual version of the game. Which one would you like to play? (image credits: Hellon)

AUTHOR:
Hellon

Hellon is a creative service design agency (offices in London and Helsinki) helping organisations to become more human-centric and achieve business goals in socially, ecologically and economically sustainable ways considering specific organisation's context and maturity.

https://www.hellon.com/

STARTED:
August 2020

ENDS:
November 2021

LOCATION:
online & Helsinki (FI)

STATUS:
Being showcased

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 4: Quality Education
GOAL 5: Gender Equality
GOAL 6: Clean Water and Sanitation

Refuge for Resurgence

We are living through, and are the cause of, an ecological emergency. The planet is facing its sixth mass extinction and our activity is heating the planet, pushing the climate into dangerous, uncharted territory with perilous implications for life on Earth. Superflux's project **Refuge for Resurgence** designed for the **17th International Architecture Exhibition – La Biennale di Venezia 2020**, proposes that for real change to take place, we have to push beyond political, economic and even ecological perspectives.

We must shift the human perspective, helping people to understand the unity and interdependence of all existence and of all living things. Without the earthworm and the mycelium, the wolf and the lichen, we will not have the habitat needed to survive as a species. The Refuge for Resurgence is an invitation for a future that is more-than-human. It imagines a new kind of home – a home built on humility, resourcefulness and imagination. A home where humans, animals, birds, plants, moss and fungi prosper together with resilience, adaption, and hope.

How will we live together? A glimpse into a new way of living, rebuilt with the remnants of what went before. A celebration of our undeniable interdependence with all life cohabiting the planet we call home (image credits: Superflux)
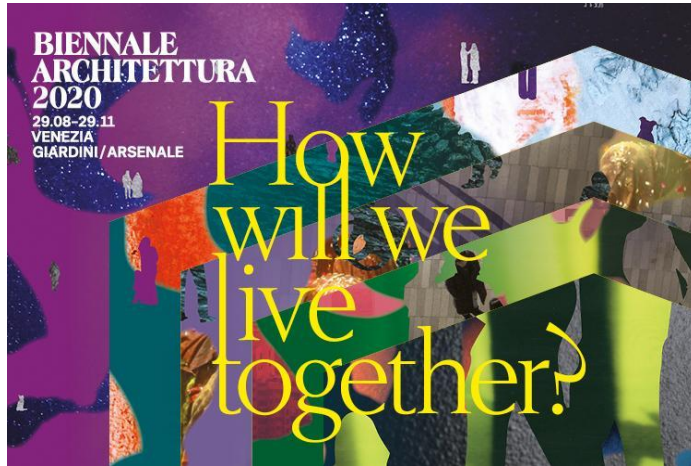
Refuge for Resurgence was designed for the 17th International Architecture Exhibition – La Biennale di Venezia 2020 (image credits: Superflux)

AUTHOR:

Superflux

Founded by **Anab Jain** and **Jon Ardern**, **Superflux** is an award-winning research, foresight, speculative design and innovation company based in London, UK. Superflux researches, designs and produces impactful future strategies, products, experiences and provocations that transform decision making today. For over a decade, they have operated on the edges of the 'normal' – consistently advising and partnering with organisations willing to take the risk to move beyond tradition and norm, to explore how they can effectively navigate uncertainty, and maintain competitive edge by inventing bold, but practical, research and foresight tools and methods.

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

https://superflux.in/

STARTED:
May 2021

ENDS:
November 2021

LOCATION:
Venice Architecture Biennale 2021 - Venice, Italy

STATUS:
In production

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 4: Quality Education
GOAL 10: Reduced Inequality
GOAL 12: Responsible Consumption and Production
GOAL 13: Climate Action

Invocation for Hope

In this immersive installation commissioned by the **Museum of Applied Arts, Vienna (MAK)**, exclusively for the **Vienna Biennale 2021**, **Superflux** transports visitors to a more-than-human vision of a post-anthropocentric future.

This work invites people to walk through a forest of trees burnt and blackened by the hubris of another time, their skeletal remains now grace-fully returning their fertility to the earth around them. The green glow of new life at the heart of the work is a visible sign of nature's resurgence as spirited ferns push through the blackened soil and wild grasses dance amid adolescent trees. As they gaze into a glistening pool nestled amongst this new life, visitors can stop and consider their place in this more-than-human world; a future that has emerged from the extreme precarity of today.

Encouraging people to reflect on our fragile, interconnected relationship with the natural world, this work explores opportunities to create practices of more-than-human care for our climate altered futures through ideas around resurgence, redistribution, reparation and rewilding.

Burnt trees from a forest fire near Vienna, that will become part of the installation at MAK (image credits: Superflux)

Mosses and ferns break through the ashen ground, promising regeneration and hope for a more-than-human future (image credits: Superflux)

Climate change can be seen as a consequence of the attitude of viewing nature as a resource that is systematically exploited, rather than as a unique and interconnected life support system in which humans are part of a much larger ecological whole. Superflux explores the relationship and impact of man and the environment through a mytho-poetic framework: Instead of a direct representation of the dynamics of this relationship, the installation takes a more abstract and symbolic position.

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

Burnt trees from a forest fire near Vienna, that will become part of the installation at MAK (image credits: Superflux)

The project is designed so that all components of the installation can have an afterlife, and the goal is to reduce or neutralize the carbon footprint created during development and implementation of the installation. Superflux have worked with the local forest and fire departments to salvage the dead trees for the installation that would otherwise be burnt down.

After the exhibition is over, Superflux will chip down the dead trees and mix them with mycelium substrate to create a compost for a space in the city of Vienna, over which the living trees will be planted, creating a small rewilded community space of contemplation. The hope is that this space continues, in the same way as the installation does, to be a place for people to reconsider and reflect on our relationship to nature.

An initial sketch of the installation 'Invocation for Hope' (image credit: Superflux)

AUTHOR:
Superflux

Founded by **Anab Jain** and **Jon Ardern**, **Superflux** is an award-winning research, foresight, speculative design and innovation company based in London, UK. Superflux researches, designs and produces impactful future strategies, products, experiences and provocations that transform decision making today. For over a decade, they have operated on the edges of the 'normal' – consistently advising and partnering with organisations willing to take the risk to move beyond tradition and norm, to explore how they can effectively navigate uncertainty, and maintain competitive edge by inventing bold, but practical, research and foresight tools and methods.

The project was produced in collaboration with:
– Museum of Applied Arts, Vienna (MAK)

– Vienna Biennale
– SANlight Research GmbH
– Praskac Pflanzenland GmbH
– Doka Österreich GmbH
– Alpenzoo Innsbruck – Tirol
– Thomas Krenn, Saubersdorf Fire Department
– Georg Heinz, District Forest Range
– Soundscape: Cosmo Sheldrake

https://superflux.in/

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 4: Quality Education

GOAL 10: Reduced Inequality

GOAL 12: Responsible Consumption and Production

GOAL 13: Climate Action

CreaTures Glossary

The CreaTures Glossary is a radically open, fluid and changeable, interactive interface for giving meaning to a lexicon of terms related to creative practice and transformational change. It thinks of language as belonging to no one in particular and to everyone at the same time. Reference works like dictionaries, glossaries, and thesauri usually give an elite group of experts the authority to assign meanings to words, even though language is a dynamic social thing. The CreaTures glossary meets language where it lives—in social situations.
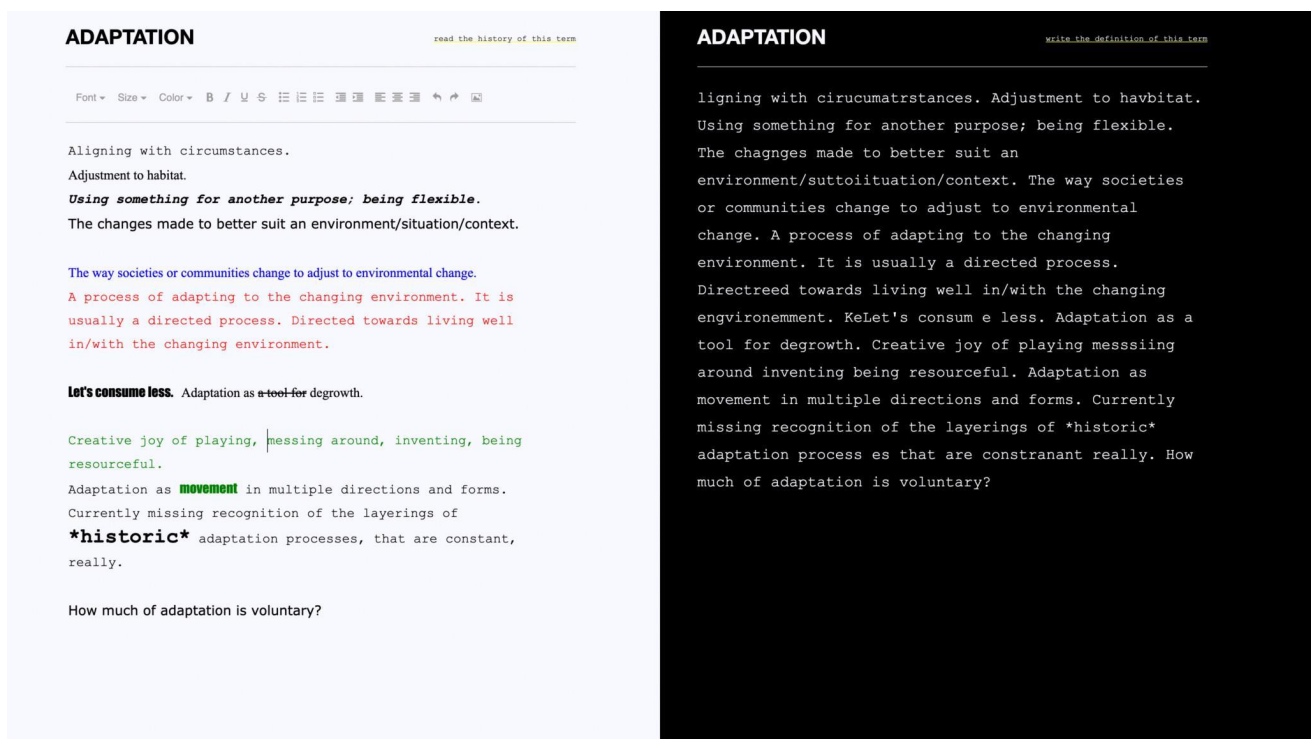
Screenshot from the CreaTures Glossary interface in development (image credits: Amira Hanafi)

Through open source, real-time collaborative text editing and a hands-on public program, the CreaTures Glossary project facilitates language as a social practice. The project tries to give users access not just to use words in new ways, but also to be heard and understood while doing so. Anyone can participate, and there are several public invitations to do so. The project aims to:

1. Give users access to create/edit/delete written definitions for a lexicon of terms linked to the CreaTures website. Once launched, the digital interface will remain open to everyone at all times and be ongoing.

2. Compile a knowledge base for users to learn about each term from different perspectives.
3. Invite people to contribute to the glossary during points of public engagement throughout the year (workshops, social media).

The first public interaction with the Glossary will be available during the **CreaTures Feral track** at the **2021 Uroboros festival**.

AUTHOR:
Amira Hanafi

Amira Hanafi is a poet and artist working with language as a material. She makes systems and games to prompt and play with different kinds of language. Publishing and performance are fundamental tactics. Polyvocality is both a theme and a strategy in her work, which has been shown widely online and in offline spaces around the world. Amira is the author of the hybrid genre books Forgery and Minced English, a number of limited edition print works, and several works of electronic literature, including A dictionary of the revolution, which won Denmark's 2019 Public Library Prize for Electronic Literature.

https://amirahanafi.com/info

STARTED:
May 2021

ENDS:
August 2021

LOCATION:
online @Uroboros festival & elsewhere

STATUS:
In production

SUSTAINABLE DEVELOPMENT GOALS:
GOAL 5: Gender Equality
GOAL 10: Reduced Inequality

Nocturne

Nocturne is a series of wild altars meant to be experienced at dusk, dawn, or at night. It is a network of mycorrhizal collaborations with more-than-human ecosystems that offer opportunities for generating new rituals. 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.
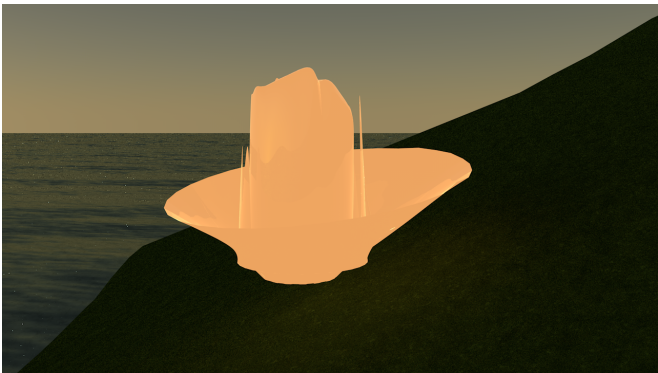
'Nocturne', Artist Rendering, Seaside Light Sculpture (image credits: Isabel Beavers)

'Hives', still from video work (image credits: Isabel Beavers)

'Hives', public installation for 'Ask the Dust' (image credits: Isabel Beavers)

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', Artist Rendering, Light Sculpture at Dusk (image credits: Isabel Beavers)

'Nocturne', Artist Rendering, Light Sculpture at Dawn (image credits: 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.

Participants will be invited to visit the altars and to generate their own wild altar for the more-than-human community that they live with. Nocturne will be available through XR experiences during the **CreaTures Feral track** at the **2021 Uroboros festival** . The archive will be available through VR interactivity at the Uroboros festival.

'Nocturne', In-Process Documentation of Light Sculptures Ready to be Deployed (image credits: Isabel Beavers)

AUTHOR:
Isabel Beavers

Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Her work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation + new media. Beavers' work has been presented, exhibited, and screened at MODA (2021), New York Hall of Science (2020), CultureHub LA (2020), SUPERCOLLIDER Gallery (2020), MIT Museum (2019), Icebox Project Space (2019), Framingham State University (2018), Humbolt-Universität zu Berlin Thaer-Institut (2018), Mountain Time Arts (2017), Emerson Media Arts Center (2017) among others. She has held workshops at the Hammer Museum (2020) and the Institute of Contemporary Art/Boston (2019). She holds an MFA from the SMFA at Tufts University and a BS from the University of Vermont. She is currently Artistic Research Manager with SUPERCOLLIDER.

http://www.isabelbeavers.com

STARTED:
May 2021

ENDS:
August 2021

LOCATION:
online @Uroboros festival & elsewhere

STATUS:
In production

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 11: Sustainable Cities and Communities
GOAL 13: Climate Action
GOAL 15: Life on Land

Cyano Automaton

Cyano Automaton is an interactive bioreactor that not only cultivates cyanobacteria (spirulina platensis); it also gives voice to this species in order to tell its long and multifaceted story.

A bioreactor is a container that provides bacteria with an optimal environment to grow. In this interactive version, several sensors indicate the growing culture's condition, but they also send impulses to a bot to post on social media. Through an algorithm, the growing cyanobacteria communicate thoughts and links, hence intertwining a metaphorical history of their own.
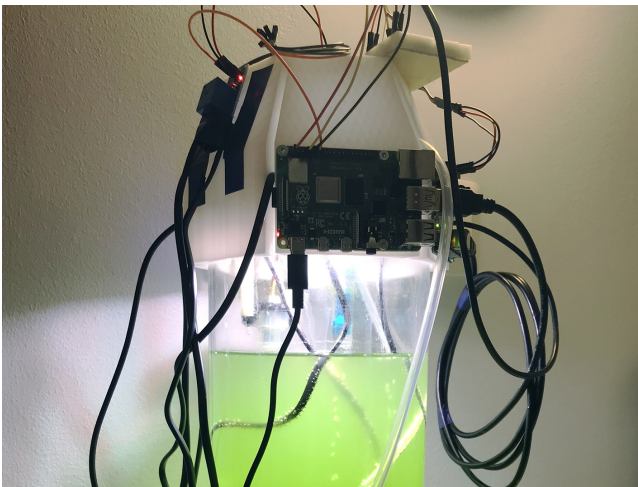
Bioreactor (image credits: Agnieszka Pokrywka)
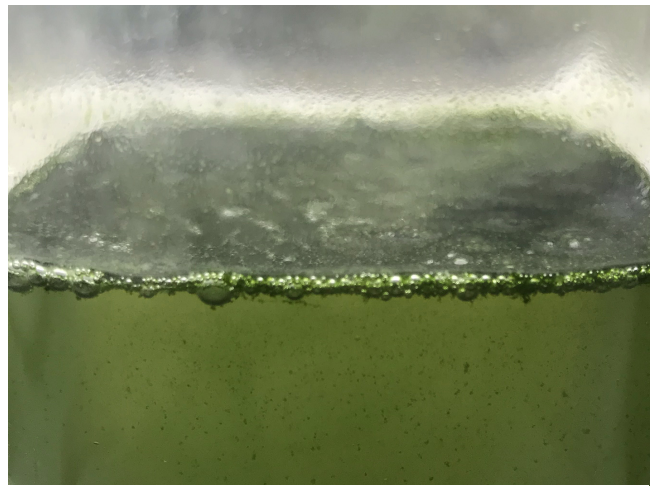
Freshly harvested Arthrospira platensis (image credits: Agnieszka Pokrywka)

As the first photosynthetic organisms that ever existed, cyanobacteria are responsible for allowing higher life forms to evolve on this planet. The Aztecs called them "tecuitlatl", and they were an important part of their diet until the fall of Tenochtitlan, in the 16th century. Cyanobacteria are also known as "blue-green algae", which form mats on the water surface that can produce harmful toxins to humans and aquatic life. We commonly know them as "spirulina", which is now produced on a global scale and advertised as a fashionable superfood. Since it's easy to grow and harvest, spirulina is an important element in a space crew's diet. Actually, it is projected to become a nutritious source of food for the first colonizers of Mars.
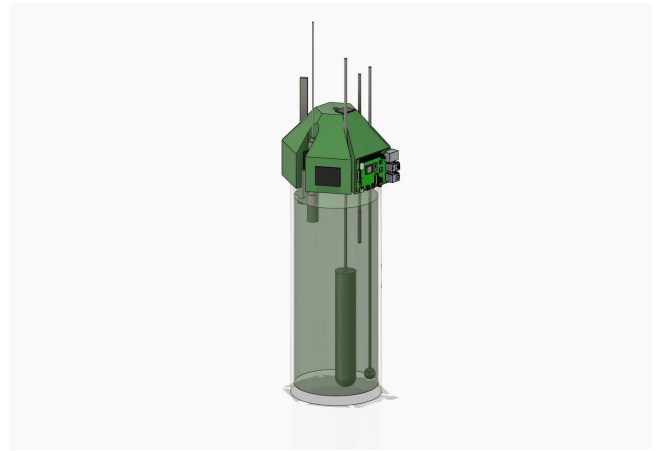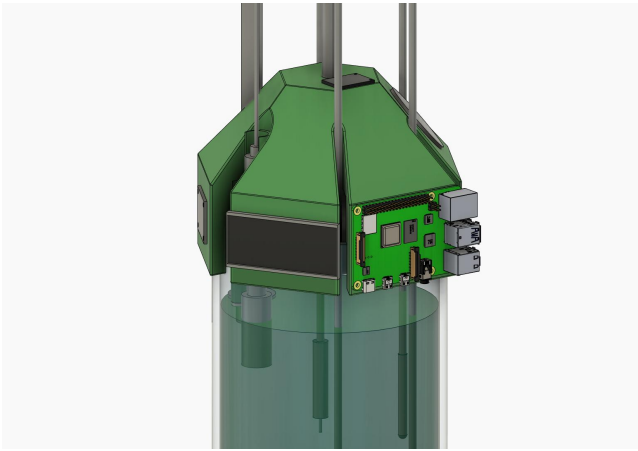
Visualization of Cyano Automaton (images credits: Bartłomiej Rey)

Inspired by the complicated history of these microscopic beings, Cyano Automaton seeks to find connections between different scales of colonization: bacterial, terrestrial, and interplanetary. Together with cyanobacteria as protagonists and narrators of this story, the project knits a critical narrative about exploitation and conquest. In the end, whether it be on Mars or here on Earth, the mechanisms of colonization are strikingly similar.

The interaction with the Cyano Automaton will be available online: on its own website and on social profiles, during the **CreaTures Feral track** at the **2021 Uroboros festival**.
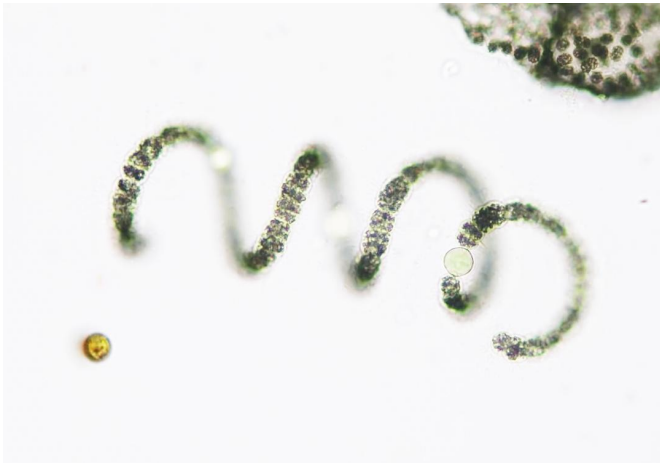
Microscopic view of spirulina (image credits: Agnieszka Pokrywka)

Closeup of living Arthrospira platensis (image credits: Agnieszka Pokrywka)

AUTHOR:
Agnieszka Pokrywka

With a background in arts and physics, **Agnieszka Pokrywka** works with video, graphic design, and collaborative practices in order to build eclectic narratives. She is interested in re-telling stories and capturing diverse viewpoints through interactive and non-linear strategies. Topics related to natural sciences, technology, and decentralized organizing are especially close to her heart.

Her work, which encompasses film screenings, participatory events, and solo & group art exhibitions, has been presented in over 40 different countries, in 4 continents. She collaborates with computers, bacteria, and humans. She is also the host of **Ferment Radio**, a podcast series on bacterial and social fermentation.

http://www.alwaysunderconstruction.info

STARTED:

May 2021

ENDS:

August 2021

LOCATION:

online @Uroboros festival & elsewhere

STATUS:

In production

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 2: Zero Hunger

GOAL 3: Good Health and Well-being

GOAL 11: Sustainable Cities and Communities

GOAL 12: Responsible Consumption and Production

GOAL 13: Climate Action

The Treaty of Finsbury Park 2025

The Treaty of Finsbury Park 2025 is a game in 3 acts, a critique of colonialism as expressed through human domination of all living creatures and systems. It is to be created and played in the digital and physical urban green spaces of Finsbury Park in London. It takes the scenario of a multi-species assemblies in 2021 that lead to the creation of a Treaty in 2025 in which the rules and framework of "the game" are reset for environmental justice.

In 2020, NASA prepared a mission to colonise Mars. Alone in the expanse, the desire to set sail into the void is understandable for a frightened globe. A planetary health check reveals the terrible reality: countless lost species and one million additionally at risk of extinction, their erasure a direct result of relentless human activity. Five years later, an inter-species diplomatic mission convenes to negotiate a mutually assured agreement to reclaim the battered living, mechanical and digital systems for mutual care and respect.

The Treaty of Finsbury Park 2025 is a future event in which a multi-species delegation negotiates an unprecedented mutual agreement on behalf of all organisms in the face of an unprecedented threat. It is conceived as part of **Furtherfield's Citizen Sci-Fi program**, and is centred around the 2021 theme, **Love Machines**.

The Treaty of Finsbury Park 2025 was postponed by a year in early 2020 following the catastrophic COVID–19 pandemic. Gathering over the 2021 summer solstice players will learn all about the park, its politics, and its lifeforms, to cocreate the gamespace and digital artworks that represent and support communication between the park and its users about the 2025 Treaty negotiations.

At its core is a central provocation: humans live in highly curated isolation, alienated from a planet teeming with life, by the imperialist systems of domination that we have created to control it. Rather than nurturing kinship with the vibrant ecologies of creatures in our own world, we try to cure this loneliness by seeking companionship from our machines or look far beyond our own realms for signs of life.

View **the original concept documentation** here.

The Treaty of Finsbury Park 2025, by Cade Diehm, New Design
Congress, and Ruth Catlow, Furtherfield. (Image credits: Sajan
Rai, 2020)

AUTHORS:
Cade Diehm and Ruth Catlow

Cade is the founder of **The New Design Congress**, an international digital infrastructure research group. After studying design in Australia, Cade was the product lead for a CN/AUS Augmented Reality fashion startup (2013), prototyped Signal with Open Whisper Systems (2014), led design and strategy with emerging cryptocurrency technologies (2015) and was Chief Design Officer at SpiderOak, a Snowden-approved cloud storage company (2016). From 2017 to 2019, he led design and collaborated on information security research at Tactical Tech, a Berlin-based NGO that works to raise awareness of issues of data, privacy and technology in societies.

Ruth Catlow is a co-founder of **Furtherfield**, one of the longest running nonprofit international hubs for critical explorations in art and technology. Since its founding in 1996, Furtherfield has developed an international reputation as a leader in art, technology and social change. It has continued to invest time and energy in a decentralised and distributed network, fostering new projects with artists, seizing and challenging debates and always advocating for open and playful engagement with people, encapsulated in its process of 'doing it with others' (DIWO).

STARTED:

July 2021

ENDS:

December 2021

LOCATION:

Finsbury Park, London & online

STATUS:

In production

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

Hackcamp

Careful Futures

Hackcamp: Careful Futures will be a gathering of 20-30 people that is going to create a trans-disciplinary learning environment, which may result in the actual production of realistic and replicable solutions for certain problems identified by communities. The project is aimed to hack power relationships and establish a diverse, inclusive and democratic way of participation. A group of artists and researchers use participatory methodologies in order to co-create different open source prototypes exploring how the future can be more careful with the environment and among the citizens.

The production of the **Hackcamp: Careful Futures** project is scheduled to begin in April 2021, first public encounters are planned for October 2021.

Documentation image from earlier Hackcamp event "Reclaim the Commons" (image credits: ZEMOS98)

AUTHOR:
ZEMOS98

ZEMOS98 is a 22 years old non profit organization and its mission is to produce social change through a methodology that supports the ideas of free culture, expanded education and P2P mediation in which digital media plays a crucial role. ZEMOS98's vision is to strive from the fringes to care for a culture of participation and to foster critical citizenry. The slogan of the organization is "mediation for social change". Its main aim is to connect the social and the cultural with the political. ZEMOS98 has been working internationally on contemporary

narratives and socially engaged artistic practices in the last 10 years. It collaborates regularly with the European Cultural Foundation and the Carasso Foundation. Right now it's taking part in these EU granted projects: Culture for Solidarity, Mediactivism, NEMESIS and CreaTures

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

STARTED:
April 2021

ENDS:
December 2021

LOCATION:
Seville (ES)

STATUS:
In production

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 3: Good Health and Well-being

GOAL 4: Quality Education

GOAL 5: Gender Equality

GOAL 11: Sustainable Cities and Communities

GOAL 12: Responsible Consumption and Production

GOAL 13: Climate Action

reProductive Narratives

The authors of **reProductive Narratives** Maja Smrekar and Gjino Šutić have recreated the published protocol of the first successful differentiation of endometrial mesenchymal stem cells (EnSCs) from menstrual blood into oocyte-like (egg-like) cells in order to develop and retell the narrative of a less invasive and intrusive alternative to IVF. Their aim with this process is to bring such technology closer to citizens, to raise their consciousness and to boost scientific literacy. During the six weeks residency they also optimized and modified the protocol by using synthetic reagents, supplemented with gonadotropin, extracted from Smrekar's menopausal urine for reprogramming her cells.

Maja Smrekar, Gjino Šutić: reProductive narratives (image credits: Kapelica Gallery Archive)

Freaktion bar: reProductive narratives (image credits: Hana Jošić / Kapelica Gallery Archive)

The recent events all over the world show us that the female body has been again used as a means of production in these times of populism in which the significance of the nation increases, placing great value on birth rate. Through such social regression the female body has often been again seen as property of the state, law and ideology. The authors therefore dedicate this project to all the Others out there and through their deeply dedicated hands on biohacking research & practice-based process warmly welcome further formations of strategic alliances to employ our hormones and bodily fluids as agents for utilizing pharmacological and technological tools as non-invasive (bio)technologies.

Microscopy (image credit: Kapelica Gallery
Archive)
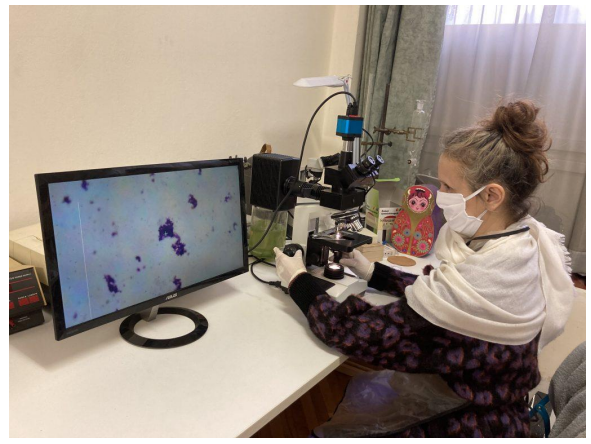
Testing the color type Tryphan Blue
(image credit: Kapelica Gallery
Archive)

A further objective of the reProductive narratives project is to compose and execute science and art DIY workshop format that generates the subject of (post)reproductive body to be more approachable to public knowledge. Through such open-ended format the authors will engage and interact with citizens through dialogue, exchange of knowledge, as well as through co-development of open questions and their answers.
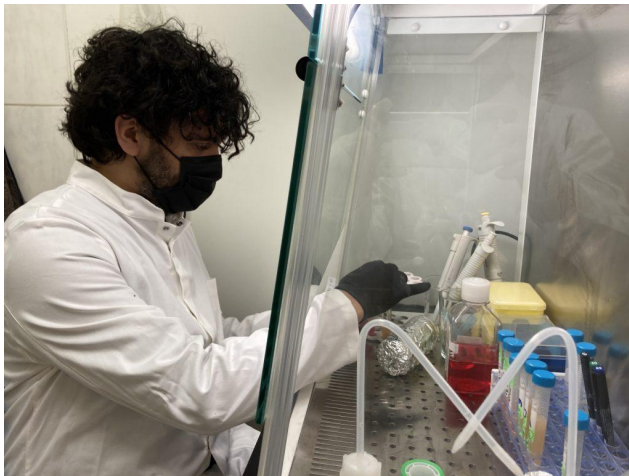
Changing medium in a laminar environment
(image credits: Kapelica Gallery Archive)
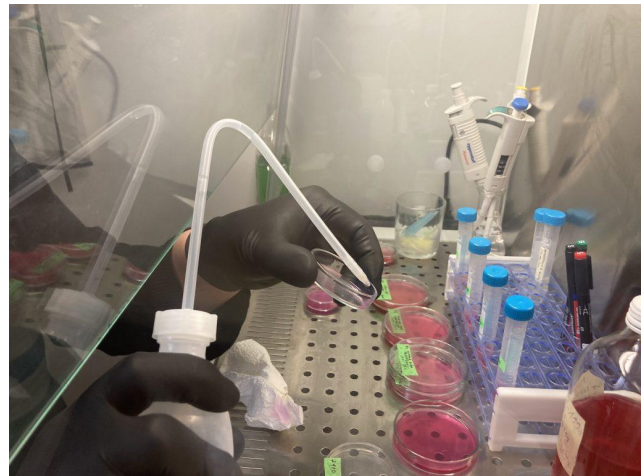
Washing Cells with PBS (image credits:
Kapelica Gallery Archive)
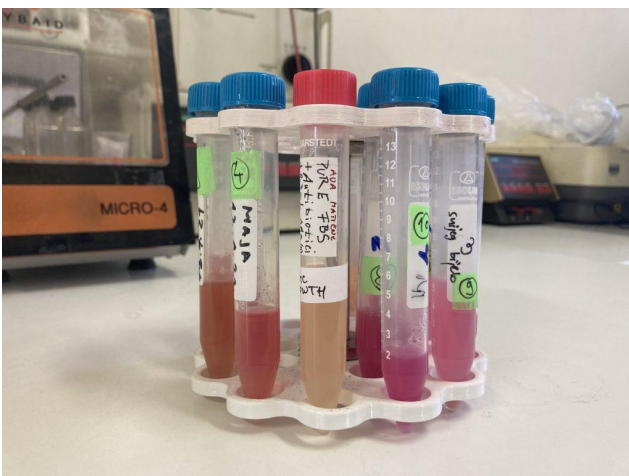
Cultures of Menstruation derived cells
(10th day)(image credits: Kapelica
Gallery Archive)
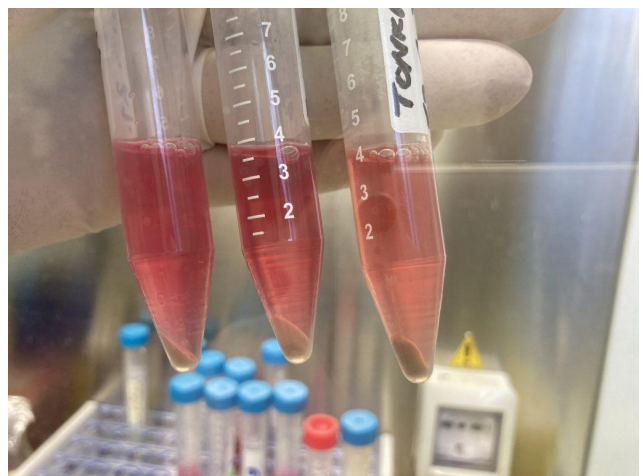
Growing stem cells (image credits:
Kapelica Gallery Archive)

AUTHORS:
Maja Smrekar and Gjino Šutić ft. Kersnikova

Maja Smrekar's work has been established in international art and science milieu. Grounded in sculpture and contemporary arts she develops cross-conceptual productions that include performances, installations, site-specific art, drawings, videos, sound, workshops, lectures, talks, and texts. Her work has been exhibited and presented at MSUM, Ljubljana; ZKM Karlsruhe; Musée de l'Homme Paris; Vienna Art Week; Het Nieuwe Institut, Netherlands; Latvian National Arts Museum; Kapelica Gallery, Ljubljana; Hyundai Motorstudio Beijing; Zuercher Gallery / Frieze New York; RMIT Gallery Melbourne; and festivals Ars Electronica, Linz; Click festival, Denmark; Transmediale, Berlin; Rencontres Bandits-Mages, France. Among other awards, Smrekar received the Golden Nica Award (Prix Ars Electronica, 2017) and Prešeren Foundation Award (Slovenian national award, 2018).

Gjino Šutić is a multidisciplinary researcher and innovation developer in several fields of science (biotechnology, bioelectronics, experimental electronics, ecological engineering etc.) and postmodern new media art (Bio Art, Digital art, Installation art, Multimedia Art & Hybrid Art). Even though he has an academic background in biotechnology, educational psychology and medicinal chemistry, he uses and promotes DIY (Do-It-Yourself) approach to biotechnology (biohacking). He founded the non-profit civilian Universal Research Institute (UR Institute, 2013) for applied scientific research and development of related culture, where he does most of his work. As a guest lecturer, he has also been teaching in several universities and high schools. He is strongly involved in promoting STEAM, innovative art & innovative applied science, green policies and investment in kids & youth, in local and national policies and developmental strategic plans.

The Kersnikova Institute, established in 1995 is a non-for-profit organization that produces and incubates contemporary investigative art project that focus on impacts of science and technology on contemporary society. It combines 4 open platforms: Kapelica Gallery – a gallery for contemporary investigative art; BioTehna – the first Slovenian wetlab & Platform of Artistic Research of Life Systems; Rampa Lab – laboratory for mechatronics; and Vivarium – a lab dedicated to animal, plants and robot interactions. Kersnikova Institute encourages, facilitates and showcases investigative artistic practices and projects, creates a public debate, engages citizens into science, stimulates a critical understanding of the time we live in and educates children and young people by using its own unique approach (investigative learning).

The reProductive Narratives activities are produced in collaboration with:

– Universal Research Institute (Zagreb)

– Educell company for cellular biology, d.o.o.

https://reproductivenarratives.net/

Experimental Food Design for Sustainable Futures

The two-day workshop **Experimental Food Design for Sustainable Futures** experiments with food as bio-design material and an accessible starting point from which to explore values, concerns and imaginaries associated with food-tech futures and climate resilience. Participants share food boundary objects, engage in foraging walks, work with diverse food design props, co-designed scenarios and propose diverse imaginative approaches for how to nurture transformations towards sustainable futures.

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

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

The two workshop days are thematically intertwined and carefully designed to be complementary: the fantastic food futures imaginaries co-created on day one lay the groundwork for thinking about plausible more-than-human food practices on day two.

The workshop (July 6-7th 2020) is now finished, outcomes were compiled into a collaborative _**More-than-Human Food Futures Cookbook**_ featuring eleven recipes for experimental, sustainable and just food practices.
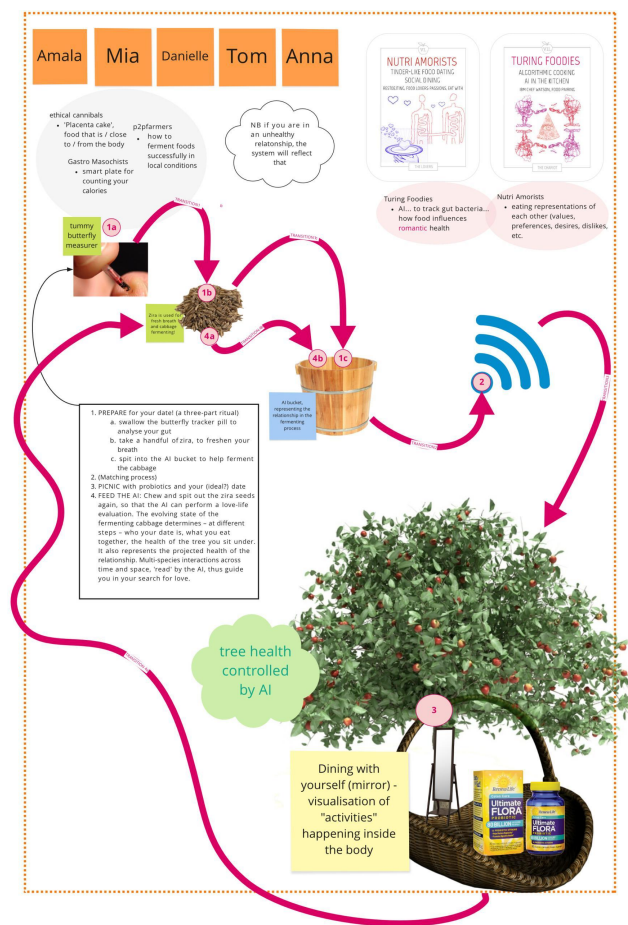
A recipe for Nutritious Dating – Flourishing co-created by workshop participants (image credits: FFF)

More-than-Human Food Futures Cookbook with 11 recipes resulting from the workshop activities (image credits: FFF)

The workshop, organised by the **Feeding Food Futures (FFF) collective** and collaborators, took place in July 2020, at the **Designing Interactive Systems (DIS)** conference. 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.

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

'What Would Food Policy Look Like if it was Made by Slugs?' recipe (image credits: FFF)

The Food Procurement & Distribution pantry suggests a few examples of how food resources can be obtained and distributed in a more-than-human focused manner (image credits: FFF)

Food disposal pantry and examples of more-than-human food practices (image credits: FFF)

AUTHOR:
Feeding Food Futures

The workshop was co-organised 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). The authors came together specifically for the occasion of the workshop, having a shared interest in food cultures and related socio-ecological issues. Authors have co-founded and/or are collaborators at the Feeding Food Futures collective.

https://experimentalfooddesign.wordpress.com/

STARTED:
July 2020

ENDED:
July 2020

LOCATION:
online @DIS conference

STATUS:
Completed

SUSTAINABLE DEVELOPMENT GOALS:

GOAL 2: Zero Hunger

GOAL 12: Responsible Consumption and Production

GOAL 15: Life on Land

2.3 ExPs iteration and mapping

Since the release of the first version of this report (D3.7) we can see that the ExPs have undergone several transformations themselves and the practitioners' understanding of their ExPs has expanded. Our collective understanding of these ExPs (as a consortium) has been sharpening as well. From insights gathered by WP2, we know that the ExPs are not only working at the level of stand-alone transformative events (as envisioned in the original research plan), but they also trigger transformative actions at other important levels. WP2 has identified that creative practitioners, through the engagements they set in motion via their ExPs, weave actions at the level of transformative contextual activities (see e.g. the network building dimensions of Hologram, Commonspoly and Baltic Sea Lab) and transformative organizations (see e.g. Hellon's strategy reorientation through the Sustainable Game, or the infrastructural and nurturing work provided to artists by organizations such as Furhterfiled and Kersnikova). This deliverable showcases how the issues discussed by each ExP are becoming more refined and some of the ways in which the articulation of intentions are now made more explicit, in text and images; particularly when ExPs are talked about for the public.
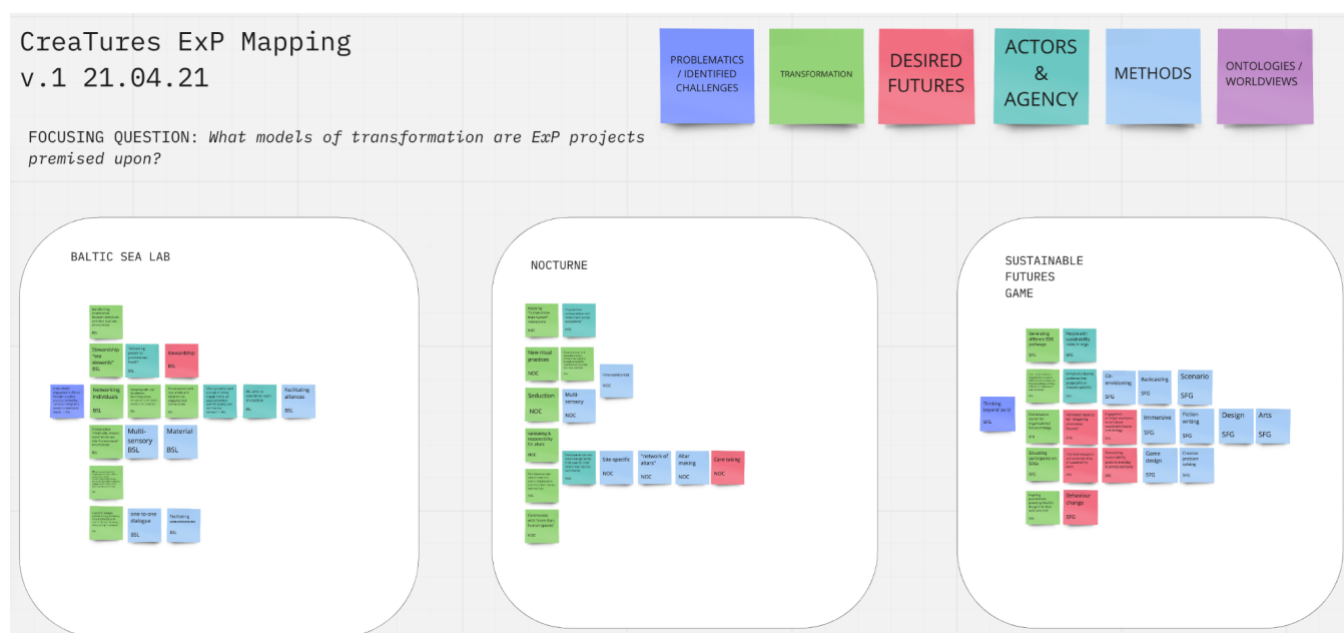
Figure 2: A detail of one of the online boards collecting the mapping exercise - board by Ana Tiquia (See Annex II for full work-in-progress maps)

To support further development of the ExPs and contribute towards the analysis in WP2 and WP4, we have started a visual mapping of the fourteen existing ExPs. Our dataset for the mapping is drawn from public ExP overviews available on the CreaTures website, as of April 2021 (the complete data set for this will be released as open data by the end of the project). This initial mapping currently locates five themes across the 14 ExPs: 1) what artists identify as problematic in the context of their work, 2) what they articulate as a desired future state, 3) where they locate transformative potential, 4) what methods and approaches they use to enact transformation, 5) who or what they consider to have agency in socio-ecological transformation (See snapshot in Figure 2 and full visual in Appendix II).

The mapping will further look at underlying models and understandings of transformation that ExP practitioners premising their work upon, as it shows in their communication materials at this time, helping us to partly address WP3's underlying research question: *How might artistic and transformational aspirations and aims be aligned in practice?*

The mapping was initiated in the Spring of 2021 and is currently in a work-in-progress phase. Our intention is to iterate it collectively, over time, to further ask how ExPs may be in dialogue with research questions across the four main CreaTures WPS: Observatory, Laboratory, Evaluation and Engagement. For subsequent iterations, we plan to workshop the mapping with other WPs and especially with ExPs practitioners to co-elaborate understandings of transformation through creative practice and co-creation of further models of transformation.

2.4 Future plans

During the upcoming months, we plan to commission seven new ExPs: three commissions are led by partners from RMIT; three by UoS (one of which currently has an open call), and; one by Aalto (open call in circulation). Two new ExPs are currently being planned by partners from Kersnikova, with the expected start of production in Autumn 2021.

Under the oversight of WP5, WP3 will contribute to several engagement events related directly to some of the ExPs. For instance, the ExPs Nocturne, Cyano Automaton and CreaTures Glossary will be showcased at the upcoming Uroboros 2021 festival (May 2021) as part of the CreaTures Feral Creative Practices festival track[5], where a panel discussion featuring the ExPs authors and external invited practitioners will also take place.

During May - December 2021, as part of task T2.3, WP3 will contribute to a series of four co-creative workshops, focusing on resources and tools that creative practitioners use to situate their practice in the world and make it accessible to others. The workshops will bring together creative practitioners working in the area of socio-ecological transformation to share and discuss the resources – such as cards, cookbooks, manifestos, toolkits and similar – that inform and/or result from their transformational work. The workshops will involve both CreaTures ExP authors and external creative practitioners and take place online or live (where possible): at least three will be organised by leaders of tasks related to small, medium and large ExPs (T3.2-4), one workshop will be organised at the Uroboros 2021 festival. Through this work, we hope to develop a better understanding of how transformational creative practices can take place in different social contexts, identify common strategies, themes and directions, and turn these learnings into materials for use within the consortium and beyond, to accompany the OCP Framework (WP2 and WP4). The planned workshops will draw on two previous co-creative events organised internally within the consortium: the Data Journey workshop (May 28th, 2020) and the ExPs Roadmapping workshop (June 8th, 2020).

[5] Uroboros program is available at: https://uroboros.design/program/

ANNEX I – ExPs Timeline with an overview of ExPs that are active and those that will be commissioned in 2021

Legend: ExP implemented/in progress | ExP in production/not yet implemented | ExP confirmed/ not yet in production | ExP finished

Small ExPs (9)

Gaming for the Commons - Commonspoly (ZEMOS98)	Experimental Food Design for Sustainable Futures (Aalto/Marketa Dolejsova)	The Hologram (Furtherfield)	Hackcamp (ZEMOS98)	Open Forest (Aalto+RMIT/Andrea Botero)	Cyano Automaton (Aalto/Agnieszka Pokrywka)	Nocturne (Aalto/Isabel Beavers)	Algorithmic Creatures (RMIT commission)	Open Forest MEL (RMIT commission)
Cristina, Joost	Marketa, Lara + Joost	Lara, Ann	Juli, Joost	Marketa, Andrea Ana + Tuuli	Marketa, Andrea	Marketa, Jaz	Cristina, Joost	Ana, Jaz + Marketa, Andrea

Medium ExPs (11)

reProductive Narratives (Kersnikova / Maja Smrekar & Gjino Šutić)	MyCoBiont (Kersnikova + et al.)	Theresa Schubert, research and exhibition (Kersnikova)	Sustainability Futures Game (Hellon)	Refuge for Resurgence (Superflux) - Venice	Baltic Sea Lab (Aalto/Julia Lohmann)	Glossary (RMIT/Amira Hanafi)	FI Experimental Arts Orgs (Aalto commission)	ATNC Residencies (UoS commission)	Soft Spaces for Policy Engagement (UoS commission)
Juli, Kat, Cristina - TBC	Juli, Cristina - TBC	Juli, Cristina - TBC	Juli, Cristina + Joost	Cristina, Lara, Juli, Ana	Lara + Tuuli, Marketa, Andrea	Cristina, Kat	Marketa, Andrea	Lara, Ann	Juli, Joost, Lara, Ann

Large ExPs (3)

Transformation and Enviro Justice (UoS commission)	The Treaty of Finsbury Park 2025 (Furtherfield)	Invocation for Hope (Superflux)	Radical Entanglement (RMIT commission)
Lara, Ana	Ana, Lara, Cristina	Cristina, Lara, Juli, Ana	Jaz, Ana

External venues for CreaTures activities

Event	Web/Info	Type	Dates	Location	Deadline submissions	Notes
STRP festival	https://strp.nl/	Online festival	02/04-30/6	ONLINE		
Uroboros 2020	https://www.uroboros.design/	Online design-art festival	13-16/05	ONLINE		Derive Drift (Jaz, Kat)
PDC 2020	https://www.pdc2020.org/	Conference	15-19/6	Manizales, CO / online	closed	
DIS 2020	https://dis.acm.org/	Conference	06-10/7	Online	closed	pilot Experimental Food design ExP 2 day workshop
DRS 2020	http://drs2020.org/	Conference	11-14/08	Brisbane / Online		
ICDC2020		Conference	26-28/08	Oulu / online		
Helsinki Festival	https://helsinkifest.fi/en/	Art Fair	20/08-06/09	Helsinki, FI / online		
Helsinki Design Week (HDW)	https://www.helsinkidesignweek.com/	Design Fair	03-13/09	Helsinki, FI	closed	CreaTures panel discussion (Namkyu, Marketa, Julia, Kirsikka)
Untitled	https://untitled.community/	Alliance	12-18/9	Helsinki, FI	ongoing/invitation based	https://untitled.community/events/
Dutch Design Week	https://ddw.nl/	festival	17-25 Oct.	(online) Eindhoven, NL	1 Sept. 2020	
Barcelona Design Week	https://www.barcelonadesignweek...	festival	17-26 Nov. 2020	Barcelona, ES		
Art of Research	https://artofresearch2020.aalto.fi...	Conference	3-4/12	Espoo, FI	closed	Namkyu Fashion Confession; Julia keynote
CHI'21	https://chi2021.acm.org/	Conference	May 8-13	Yokohama, Japan	Sep. 10, 2020 - Papers	
Uroboros	https://www.uroboros.design/	Online design-art festival	05-18/05.21	Prague, CZ / ONLINE	March 21st 2021	Feral track: 3 ExPs: Nocturne, Cyano Automaton, Glossary / Feral resources workshop / Feral panel.
Helsinki Biennial	https://helsinkibiennaali.fi/	Art Fair	12/06-27/09	Helsinki, FI		
Pixelache	https://www.pixelache.ac/	Festival	07-13/6	Helsinki, FI / online	31.1.2021	Creatures in the kitchen (Marketa)
Hietsu Research Pavilion Helsinki	https://www.uniarts.fi/en/research-pavilion-4-helsinki/	Festival	14-20/6	Helsinki, FI / online		Open Forest intervention (Andrea and Marketa)
Creativity & Cognition	https://cc.acm.org/2021/	conference	21-21/6	Venice, IT	Papers, Pictorials, Artworks...	3 ExP paper (accepted)

Event	Link	Type	Date	Location	Deadline	Notes
Communities and Technologies (C&T)	https://www.eusset.eu/events/communities-and-technologies-ct/	conference	TBA	Seattle	TBA	
Pivot 2021	http://www.pivot2021conference.com/	conference	22.-23. July	online	April 4th	Resources ext. abstract? (Cristina et. al)
Nordes 2021 Design Research Conference	https://conference2021nordes.o	conference	15-18 Aug. 2021	Kolding, DK	20 Jan. 2021	Food ExP paper; Food ExP workshop (accepted)
Helsinki Design Week (HDW) - Designs for Cooler Planet 2021	https://www.aalto.fi/en/news/signs-for-the-designs-for-a-cooler-planet-2021-event ; https://www.helsinkidesignweek.com/festival/events-helsinki-design-week-2021-what-is-sauna-in-design-week/		8 - 29th September, 2021	Espoo, FI	January 31st for aalto Cooler Planet; summer 2021 for est of HDW	workshop (Cristina, Aalto team, AMASS)
Transformations Conference	https://t2sresearch.org/	conference	8-10 Sept. 2021	Barcelona, ES	will open April 2021	T-Lab submitted (Cristina)
COP 26	https://ukie.iied.org/events/2020-un-climate-change-conference-unfccc-cop-26/	Policy conference, fringe festival	9-19 November, 2021	Glasgow, UK	Plan from now?	Lars would like to co-organise something as part of the climate fringe. (Maybe planning to move to Glasgow post-CreaTures). I see this more as a dissemination event? https://climatefringe.org/

LARP summer 2021, London

Looking for business partners for game sessions (Assessing Value proposition)

HDW - Seaweed Shrine

Autumn 2021 - iN workshop (TBC)

Workshop Saša Spačal / Corinne

Game session

Hackcamp: Careful Futures

Workshop Mary Maggic

Exhibition

3 final gameplays

Exhibition Kapelica Gallery

ANNEX II - CreaTures ExPs Mapping

Legend:
- PROBLEMATICS / IDENTIFIED CHALLENGES
- TRANSFORMATION
- DESIRED FUTURES
- ACTORS & AGENCY
- METHODS
- ONTOLOGIES / WORLDVIEWS

BALTIC SEA LAB

NOCTURNE

SUSTAINABLE FUTURES GAME

RE-PRODUCTIVE NARRATIVES

COMMONSPOLY

TREATY OF FINSBURY PARK

THE HOLOGRAM

THE HOLOGRAM WE WERE MADE FOR THIS: 2050 FUGITIVE PLANNING

CYANO AUTOMATON

REFUGE FOR RESURGENCE

- Ecological emergency — RFR
- "Interdependence of all existence and of all living things" — RFR
- Shifting the "human perspective" — RFR
- Repurposing — RFR
- Lo-tek design — RFR
- Lo-tek futures — RFR
- Material — RFR
- A more-than-human future — RFR
- View "home based on humility, interconnections and imagination" — RFR
- Craft — RFR
- Woodwork — RFR
- A seat at the table for all creatures — RFR

OPEN FOREST

- Speculative conversational devices — OPF
- Direct public engagement — OPF
- Interactive installation — OPF
- Trees — OPF
- Interview — OPF
- Experimental inquiry — OPF
- Co-creation — OPF
- Performative actions — OPF
- Citizens — OPF
- More-than-human — OPF
- Story gathering — OPF
- Participatory — OPF
- Listening — OPF
- Cataloguing — OPF
- Sensors — OPF
- Remote walkthrough — OPF
- Walking — OPF
- Scientists — OPF
- Dérive — OPF
- Speculative research instruments — OPF
- Climate change — OPF
- Workshop — OPF
- Environmental data — OPF

EXPERIMENTAL FOOD DESIGN FOR SUSTAINABLE FUTURES

- Imaginaries — EXF
- Values — EXF
- AI — EXF
- Workshop — EXF
- Imaginative approaches — EXF
- Farmers — EXF
- Criticality — EXF
- Foraging walks — EXF
- More-than-human futures — EXF
- Recipes for… — EXF
- more-than-human beings — EXF
- Collaborative — EXF
- Co-design — EXF
- Sustainable futures — EXF
- Scenario design — EXF
- Experimental design research — EXF
- Practices — EXF
- Concerns — EXF

INVOCATION FOR HOPE

- More-than-human — IFH
- Changing the way we view ourselves and our relationship to nature — IFH
- Understanding we are a part of nature — IFH
- Post-anthropocentric future — IFH
- Immersion — IFH
- Installation art — IFH
- Circular exhibition design — IFH
- "Fragile, interconnected relationship with the natural world" — IFH
- Reflection, contemplation — IFH
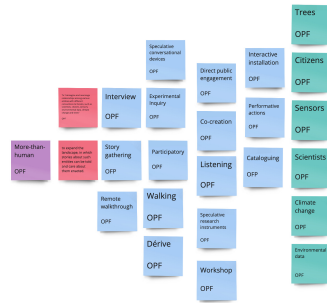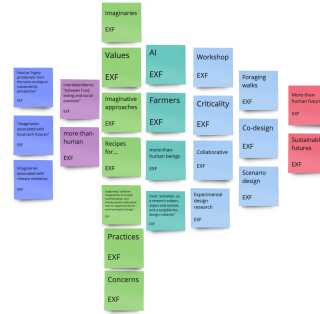- Reparation — IFH
- Material — IFH
- Mytho-poetic — IFH
- Symbolism — IFH
- Ecological precarity — IFH
- Resurgence — IFH
- Redistribution — IFH
- Rewilding — IFH
- Salvage — IFH
- Compost — IFH
- Climate change a central issue in seeing nature as resource to be restored — IFH
- Contemplation — IFH

HACKCAMP

- A trans-disciplinary learning environment — HCK
- Generation of radical and speculative practices for certain publics identified by motivations? — HCK
- Desire to "see more sustainable and more careful futures for environment and citizens" — HCK
- Hacking — HCK
- Participatory — HCK
- Collective learning — HCK
- Co-creative — HCK
- Open source — HCK
- Prototyping — HCK
- More careful futures, for environment and citizens — HCK

CREATURES GLOSSARY

- Language as tool and means of creating a space for encounter, dynamic exchange and collaboration — CRG
- "Viewing language where it lives — in social situations" — CRG
- Facilitating "language as a social practice" — CRG
- Publics — CRG
- Language as belonging to no-one and everyone — CRG
- Open source — CRG
- Interactive — CRG
- Interface design — CRG
- Real-time, collaborative text editing — CRG
- Participatory — CRG