



# CREATURES



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# CREATURES DELIVERABLE

## D3.9 EXPERIMENTAL PRODUCTIONS REPORT V3

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<b>Abstract</b>
<p>This deliverable provides a comprehensive overview of all 20 CreaTures experimental productions (ExPs) that have been produced and implemented within the CreaTures Laboratory in M6-M30. This is the third and last version of the ExP Report that follows on versions 1 and 2 submitted in M9 and M16. 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. It is published together with the deliverables (demonstrators) D3.4-6 – Small, Medium, Large Experimental Productions.</p>



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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<sup>1</sup> that shows how collaboration, reflection and direct engagement are key to changing the public's orientation to eco-social 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 policymakers/implementers and evaluating change processes, and OKFI (FI) focuses on the application and development of open knowledge and systems thinking.

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<sup>1</sup> 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.

# 1. Introduction

## 1.1 About CreaTures

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

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

- Observatory, identifying and mapping existing, fragmented and often hidden transformational creative practices.
- Laboratory, supporting new experimentation and direct collaboration with diverse stakeholders, by mounting several different scales and types of experimental productions, or so-called ExPs.
- Evaluation, testing new and existing creative practices for their impact, in a systematic and concerted way.

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

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

\*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.

## 1.2 The purpose of this deliverable

The purpose of this deliverable *D3.9 Experimental Productions Report v3* is to report on the progress of the Experimental Productions (ExPs) that have been developed in the CreaTures Laboratory within its full scope (M6-M30). This version 3 of the Report is the last one in a series of three *ExPs Report* deliverables that are intended to document the progress of all ExPs developed in the CreaTures Laboratory. Version one (D3.7) was submitted in M9; version two (D3.8) in M16. An overview of all ExPs that have been developed within the CreaTures project is available on the project website – Laboratory section (<https://creatures-eu.org/productions/>) and in the internal *ExPs 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*. A public version of the Timeline is also available on the project website (<https://creatures-eu.org/timeline/>) and appended to each ExP's web page.

In this document, we first outline how this deliverable was produced (section 1.3) followed by a brief overview of the 20 ExPs that have been developed and implemented within the Laboratory duration of M6-M16 (section 2.1). We then provide a detailed list of structured metadata of these ExPs, including their creative processes and eco-social sustainability goals, location of implementation, authors and partners involved, timeline of key events, 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, which functions as the main communication interface of the project and is continually updated by responsible consortium partners.

Accompanying to this deliverable D3.9 are the deliverables D3.4 – Large-scale Experimental Productions, D3.5 - Medium-scale Experimental Productions and D3.6 - Small-scale Experimental Productions. Together, these four deliverables provide a comprehensive overview of all 20 ExPs that have been developed in the CreaTures Laboratory. This deliverable also extends the D3.1 and D3.2 – Experimental Productions Roadmap v1 and v2.

### **1.3 How this deliverable was produced**

This document was compiled by the WP3 research fellow and leader, using materials generated by all CreaTures creative partners who have been contributing their ExPs to the project within the period of M6-30. The key source for the ExPs materials reported in this deliverable (i.e., printouts of ExPs web pages on the project website) are the demonstrators D3.4-6, where ExPs authors report on the creative production, implementation and dissemination activities that happened within their projects. To clarify various details to be reported for each ExP, the WP3 research fellow held a series of online and in-person meetings with the ExPs authors.

Additional insights were collectively gathered at the latest CreaTures Plenary meeting (March 21st - 25th, 2022) where all ExP practitioners shared updates from their processes and experiences to date, and discussed them with fellow consortium members. Furthermore, all ExPs authors have been continuously updating their ExPs production information and metadata with accompanying documentation, using the shared ExP Documentation Template (D3.3), which is stored in the project's shared Teams workspace.

## 2. CreaTures ExPs

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

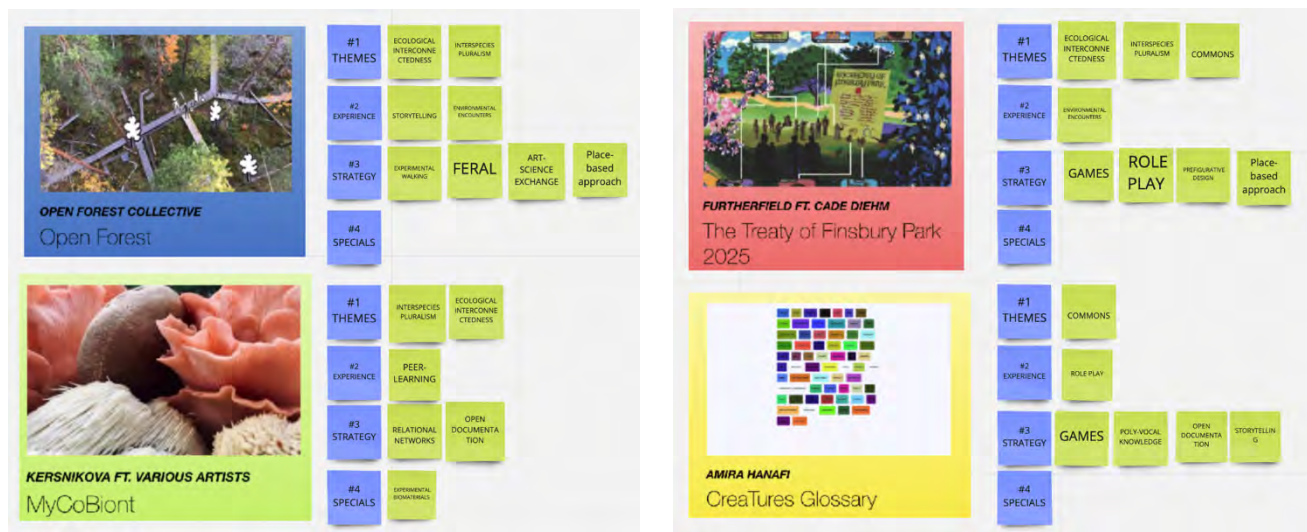
The ExPs authors come from diverse professional and disciplinary backgrounds: they are artists, designers, curators, art and design researchers as well as activists and cultural cooperatives. All ExPs authors have been responsible for self-documenting their ExPs, using a shared documentation template (details in D3.3). Critically, all ExPs are also supported by CreaTures researchers across work packages to assist with their production and implementation (details in D2.1), evaluation (details in D4.1, D4.2), organisation of ExP-related engagement events (D5.1, D5.2), and facilitation of research ethics procedures (D6.1, D6.2). Our aim with the Laboratory ExPs is to illustrate – in experimental and experiential ways – a variety of aspects related to the transformational potential of creative practice. The ExPs create opportunities for various stakeholders to experience and co-creatively engage with eco-social topics and they also generate rich data to be observed, analysed and evaluated by CreaTures researchers across work packages (especially in WP2 and WP4). The research methodology related to the ExPs that is followed by the CreaTures project is explained in detail in D2.1 and further discussed in D2.2 and D2.3.

The CreaTures Laboratory collection includes 20 ExPs that were curated together in an open-ended manner, at different stages of the project: 12 ExPs were arranged at the project's outset; 8 were commissioned later in response to the unfolding CreaTures research processes and newly identified themes. This open-ended and relational approach to the Laboratory curation reflects the processual nature of many transformational creative practices, where it is often accepted that meanings emerge over time and initial standpoints are likely to change, rather than being fixed. This approach enables us to be reflective and flexible in responding to timely social and ecological issues and emerging concerns.

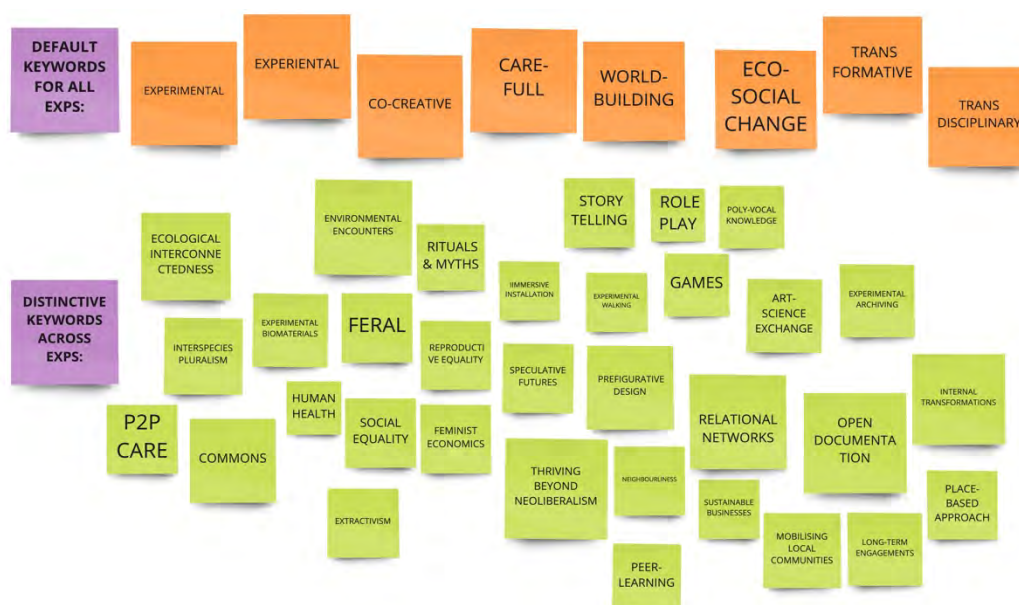
### 2.1 ExPs Clustering

To bring the ExPs together, the CreaTures research fellows have conducted an ExPs clustering analysis and identified common patterns across all 20 ExPs projects. The focus of the analysis was specifically on the ExPs' engagement approaches and the experiences they enable for their participants and audiences, the eco-social themes they address, and the transformative strategies they embrace in their creative and research processes. To identify these common patterns (approaches, themes, strategies) for each ExP, we leveraged the following research resources and

documentation materials: transcripts of interviews conducted with ExPs' authors by research fellows (ExPs stewards); stewards' observation notes from ExPs' co-creative events; key terms from transformation strategies compiled by the CreaTures Observatory (D2.4), ExPs' self-reported data available in the ExPs Documentation Template (D3.3), and materials collected for the deliverables D3.2 and D3.4-6. The ExPs clustering resulted in 4-8 keywords (or "tags") being assigned to each ExP. These keywords are now published on the CreaTures website, at each ExP's page in the Laboratory section (<https://creatures-eu.org/productions/>), as it is also reported in following section of this deliverable (+ illustrative examples in figures 1,2). The full set of all keywords identified across the ExPs is available in Figure 3. The clustering exercise conducted by research fellows across work packages will inform the CreaTures Open Creative Practice (OCP) framework that is currently in the making.



**Figure 1, 2:** CreaTures ExPs clustering illustrated on the examples of the Open Forest, MycoBiont, The Treaty of Finsbury Park 2025 and the CreaTures Glossary ExPs.



**Figure 3:** Keywords identified across the 20 CreaTures ExPs.



## 2.2 Detailed overview of all CreaTures ExPs

An overview of all 20 ExPs is available below in Table 1 listing the ExPs title, author(s) and a link to a CreaTures website entry. More details follow.

Table 1 – Overview of CreaTures ExPs (M6-30) – alphabetic order.

ExP Title	Authors	Link
Baltic Sea Lab	Julia Lohman (Aalto)	<a href="https://creatures-eu.org/productions/baltic-sea-lab/">https://creatures-eu.org/productions/baltic-sea-lab/</a>
CreaTures Glossary	Amira Hanafi (RMIT commission)	<a href="https://creatures-eu.org/productions/glossary/">https://creatures-eu.org/productions/glossary/</a>
Cyano Automaton	Agnieszka Pokrywka (Aalto commission)	<a href="https://creatures-eu.org/productions/cyano/">https://creatures-eu.org/productions/cyano/</a>
Experimental Food Design for Sustainable Futures	Feeding Food Futures (led by Aalto)	<a href="https://creatures-eu.org/productions/food-futures/">https://creatures-eu.org/productions/food-futures/</a>
Fallen Clouds	Josefina Buschmann, Daniela Camino, Nicole L’Huillier, Francisca Sáez Agurto, Poli Mujica (RMIT commission)	<a href="https://creatures-eu.org/productions/fallen-clouds/">https://creatures-eu.org/productions/fallen-clouds/</a>
Gaming for the Commons - Commonspoly	ZEMOS98	<a href="https://creatures-eu.org/productions/commonspoly/">https://creatures-eu.org/productions/commonspoly/</a>
Hackcamp	ZEMOS98	<a href="https://creatures-eu.org/productions/hackcamp/">https://creatures-eu.org/productions/hackcamp/</a>
Invocation for Hope	Superflux	<a href="https://creatures-eu.org/productions/invocation/">https://creatures-eu.org/productions/invocation/</a>
MyCoBiont	Kersnikova	<a href="https://creatures-eu.org/productions/mycobiont/">https://creatures-eu.org/productions/mycobiont/</a>
Nocturne	Isabel Beavers (Aalto commission)	<a href="https://creatures-eu.org/productions/nocturne/">https://creatures-eu.org/productions/nocturne/</a>
Open Forest	Open Forest Collective (Aalto + RMIT)	<a href="https://creatures-eu.org/productions/open-forest/">https://creatures-eu.org/productions/open-forest/</a>
Open Urban Forest	Michal Mitro (RMIT commission)	<a href="https://creatures-eu.org/productions/open-urban-forest/">https://creatures-eu.org/productions/open-urban-forest/</a>

		<a href="https://creatures-eu.org/productions/open-urban-forest/">eu.org/productions/open-urban-forest/</a>
Pixelache	Andrew Gryf Patterson (Aalto commission)	<a href="https://creatures-eu.org/productions/pixelache/">https://creatures-eu.org/productions/pixelache/</a>
Refuge for Resurgence	Superflux	<a href="https://creatures-eu.org/productions/refuge/">https://creatures-eu.org/productions/refuge/</a>
reProductive Narratives	Kersnikova	<a href="https://creatures-eu.org/productions/rn/">https://creatures-eu.org/productions/rn/</a>
Sustainability Futures Game	Hellon	<a href="https://creatures-eu.org/productions/sfg/">https://creatures-eu.org/productions/sfg/</a>
The Hologram	Furtherfield ft. Cassie Thornton & Lita Wallis	<a href="https://creatures-eu.org/productions/the-hologram/">https://creatures-eu.org/productions/the-hologram/</a>
The Treaty of Finsbury Park 2025	Furtherfield ft. Cade Diehm	<a href="https://creatures-eu.org/productions/treaty/">https://creatures-eu.org/productions/treaty/</a>
View From the Window	Martyna Miller (UoS commission)	<a href="https://creatures-eu.org/productions/view-from-the-window/">https://creatures-eu.org/productions/view-from-the-window/</a>
Yarmouth Springs Eternal	Genevieve Rudd (UoS commission)	<a href="https://creatures-eu.org/productions/yarmouth-springs-eternal/">https://creatures-eu.org/productions/yarmouth-springs-eternal/</a>

On the following pages, we present the 20 CreaTures ExPs in details, including examples of accompanying visual materials, such as feature images and documentation photos.

# Baltic Sea Lab

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The **Baltic Sea Lab** develops co-creative ways and tools to activate people to promote sea health. The main aim of the project is to grow a network of individuals who might identify themselves as “sea stewards” willing to care for their local sea environment through co-creative engagements.

Creative practices offer unique ways of engagement to connect communities with their local sea – yet, these practices are often only enacted once and bound by the artist’s or designer’s spatial and temporal reach. The Baltic Sea Lab adapts and adopts such creative practices with the aim of extending their reach beyond their clearly authored initial framing. Can a creative practice seed a range of similar engagements, all adapted to their specific locality and community context?



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

In November 2020 – April 2021, the Baltic Sea Lab occupied a large abandoned retail space of the A Bloc shopping centre in Otaniemi (Espoo, FIN). The space hosted a multi-sensory seaweed structure named **Hidaka Ohmu**, originally designed by Julia Lohmann and the Department of Seaweed for the World Economic Forum in 2020. The sculpture made of

Japanese kelp facilitates conversations and alliances by bringing the sea, its materiality, texture, and scents into a human-made environment. Fellow artists and researchers, including the Open Forest collective, were working inside and around the Ohmu for a period of six months and invited other interested creatures for one-to-one dialogues.



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



The Baltic Sea Lab project space from a passersby's perspective (image credit: Mikko Raskinen).

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



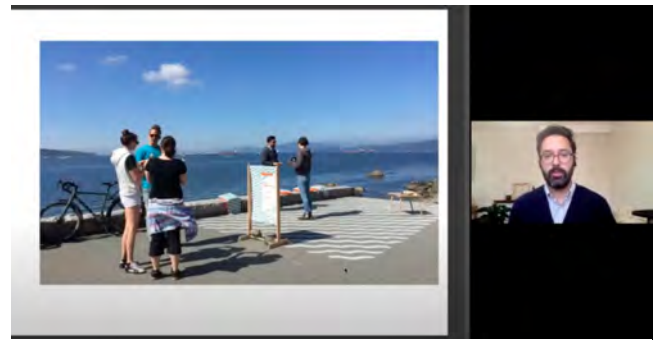
Baltic Sea Lab exhibited at Glasshouse Helsinki (image credit: Glasshouse Helsinki).

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



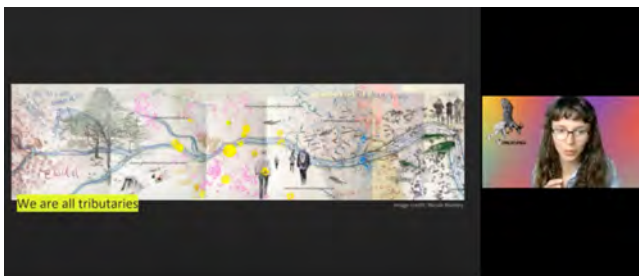


Adriene Jenik's ECO Tarot presented at the Baltic Sea Lab panel (image credit: Department of Seaweed).

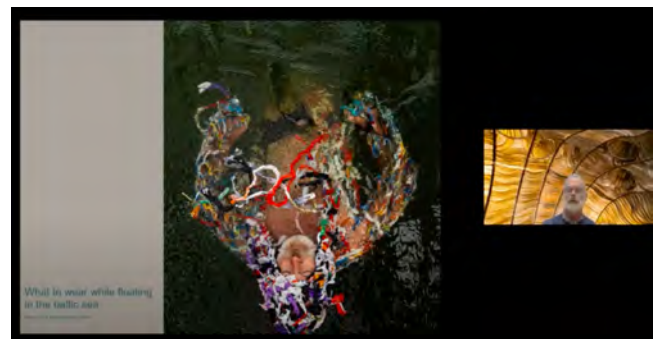


Ocean Confessional project presented at the Baltic Sea Lab panel (image credit: Department of Seaweed).

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



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



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

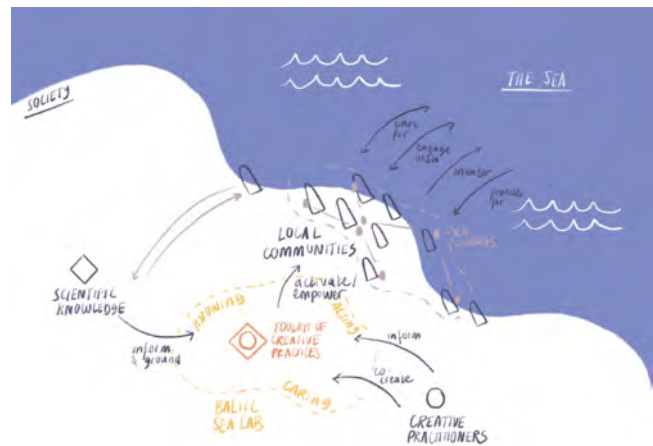
The goal of the panel was to identify ocean literacy topics that need to be addressed from a scientific point of view and, alongside it, to understand how creative practices create engagements with relevant individuals and communities. The insightful conversations prompted reflections on the challenges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

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

## THREE PILLARS OF OCEAN LITERACY



Three pillars of Ocean Literacy (image credit: Department of Seaweed).



Baltic Sea Lab scheme (image credit: Department of Seaweed).

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



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



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

The lead project author Julia Lohmann presented the Baltic Sea Lab project and related themes in ocean literacy at the New European Bauhaus Dialogues – Arctic Design Week event (March 2021) and later at the Bauhaus of the Seas conference, as part of the New European Bauhaus initiative – Roundtable ‘Transformative Economies: Ecosocial Wellbeing and the Politics of Participation’ (May 2021). In June 2021, the Baltic Sea Lab ExP team contributed some of their seaweed artifacts, including the beautiful KombuKamui dress, to the Archive of Vibrant Matter, as part of the Porto Design Biennale in Portugal. Another seaweed artifact, the large sculpture named Kombu Ahtola, was shown at the exhibition The World As We Don’t Know It, organised at the Droog Design space, Netherlands. The exhibition curated by Renny Ramakers features 20 international artists presenting their visions on the climate crisis.



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



The Baltic Sea Lab project leverages seaweed as an experimental and sustainable biomaterial (image credit: (image credit: Department of Seaweed)).

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**KEYWORDS:**

Art-Science Exchange, Ecological Interconnectedness, Environmental Encounters, Experimental Biomaterials, Feral, Place-based Approach, Rituals & Myths

**AUTHOR:**

**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.

**The project was produced in cooperation with:**

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

**Partners:**

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

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

**STARTS:**

November 2020

**ENDS:**

June 2022

**LOCATION:**

Helsinki, Espoo, Hanko (Finland)

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 6: Clean Water and Sanitation

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

GOAL 14: Life Below Water

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## ***PRODUCTION TIMELINE***

- 2020** NOV ○ **01 Nov 2020**  
Exhibition in A Bloc space (Aalto University, Finland)  
News: Open Forest in the Baltic Sea Lab
- DEC ○ **15 Dec 2020**  
Baltic Sea Lab at CreaTures & Friends seminar #2  
Event: CreaTures Seminar #2: Baltic Sea Lab meets CreaTures
- 2021** MAR ○ **25 Mar 2021**  
Baltic Sea Lab at New European Bauhaus Dialogues, Arctic Design Week  
News: Julia Lohmann at New European Bauhaus Dialogues, Arctic Design Week
- APR ● **30 Apr 2021**  
Exhibition in A Bloc space (Aalto University, Finland) ends
- MAY ○ **20 May 2021**  
Baltic Sea Lab at Bauhaus of the Seas conference  
News: Julia Lohmann at the Bauhaus of the Seas conference
- JUN ○ **02 Jun 2021**  
News: Seaweed artefacts in the Archive of Vibrant Matter, Porto Design Biennale  
Seaweed artifacts contribution to Archive of Vibrant Matter, Porto Design Biennale
- **10 Jun 2021**  
Exhibition in Glasshouse Helsinki
- JUL ● **25 Jul 2021**  
Seaweed artifacts contribution to Archive of Vibrant Matter, Porto Design Biennale ends
- AUG ○ **05 Aug 2021**  
Panel discussion in Tvärminne zoological station  
Event: Baltic Sea Lab: How creative practices can support sea health
- **26 Aug 2021**  
Event: Baltic Sea Lab: A moment with the Sea  
A moment with the Sea in Hanaholmen (Itämeripäivä – Baltic Sea Day)
- **29 Aug 2021**  
Exhibition in Glasshouse Helsinki ends

SEP

**08 Sep 2021**

Seaweed Shrine installation at Helsinki  
Design Week 2021 - Designs for Cooler  
Planet exhibition

□ **23 Sep 2021**

News: Kombu Ahtola seaweed at The  
World As We Don't Know It exhibition  
@Droog Design

● **29 Sep 2021**

Seaweed Shrine installation at Helsinki  
Design Week 2021 - Designs for Cooler  
Planet exhibition ends

OCT

○ **23 Oct 2021**

Seaweed sculpture Kombu Ahtola at The  
World As We Don't Know It exhibition;  
Droog Design, Netherlands

**2022** JAN

● **12 Jan 2022**

Seaweed sculpture Kombu Ahtola at The  
World As We Don't Know It exhibition;  
Droog Design, Netherlands ends

JUN

◇ **29 Jun 2022**

Event: The CreaTures Festival

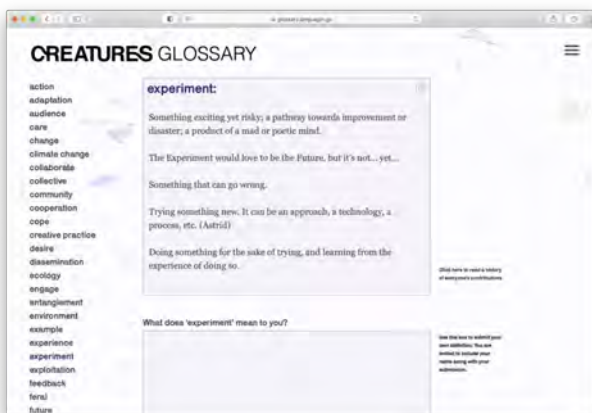
AUG

○ **19 Aug 2022**

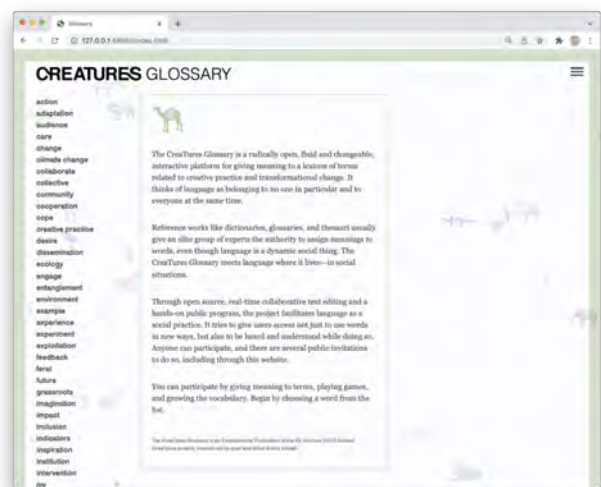
'Following Seals and Dogs:  
Experimenting with Personal Dimensions  
of Transformative Design' paper  
published at Participatory Design  
Conference 2022.

# CreaTures Glossary

The **CreaTures Glossary** is a set of tools for giving meaning to a lexicon of terms related to creative practice and transformational change. The project includes games, a website, workshops, and other interactions that facilitate language as a social practice. The Glossary aims to give meaning to a lexicon that is particular to the field of creative practice and eco-social transformation, but which might also work more broadly to describe transformational change. In the CreaTures project, the Glossary has been envisioned as a compilation of key terms and processes that could aid with creating better understandings through the use of a common language.



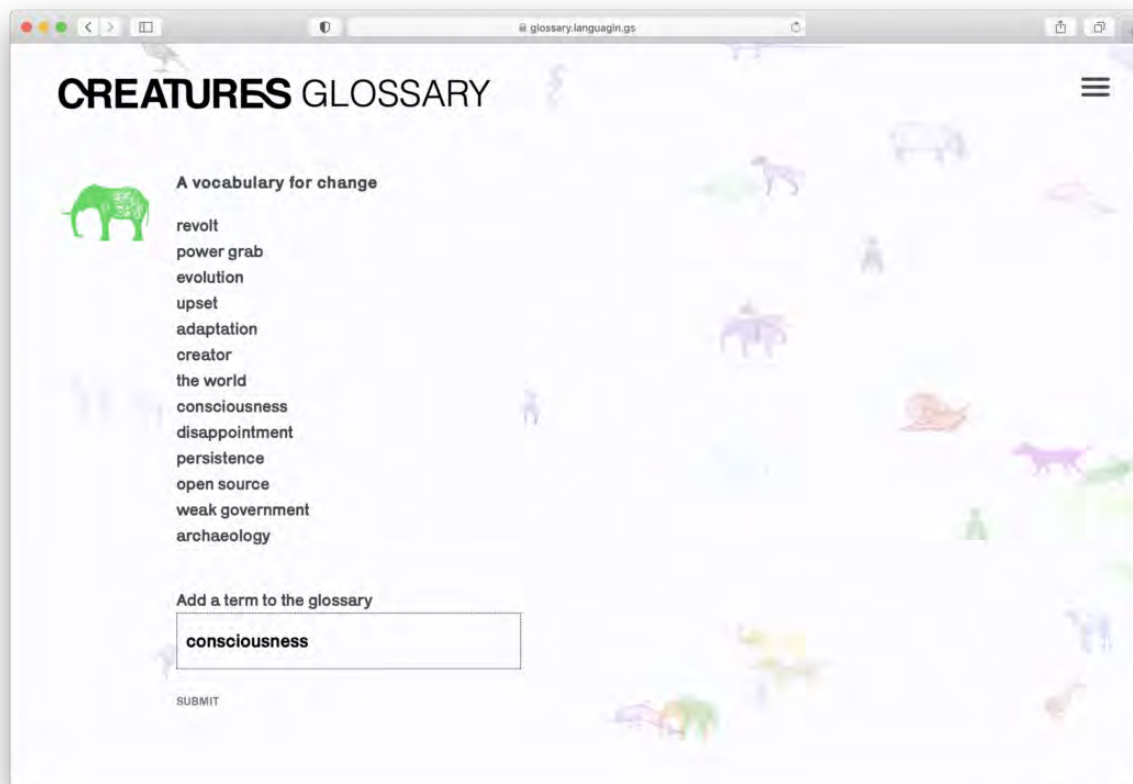
The CreaTures Glossary enables a collaborative meaning-making related to terms in eco-social transformation (image credit: Amirra Hanafi).



The CreaTures Glossary enables a collaborative meaning-making related to terms in eco-social transformation (image credit: Amira Hanafi).

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 Glossary thinks of language as belonging to no one in particular and to everyone at the same time. Anyone can participate, and there are several public invitations to do so.

The Glossary author, artist Amira Hanafi, brings a radical understanding of “common” to the project. They understand language, as part of the commons, as a site where displays of power are continuously produced and contested. Rather than produce fixed definitions, the Glossary distributes power to define language throughout the community or collective that interacts with it.



CreaTures Glossary – building a vocabulary for change (image credit: Amira Hanafi).

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

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





Glossary workshop at the Uroboros 2021 festival from a participant's perspective (image credit: Markéta Dolejšová).

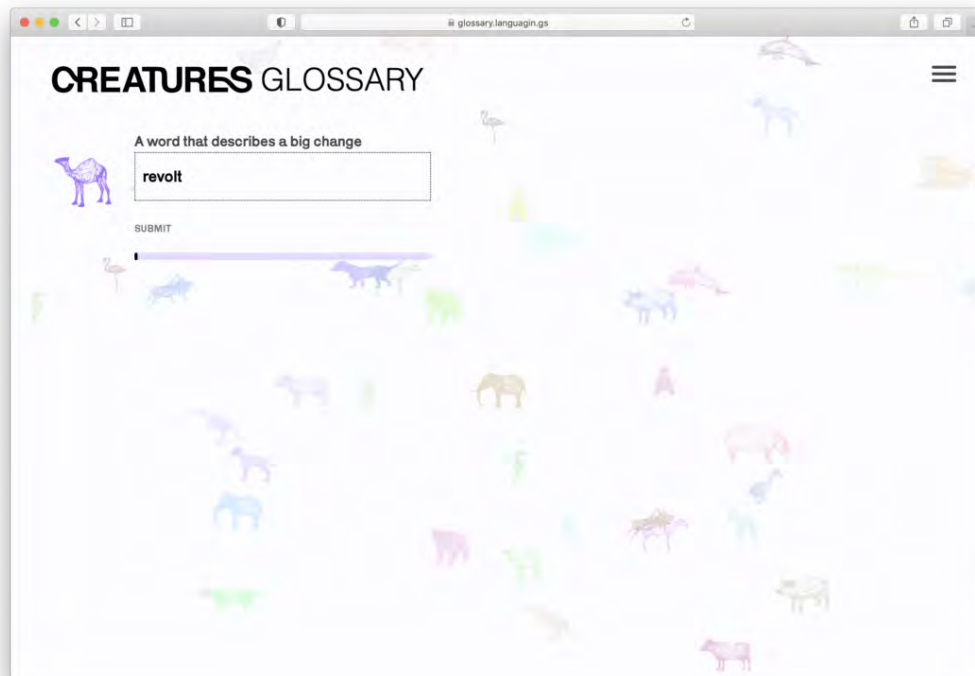


Glossary workshop at the Uroboros 2021 festival (image credit: Markéta Dolejšová).

The games that exist on the site are also played in a hands-on public program. The project has included a series of co-creative workshops (all held online and facilitated via Zoom). These include a **Glossary workshop** organised at the **Uroboros 2021 festival** as part of the **CreaTures Feral track** (May 2021), a workshop organised in the context of the CreaTures Plenary including researchers from the CreaTures team (September 2021), and a workshop with a group of experts in climate change and sustainability organized by RMIT Europe (November 2021). Three additional workshops took place in April 2022, inviting diverse public audiences including high school students.

## Glossary functionalities

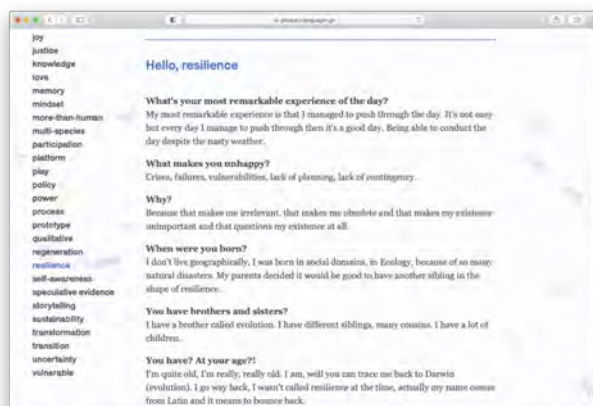
***Build vocabulary:*** A game played in workshops and on the website, adapted from the Rapid Word Collection method developed by linguist Ron Moe. Moe's method is intended to assist language communities in capturing the words and meanings of their languages. It uses a series of semantic domains and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



The *Build vocabulary* game (image credit: Amira Hanafi).

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

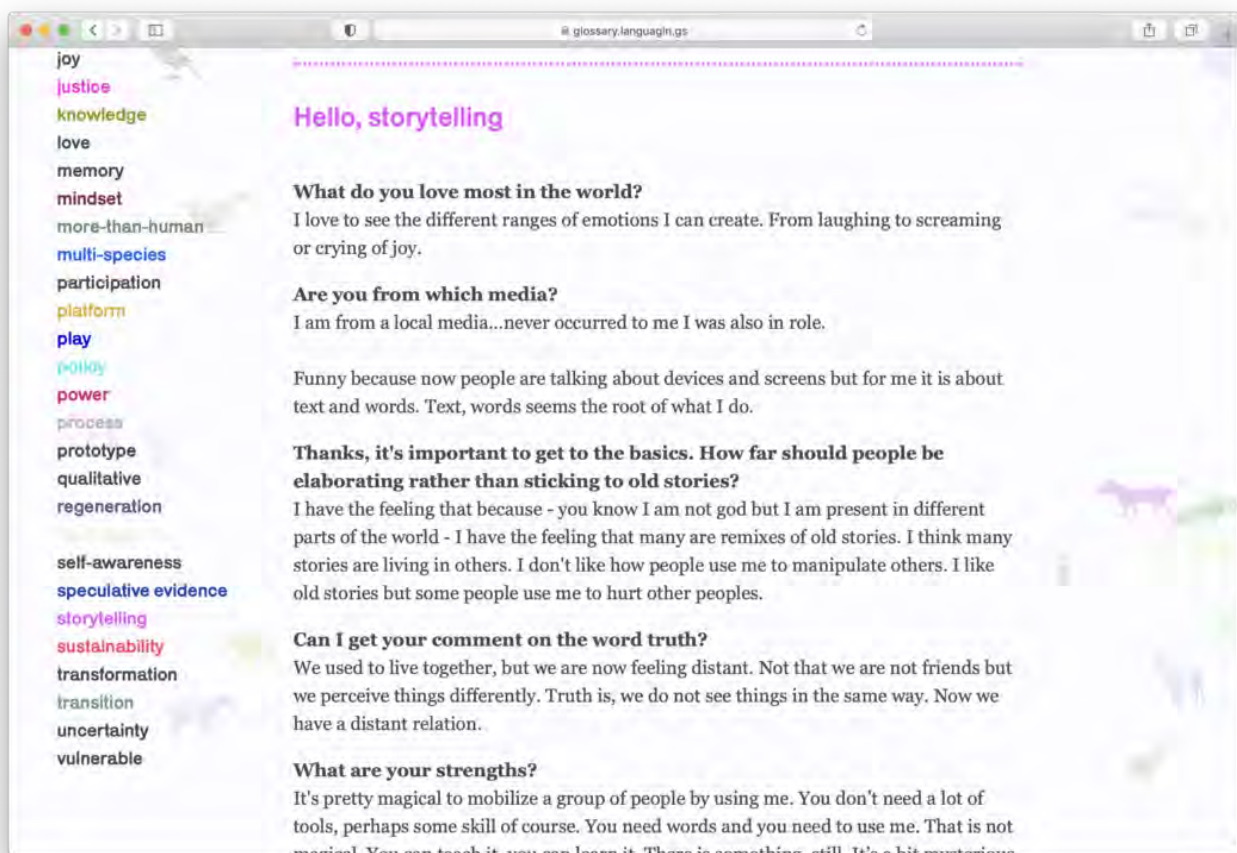
***Interview with a word:*** This game asks players to become words, to embody and speak as them. When played in person-to-person interaction, an interviewer asks the word questions, becoming a collaborator in making meaning. In digital play, the computer asks interview questions selected from an array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



The *Interview with a word* game (image credit: Amira Hanafi).

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

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



The *Interview with a word game* (image credit: Amira Hanafi).

**KEYWORDS:**

Commons, Games, Open Documentation, Poly-vocal Knowledge, Role Play, Storytelling

**AUTHOR:**

**Amira Hanafi**

**Amira Hanafi** is a poet, cultural worker, 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.

**The project was produced in collaboration with:**

– Some text on the Glossary website appears in Karrik font by Velvetyne.fr. The on-screen creatures on the website are part of the 3d Animals font, designed by Vladimir Nikolic.

<https://amirahanafi.com/info>

**STARTS:**

May 2021

**ENDS:**

June 2022

**LOCATION:**



online

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 5: Gender Equality

GOAL 10: Reduced Inequality

**PRODUCTION TIMELINE**

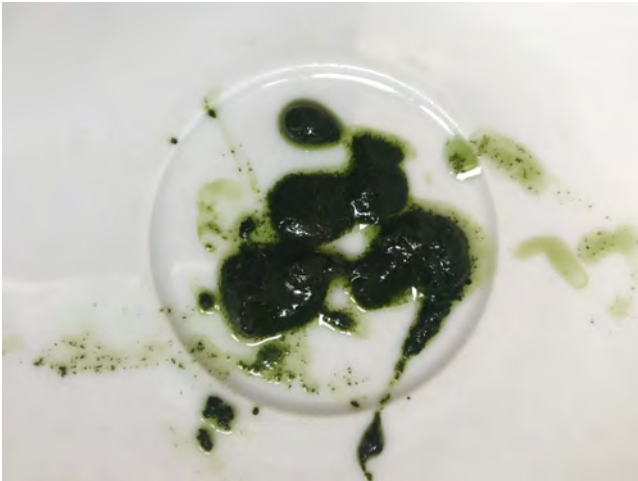
- 2021** MAY  **05 May 2021**  
*Event:* Feral Creative Practices track at Uroboros festival
-  **10 May 2021**  
Workshop at Uroboros 2021 festival  
*Event:* Amira Hanafi: Building a vocabulary for change
- SEP  **28 Sep 2021**  
Workshop at CreaTures Plenary
- NOV  **18 Nov 2021**  
Workshop with experts in climate change and sustainability
- 2022** MAR  **03 Mar 2022**  
Glossary presentation at the College Art Association (CAA) Annual Conference, panel 'Designing with communities for social justice'

- APR ○ **19 Apr 2022**  
Workshop with diverse publics
- **22 Apr 2022**  
Workshop with diverse publics
- **23 Apr 2022**  
Workshop with students
- MAY ○ **30 May 2022**  
Glossary presentation at the Electronic  
Literature Organization Annual  
Conference (ELO 2022)
- JUN ◇ **29 Jun 2022**  
Event: The CreaTures Festival

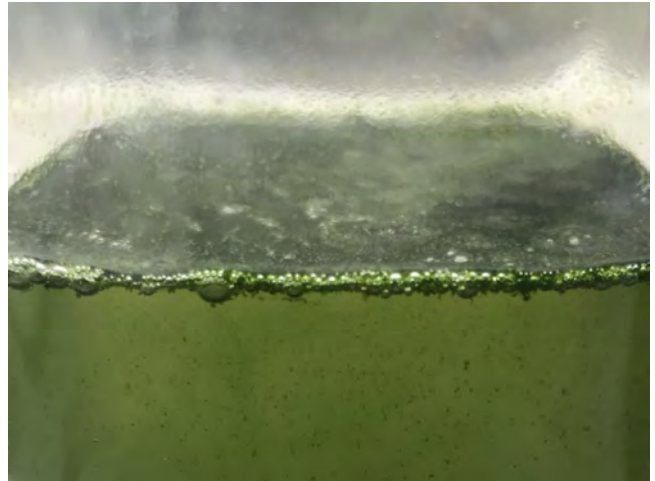
# Cyano Automaton

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



Close-up of living *Arthrospira platensis*, aka spirulina (image credit: Agnieszka Pokrywka).



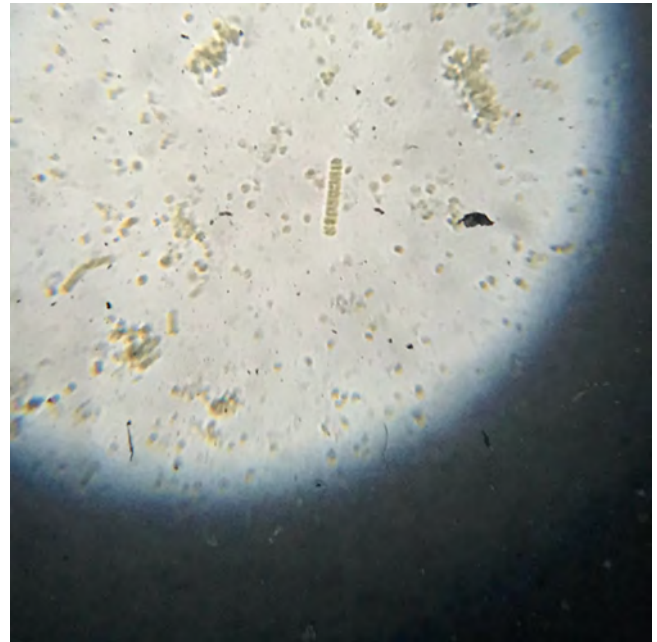
Close-up of living *Arthrospira platensis*, aka spirulina, before harvesting (image credit: Agnieszka Pokrywka).

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 used them as 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.





Microscopic view of spirulina (image credit: Agnieszka Pokrywka).

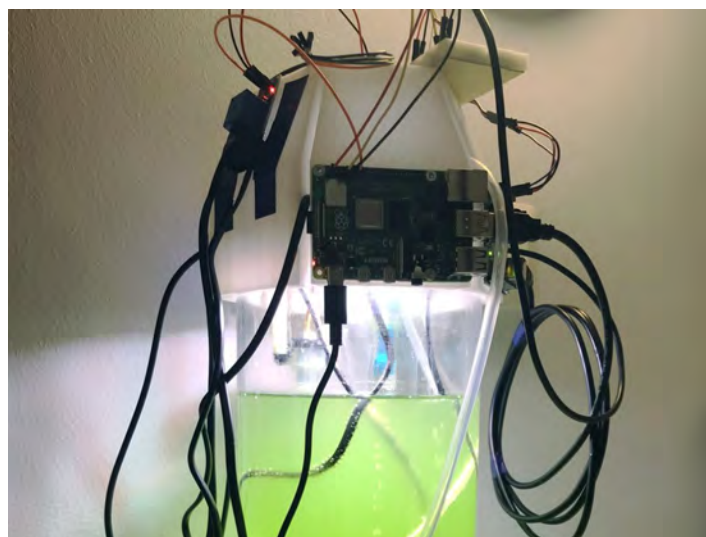


Microscopic view of spirulina (image credit: Agnieszka Pokrywka).

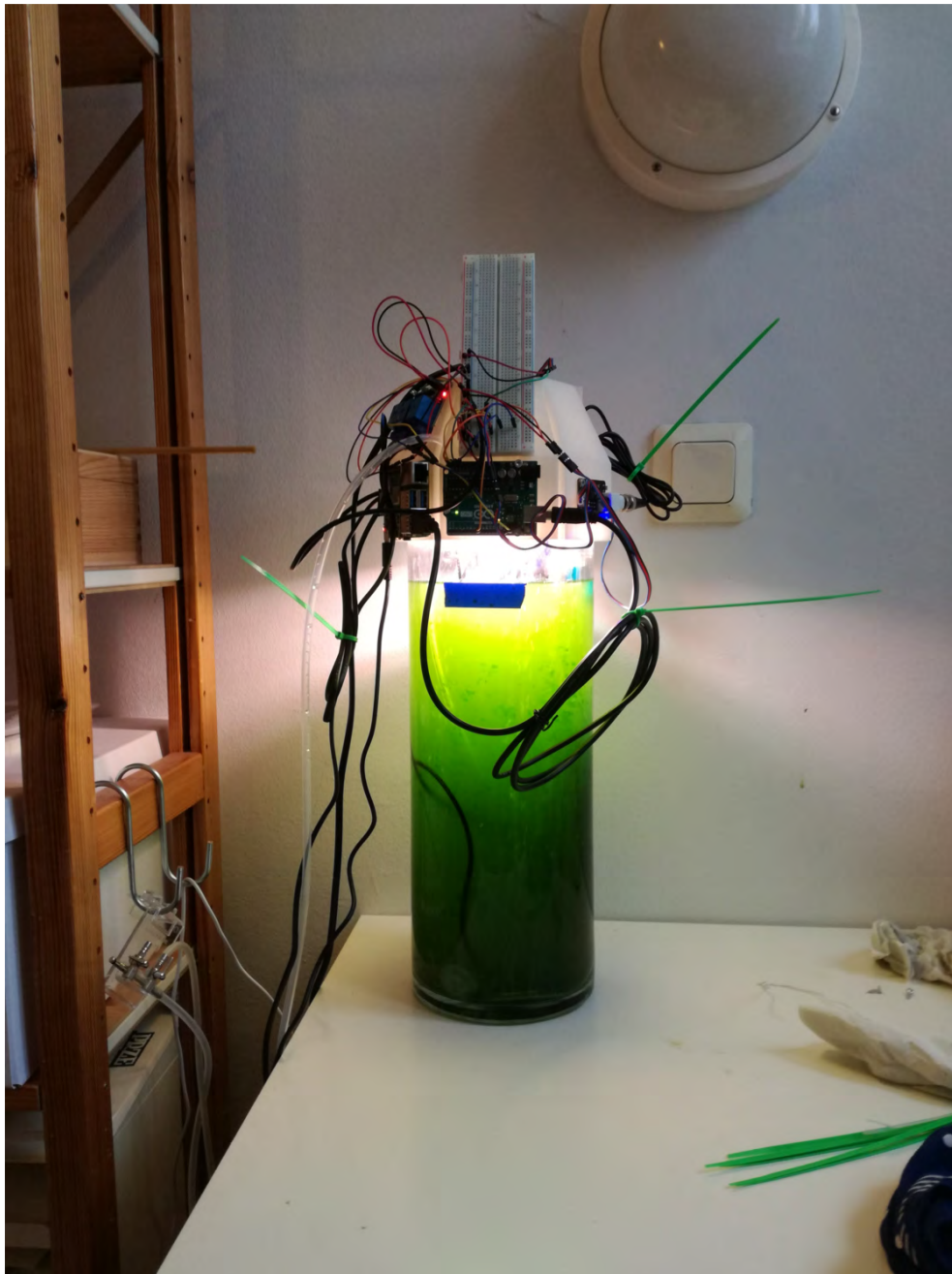
The project author, artist and scientist Aga Pokrywka, in collaboration with the Super Eclectic studio, developed an interactive vessel – a bioreactor – that monitors the growing cyanobacteria’s condition. It is programmed to combine this information with data from NASA’s yearly budgets, global gold mining and the subsequent production of carbon dioxide. The Cyano Automaton communicates by tweeting various information that shed a light on how these statistics are related to exploitation and colonialism; whether here on Earth, or in outer space.

*“Through its life cycles, the cyanobacteria inhabiting the Cyano Automaton give us compelling insights on how these huge numbers are interrelated. They also help us realize that the damage caused by human activities, at a systemic level, cannot be just resolved with personal actions (...) There must be a systemic change.”*

– Agnieszka Pokrywka (2021)

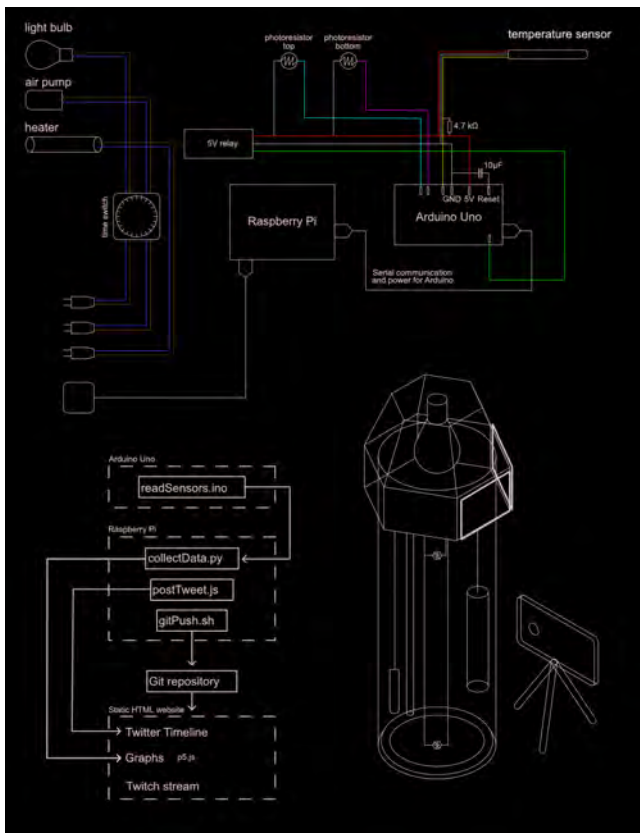


Cyano Automaton bioreactor (image credit: Agnieszka Pokrywka).



Cyano Automaton bioreactor (image credit: Agnieszka Pokrywka).

The Cyano Automaton website displays, in an intrepid style and with scientific accuracy, graphs and numbers of the reactor's temperature, turbidity, and air pump. It also provides visualizations of statistics on NASA's space exploration budgets; annual gold mining in terms of tons and profit, as well as the production of CO<sub>2</sub> linked to these activities. A livestream of the reactor, sleek blueprints of its design, and an extensive description of the project are also part of the digital platform. The website is linked to the Cyano Automaton's official Twitter account.



Cyano Automaton incubator blueprints (image credit: Agnieszka Pokrywka).



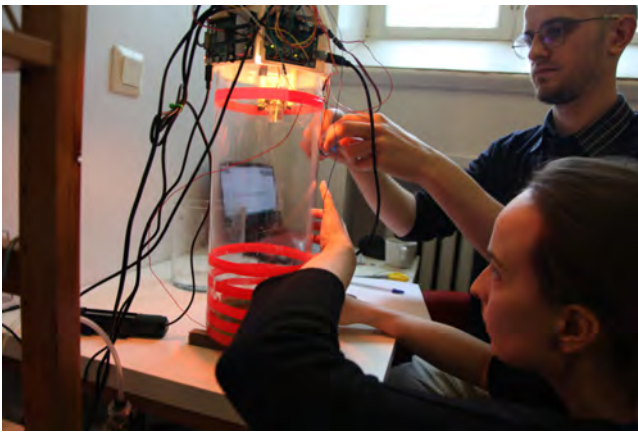
Cyano Automaton cockpit with data on gold mining, space exploration, and CO2 footprint (image credit: Agnieszka Pokrywka).

Mining has a strong relationship to colonialism. Colonizers saw the territories they occupied as places they could use without any consideration for long-term consequences, exploiting local populations and natural resources. In many cases, it continues until nowadays. Gold, the symbol of wealth and status, has probably been one of the most sought-after minerals ever. Colonial gold enriched European powers and funded the slave trade. Gold is scarce and that makes it valuable, and extracting it damages the environment by producing excessive carbon dioxide. Its overexploitation, here on Earth, has raised speculations to look for it on other planets.

*“Gold means economic value, and each year, a percentage of the gold mined worldwide is spent on space exploration. Sending rockets to outer space may give hopes for an interplanetary future, for some, but it’s damaging our planet now, for all.”*

– Agnieszka Pokrywka (2021)





Cyano Automaton research and production (image credit: Agnieszka Pokrywka).



Cyano Automaton research and production (image credit: Agnieszka Pokrywka).

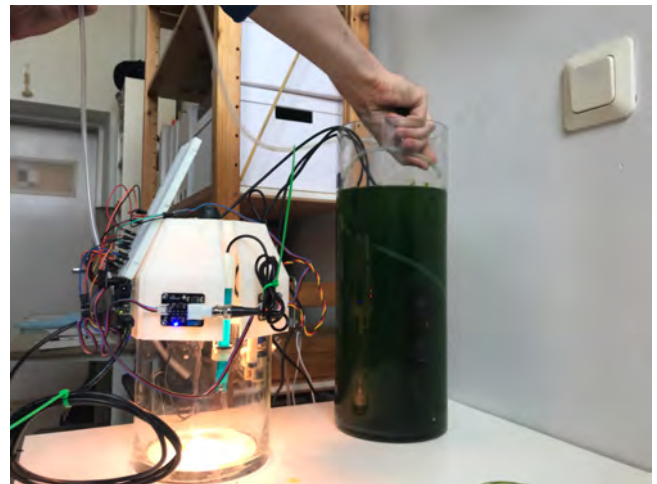
Inspired by the complicated history of microscopic cyanobacteria beings, the Cyano Automaton seeks to find connections between different scales of colonization: bacterial, terrestrial, and interplanetary. Together with cyanobacteria as protagonists and narrators of this story, the project knits a critical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

*“There is no way to explain our current ecological catastrophe without looking at past and present colonization practices.”*

– Agnieszka Pokrywka (2021)

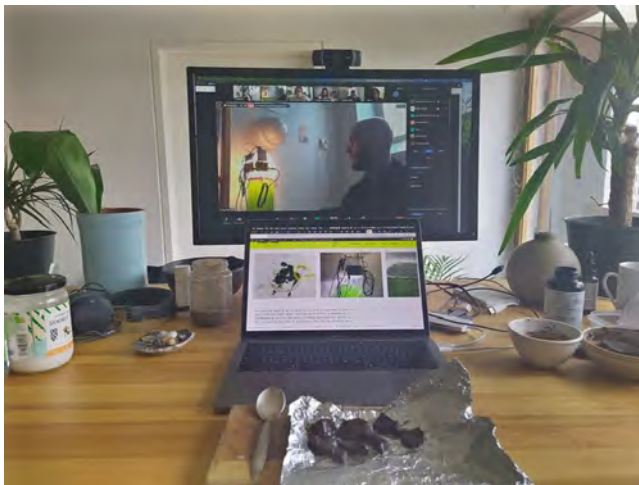


Harvesting spirulina grown in the bioreactor (image credit: Agnieszka Pokrywka).

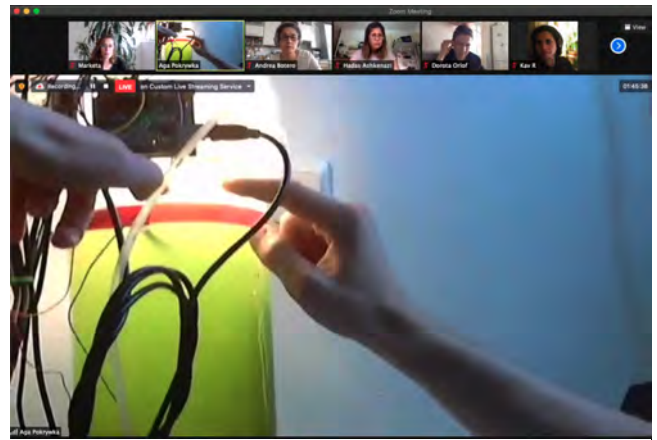


Harvesting spirulina grown in the bioreactor (image credit: Agnieszka Pokrywka).

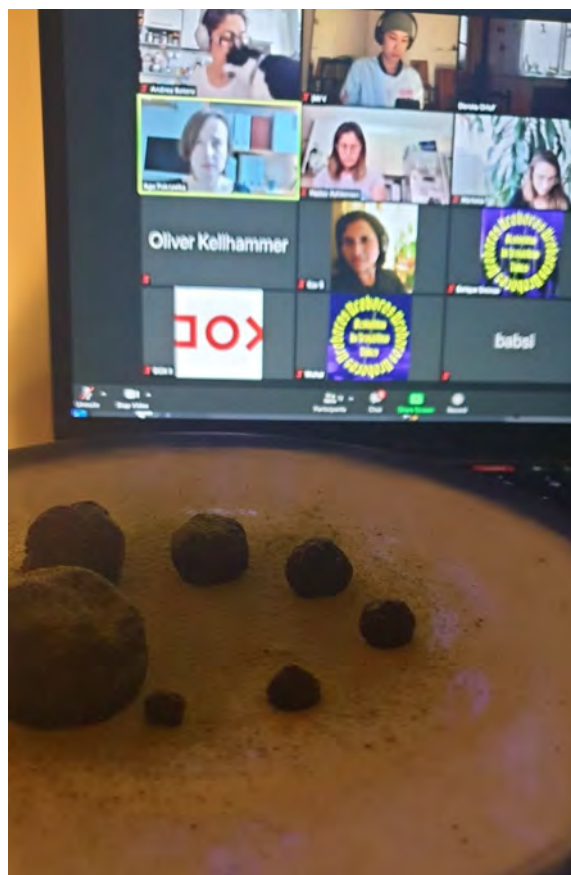
The Cyano Automaton project was showcased at the **Uroboros 2021 festival** during the **CreaTures Feral track** as a **co-creative workshop**, where participants made their own experimental spirulina-based space food and listened to diverse stories of colonization. Interaction with the Cyano Automaton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



Making of experimental space food at Cyano Automaton workshop (image credit: Markéta Dolejšová).



The Cyano Automaton in spotlight (image credit: Markéta Dolejšová).



DIY spirulina space snacks made by a workshop participant (image credit: Jaz Hee-jeong Choi).

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**KEYWORDS:**

Ecological Interconnectedness, Experimental Biomaterials, Feral, Interspecies Pluralism, Open Documentation, Storytelling

**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.

**The project team involves:**

- Agnieszka Pokrywka: concept, research, development.
- Bartłomiej Rey: design and technical development
- Humberto Duque: production and communication
- Krisjanis Rijnieks: additional digital fabrication.
- Anya Muangkote (Spirulina Society): resources and advice
- Arthrospira platensis (aka Spirulina)

**Partners:**

- Super Eclectic studio
- TAIKE Arts Promotion Centre Finland
- Uroboros 2021 festival

<https://cyano-automaton.monster/index.html>

**STARTS:**

May 2021

**ENDS:**

August 2021

**LOCATION:**

online @Uroboros festival & Helsinki (FI)

**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

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## PRODUCTION TIMELINE

- 2021 MAY** ◆ **05 May 2021**  
*Event:* Feral Creative Practices track at Uroboros festival
- **07 May 2021**  
Cyano Automaton workshop at Uroboros 2021 festival  
*Event:* Agnieszka Pokrywka: Cyano Automaton workshop
- ◆ **11 May 2021**  
*Event:* Feral ways of knowing and transformation workshop
- **17 May 2021**  
Feral Creative Practices panel at Uroboros 2021 festival  
*Event:* Feral Creative Practices Discussion Panel
- 2022 JUN** ◆ **29 Jun 2022**  
*Event:* The CreaTures Festival



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

The workshop enables interdisciplinary exchange among food-oriented researchers, designers, and practitioners interested in working towards eco-socially sustainable food systems, following the aim to support long-term collaborations and gather participants into a globally distributed network for sustainable food transitions. By nurturing a relational food network, the workshop authors want to cultivate a critical human-food interaction scholarship and ensure that co-creative outcomes of this interdisciplinary work are disseminated to wider public.

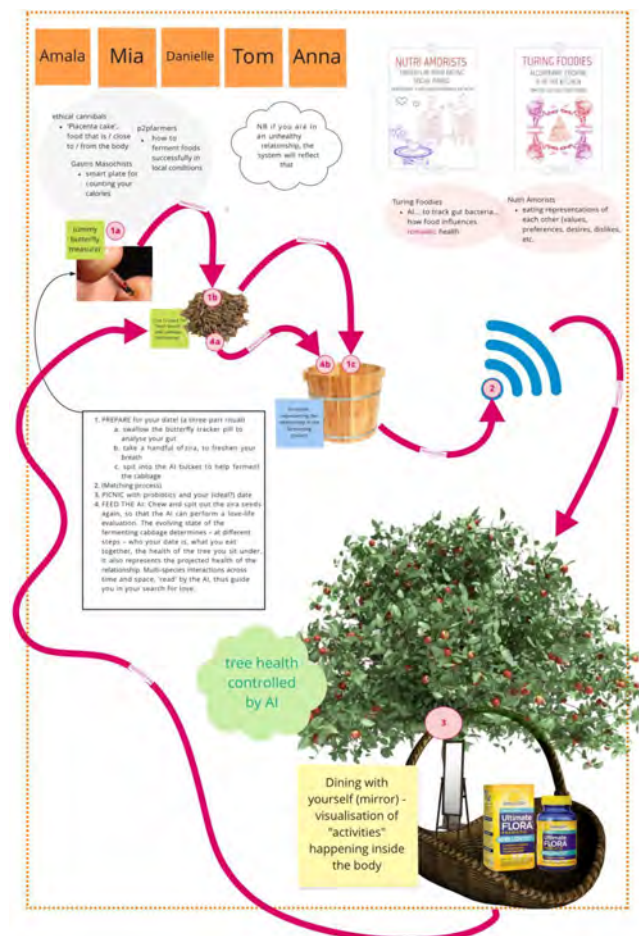


An experimental 'pantry' with examples of more-than-human food practices in the area of food procurement designed to provoke creative workshop engagements (image credits: FFF)

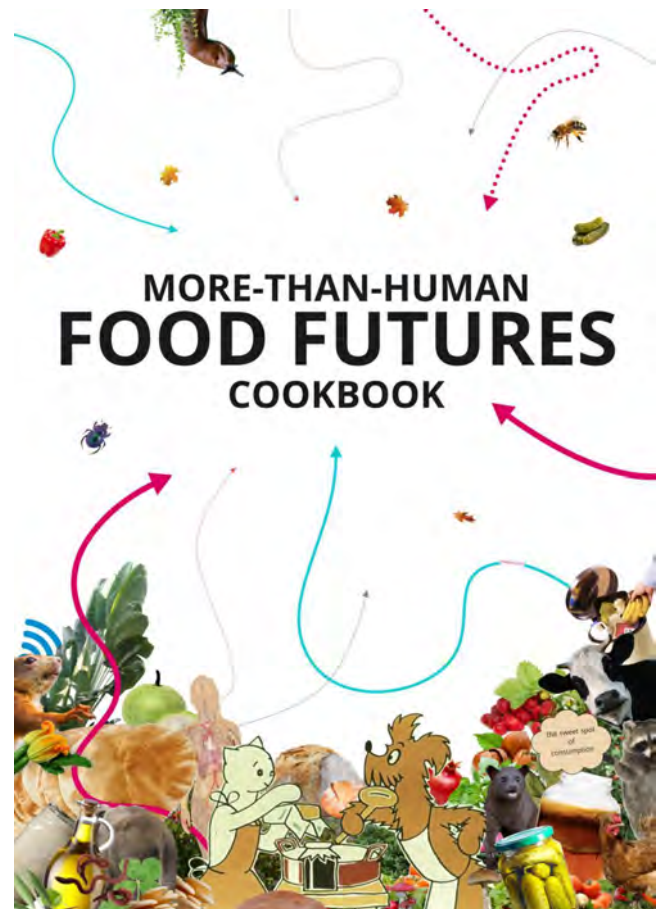
Each workshop day focuses on a distinct theme: the day 1 titled *Fantastic(e)ating Food Futures: Reimagining Human Food Interactions* examines interdependencies between food, eating and social practices, and critically engages with future flourishing through food-tech innovation. The day 2 *Designing 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 (published in April 2021). In June 2022, the More-than-Human Food Futures Cookbook was awarded a Special Award of the Jury at the Umeå Food Symposium 2022.



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)





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)



The workshop is organised as part of a long-term experimental design research practice of the FFF collective that works with food as a research subject and tangible bio-design material. Starting from food as an everyday practice and eco-social concern, the FFF's objective is to support imaginative, co-creative action for a positive change.



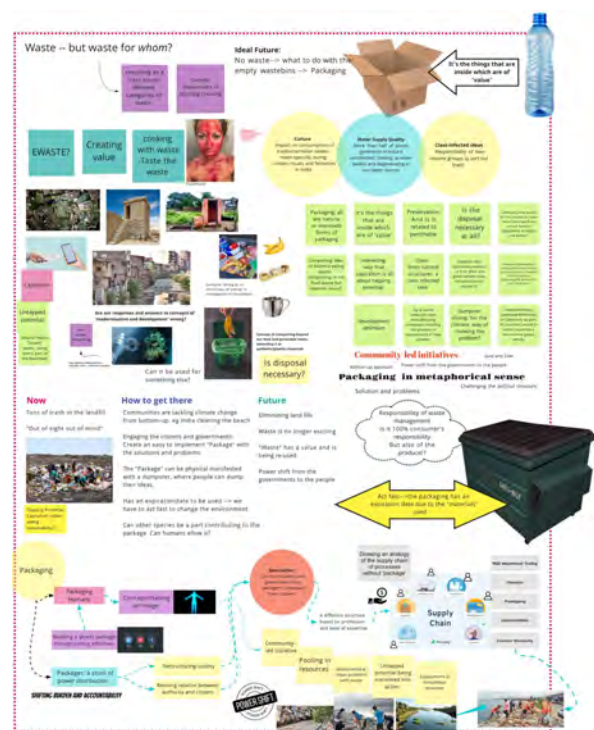
The Food Procurement & Distribution pantry suggests a few examples of how food resources can be obtained and distributed in a more-than-human focused manner.(image credits: FFF)



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



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



‘Less Than Human?’ recipe (image credits: FFF)

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**KEYWORDS:**

Ecological Interconnectedness, Interspecies Pluralism, Open Documentation, Peer-learning, Relational Networks

**AUTHOR:**

**Feeding Food Futures**

The workshop was co-organised by the Feeding Food Futures collective and collaborators, specifically by Markéta Dolejšová (Aalto University; CreaTures), Hilary Davis (Swinburne University), Danielle Wilde (University of Southern Denmark), Sjef van Gaalen (Institute for Atemporal Studies), Ferran Altarriba Bertran (UC Santa Cruz), Paul Graham Raven (Lunds Universitet), Sara Heitlinger (City, University of London) and Ann Light (University of Sussex; CreaTures). Feeding Food Futures is a loose collective of designers, researchers, and practitioners interested in experimenting with various methods and approaches to foster sustainable food system transitions.

<https://experimentalfooddesign.wordpress.com/>

**STARTS:**

July 2020

**ENDS:**

June 2022

**LOCATION:**

online @DIS'20 conference

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 2: Zero Hunger

GOAL 12: Responsible Consumption and Production

GOAL 15: Life on Land

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**PRODUCTION TIMELINE**

**2020 JUL** ○ **06 Jul 2020**  
Workshop at DIS'20

● **07 Jul 2020**  
Workshop at DIS'20 ends

**SEP** □ **11 Sep 2020**  
News: Feeding Food Futures in ACM  
Interactions

**2021 APR** ○ **07 Apr 2021**  
More-than-Human Food Futures  
Cookbook released  
News: More-than-Human Food Futures  
Cookbook

JUN **22 Jun 2021**  
*News: Designing For Transformative*  
*Futures: Creative Practice, Social*  
*Change and Climate Emergency*

AUG ☐ **16 Aug 2021**  
*News: Troubling the Impact of Food*  
*Future Imaginaries @ Nordes 2021*

DEC ☐ **08 Dec 2021**  
*More-than-Human Food Futures*  
*Cookbook presented at CreaTures*  
*workshop at FIBER 2021 festival*

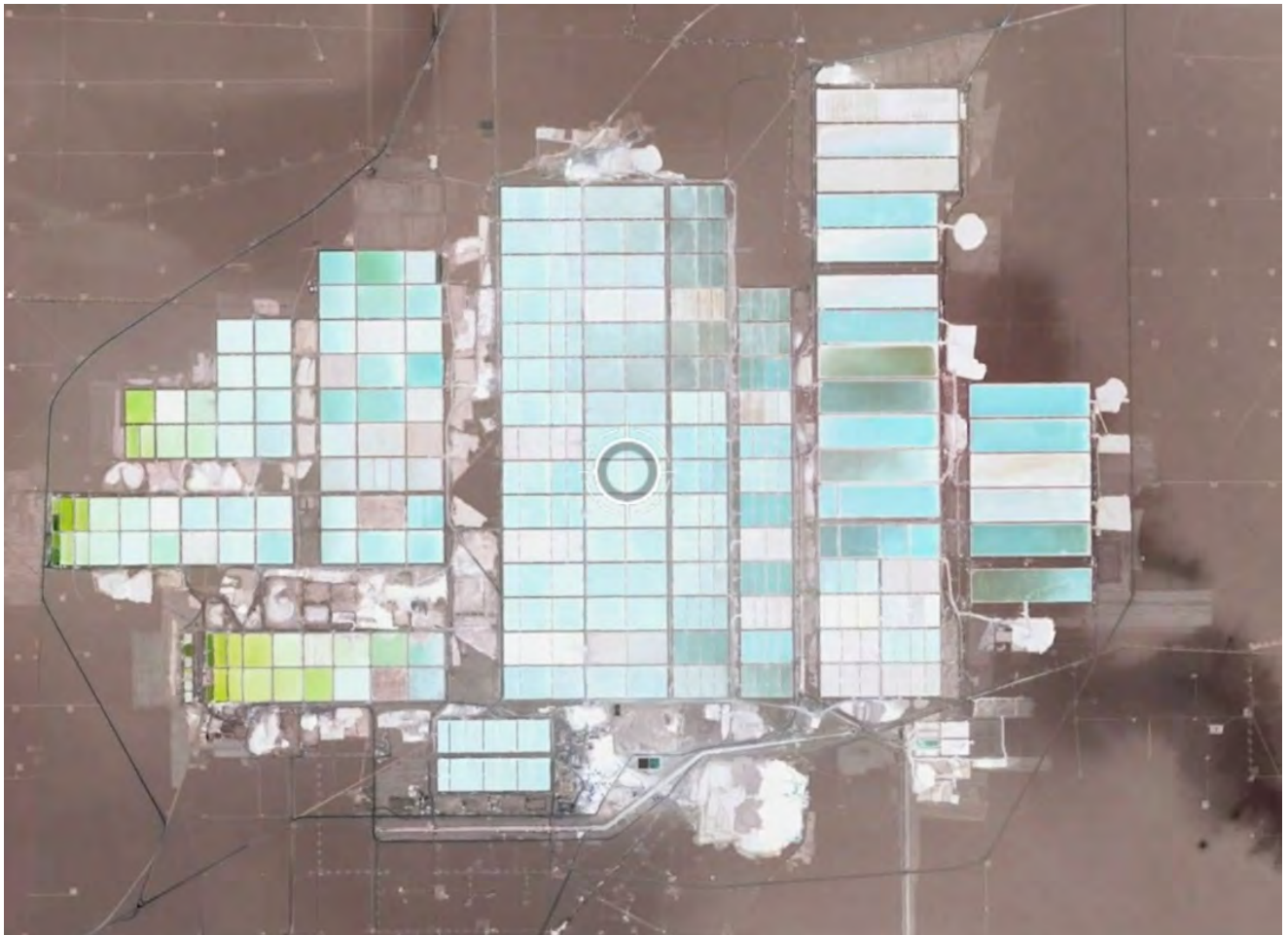
**2022** JUN ☐ **02 Jun 2022**  
*News: More-than-Human Food Futures*  
*Cookbook awarded at Umeå Food*  
*Symposium!*

☐ **29 Jun 2022**  
*Event: The CreaTures Festival*

# Fallen Clouds

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



The Fallen Clouds is a speculative research-based installation delving into the socio-environmental resonances of digital infrastructures (image credit: Josefina Buschmann).

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



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



Still of the 16mm film *The Fallen Clouds* (image credit: Josefina Buschmann).

The *Fallen Clouds* film is composed of images of the different beings, sensory observations, and processes happening around the digital infrastructures. It is recorded in 16 mm to draw attention to its organic materiality. The film narrative starts with a submarine observation of a new fiber optic cable extended throughout the coasts of the Pacific Ocean in Chile. It then follows the actions of MOSACAT (Movimiento Socioambiental Comunitario por el Agua y el Territorio), an ecofeminist group protesting against the installation of a new Google data center in Cerrillos that would use 169 liters of water per second to cool down its servers. Finally, the film observes the extraction of lithium in the Atacama salt flat from the perspective of a geologist and three Lickan Antai women: a girl, a woman, and an elder. The film is presented as a 20-minute video loop of the digitized 16 mm.



MOSACAT group protesting against the installation of a new Google data center in Cerrillos (image credit: MOSACAT).

The sound is recorded using different sound artifacts, from direct sound captures to contact and hydrophone mics. It experiments with viscous and electric sound compositions, in which the narration of different myths told by MOSACAT and the Lickan Antay women are embedded. From these materials, a cloud symphony is born. The symphony is played through floating sound sculptures that have been created with the materials that we gathered around the three explored infrastructures: salt flat crust, water pipes from the lithium extractive sites, dried seaweeds from around the fiber optic cable, or a piece of a fiber optic cable itself.

This visual, sonic, and material experience allows the viewers to get immersed in a trance journey that bewitches them to break the spell of the cloud. It invites them to have a different perspective on digital technologies and imagine other possible futures that embrace circular temporalities as well as interspecies and intercultural relationality based on mutual care.



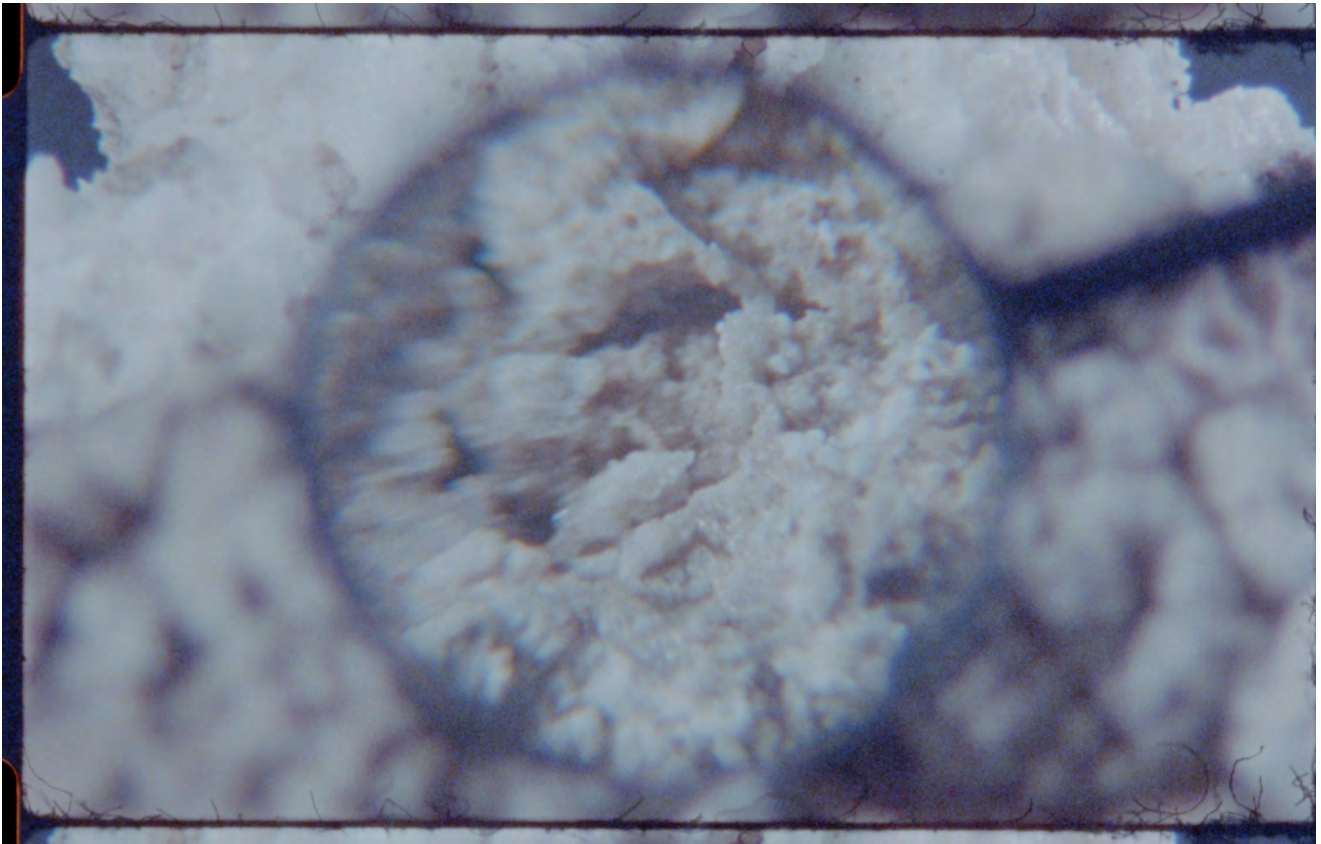
The project uses the “myth” of the cloud to connect two contemporary issues – the growing expansion of digital infrastructures and the climate crisis (image credit: Josefina Buschmann).

The Fallen Clouds production process has involved several field sites and collaborators. In January 2022, we conducted fieldwork in Cerrillos, where we worked with MOSACAT and visited the territory where the new Google Data Center will be located. We also worked with MOSACAT on the scriptwriting process in order to understand their needs, demands, and desires connected to this creative process. Later in March, we followed five MOSACAT members and filmed their process of making different flyers that they glued at a bus stop during the night.

In February, we traveled to San Pedro de Atacama to attune to the territory and to generate collaborative bonds with local communities to whom we previously presented our project. We visited the Atacama salt flat, a place we had only seen on Google Earth images, and discovered the gigantic water tubes that feed the pools where lithium is extracted. We met with Karenn Vera Tito – a Lickan Antay woman and educational mediator, and Juan Carmelo – a traditional environmentalist educator and a fellow friend of Karenn from her same indigenous community. We made a ritual of asking permission from the land and the ancestors to start developing our project and visited the land of their ancient abuelos (great grandparents). Tradition, respect, and sincerity are fundamental for this community.

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Still of the 16mm film *The Fallen Clouds* (image credit: Josefina Buschmann).

In April 2022 we engaged in an educational mediation in Río Grande. We worked in the local Lickan Antay school together with Ashley, the only ten-year-old student in the school, and her teacher Isabel Tito along with a traditional educator Juana Anza. Karenn Vera Tito was the educational mediator of the process and applied different ludic dynamics to create a myth connecting the idea of the “cloud”, its local socio-environmental resonances, and the Lickan Antay cosmovisions.

Our filming process continued in the Atacama desert, starting in San Pedro de Atacama town located 2.408 m above sea level. We worked with the Lickan Antay community of Río Grande in the Chaxa lake, which is characterized by a rich and unique ecosystem and considered a sacred place by the original inhabitants (the local Toconao community that is currently administering the place kindly allowed us to film there).

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

During the fieldwork and filming process, we collected different materials that make up the “cloud”: from algae to salt flat crust and water pipes used for lithium extraction. We then defined the different sound artifacts to create the vibrant composition – speakers of different sizes and transducers – that form the eventual Fallen Cloud installation to be unveiled at the CreaTures festival in Seville, June 2022.

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Stills of GTD's submarine fiber optic cable (Prat) installation videos (image credit: Josefina Buschmann).

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**KEYWORDS:**

Environmental Encounters, Mobilising Local Communities, Place-based Approach, Rituals & Myths, Social Equality, Storytelling

**AUTHOR:**

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

**Josefina Buschmann** is a researcher and filmmaker exploring media and methods to collectively visualize and reimagine the intersection of digital infrastructures, socio-environmental issues and more-than-human rights. She holds a master's degree in Comparative Media Studies from MIT, where she worked as a researcher and maker at the MIT Open Documentary Lab and the MIT Co-creation. She has previous studies in Sociology and Filmmaking at Universidad Catholica de Chile. Josefina is a member of MAFI – Filmic map of a country – collective. She co-directed the feature documentary film *God* (Visions du Reel 2019, Youth Jury prize), she was the general editor of MAFI.tv (IDFA Doc Lab 2012, Cinema du Reel 2013) and participated in collaborative art residencies working with communities impacted by socio-environmental conflicts throughout Chile. Currently, she is a lecturer in Digital Anthropology and Expanded Media Research at Universidad Catholica de Chile, where she has also lectured in Visual and Urban Anthropology. She also works as researcher at Derechos Digitales dealing with topics of AI and inclusion in Latin America; and as research consultant at the Housing and Urban Development Division at IDB.

**Nicole L'Huillier** is a transdisciplinary artist and researcher from Santiago, Chile, currently based in Boston, USA. She is a PhD candidate and Research Assistant at MIT Media Lab, Opera of the Future group. She works with sounds, vibrations, resonances, and multiple transductions to explore more-than-human performativity and agency from micro to cosmic scales; to create membrane and resonant (Neo)rituals; and to investigate vibrations and sounds as construction materials for spaces and identity. She is also an experimental musician, drummer, and one-half of the space pop duo Breaking Forms. She has exhibited and performed internationally covering a wide diversity of scenarios: from the inside of the Earth – at particle accelerator- to the top of the Andes – at the door of the cosmos – as well as in the air – in microgravity flights-, in biennales, museums, rock festivals, electronic music venues, dive bars, scientific conferences and experimental art exhibitions.

**Daniela Camino** is a producer and director of documentary films, with experience in editing and distribution, graduated from the Universidad Catholica de Chile with the degree of Audiovisual Director. In 2013 she co-founded Mimbres Films, a women led company that works in three areas: film production, audiovisual production services and group workshops. With offices in the regions of Arica and Parinacota, Valparaíso and Los Lagos, Mimbres works alongside a talented and diverse team of professionals and strategic partners. They develop, produce and distribute auteur films, fictions and documentaries that have been screened and prized at festivals around the world, such as Naomi Campbell (CPH:Dox 2013), Plants (Berlinale 2016) y The Journey of Monalisa (IDFA 2019). Since 2019 Daniela is as assistant teacher of “Ecology of Images”, an optative course at Universidad Catholica for analyzing images in the context of our profound ecological crisis and motivating students to do critical thinking and performative artwork.

**Francisca Sáez Agurto** is a director of photography and image artist with specializations in 16 mm. Her photography stands out for her artistic and sensible approach.

**Poli Mujica** is a technical producer of the Fallen Clouds project.

**The project team involves:**

- Director: Josefina Buschmann
- Producer: Daniela Camino
- Director of photography: Francisca Sáez Agurto
- Sound artist: Nicole L'Huillier
- Technical producer: Poli Mujica

**Film crew**

- Camera assistant 1: Higinio Herrera
- Camera assistant 2: Javiera Farfán
- Sound recordist: Jorge Herrera
- Assistant director: Pascual Mena



- Educational mediator (Río Grande): Karenn Vera Tito
- Production designer (museum): Andrea Vera
- Production assistants: Tomás Plana, Nicole Claverie
- Research assistants: Vicente Didier, Damián Sabatini

#### Other collaborators

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

#### Project partners:

- Mimbres Films, a film production company
- LAV UC, a visual anthropology laboratory of Universidad Católica de Chile
- Museo de Historia Natural y Cultural del Desierto de Atacama
- GTD, and internet company
- Ministerio de las Artes, las Culturas y el Patrimonio

#### STARTS:

January 2022

#### ENDS:

June 2022

#### LOCATION:

Chile, South America

#### SUSTAINABLE DEVELOPMENT GOALS:

GOAL 10: Reduced Inequality

GOAL 14: Life Below Water

GOAL 15: Life on Land

GOAL 16: Peace and Justice Strong Institutions

### PRODUCTION TIMELINE

**2022** MAY ○ **03 May 2022**

Fallen Clouds presentation at the  
CreaTures & Friends Seminar #18: An  
anthology of ongoing CreaTures ExPs  
Event: Seminar #18: An anthology of  
ongoing CreaTures ExPs

JUN ◇ **29 Jun 2022**

Event: The CreaTures Festival

SEP

**01 Sep 2022**

Exhibition at Ars Electronica Festival in  
Linz, Austria

● **30 Sep 2022**

Exhibition at Ars Electronica Festival in  
Linz, Austria ends

# Commonspoly

Gaming for the Commons

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**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. The game's design principles draw on insights from commoning practices and encourage players to pool their resources together and act collectively against 'speculators' – nefarious game characters advocating privatization. Rather than competing to accumulate goods, the challenge is thus to create a society, where 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)

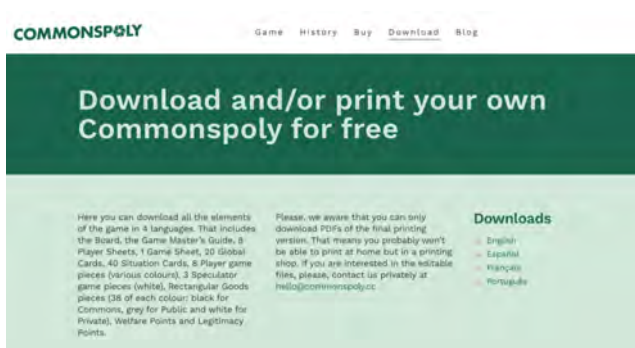
The Commonspoly project emerged in 2015 as a way to bring back the spirit of the original Monopoly game as designed by its creator, Elizabeth Magie, who wanted to bring the perils of monopolisation to attention. Each space on the Monopoly board shows goods and other resources for purchase, but in Commonspoly these goods can be turned into commons. The first prototype of Commonspoly was created at the 17th ZEMOS98 festival, during a working session facilitated by Guillermo Zapata and with the participation of Vassilis Chryssos, Francisco Jurado, José Laulhé, Carmen Lozano, Rubén Martínez, Peter Matjašič, María G. Perulero, Virginia Benvenuti, Natxo Rodríguez, Igor Stokfisiewski, Menno Weijs, Carla Boserman and Mario Munera. After this, the ZEMOS98 cooperative took over the coordination and started facilitating the Commonspoly project development, making the game available for free and open to peer-editing.

The Commonspoly game is typically played in public sessions at cultural events, engaging diverse local communities, but it can also be purchased or downloaded as print-ready files

and played privately. ZEMOS98 also provides editable game files to encourage collaborative game development, enabling anyone to adjust the game to their specific contexts. These new game versions created by players are then distributed under the Peer Production License and their creators are listed as authors, while ZEMOS98 stays listed only as the author of the game versions that they develop themselves.



Commonspoly embodies values of commons and encourages collective, distributed authorship (image credit: ZEMOS98).



The Commonsopoly game can be purchased or downloaded as print-ready files and played privately (image credit: ZEMOS98).

This peer process creates an open space for the development of a collective, distributed authorship of the game, where the game proliferates by accumulating diverse local and personal knowledges of various stakeholders interested in the topic of commons. Emphasis on collective authorship is a key part of the Commonsopoly project: the openness to an ongoing re-negotiation is *designed into* the game, which becomes a commoning artifact on its own.



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)

To scale out the game distribution and nurture a growing community of practice around the game, ZEMOS98 has recently initiated a network of 'Ambassadors': individuals and small bookstores that manage the sales and distribution of small game stocks locally, acting as Commonsopoly advocates as well as gameplays facilitators. Ten bookstores around Spain

have been successfully secured and the network has started to expand internationally, for instance into Finland, Greece, Portugal, and Italy.



Commonspoly grows into a distributed community network connecting diverse local stakeholders who are invested in co-developing the game and learning about alternative socio-economic models (image credit: ZEMOS98).



Commonspoly grows into a distributed community network connecting diverse local stakeholders who are invested in co-developing the game and learning about alternative socio-economic models (image credit: ZEMOS98).

Through these playing formats and development strategies, Commonsopoly has already reached people in 23 countries and was released in five different iterations and four different languages. For instance, a Brazilian teacher adapted the game to the local context for her students; a UK-based Esperanto expert made a game translation. ZEMOS98 themselves have developed four game editions so far, with the latest one known as the **Commonspoly Green Edition** that has been used in the CreaTures project. Initially, the Commonsopoly plan for CreaTures was to produce a series of live gameplays in Seville; however, due to the pandemic, the gameplays have been partially adapted into an online format.





Online gameplay among the members of CreaTures during the pandemic (image credits: Andrea Botero)

The main goal of the CommonsPly project is to stimulate a collaborative, commons-based approach to the use of public resources as a sustainable alternative to the extractivist model of neoliberal privatization. The game fosters collective dynamics to the detriment of strategic visions based on competition and individualism and helps people imagine and negotiate various commoning strategies applicable in everyday-life contexts.



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)

Along with the globally distributed Ambassadors network, Commonspoly builds a trans-local community network of stakeholders interested in long-term engagements, critical discussion, and education related to the topic of commons and socially sustainable economic models. The game thus works as an educational artifact supporting peer-learning and critical discussion about these topics and co-envisioning of socio-economic systems based on collaboration, mutuality, and solidarity rather than exploitation and extractivism.

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Commonspoly version 3, a 3D view of the box (image credits: Pep Domenech)

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**KEYWORDS:**


Commons, Feminist Economics, Games, Mobilising Local Communities, Open Documentation, Peer-learning, Relational Networks, Thriving beyond Neoliberalism

**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:**

- Stimuli for Social Change (Irene Kalemaki)
-  Ambassadors:
- **Irene Kalemaki (Greece):** Irene is a co-founder of the Stimuli for Social Change organisation specialised in social innovation and education. Irene has more than 10 years of experience both as a researcher and a project manager. She has been involved in

numerous Research and Innovation projects funded by the European Commission and has gained experience in various fields including Social Innovation & Civic Participation, Education & Skills development, Global Sustainability and Responsible Entrepreneurship.

– **Angela María Osorio Méndez and Maria Francesca de Tullio (Italy):**

Angela is an Urban researcher and practitioner with a degree in Architecture and a PhD in Urban Studies. Her fields of research are urban renewal, culture and welfare, and urban migration. She is an activist in l'Asilo (Naples, Italy) and the Italian Network of emerging commons and civic use, where she is part of the working group on the depatriarcalization of politics. She is interested in the development of methodologies that enable the political participation of voices left out of the main public debate sphere.

María Francesca is an activist in urban commons in Naples and PhD in Constitutional law. She authored a monograph concerning Substantial Equality and New Dimensions of Political Participation. Her main research areas are: political representation and participatory democracy, counter-terrorism and legal states of emergency, communication surveillance, competition law on the Internet, the collective dimension of privacy in the era of big data.

– **Sandrine Cristomo (Portugal) :** Sandrine is a creative producer in arts, culture and education with extensive experience and skills in the areas of cultural management, production and cooperation, fundraising, training, and strategic design in creative projects and networks. She has worked in grass-roots organisations, film festivals and networks, as well as in public institutions in the cultural, educational, and creative industries sector, mainly in Europe and Latin America. Her areas of interest are educational innovation and creativity, art and social transformation, collaborative processes and civic participation in the territories for development and gender issues.

– **Andrew Gryf Paterson (Finland):** Andrew is an 'artist-organiser', cultural producer, educator and independent researcher, he specialises in exploring connections between art, digital culture, science and cultural activism related to the commons, DIY-Do-It-With-Others, ecological and sustainability movements, along with cultural heritage and collaborative networks. Originally from Scotland, Andrew has an international practice, including activity over the past ~20 years in the Baltic Sea region, based for most of the time in Helsinki, Finland. He works across the fields of media networking, environmental arts and activism, pursuing a participatory practice through workshops, performative events, and storytelling. Paterson is also one of the longest-lasting members of the Pixelache festival, attending for the first time in 2003 and contributing as a cultural organiser for the first time in 2004.

– **Rosalía Gutiérrez (Spain):** Rosalia is a member of ZEMOS98 permanent team and took the role of the facilitator as well as the speculator during the gameplays organised in Madrid, Spain.

<http://www.commonspoly.cc>

**STARTS:**

June 2020

**LOCATION:**

**ENDS:**

June 2022

Online + various cities around Europe

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

GOAL 16: Peace and Justice Strong Institutions

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**PRODUCTION TIMELINE**

- 2020**
- JUN ○ **20 Jun 2020**  
Online gameboard released + two pilot  
Commonspoly gameplays with  
CreaTures
- NOV □ **18 Nov 2020**  
News: Commonspoly Open Call for  
players
- **24 Nov 2020**  
Commonspoly at Gaming for the  
Commons Festival  
News: Commonspoly @Gaming for the  
Commons festival [video]
- **26 Nov 2020**  
Commonspoly at Gaming for the  
Commons Festival ends
- DEC ○ **14 Dec 2020**  
Commonspoly Green Edition Launch  
gameplays
- **15 Dec 2020**  
Commonspoly Green Edition Launch  
gameplays ends
- **20 Dec 2020**  
Commonspoly Green Edition Launch  
gameplay
- 2021**
- APR ○ **21 Apr 2021**  
First internal Commonspoly gameplay  
with Ambassadors
- MAY ○ **21 May 2021**  
Ambassadors facilitation workshop &  
gameplay
- JUN ○ **01 Jun 2021**  
Commonspoly Ambassadors guide for  
facilitating gameplays & documentation  
released
- **17 Jun 2021**  
News: CreaTures at Transformation  
Conference 2021  
Commonspoly presented at the  
Transformation Conference 2021
- **22 Jun 2021**  
Commonspoly presented at the  
Creativity & Cognition conference 2021



News: Designing For Transformative  
Futures: Creative Practice, Social  
Change and Climate Emergency

JUL □ **03 Jul 2021**  
News: The Translocal Network of  
Commonspoly Ambassadors Kicks Off

○ **05 Jul 2021**  
Ambassador's gameplay – Greece #1

○ **27 Jul 2021**  
Ambassador's gameplay – Greece #2  
Ambassador's gameplay – Finland #1

AUG ○ **11 Aug 2021**  
Ambassador's gameplay – Finland #2

○ **14 Aug 2021**  
Ambassador's gameplay – Portugal #1

SEP ○ **14 Sep 2021**  
Ambassador's gameplay – Italy #1

○ **28 Sep 2021**  
Ambassador's gameplay – Italy #2

OCT ○ **10 Oct 2021**  
Ambassador's gameplay – Portugal #2

NOV ○ **18 Nov 2021**  
Ambassador's gameplay – Spain #1

○ **25 Nov 2021**  
Ambassador's gameplay – Spain #2

DEC ○ **08 Dec 2021**  
Commonspoly presented at CreaTures  
workshop at FIBER 2021 festival

**2022** JAN ○ **22 Jan 2022**  
Debriefing session with Ambassadors  
Network

JUN ◇ **29 Jun 2022**  
Event: The CreaTures Festival

# Hackcamp

Careful Futures

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**The Hackcamp** is a live methodological intervention combining P2P mediation and co-research that has been designed and facilitated by the ZEMOS98 collective. It consists of a participatory encounter that encourages participants' creativity to address challenges faced by their creative institutions, organisations, and communities. During two or three days, Hackcamp participants share and apply diverse learning tools based on their co-creative experimentation, with the objective of generating prototypes that explore solutions to the challenges they have collectively identified. The Hackcamp project is based on the values of open innovation, learning by doing approach, and the prototyping culture and leverages the power of situated, collective knowledge. The Hackcamp setting is always designed to hack power relationships and establish diverse, inclusive, and democratic ways of participation.



Documentation image from a previous Hackcamp event “Reclaim the Commons” (image credit: ZEMOS98).

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

- To effectively and fairly incorporate the decolonial perspective in their internal practices and in their relations with other agents in a complex environment.
- to analyse cultural practices from an anti-racist perspective and identify strategies to combat racism, economic violence and structural violence against racialised people.
- To analyse and balance the influence of cultural practices at the local and international levels in a complex global and post-pandemic context.
- Strategies to address eco-social change in cultural organisations, how to be ecologically responsible and incorporate an environmental urgency perspective in our practices and methodologies.
- How to maintain one's own voice, keep in touch, and listen to each other in times when communication is affected by virtuality and data saturation.
- How to ensure that we put life and care at the centre of our internal practices as an organisation and when developing community projects.



The CreaTures Micro-Hackcamp in Seville (image credit: ZEMOS98).

### **The Hackcamp methodology relies on five main principles:**

1. We rely on collective intelligence and peer-to-peer knowledge sharing.

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



The CreaTures Micro-Hackcamp in Seville (image credit: ZEM0S98).

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

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

The edition of the Hackcamp that was run within the CreaTures project scope – a smaller, portable version of the format (so-called Micro-Hackcamp) – was held in Seville and involved



the participation of six people of diverse professional and cultural backgrounds. In this Hackcamp, we especially focused on the eco-social and decolonial transformation of cultural and creative practices. The meeting was divided into two days (30 and 31 May, 2022) in which we discussed the strategies and tools that the participants and their organizations can use to work towards these transformations. The objective was to define a roadmap with tips that can inspire not only us at the event but also other cultural organizations.



The CreaTures Micro-Hackcamp in Seville (image credit: ZEMOS98).

From the data collected at this Hackcamp ExP event, ZEMOS98 is currently producing an Open Paper both in Spanish and in English that will be published open-source. An example of an outcome from previous Hackcamp sessions is an Open Paper that broadens the notion of what is known as “cultural mediation”. In the Paper, the concept of cultural mediation is expanded by studying ZEMOS98’s own practices using conversations that emerged during the “Laboratory of Cultural Mediation in Pandemic Times” using the Hackcamp methodology.



The Micro-Hackcamp in Seville involved participation of six people of diverse professional and cultural backgrounds (image credit: ZEMOS98).



The Micro-Hackcamp in Seville involved participation of six people of diverse professional and cultural backgrounds (image credit: ZEMOS98).

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

#### KEYWORDS:

Commons, Mobilising Local Communities, Open Documentation, Peer-learning, Place-based Approach, Relational Networks

#### AUTHOR:

**ZEMOS98**

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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.

### **The project team involves:**

– Project lead: ZEMOS98

– Hackcamp participants:

**Helen Torres**; Sociologist, translator and teacher, her publications include the novel *Autopsia de una langosta* (Melusina, 2009), the anthology *Relatos marranos* (Pol·len, 2014) and the chronicle *Ciutat Morta. Crónica del Caso 4F* (Huidobro, 2016). She has specialised in translating the works of Donna Haraway, notably *Modest\_Witness @Second\_Millennium. FemaleMan©Meets\_OncoMouse* (UOC, 2004), *The Chthulucene Manifesto from Santa Cruz* (*Manifiesto Chthuluceno desde Santa Cruz*) (Laboratory Planet, 2016) and *Staying with the trouble: making kin in the Chthulucene* (*Seguir con el problema*) (consonni, 2019). She has also translated the science fiction novel *Woman on the Edge of Time* (*Mujer al borde del tiempo*) by Marge Piercy (consonni, 2020). She has developed geolocalised sound narratives and literary walks and She coordinates workshops on speculative fables.

**Yeison García**; Graduate in Political Science and Master in Research Methodology in Social Sciences: Innovations and Applications by the UCM. Founding member of the Afrodescendant University Kwanzaa Association of UCM (2014-2016). Member and coordinator of the Conciencia Afro Association. Curator of the Festival Conciencia Afro.

**Jara Rocha**; a mediator, curator, researcher and teacher. She develops her practice at the crossroads between humanities, free culture and (trans)feminism in frameworks such as Constant, Relearn Summerschool, Objetologies, the Euraca seminar, The Darmstadt Delegation, a.pass or the project area of Bau. Her main areas of inquiry have to do with the materialities of present cultures and the situated and complex forms of the sharing of the technological; with a curious reliance on textual logistics and with a clear tendency towards the profanation of ways of learning.

**Simona Marchesi**; member of the OVNI Collective (Unidentified Video Observatory). OVNI (desorg.org) is a research project whose aim is to facilitate a critique of contemporary culture and society, using different strategies derived from the broad and heterodox use of the videographic medium. The UFO Archives collect and document three decades, from analogue video to digital video in the age of “social” networks. The OVNI collective is also part of *constelacióndeloscomunes.org*, a platform that hosts interviews with collectives that are working for the common good.

**Marta Vallejo**; writer, political scientist and cultural worker. She is interested in the spaces of intersection between cultural creation and political and community intervention. She has developed artistic research on the processes of collective creation and the situated meanings of the commons. She currently works at LaFundició, a cultural cooperative based in Hospitalet de Llobregat, is a member of the organising team of the Barcelona Arab and Mediterranean Film Festival and is a member of the Harakat Platform, an interdisciplinary research and creation group on migrations and nomadisms.

**Jesús Alcaide**; Art critic and independent curator. He develops his research and curatorial works in different areas of contemporary artistic practices.

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

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**STARTS:**

May 2022

**ENDS:**

June 2022

**LOCATION:**

Seville (SP)

**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

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**PRODUCTION TIMELINE**

**2022 MAY** ○ **30 May 2022**

Hackcamp: Careful Futures event in Seville

● **31 May 2022**

Hackcamp: Careful Futures event in Seville ends

**JUN** ◇ **29 Jun 2022**

Event: The CreaTures Festival

○ **30 Jun 2022**

Hackcamp Open Paper toolkit release



# Invocation for Hope

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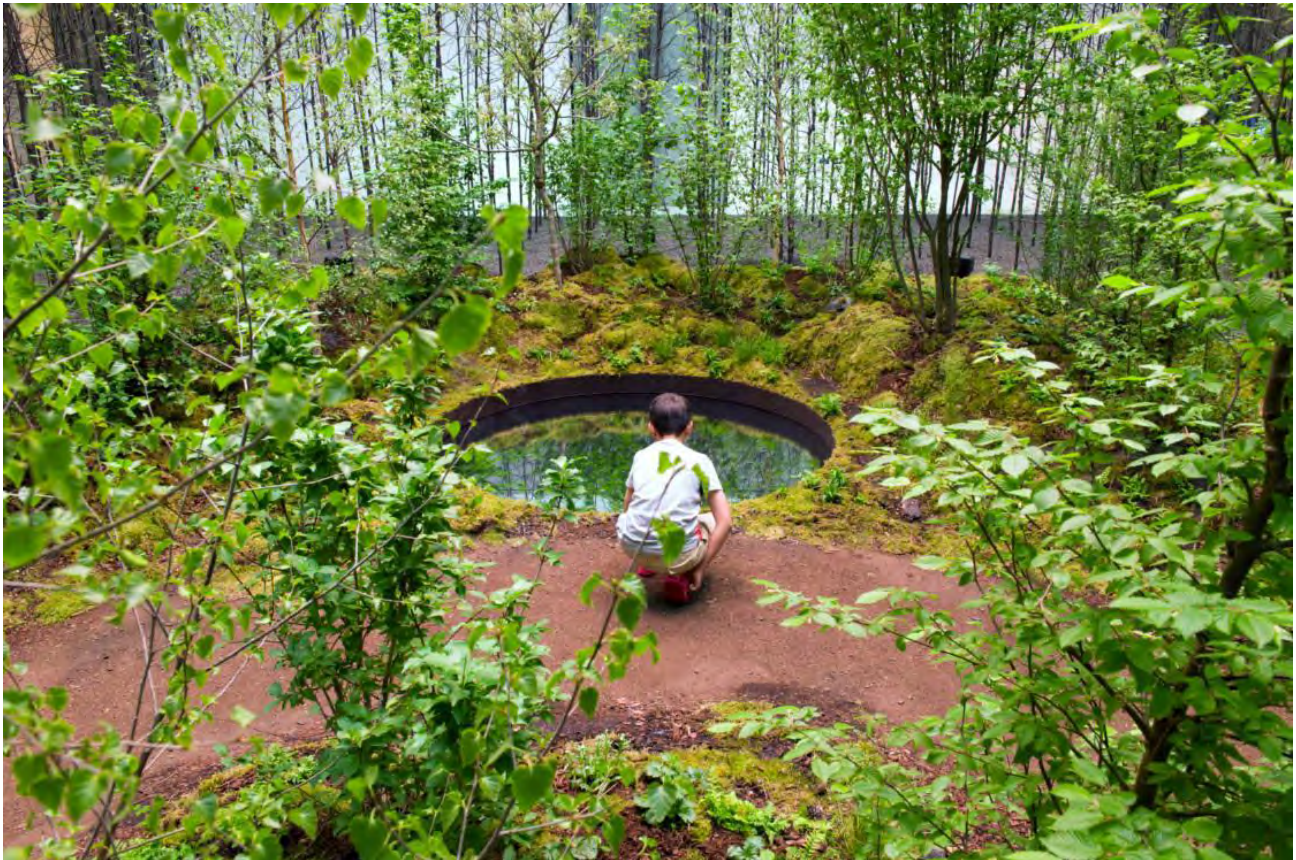
Invocation for Hope is an immersive installation designed for the occasion of the **Vienna Biennale for Change 2021** by the London-based design studio Superflux. On show at the **Museum of Applied Arts, Vienna (MAK)** from 28 May to 3 October 2021, the installation responds to the biennale's theme 'Planet Love: Climate Care in the Digital Age' by generating new visions of a shared planet.



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

Invocation for Hope invites humanity to reassess its place in the natural world. To emerge from the ashes of fire-blackened trees into resurgent greenery – and a glistening pool with a surprise below the surface. The vast, immersive installation examines the complex interconnected relationships throughout the natural world, and raises the possibility of a more-than-human future – a post-anthropocentric planet in which humanity is just one part of a dynamic and multifaceted ecosystem. Audiences are invited to travel through a grid of burnt and blackened pines, salvaged from a recent wildfire, towards a resurgent living forest at its center, where multiple species living in harmony with humanity offer a promise of a new way of living.

In this cradle of biodiversity, you come to a freshwater pool, which reflects, not your own face, but another creature – a bison, an otter, a bird of prey – coming to the water to drink. The pool is surrounded by a cluster of nearly thirty different living trees, including oak, hornbeam, apple, silver birch, and mounds of biodiversity where mosses, grasses, lichens and shrubs grow symbiotically together over the course of the installation. These living ecologies are nourished by regular watering, grow lamps, and natural light from the large skylight on the museum ceiling.



The installation leads viewers on a personal journey from the ravages of climate crisis to the possibility of renewal and a deeper connection with nature (image credit: Stephan Lux).

Accompanied by a soundscape created by visionary musician Cosmo Sheldrake, the installation leads viewers one by one on a personal journey from the ravages of the climate crisis to the possibility of renewal and a deeper connection with nature. Wild maples, oaks, birches, and larches spring up and around mosses, ferns, and lichens. Sounds of bird and animal orchestras begin to fill the forest.





Wild maples, oaks, birches and larches spring up and around mosses, ferns, and lichens  
(image credit: Gregor Hofbauer)

With the pool in its heart, this resurgent forest gives visitors the chance to reflect on their place in this more-than-human world – a part of the planet, not masters of it. Encouraging people to reflect on our fragile, interconnected relationship with the natural world, Invocation for Hope explores opportunities to create practices of more-than-human care for our climate-altered futures through ideas around resurgence, redistribution, reparation, and rewilding.



The installation is accompanied by an original soundscape by Cosmo Sheldrake  
(image credit: Lorenz Seidler)



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

*"Climate change is not a problem we can 'solve' but rather a predicament we must navigate with responsibility and urgency."*

Jon Ardern, co-founder Superflux



At the installation's center, a resurgent living forest emerges, offering a vision of hopeful futures (image credit: Gregor Hofbauer)

The creation of Invocation for Hope required the installation of more than 400 trees within the MAK. In collaboration with the forestry and fire departments of Austria's Neunkirchen region, trees that had been burned in a recent wildfire were salvaged and transported to the



museum. One of the main contributors to the spread of wildfires is an approach to forestry that prioritises monoculture as a means of maximising yield – single-species forests burn faster. As the result of a human attempt to exert control over nature, the fire-blackened forest serves as a synecdoche for anthropogenic climate change as a whole.

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



Burnt trees from a forest fire near Vienna that form part of the installation (image credit: Superflux)



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

Superflux's practice does not merely consider ways of avoiding climate crisis but looks beyond ecological collapse, into the more-than-human future. Invocation of Hope can thus be seen as a companion piece to the studio's other CreaTures ExP and contribution to La Biennale di Venezia 2021: **Refuge for Resurgence**. Superflux explores the relationship and impact of man and the environment through its '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 humans as separate from nature, we need to understand that we are a part of it. By radically changing our attitude toward natural systems and the ecology of our planet, we have the best chance to reverse the damage we’ve done. How might we – humans and non-humans – truly engage in collaborative living?”*

Anab Jain, co-founder Superflux

After the exhibition is over, Superflux will re-plant the trees, creating a small re-wilded community space of contemplation in the city of Vienna. 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 with nature.



Once the Biennale ends, the living trees will be donated to schools. The burnt trees will be used as compost for a garden of contemplation in Vienna (image credit: Gregor Hofbauer)

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**KEYWORDS:**

Ecological Interconnectedness, Environmental Encounters, Immersive Instalation, Rituals & Myths, Speculative Futures

**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 team involves:**

- Project Lead: Jon Ardern and Anab Jain
- Curation: Marlies Wirth
- Sound Design: Cosmo Sheldrake
- Core Design & Production Team: Ed Lewis, Florian Semlitsch, Leanne Fischler, Niccolo Fioritti, Lizzie Crouch, Eva Tausig, Nicola Ferrao

### **Partners:**

- Museum of Applied Arts, Vienna (MAK)
- Vienna Biennale
- Thomas Krenn, Saubersdorf Fire Department
- Georg Heinz, Neunkirchen District Forest Range
- André Sandler & Max Strauss, Alpenzoo Innsbruck – Tirol
- SANlight Research GmbH
- Praskac Pflanzenland GmbH
- Doka Österreich GmbH
- Anton Starkl / Gartner Starkl GmbH

<https://superflux.in/index.php/work/invocation-for-hope>

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#### **STARTS:**

May 2021

#### **ENDS:**

June 2022

#### **LOCATION:**

Vienna Biennale 2021

#### **SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 4: Quality Education

GOAL 10: Reduced Inequality

GOAL 12: Responsible Consumption and Production

GOAL 13: Climate Action

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### **PRODUCTION TIMELINE**

**2021** MAY ○ 28 May 2021  
Installation at the Vienna Biennale  
○ 01 Jul 2021

JUL      Invocation for Hope film released

News: Invocation for Hope film

○ **06 Jul 2021**

Contribution to 'What is a Forest? When  
is a Forest?' panel discussion

OCT      ● **03 Oct 2021**

Installation at the Vienna Biennale ends

**2022** JUN      ◇ **29 Jun 2022**

Event: The CreaTures Festival



# MyCoBiont

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



Gliva je nova njiva! (Image credit: Gobnjak)

Under the mentorship of different invited artists and experts, participants delve deep into the possible uses of fungi as organisms that provide a viable alternative to unsustainable materials such as plastics. Fungi may well represent a revolution in the field of new biomaterials and can be also seen as a live, widespread wetware that humans and art can interact with through signaling. The community gathered around MyCoBiont workshops and events – including students, permaculture and fungi enthusiasts, researchers, and designers

– is invited to learn from artists and other professionals who have been working with mycelium in diverse experimental ways.

The initial workshop in the series was led by **Rok Zalar** and **Bojana Rudovič Žvanut** from **Gobnjak**, an initiative for urban mushrooming and Kersnikova's partner organization. The workshop consisted of 7 parts and introduced participants to the lifecycle of fungi and the basics of their nutrition and reproduction. Together with the skilled tutors, participants explored suitable substrates for mycelial growth and learned about the preparation and sterilization of vessels and microbial cultures suitable for fungi cultivation. They also built a mini cultivation chamber, providing suitable conditions for mycelium growth, and crafted their own molds for mycelial bricks. Mycelium was further explored as a commonly-used material for food, packaging, and building material.



The first MyCoBiont workshop and crafting of moulds for mycelial bricks (image credit: Hana Jošić).



MyCoBiont workshop led by Gobnjak (image credit: Hana Jošić).



MyCoBiont workshop led by Gobnjak (image credit: Hana Jošić).



MyCoBiont workshop led by Gobnjak (image credit: Hana Jošić).

The second workshop titled **Radio Mycelium** was led by the artist **Martin Howse** and focused on constructing a series of experimental situations examining a new wetware imaginary of fungal mycelium in relation to local, global, and universal electromagnetic signals. Participants built DIY radio receivers, tested the reception of signals, and further explored the connections between mycelium and deep space radio signals, noting simple



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



Radio Mycelium workshop and building of DIY radio receivers (image credit: Hana Jošić).



Radio Mycelium workshop and building of DIY radio receivers (image credit: Hana Jošić).



Radio Mycelium workshop and building of DIY radio receivers (image credit: Hana Jošić).



Radio Mycelium workshop and building of DIY radio receivers (image credit: Hana Jošić).

At the third workshop **Becoming-with Fungi** led by artist Mary Maggic, participants explored the detoxifying properties of fungi, experimenting with an artistic household product that contains a xenoestrogen ingredient with hormone-mimicking and displacing properties. Those hormones were extracted with DIY techniques, mixed into a xenoestrogen cocktail, and fed to the Oyster mushroom which was then grown on Petri dishes and stained with Remazol blue, a synthetic fabric dye. Participants will check their growth over time to observe how the mushrooms metaphorically responded to the toxic residues of human industrial capitalism.



Becoming with Fungi workshop (image credit: Hana Jošić).



Becoming with Fungi workshop (image credit: Hana Jošić).



Becoming with Fungi workshop (image credit: Hana Jošić).



Becoming with Fungi workshop (image credit: Hana Jošić).

**Taro Knopp** lead the fourth co-creative workshop that took place in February 2022. Tied to Taro's long-term project titled ml-isollaltilolnismus, the workshop invited participants to construct an installation consisting of transparent acrylic globes equipped with various technological sensors, radio transmitters and receivers. These closed and self-sustaining eco-systems combine different locally extracted organic materials and technological components. The electronic devices inside the globes sense the changes in the living mycelia and create a sound environment with radio waves, thereby creating a symbolic techno-organic machine. The mycelium globes have become a part of a permanent exhibition of artworks at Kersnikova and will enable continuous observation, research and creation of new combinations in the years to come. Artists and biohackers will thus have the opportunity to monitor this inspirational hybrid ecosystem over a prolonged period of time. The ml-isollaltilolnismus workshop, together with an accompanying sound performance, is also conducted as part of the CreaTures Festival in Seville.

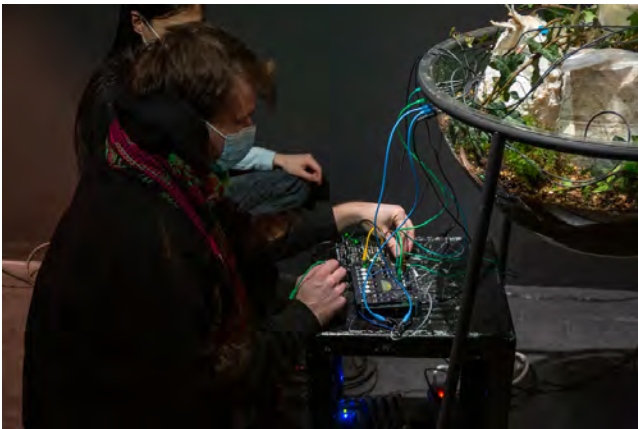




ml-iso|la|ti|o|nis|mus workshop led by taro knopp (image credit: Tina Lagler).



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



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



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

The MyCoBiont was concluded with the exhibition **Sound for Fungi: Homage to Indeterminacy** led by artist Theresa Schubert. The work began as a laboratory experiment in which Schubert played sinus frequencies to fungi mycelia that she collected in the woods near her home in Berlin. After several weeks of observing these collected samples, housed in custom-made soundproof boxes, most showed a positive response to the sound, growing faster and denser than samples grown in silence. An interactive video installation simulates a Schubert experiment in which sound influenced mycelial growth. This biological process is explored using a tracking sensor, where hand movements simulate the role of sound frequency and modify fungal growth in real-time. The digital three-dimensional environment transitions between macro and cellular perspectives, revealing fragile topologies composed of many nodes and connections. These offer insights into the complexity of the subterranean network of microbes that connect the ‘Wood Wide Web’.



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



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



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



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

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**KEYWORDS:**

Ecological Interconnectedness, Environmental Encounters, Experimental Biomaterials, Interspecies Pluralism, Open Documentation, Peer-learning, Relational Networks

**AUTHOR:**

**Kersnikova ft. various artists**

**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 project was produced in collaboration with:

- Rok Zalar and Bojana Rudovič Žvanut (Gobjnjak)
- Martin Howse
- Mary Maggic
- Theresa Schubert
- Taro Knopp

Project Lead & production (Kersnikova): Simon Gmajner & Jana Putrle Srdić

Production team: Eva Debevec, Nastja Ambrožič, Jakob Grčman, Urška Spitzer

Technical team: Jure Sajovic, Boris Britovšek, DJ Djercho

### **STARTS:**

January 2021

### **ENDS:**

February 2022

### **LOCATION:**

Kersnikova Institution (BioTehna laboratory; Vivarium; Kapelica gallery) – Ljubljana, Slovenia

### **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 15: Life on Land

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## **PRODUCTION TIMELINE**

**2021** APR ○ **29 Apr 2021**

Series of MyCoBiont workshops @  
BioTehna & Vivarium / led by GOBNJAK  
News: Kersnikova starts their MyCoBiont  
project with workshops led by Gobjnjak



JUN ● **09 Jun 2021**

Series of MyCoBiont workshops @  
BioTehna & Vivarium / led by GOBNJAK  
ends

JUL ○ **05 Jul 2021**

MyCoBiont workshop 'Radio Mycelium'  
@ BioTehna & Vivarium / led by Martin  
Howse

● **07 Jul 2021**

MyCoBiont workshop 'Radio Mycelium'  
@ BioTehna & Vivarium / led by Martin  
Howse ends

SEP ○ **16 Sep 2021**

MyCoBiont workshop 'Becoming-with  
Fungi' @ BioTehna & Vivarium / led by  
Mary Maggic

News: MyCoBiont – Becoming-with Fungi

- **17 Sep 2021**

MyCoBiont workshop 'Becoming-with Fungi' @ BioTehna & Vivarium / led by Mary Maggic ends
- 2022 JAN** □ **27 Jan 2022**

News: MycoBiont: Theresa Schubert – Sound for Fungi.
- FEB** ○ **04 Feb 2022**

MyCoBiont workshop 'ml-isollaltlollnismus' @ BioTehna & Vivarium / led by taro knopp

News: MyCoBiont: taro knopp – ml-isollaltlollnismus workshop & exhibition
- **10 Feb 2022**

MyCoBiont exhibition @ Modul / taro knopp: ml-isollaltlollnismus

MyCoBiont exhibition @ Kapelica Gallery / Theresa Schubert: Sound for Fungi. Homage to Indeterminacy

MyCoBiont workshop 'ml-isollaltlollnismus' @ BioTehna & Vivarium / led by taro knopp ends
- MAR** ● **08 Mar 2022**

MyCoBiont exhibition @ Kapelica Gallery / Theresa Schubert: Sound for Fungi. Homage to Indeterminacy ends
- APR** ○ **29 Apr 2022**

MyCoBiont final video released
- JUN** ◇ **29 Jun 2022**

Event: The CreaTures Festival



# Nocturne

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Nocturne is a series of wild altars located in an urban wilderness that are meant to be experienced at dusk, dawn, or at night. The altars are experienced outdoors in chance encounters, as well as in museum and gallery exhibitions. Rooted in intimate experiences with the elements, landscape, seascape, and more-than-human species, each site calls upon a specific and ephemeral moment of sensory collaboration: times when the sun, light, sound, and scent coalesce through the senses of the human body to produce sublime or ordinary but intimate moments. The Nocturne was initiated by the LA-based artist Isabel Beavers, who has opened the project and invited others to build altars in their local urban surroundings. By welcoming others to engage in the collective, distributed practice of altar building, the Nocturne project aims to grow a relational network of more-than-human collaborations with diverse local ecosystems that offer opportunities for generating new eco-rituals.



Nocturne light sculptures aim to generate new eco-rituals (image credit: Isabel Beavers).

Nocturne is an iterative and collective project while at the same time originating from a personal impulse. Inspired by portals, imaginaries, spirit worlds and the unseeable – it

celebrates more-than-human species that we share the earth with.

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



The altars are semi-translucent sculptures made of beeswax, with attached LED solar paneled lights (image credit: Isabel Beavers).



The altars are semi-translucent sculptures made of beeswax, with attached LED solar paneled lights (image credit: Isabel Beavers).

The aesthetics of Nocturne altars are important to their functioning. They are light, semi-translucent sculptures made of beeswax – as a sustainable alternative to plastics – with attached LED solar paneled lights. As the sun fades, the lanterns illuminate at dusk, forming a beacon in the dark and enticing viewers from afar as they notice a soft glow emanating from the trees. The sculptures thus generate a serendipitous moment in which the passerby notices the sculptures’ light first. 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.

*“This pause and break in their typical movement patterns and speed are meant to lead to a moment of deeper observation of the network of more-than-human species around them. Generating this embodied experience aligns with relocation practices, and subverts the hierarchy of intellectual versus embodied knowledge present in Western epistemologies. To come back to our bodies is to come home, and in this case to come back to the more-than-human entanglements that we are a part of. “*



The sculptures generate serendipitous moments that can provoke deeper observations of local ecosystems and their more-than-human species (image credit: Isabel Beavers).

Upon spotting a wild altar, spectators also notice a QR code that has been placed. That allows them to read more about the project, and directs them to put their device away, listen, observe, and spend a few moments noticing and recognizing the lives of all of the other species that surround them. Once the first encounter with an existing altar has been made, it depends on the audience's will and daily routines whether or not they return to the altar.

*"The hope is that they plan to return or think of the altar when moving in other urban wilds throughout the city. This becomes a ritual, as participants return to the altar multiple times, or are inspired to create their own altar. This might deepen their awareness of the more-than-humans around them, inspire them to learn more about the local ecosystems, and lead to a feeling of wellbeing, connection, and eventually attunement to one's community."*

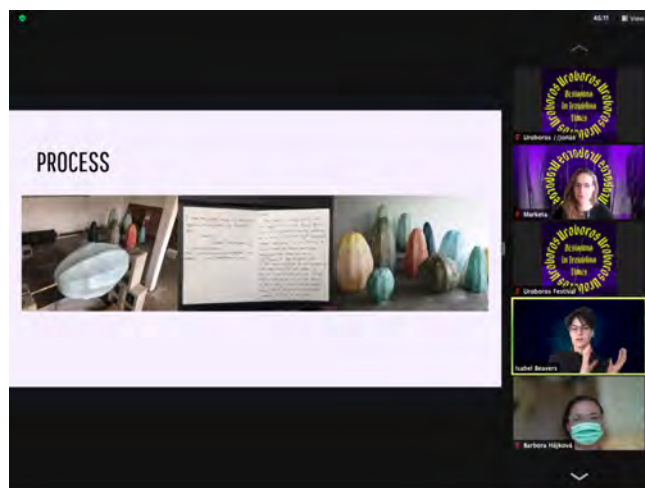
– Isabel Beavers (2021)



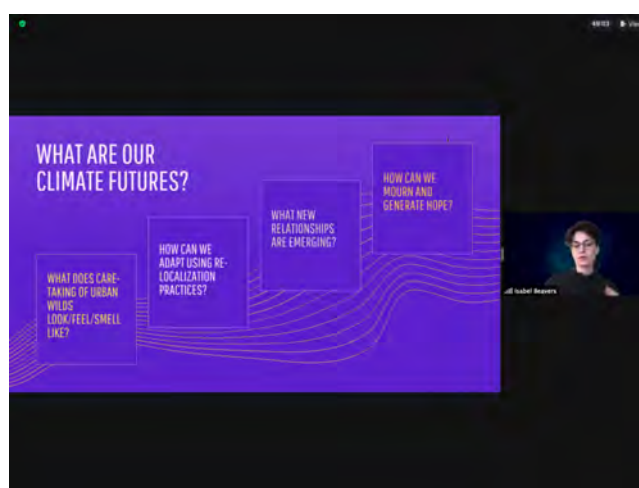
The altars are labeled with QR codes offering more information about the project (image credit: Isabel Beavers).



The Nocturne project is an experiment in care-taking, new rituals, and a seduction into intimate moments with the more-than-human world. 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. 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 and altar.



Nocturne workshop at the Uroboros 2021 festival (image credit: Isabel Beavers).



Nocturne workshop at the Uroboros 2021 festival (image credit: Isabel Beavers).

Within the CreaTures project scope, Nocturne has been showcased on several public engagement occasions. Participants of the Nocturne Altar Hack: Wild Designs for New Eco-rituals workshop at the CreaTures Feral track at the 2021 Uroboros festival discussed the possibilities of building altars in their diverse geographical locations. Participants were broken up into small groups to brainstorm how they might create a wild altar – what materials would they use, where would the altar be, what would eco-ritual would emerge from the intervention? This online workshop entangled participants from many parts of the globe and provided an enriching dialogue around ritual, ecology, and adaptation.





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



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

The second workshop Co-Creating Wild Altars organised at CultureHub’s ReFest involved participants in creating small light sculptures at the artist’s home studio. Twelve participants joined and created their own small altar. They took these home to place in their own home environment. Participants learned the process of creating these small wax sculptures and dedicated their altar to a new eco-ritual they hoped to enact.



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



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

**The Nocturne: Sea Altar** installation created for the Atmospheres Deep exhibition in the San Luis Obispo Museum of Art with SUPERCOLLIDER offered glimpses into the depth of ocean creatures’ entanglements. The installation includes 7 light sculptures, an audio-generated animation, and a sound piece. The animation is projected onto the ceiling of the gallery to mimic light coming through the surface of the water down into the water column. Nocturne: Sea Altar honors the ocean through a multimedia installation incorporating audio, audio-reactive visuals, and light sculptures. The work meditates on the criticality of sea diatoms for life in our oceans and asks us to engage in a practice of deep listening to ask: what are more-than-humans telling us?



The Nocturne: Sea Altar installation at the Atmospheres Deep exhibition in the San Luis Obispo Museum of Art (image credit: Isabel Beavers).



The Nocturne: Sea Altar installation at the Atmospheres Deep exhibition in the San Luis Obispo Museum of Art (image credit: Isabel Beavers).

An iteration of Sea Altar was further produced for the showcase at Sui Generis: Debates about the Singular exhibition, SOLA Contemporary, CA. The altar was adjusted for the space and incorporated new larger sculptures. The Nocturne Wild Altar showcased over six months on the **Radio Walk Stairs in Silverlake, CA** then invited passersby to experience the altars in their own time and pace. The author took participants, mostly local neighbourhood residents, on several guided tours around the diverse altars installed.

The Nocturne is an ongoing project. Upcoming exhibitions and events include a Nocturne Sea Altar showcase at the Symbiosis: Sculpting the Art of Living Together exhibition, CultureHub LA; starting on July 9th, 2022.



Nocturne: Sea Altar at the Atmospheres Deep exhibition (image credit: Isabel Beavers).

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**KEYWORDS:**

Ecological Interconnectedness, Environmental Encounters, Experimental Biomaterials, Feral, Mobilising Local Communities, Place-based Approach, Relational Networks, Rituals & Myths

**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.

**Partners:**

- San Luis Obispo Museum of Modern Art
- Uroboros festival
- SOLA Contemporary, CA
- CultureHub LA

<https://www.isabelbeavers.com/nocturne2>

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**STARTS:**

March 2021

**ENDS:**

June 2022

**LOCATION:**

online at Uroboros festival; live at San Luis Obispo Museum of Art & LA streets

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

GOAL 15: Life on Land

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**PRODUCTION TIMELINE**

**2021** MAR ○ 01 Mar 2021

Nocturne Wild Altar showcased on the  
Radio Walk Stairs in Silverlake, CA



MAY

**05 May 2021**

Event: Feral Creative Practices track at Uroboros festival

○ **06 May 2021**

Nocturne Altar Hack workshop at Uroboros 2021 festival

Event: Isabel Beavers: Nocturne Altar Hack: Wild Designs for New Eco-rituals

○ **17 May 2021**

Nocturne presented at Feral Creative Practices panel at Uroboros 2021 festival

Event: Feral Creative Practices Discussion Panel

○ **28 May 2021**

Nocturne Sea Altar showcased at Atmospheres Deep exhibition, San Luis Obispo Museum of Art, CA

News: Atmospheres Deep Exhibition

JUL

● **31 Jul 2021**

Nocturne Sea Altar showcased at Atmospheres Deep exhibition, San Luis Obispo Museum of Art, CA ends

AUG

● **31 Aug 2021**

Nocturne Wild Altar showcased on the Radio Walk Stairs in Silverlake, CA ends

**2022 JAN**

○ **08 Jan 2022**

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

● **22 Jan 2022**

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

MAR

○ **20 Mar 2022**

Nocturne: Co-Creating Wild Altars workshop, ReFest, CultureHub LA

JUN

◇ **29 Jun 2022**

Event: The CreaTures Festival

JUL

○ **09 Jul 2022**

Nocturne Sea Altar showcased at Symbiosis: Sculpting the Art of Living Together exhibition, CultureHub LA

● **31 Jul 2022**

Nocturne Sea Altar showcased at Symbiosis: Sculpting the Art of Living Together exhibition, CultureHub LA ends



# Open Forest

World making through environmental data

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



Open Forest: walking in, through and with various forests and forest patches to collect forest data and stories (image credits: Sjef van Gaalen).

As complex ecosystems, forests provide an environment for living and dying for many species: they are places of refuge, myths, folktales, and sensorial pleasures but also sites for control and industrial extraction of natural materials. The modern, western traditions of

forest management and environmental policies tend to see forests as a resource to be leveraged to improve human lives – for example, through timber yields and stocks or carbon sink cultivation. Increasingly, and particularly in urban environments, forests are used to protect – not all but a small number of select – humans from perils of ecological disasters such as high temperature, ozone, and other health-related consequences. In these challenging times, there is an urgent need to better understand, care for and imagine better forest futures.



Unmanaged forest patch in Finland (image credit: Markéta Dolejšová).



A logged area in the vast track of pulp wood concession in Sumatra Indonesia (image credit: Romeo GACAD / AFP).

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

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





A research forest in Juupajoki, Finland (image credit: Andrea Botero).



Melbourne Urban Forest, Australia (image credit: Jaz Hee-jeong Choi).



A protected forest in Central Bohemia, Czech Republic (image credit: Markéta Dolejšová).



A forest garden in the valley of Sibundoy, Colombia (image credit: Andrea Botero).

In **Finland**, the creative work and research are situated in **Helsinki** and its surroundings (e.g., **Sipoonkorpi National Park**) and in the **Hyttiälä forestry field station** in Juupajoki. Facilitated by designers and researchers from Aalto University, the first seeds of the Finnish part of the project were showcased in the **A Bloc shopping center** space, where we worked for six months (November 2020 – April 2021) and interviewed various forest stakeholders including forestry researchers, tree physiologists, artists, and forest data managers about their relationships to the forest.





Live Open Forest walk through the Sipoonkorpi National Park, Finland (image credit: Markéta Dolejšová).



Filed trip to the SMEAR II station in Hyytiälä research forest (image credits: Sjef van Gaalen).



Observations of SMEAR II station forest sensors (image credits: Markéta Dolejšová).

Following the A Bloc installation and interviews, we have been organising a series of forest walks inviting both physical and online participation. The first five walks took place at, and were physically broadcasted from, the **SMEAR II station** in the Hyytiälä research forest. Two of these SMEAR II walks were performed as part of the **4th Research Pavilion Helsinki** where they were accompanied by workshops and a week-long public exhibition. During the walks, we narrated stories of the SMEAR II station, showing details of sensors and other research instruments that gather data about various exchanges between trees, soil, and the atmosphere.

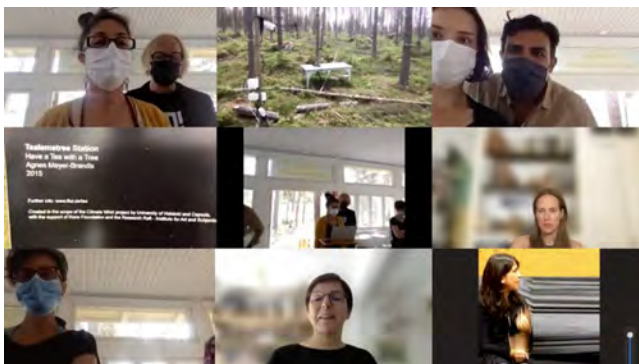




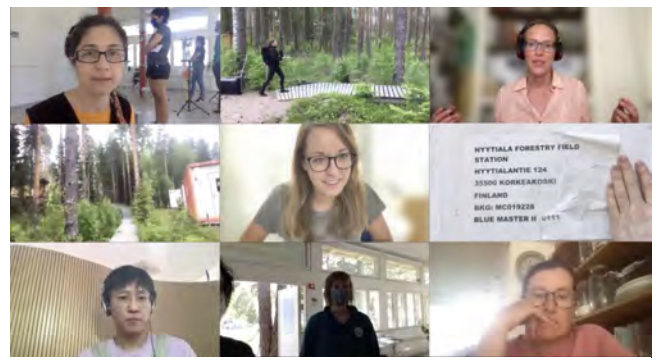
Open Forest installation and workshop in the Research Pavilion Helsinki (image credit: Andrea Botero).



Open Forest installation and workshop in the Research Pavilion Helsinki (image credit: Andrea Botero).

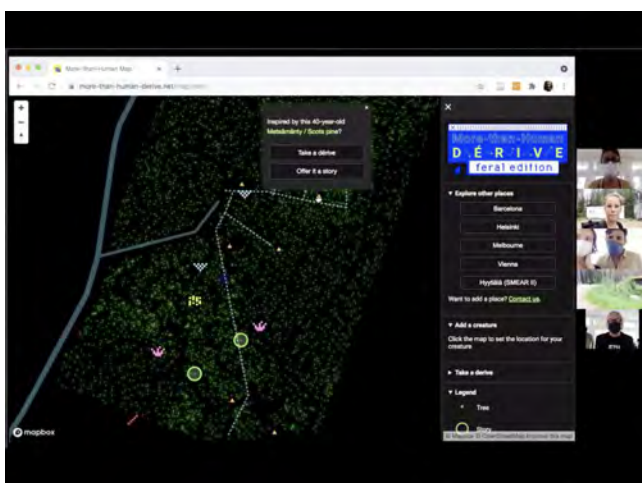


Hybrid forest walks in the SMEAR II station (image credit: Markéta Dolejšová).



Experimental forest walks in the SMEAR II station (image credit: Markéta Dolejšová).

Participants were invited to reflect via a group discussion and share their own forest stories via the **Feral Map**, an online interface enabling exchanges of diverse more-than-human data. The initial version of the Map drew upon Urban Forest open data maintained by the City of Melbourne and later grew to include tree datasets from Helsinki, Vienna, Barcelona, Central Bohemia, and the SMEAR II station in the Hyytiälä research forest.



The Feral Map (image credit: Markéta Dolejšová).



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

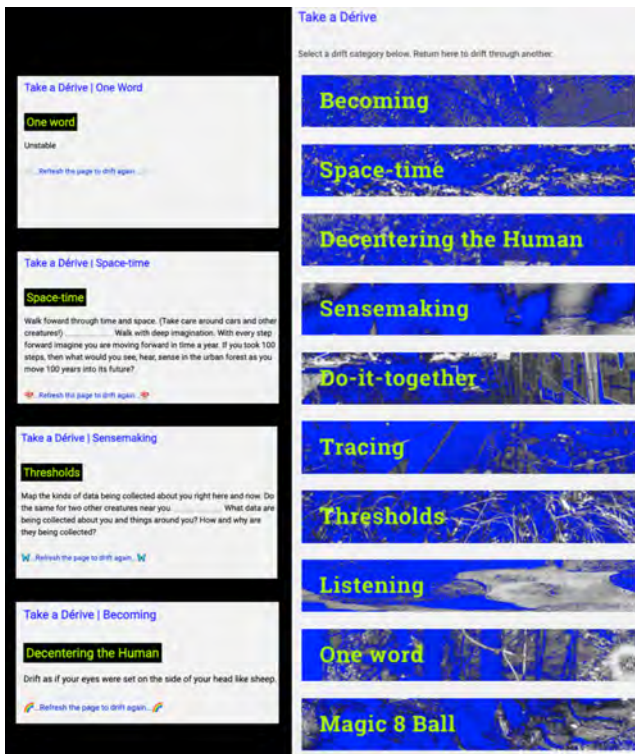
**In Australia**, the creative work is situated in Melbourne and facilitated by designers and researchers from RMIT University focusing specifically on open and alternative data generated within the local urban forest – a complex ecosystem of more than 70,000 trees each with unique IDs.



Melbourne Urban Forest (image credit: Jaz Hee-jeong Choi).

The RMIT group has co-creatively developed the **Feral Map**, which was launched as part of their shapeshifting **More-than-Human Dérive portal** engaging people in playful ways of sensing and listening to perspectives of diverse forests and forest creatures. Inspired by the **Situationist International's** artistic strategies, the portal invites people to *drift* and “drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there” (Guy Debord).



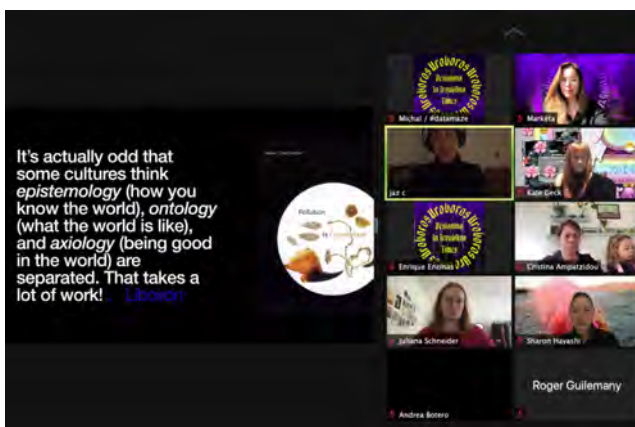


More-than-Human Dérive portal (image credit: Care-full Design Lab).

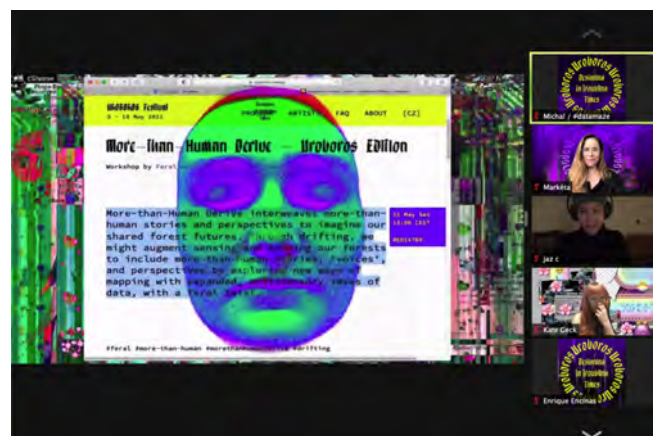


More-than-Human Dérive Miro board collecting drifting thoughts and ideas (image credit: Care-full Design Lab).

More-than-Human Dérive proposes that, through drifting, we might augment sensing and knowing what surrounds us to include more-than-human stories, 'voices', and perspectives by exploring new ways of mapping with expanded, multisensory ideas of data. The first Dérive took place in May 2021 at the Melbourne Knowledge Week and invited driftings through the Melbourne Urban forest. The second Dérive happened at the online Uroboros 2021 festival, as part of the CreaTures Feral Creative Practices program track.



More-than-Human Dérive at the Uroboros 2021 festival (image credit: Jaz Hee-jeong Choi).



More-than-Human Dérive at the Uroboros 2021 festival (image credit: Jaz Hee-jeong Choi).

In the **Czech Republic**, we have walked with a patch of forest in Central Bohemia, in the protected landscape area Křivoklátsko, which presents a unique ecosystem with a mosaic of species-rich habitats. Sixty-two percent of the total 628 km<sup>2</sup> area consists of broad-leaved

and mixed coniferous forests and contains a high species diversity (about 1800 vascular plant species alone and 84 native species of trees, shrubs, and other creatures).

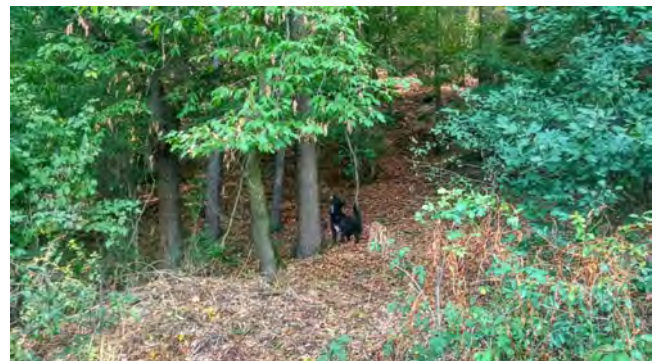


A patch of forest in Central Bohemia (image credit: Markéta Dolejšová).

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



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



Exploring (with) local forest creatures (image credit: Markéta Dolejšová).



To document our drifts, we experiment with the OsmAnd map tracker, getting gpx outputs with details of each drift's distance, altitude range, time span, and average speed. More importantly, however, we sniff, listen, touch, and observe the local surroundings carefully. This more-than-human approach to forest-walking has revealed some experiences that would otherwise stay hidden to us, like the easiness of not measuring time and not following any roadmap, or the reinvigorating effects of rolling in the comfortable soft moss bed that spreads all over the forest floor.



Moss bathing (image credit: Markéta Dolejšová).



Moss bathing (image credit: Markéta Dolejšová).

In **Colombia**, the Open Forest walks take place in Bëngbe Uáman Tabanoc, on the eastern edge of the southern Colombian Andes. Tabanoc is the ancestral territory of the Kamëntša people, what is known today as the Sibundoy Valley. The valley is surrounded on all sides by steep mountains, and usually covered by clouds and abundant rains, its waters are funneled into the valley, forming the headwaters of the Putumayo River, a major Amazonian tributary. There is an incredible plant diversity in the valley, partly explained by its unique geographic context.





Tabanoc, Colombia (image credit: Andrea Botero).

Open Forest walks in Tabanoc are guided by Kamëntša women, who are known for weaving colorful patterned sachets called tšombiachs. The belts document – in intricate and complex ways – stories and environmental knowledge of the territory and their relationship with their forest gardens past and present.



Kamëntša women are known for weaving colorful patterned sachets called tšombiachs (image credit: Andrea Botero).



Tšombiachs belts (image credit: Andrea Botero).



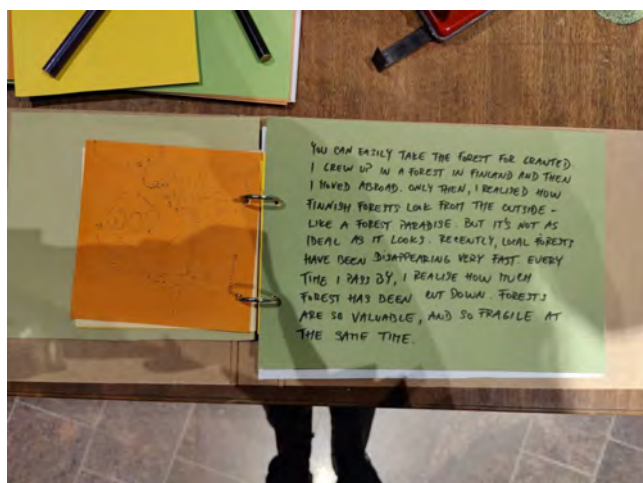
In November 2021 – February 2022, some insights from the unfolding Open Forest experiment in the above-mentioned forests are showcased at the Data Vitality exhibition organised by Aalto University (FI). In June 2022, we are showcasing our Open Forest elements at the CreaTures Festival in Seville, and in September 2022, we follow with an exhibition at the Designs for Cooler Planet event organised as part of the Helsinki Design Week. In the meantime, we are working on the interactive **Open Forest Catalogue** compiling all the forest-stories, observations, and insights collected throughout the project.



Data Vitality exhibition at the Aalto university (image credit: Markéta Dolejšová).



Open Forest installation at Data Vitality (image credit: Markéta Dolejšová).



Forest-stories shared by participants (image credit: Markéta Dolejšová).



Forest-stories gathered from interviews (image credit: Andrea Botero).

The Open Forest project creates an occasion for playful encounters and lively discussions about forests and related environmental issues such as climate change. We aim to reach beyond discussing these issues in theory and bring them on a local, personal and down-to-earth scale. The project is ongoing and we keep walking – see the News section below for upcoming walks as well as documentation of past events.



Art-Science Exchange, Ecological Interconnectedness, Environmental Encounters, Experimental Walking, Feral, Interspecies Pluralism, Place-based Approach, Storytelling

**AUTHOR:**

## **Open Forest Collective**

The team in charge are all artists, designers and design researchers involved in the CreaTures project. The original concept was produced by **Andrea Botero (Aalto)** in collaboration with **Markéta Dolejšová (Aalto)**, **Jaz Hee-jeong Choi (RMIT-AU)**, and **Cristina Ampatzidou (RMIT-EU)**. The Open Forest activities are further supported by **Sjef van Gaalen, Lachlan Sleight, Helen Walpole, Kate Geck** and **Siobhan McCarthy**.

### **The project is produced in collaboration with:**

Finland:

- Climate Whirl / Ilmastopyörre program – Ulla Taipale
- Hyytiälä forestry field station
- Research Pavillion Helsinki

Australia:

- Melbourne Knowledge Week, City of Melbourne

Czech Republic:

- Chewie

**STARTS:**

September 2020

**ENDS:**

June 2022

**LOCATION:**

Finland, Australia, Czech Republic, Colombia & online

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 3: Good Health and Well-being

GOAL 5: Gender Equality

GOAL 13: Climate Action

GOAL 15: Life on Land

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## **PRODUCTION TIMELINE**

**2020 SEP** ○ **23 Sep 2020**  
Experimental forest walks in Hyytiälä  
forestry field station

● **25 Sep 2020**  
Experimental forest walks in Hyytiälä  
forestry field station ends

**NOV** ○ **01 Nov 2020**  
News: Open Forest in the Baltic Sea Lab  
Open Forest workspace & installation at A  
Bloc

**2021 APR** ○ **13 Apr 2021**

Experimental forest walk in Hyytiälä  
forestry field station

○ **26 Apr 2021**

News: More-than-Human Dérive  
@Melbourne Knowledge Week

More-than-Human Dérive event at  
Melbourne Knowledge Week

● **30 Apr 2021**

Open Forest workspace & installation at A  
Bloc ends

MAY ● **02 May 2021**

More-than-Human Dérive event at  
Melbourne Knowledge Week ends

○ **15 May 2021**

More-than-Human Dérive event at  
Uroboros 2021 festival

Event: More-than-Human Dérive –  
Uroboros Edition

◇ **17 May 2021**

Event: Feral Creative Practices  
Discussion Panel

JUN ○ **14 Jun 2021**

Experimental walks, workshops &  
exhibition at Research Pavilion #4  
Helsinki

□ **15 Jun 2021**

News: Open Forest at Research Pavilion  
#4: Helsinki

● **20 Jun 2021**

Experimental walks, workshops &  
exhibition at Research Pavilion #4  
Helsinki ends

JUL ○ **06 Jul 2021**

Open Forest at "What is a forest? When is  
a forest?" Panel discussion at Vienna  
Biennale

Event: What is a forest? When is a forest?

○ **12 Jul 2021**

Experimental forest walks in Central  
Bohemia

● **19 Jul 2021**

Experimental forest walks in Central  
Bohemia ends

OCT ○ **04 Oct 2021**

Experimental forest walks in Central  
Bohemia

● **11 Oct 2021**

Experimental forest walks in Central  
Bohemia ends

○ **21 Oct 2021**

Experimental forest walk at Sipoonkorpi  
national park

News: Open Forest: Walking with  
Sipoonkorpi

○ **18 Nov 2021**

NOV Open Forest installation at Data Vitality exhibition

○ **23 Nov 2021**

Open Forest presentation at the Symposium In Search of Radical Education/Knowledges

□ **24 Nov 2021**

News: Open Forest at Data Vitality Exhibition

DEC ○ **12 Dec 2021**

Experimental forest walks in Bëngbe Uáman Tabanoc, Colombia

● **13 Dec 2021**

Experimental forest walks in Bëngbe Uáman Tabanoc, Colombia ends

○ **23 Dec 2021**

Experimental forest walks in Central Bohemia

● **29 Dec 2021**

Experimental forest walks in Central Bohemia ends

**2022 JAN** □ **27 Jan 2022**

News: Open Forest in ACM Interactions

FEB ● **14 Feb 2022**

Open Forest installation at Data Vitality exhibition ends

APR ○ **01 Apr 2022**

Experimental forest walks in Central Bohemia

● **07 Apr 2022**

Experimental forest walks in Central Bohemia ends

○ **29 Apr 2022**

Open Forest at GamiFOREST symposium  
News: Open Forest at GamiFOREST symposium

□ **30 Apr 2022**

News: Open Forest got a prize!

MAY ○ **25 May 2022**

Experimental forest walks in Central Bohemia

JUN ● **01 Jun 2022**

Experimental forest walks in Central Bohemia ends

◇ **29 Jun 2022**

Event: The CreaTures Festival



# Open Urban Forest

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The scale of human impact on the planetary ecosystem has been so profound that talking about pristine and untouched nature is more of a romantic and colonial vision of the savage than a meaningful abstraction. Yet, we tend to forget that our own bodies – flesh and bones – are not less natural than they've been millennia back. The natural and the artificial are intertwined like the rhizome of the moss that covers the walls of our houses and the barks of the park trees.



Open Urban Forest (image credit: Michal Mitro)

Open Urban Forest planted at [ssesi.space](https://ssesi.space) is a six-month research project exploring how the human and the more-than-human work with and around each other. These explorations are situated in the specific context of a nature-reclaimed communal garden located on the steep hills of the Svratka river in the city of Brno, Czech Republic. The research seeks to pave the path for meaningful communication and cohabitation of various agents that occupy and utilise this garden space. The Open Urban Forest research strategy is to approach the site and its actors through the prism of four expert teams with Michal's additional guidance as he has been visiting the site regularly for the past eight years.

The experts involved in this inter-species conversation are:

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

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

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

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

**MArts Michal Mitro: (main project author):** his role in the project is to guide and facilitate the guests as well as process and curate their findings

The experts in the team are asked to use their distinct knowledge, tools, and skills to elaborate on the aspects of the Open Urban Forest space. The research is thus structured loosely and allows a lot of space for subjective preferences, focus and attention to detail. The team agreed to openly acknowledge their active and transformative role in the environment rather than positioning themselves as “objective observers”.



Open Urban Forest (image credit: Michal Mitro)



Open Urban Forest (image credit: Michal Mitro)

The burgeoning garden forest is shaped by a multitude of human-initiated contexts such as traffic infrastructure extension, drought, and municipal urban planning. At the same time, it is becoming increasingly feral. Throughout the project duration, guests experts from fields of architecture, forestry, visual arts, field recording, and performance art will visit the forest and conduct their research. These guests are invited to observe, analyse, abstract, and



speculate on meanings and datasets that the forest conveys to them, or to which they happen to incline. Equipped with unique tools, knowledges, and viewpoints we hope to jointly shape an inter-subjective representation of the forest that would reflect its stacked and multifocal nature. We hope that, by doing so, we can set an inviting and supportive base for the interspecies dialogue and reinforce dynamics that would make the space *open, urban, and forest*.



Open Urban Forest (image credit: Michal Mitro)



Open Urban Forest (image credit: Michal Mitro)

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**KEYWORDS:**

Art-Science Exchange, Ecological Interconnectedness, Environmental Encounters, Feral, Interspecies Pluralism, Mobilising Local Communities, Place-based Approach

**AUTHOR:**

**Michal Mitro**

Post-medial tendencies, sculpturality and visuality are defining pillars of Michal's practice. Michal's working method is best described as artistic research and its outputs often take a hybrid ArtScience shape. Topics that resonate often in his works explore present and future states of our planet, politico-economic societal constellations and relationship between human and non-human. Michal approaches art-making as information-sharing and to that end utilise immersive and narrational strategies.

He exhibited and performed in Czechia (Vasluška Kitchen, Letná Studio, Korespondance, Prototyp), Slovakia (Kasárne, DIG gallery, VUNU) and across Europe (Gamma Festival, Petersburg; Mediamatic, Amsterdam; JRM, Paris; Trafo, Budapest; Genius Loci, Weimar; Grey Space, den Haag, AV depot, London). Besides being an active art practitioner, Michal is also part of STELLA – Somatic Tech Lab – that maps convergences of technologies and movement-based arts. He curates ssesi.space online and irl in Brno, Czechia.



## The project team involves:

- Project Lead: Michal Mitro
- Invited Expert Teams: AVA collective, d'Epog theater group, Jan Kristek and his architecture class of Brno University of Technology, Radek Pokorný of Mendel University's Forestry department
- Consultations And Support: Michaela Casková of Mustarinda (FI), Cristina Ampatzidou and Markéta Dolejšová of CreaTures

## Partners:

- Brno University of Technology
- Mendel University

Ssesi.space (<https://www.ssesi.space/>)

### STARTS:

January 2022

### ENDS:

June 2022

### LOCATION:

Brno, Czech Republic

### STATUS:

Being showcased

### SUSTAINABLE DEVELOPMENT GOALS:

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

GOAL 15: Life on Land

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## PRODUCTION TIMELINE

- 2022 JAN** ○ **01 Jan 2022**  
Field recording sessions at the Open Urban Forest site by AVA collective
- MAY** ○ **03 May 2022**  
Open Urban Forest presentation at the CreaTures & Friends Seminar #18: An anthology of ongoing CreaTures ExPs  
Event: Seminar #18: An anthology of ongoing CreaTures ExPs
- **14 May 2022**  
Site mapping and performative intervention by d'Epog theatre company
- **15 May 2022**  
Site mapping and performative intervention by d'Epog theatre company ends
- JUN** ○ **01 Jun 2022**

Presentations of architectural concepts  
for the Open Urban Forest site by MA  
architecture class of Brno University of  
Technology

○ **09 Jun 2022**

Open Urban Forest presentation at the  
panel discussion Managed or out of  
control (New European Bauhaus  
Festival)

□ **10 Jun 2022**

News: CreaTures Feral Policy event at  
the Festival of the New European  
Bauhaus

◇ **29 Jun 2022**

Event: The CreaTures Festival

AUG

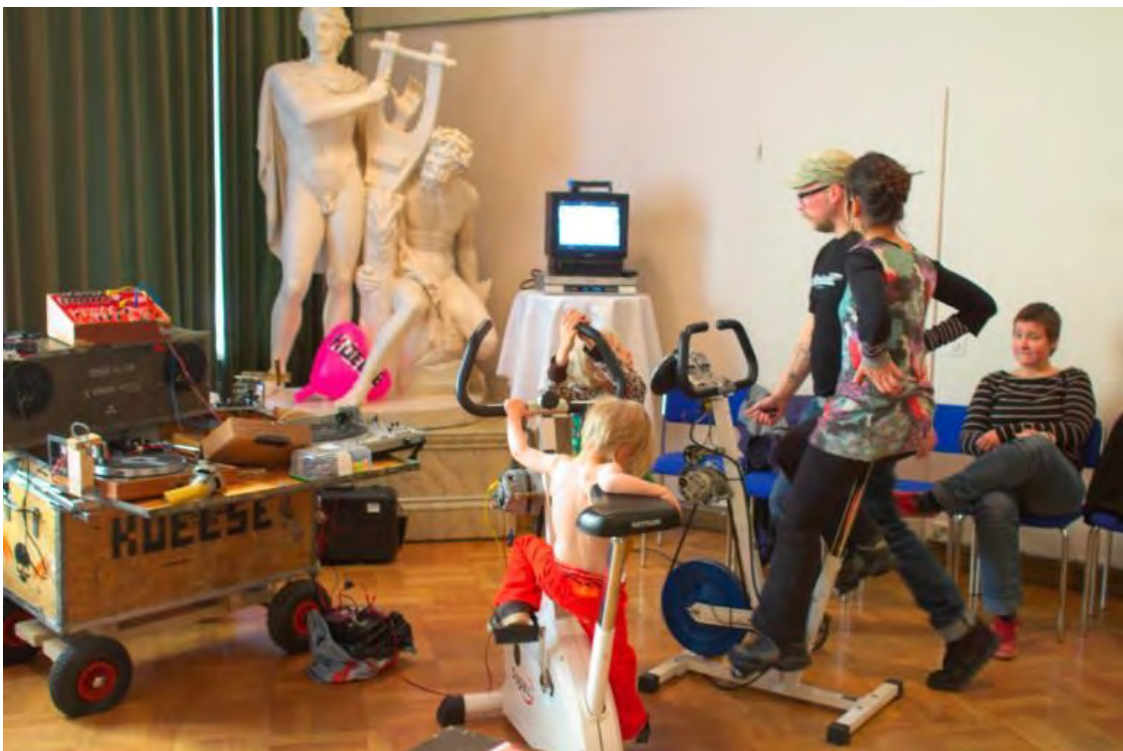
● **30 Aug 2022**

Field recording sessions at the Open  
Urban Forest site by AVA collective ends

# Pixelache

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**Pixelache Helsinki** is a Finland-based creative association on emerging creative practices with almost 20 years of activity engaging issues in eco-social transformation. Throughout the last two decades, the association has been running a trans-disciplinary platform for emerging art, design, research, technology and activism that involves a dynamic local community and an annual festival experimenting with a rotating directorial model. The association's rich history and activities in the field of transformational creative practice are the core focus of the Pixelache experimental production (ExP).



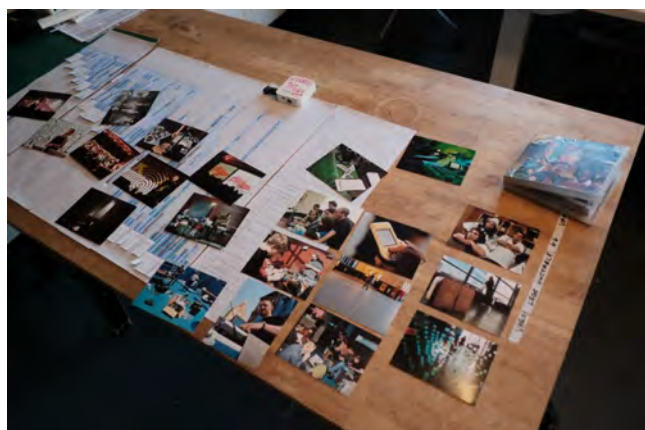
Maker Contribution to Dodo ry's 'Megapolis 2026: Energetic Cities', as part of Pixelache's outreach & education programme 'Pixeliversity', Helsinki, 15.10.2011 (image credit: Antti Ahonen).

Within the context of CreaTures research, the Pixelache ExP asks: What internal transformations have happened within the association over time that helped to maintain its structure and social dynamic? How is cultural programming sustained, and how are cultural and organisational practices passed on? What happens when key association members leave or new organisational formats emerge? What makes socialised creative practice sustainable? How might we engage and make accessible the past history of the association, to assist social sustainability and awareness of transformations over different generations of active contributors, wider cultural community, and research communities?

Members of the Pixelache group are conducting extensive participatory documentation and mapping of the social history and internal transformation of the Pixelache festival and



platform over the period of its 20 years of existence, with a focus on those stages and processes that are relevant to eco-social transformation as it is broadly understood. This work involves a compiling of metadata and details from past Pixelache events and processes with a focus on Pixelache's transformational objectives, ambitions, and impact in the field of eco-social sustainability.



Unboxing paper based materials from past Pixelache Festivals and projects, creating a random collage (image credit: Antti Ahonen).



Agnieszka Pokrywka recalling memories on the use of the red-white megaphone that was first used in Camp Pixelache 2014, recorded by Sumugan Sivanesan, in company of Mathilde Palenius and Irina Mutt (image credit: Antti Ahonen).

The compiled data help to build a timeline of main Pixelache events and internal transformational moments in the organization, and a generational map of key members and their roles in sustaining the organization. The association's website and content management is a record and source of information to consider, but so are digital organizational documents, and portfolio reports. This metadata is a backbone of factual information upon which narratives can be based.

The ExP work-group lead an internal audiozines workshop in Spring 2022 to collectively consider the thematic and metadata compiled in the timeline and generational map, and to identify other artefacts (events, objects, narratives) from the associational history that may be useful in co-creating the final audio zones overview of Pixelache's internal transformations. It is argued that in reference to these artefacts, we can start to consider in which way did the association respond to those transformations, and what was the impact of those changes. However, how can we work playfully and creatively with what we know and find online in our content management system but also with the gaps in the data? What did we gather to assist our memory or also what did we forget? What was sustainable and what was lost in the process?



Sumugan Sivanesan recording Andrew Gryf Paterson telling about the 'felt excel' fabric scheduling device he made for Camp Pixelache 2013 (image credit: Antti Ahonen).

Andrew Gryf Patterson, Irina Mutt and Sumugan Sivanesan lead a workshop with Pixelache members to focus on a collective making of zine-style audio vignettes based on what we have found in the process so far. Recording situated audio vignettes and narratives in the Pixelache office, we aim to use these audio vignettes to encourage further engagement in our archival documents and our content management system online. We aim to encourage those who interact with Pixelache's documentation to look further. What type of stories can be told? What is more difficult and challenging? How can we work with the gaps? The work will result in an experimental co-created map interface documenting the Pixelache processes, and the related social memory 'devices' that were developed in the process.

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**KEYWORDS:**

Experimental Archiving, Internal Transformations, Long-term Engagements, Mobilising Local Communities, Place-based Approach, Relational Networks

**AUTHOR:**

**Andrew Gryf Paterson**

Andrew Gryf Paterson is an 'artist-organiser', cultural producer, educator and independent researcher, involved with Pixelache Helsinki since 2004. Other contributors currently named in the project, including Antti Ahonen, Irina Mutt and Sumugan Sivanesan, are all members of Pixelache association of various disciplinary backgrounds.

## The ExP is organised in collaboration with:

- Support team/financial admin: Mathilde Palenius
- Technical support/web admin: John Fail
- Audiozines contributions: Antti Ahonen, Anastasia Artemeva, Agnieszka Pokrywka, Steve Maher, Irina Mutt, Saša Nemec, Andrew Gryf Paterson, Vishnu Vardhani Rajan

[pixelache.ac \(https://pixelache.ac/\)](https://pixelache.ac/)

### **STARTS:**

December 2021

### **ENDS:**

June 2022

### **LOCATION:**

Helsinki (Finland)

### **SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and Communities

GOAL 16: Peace and Justice Strong Institutions

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## **PRODUCTION TIMELINE**

<b>2022</b>	<b>MAR</b>	○ <b>25 Mar 2022</b> <u>Audiozine workshops with Pixelache members</u>
		● <b>26 Mar 2022</b> <u>Audiozine workshops with Pixelache members ends</u>
	<b>APR</b>	○ <b>22 Apr 2022</b> <u>Interviews with Pixelache members</u>
		○ <b>28 Apr 2022</b> <u>Interviews with Pixelache members</u>
	<b>MAY</b>	○ <b>03 May 2022</b> <u>CreaTures Seminar #18: An anthology of ongoing CreaTures ExPs</u> <u>Event: Seminar #18: An anthology of ongoing CreaTures ExPs</u>
	<b>JUN</b>	◇ <b>29 Jun 2022</b> <u>Event: The CreaTures Festival</u>



# Refuge for Resurgence

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Refuge for Resurgence, a multispecies dining experience with animals, birds, plants and fungi, was shown as part of the Biennale Architettura, La Biennale Di Venezia 2021 from 22nd May to 21st November 2021. Since its unveiling at La Biennale, the installation has been traveling across places and spaces, including the Subject to Change exhibition at Droog studios in Amsterdam and the Our Time on Earth exhibition at the Barbican Centre, London UK.

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



Each species occupies a custom designed stool and table setting (image credit: Giorgio Lazzaro).

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

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



Closeups of table settings (image credit: Mark Cocksedge).

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

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

– Jon Ardern, co-founder, Superflux

The table sits beneath a trio of suspended LCD screens that form a triptych window onto the world outside. Created by designer Sebastien Tiew, the windows reveal a cityscape in the aftermath of catastrophe – streets are flooded, buildings lie in ruins, the urban fabric lies shredded – but the vision is far from dystopian.



Refuge for Resurgence installed in the Arsenale Corderie (image credit: Giorgio Lazzaro).



The window installed at Biennale Architettura, La Biennale Di Venezia 2021. (image credit: Giorgio Lazzaro).

Green plants and trees are creeping in to reclaim the city, and the wildlife that was previously barred from human spaces is finding its way back to the streets and making a new home. From the perspective of the creatures at the banquet, nature is building a new world from the wreckage of the old. Their task is to work together and find their respective places within it.

*“Our proposal for a way out of this dilemma is to completely change the way we view ourselves and our relationship with nature. Instead of seeing humans as separate from nature, we need to understand that we are a part of it. By radically changing our attitude toward natural systems and the ecology of our planet, we have the best chance to reverse*



*the damage we've done. How might we – humans and non-humans – truly engage in collaborative living?"*

– Anab Jain, co-founder, Superflux

After being shown at the Venice Biennale, Refuge for Resurgence will travel to Amsterdam, where it will be exhibited by Droog. Then, it will join London Barbican's touring show 'Our Time on Earth', exhibiting first at the Barbican's Curve Gallery, and then across European venues for a duration of five years.



Refuge for Resurgence table situated in the wild (image credit: Mark Cocksedge).



Refuge for Resurgence table situated in the wild (image credit: Mark Cocksedge).

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**KEYWORDS:**

Ecological Interconnectedness, Immersive Instalation, Interspecies Pluralism, Rituals & Myths, Speculative Futures

**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.

**Production Team:**

- Project Lead: Jon Ardern and Anab Jain (Superflux)
- Core Design & Production Team: Ed Lewis, Leanne Fischler, Niccolo Fioritti, Nicola Ferrao
- Woodwork and Production: Gareth Lewis, Classic Watercraft

- Window View Compositing: Sebastian Tiew
- Wild Grasses Arrangement: Miranda King, Wild & King

**The Refuge for Resurgence project is produced in collaboration with:**

- Biennale Architettura 2021 – La Biennale di Venezia

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

<https://superflux.in/index.php/work/refuge-for-resurgence/>

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**STARTS:**

May 2021

**ENDS:**

June 2022

**LOCATION:**

Venice Architecture Biennale 2021 (It), Droog (NL), Barbican (UK)

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 4: Quality Education

GOAL 10: Reduced Inequality

GOAL 12: Responsible Consumption and Production

GOAL 13: Climate Action

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**PRODUCTION TIMELINE**

<b>2021</b>	<b>MAY</b>	○ <b>22 May 2021</b> <u>Venice Architecture Biennale 2021</u> <u>exhibition (Venice, IT)</u>
	<b>JUL</b>	○ <b>01 Jul 2021</b> <u>Refuge for Resurgence film release</u> <u>News: Refuge for Resurgence Film</u> <u>Released!</u>
	<b>NOV</b>	● <b>21 Nov 2021</b> <u>Venice Architecture Biennale 2021</u> <u>exhibition (Venice, IT) ends</u>
<b>2022</b>	<b>JUN</b>	◇ <b>29 Jun 2022</b> <u>Event: The CreaTures Festival</u>

# reProductive Narratives

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

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



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



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

The female body has been used as a means of production in these times of populism, in which the significance of the nation increases, placing great value on the birth rate. Through such social regression, the female body has often been seen as the property of the state, law, and ideology.

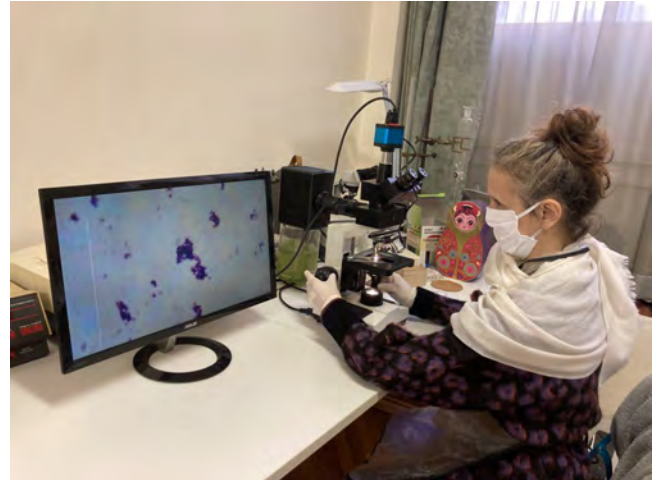
The authors dedicate this project to all the Others out there. Through their deeply dedicated hands-on biohacking research & practice-based process, they warmly welcome further



formations of strategic alliances to employ our hormones and bodily fluids as agents for utilizing pharmacological and technological tools as non-invasive (bio)technologies.

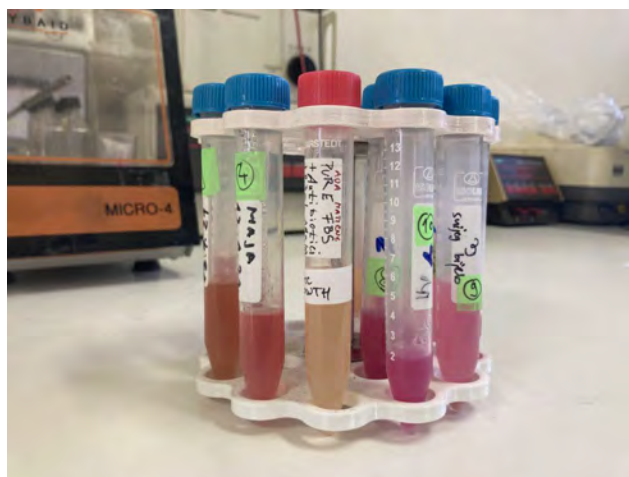
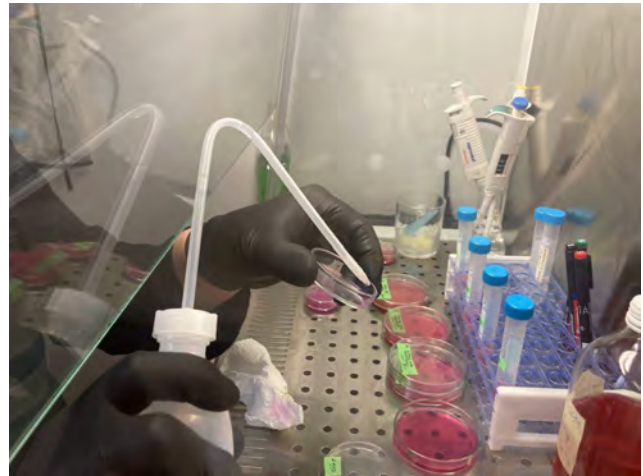
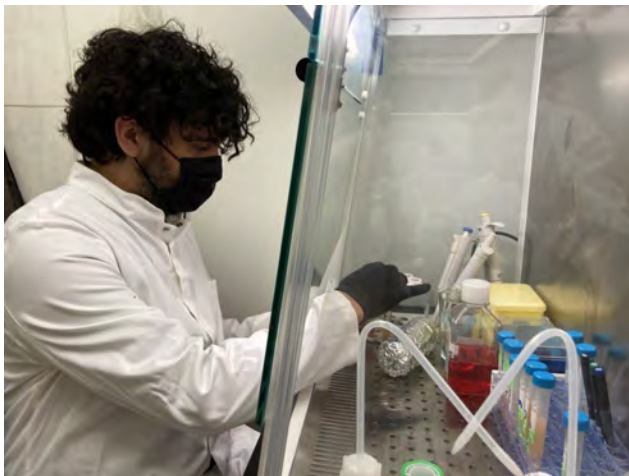


Microscopy (image credit: Kapelica Gallery Archive)



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

A further objective of the reProductive Narratives project is to engage and interact with citizens through dialogue, exchange of knowledge, as well as through co-development of open questions and their answers.



Laboratory work in Kersnikova Institute (image credit: Kapelica Gallery Archive).

**KEYWORDS:**

Art-Science Exchange, Experimental Biomaterials, Open Documentation, reproductive equality, Speculative Futures

**AUTHOR:**

**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 Instituut,

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.
- Margherita Pevere, Mojca Kumerdej (Freaktion Bar panel contributors)

reproductivenarratives.net (<https://kersnikova.org/en/posts/events/all/maja-smrekar-gjinosutic-reproduktivne-narative-laboratorijsko-delo-in-raziskava>)

**STARTS:**

November 2020

**ENDS:**

March 2021

**LOCATION:**

Kersnikova Institution (Ljubljana, Slovenia); the Universal Research Institute (Zagreb)

**SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 3: Good Health and Well-being

GOAL 5: Gender Equality

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**PRODUCTION TIMELINE**

- 2020 NOV**
- **01 Nov 2020**  
Laboratory work in BioTehna Lab & UR  
Institut
  - **25 Nov 2020**  
Laboratory work in BioTehna Lab & UR  
Institut ends
  - **26 Nov 2020**  
Freaktion Bar discussion  
Event: FREAKTION BAR #13:  
reProductive Narratives
  - **27 Nov 2020**  
Laboratory work - Kapelica gallery  
residency
- DEC**
- **03 Dec 2020**  
reProductive Narratives video release  
News: reProductive narratives:  
laboratory work and research residency  
[video]
- 2021 FEB**
- **28 Feb 2021**  
Laboratory work - Kapelica gallery  
residency ends



# Sustainability Futures Game

Accelerating sustainability transitions requires creativity and imagination to concretise desirable futures narratives. For this purpose, **Hellon** designed the **Sustainability Futures Game** that connects sustainability goals and everyday business contexts to help build organisations' capacities for imagining alternative futures. The game can be played as physical or online version and is designed for people with leadership and sustainability-related roles within organisations, offering a creative approach to address their sustainability challenges.



The Sustainability Futures Game is designed for people with leadership and sustainability-related roles within organisations (image credit: Hellon).

The purpose of the game is to help players co-envision a desirable future state in 2030 and then backcast to find out pathways on how different UN SDGs have been achieved. The game is designed to be free from a specific context: it has a holistic societal outlook and

allows players from diverse backgrounds to co-create desirable future scenarios and take away from that what matters in the context of their organization's ambitions and values. Even though it includes educational elements, its main purpose is inspirational and provides 'food for thought' for participants' work practices. Hence, outcomes of each gameplay vary between participants, depending on what they find interesting and relevant. This diversity of perspectives is aimed to increase out-of-box thinking, find opportunities, and create different pathways for reaching the SDGs.

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 questions about value systems, everyday life, new habits, and new governance models (image credit: Hellon)

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

The game can be seen as an example of a futures-oriented design game that helps participants make the abstract and ambiguous topic more engaging and personal by incorporating elements from design, games, and fictional storytelling. The game session

combines varying methods from arts and design, such as improvisation, fictional storytelling, visual prompts, and creative ideation.



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

During Autumn 2020, Hellon organised online and 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 in November 2020, with sustainability professionals from the FIBS Corporate Responsibility Network – Finland's leading enterprise network to promote financially, socially and ecologically sustainable business.

During the first quarter of 2021, Hellon met 15 public and private organisations in Finland, to present the Game and gather feedback. The game was further presented at Hellon's online webinar and followed by a game session "Helsinki 2030" with selected webinar participants representing different public organizations. In autumn 2021, Hellon organized one more game session for adult students at the Laurea University of Applied Sciences.





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



Sustainability Futures Game poster - gameplay with public organisations members (image credit: Hellon).

#### KEYWORDS:

Games, Peer-learning, Speculative Futures, Sustainable Businesses

#### 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.

#### Project team

- Core Design & Production Team: Zeynep Falay von Flittner, Sonja Nielsen, Kirsikka Vaarakallio & Anna-Kaisa Varjus (Hellon)
- Supporting Team: Anna Pyyluoma
- Video & Exhibition Production: Eerika Minkkinen

## The project was produced in collaboration with:

- FIBS Corporate Responsibility Network
- Idil Gaziulusoy – Professor of Sustainable Design at Aalto University (game testing & feedback)
- Reetta Lopenen – Head of Enact Sustainable Strategies in Finland (game testing & feedback)
- Laurea University of Applied Sciences

<https://www.hellon.com>

### STARTS:

August 2020

### ENDS:

June 2022

### LOCATION:

Helsinki (FI) & online

### SUSTAINABLE DEVELOPMENT GOALS:

GOAL 4: Quality Education

GOAL 5: Gender Equality

GOAL 6: Clean Water and Sanitation

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## PRODUCTION TIMELINE

- 2020** AUG ○ **12 Aug 2020**  
Pilot game session #1 with CreaTures
- **26 Aug 2020**  
Pilot game session #2 with CreaTures
- SEP ○ **22 Sep 2020**  
Game session #3 with sustainability experts
- OCT ○ **15 Oct 2020**  
Game session #4 with CreaTures
- NOV ○ **26 Nov 2020**  
Game session #5 with FIBS Network
- 2021** APR ▣ **14 Apr 2021**  
News: Hellon's Dare to Share: Co-imagining Sustainable Futures
- MAY ○ **20 May 2021**  
Game session #6 with members of public organisations
- OCT ○ **27 Oct 2021**  
Game session #7 with Laurea service design students
- 2022** JAN ○ **18 Jan 2022**  
Game session #8 with Green Party members
- MAY ○ **24 May 2022**  
Game session #9 with service designers
- JUN ◇ **29 Jun 2022**  
Event: The CreaTures Festival

# The Hologram

Collective Health as a Really Beautiful Artwork

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**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.



Three people – the ‘Triangle’ – meet on a regular basis to focus on the physical, mental and social health of a fourth – the ‘Hologram’ (image credit: Cassie Thornton).

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 of The Hologram process is the construction of a robust multidimensional health network, collectively-oriented social practices, and trust that can outlive capitalism.

The Hologram’s protocol ensures that all caretakers are cared for, and regards properly supporting someone else’s wellbeing as therapeutic in itself. As the racist, capitalist and patriarchal world crumbles around us, participants are invited to design long-lasting systems for support and solidarity that can ensure that our species can outlast the ongoing social, economic and planetary emergencies.





The Hologram social technology for p2p healthcare (image credit: Cassie Thornton).

The project aims to enact a functional system for non-expert healthcare based on mutualistic support and solidarity that works towards a speculative post-capitalist future where peer cooperation is an essential value. It aims to foster people's personal transformations within small groups through a peer-to-peer health care system and enable the system's viral proliferation in broader social and geographical contexts.

## ***We must begin again: Asking for help as a new world***

"We must begin again: Asking for help as a new world" is a six-week Hologram course organised within the CreaTures project (image credit: Cassie Thornton).

Within the CreaTures context, The Hologram started with the course **"We must begin again: Asking for help as a new world"**, 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."*

– from Hologram course invitation



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



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

In the series of six online sessions (Sept-October 2020), 26 course 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. Together, they 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's model for collective peer-to-peer 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 Hologram Community of Practice.

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**. The Hologram is now funded through other social and cultural organisations to run two more courses, to develop and run the MVH programmes with a focus on diversity, and to build a community website.



The Hologram aims to serve as a robust multidimensional health care network that can outlive capitalism (image credit: Cassie Thornton).

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

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 project 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.



Snapshot from The Hologram LARP (image credit: Furtherfield).

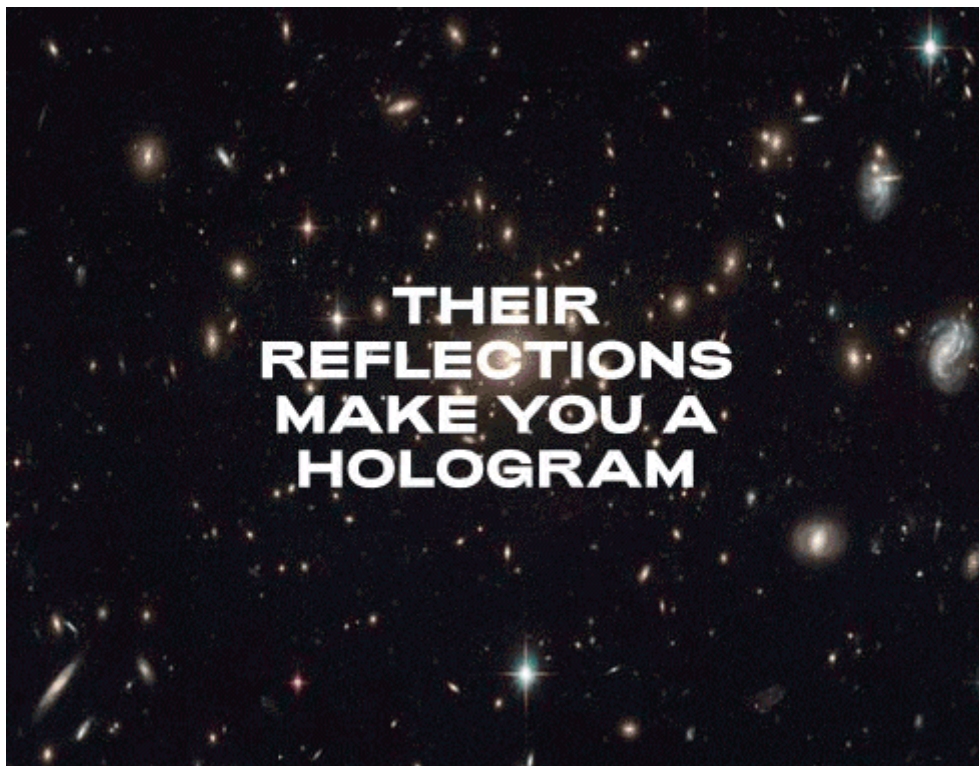
The second phase of the experimental Hologram programme made for CreaTures took the form of a LARP (Live Action Role Play) with course participants titled **“We were made for this: 2050 Fugitive Planning”** (March – April 2021). The LARP was attended by 12 people and intended to provide the next level of learning and transformation through social holography. It had two related goals, offering participants an opportunity 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...”.*

– Cassie Thornton (2021)

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





The Hologram: Collective Health as a Really Beautiful Artwork Since 2020 (image credits: Cassie Thornton)

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**KEYWORDS:**

Feminist Economics, Human Health, Long-term Engagements, P2P Care, Peer-learning, Prefigurative Design, Relational Networks, Thriving beyond Neoliberalism

**AUTHOR:**

**Cassie Thornton and Lita Wallis ft. Furtherfield**

**Cassie Thornton** is an artist and activist who makes a “safe space” for the unknown, for disobedience and for unanticipated collectivity. She uses social practices including institutional critique, insurgent architecture, and “healing modalities” like hypnosis and yoga to find soft spots in the hard surfaces of capitalist life. Cassie has invented a grassroots alternative credit reporting service for the survivors of gentrification, has hypnotized hedge fund managers, has finger-painted with the grime found inside banks, has donated cursed paintings to profiteering bankers, and has taught feminist economics to yogis (and vice versa). Her new book is available from Pluto Press called *The Hologram: Feminist, Peer-to-Peer Health for a Post Pandemic Future*. She is currently the co-director of the Re-Imagining Value Action Lab in Thunder Bay, an art and social centre at Lakehead University in Ontario, Canada.

**Lita Wallis** is a youth worker, organiser, and informal educator based in London. Whether in work or her personal life, Lita has spent much of her time experimenting with different shapes of supportive relationships (eg., cooperatives, triangles, flows and webs.) She is still working on ways to build sustainable support networks that challenge isolating social norms, and then how to commit to them in a social context that is so hostile to putting down roots.

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

**Furtherfield** is one of the longest running 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).

### **The project team involves:**

#### **Hologram course: Asking for help as a New World**

- Artistic Direction, workshop design and facilitation by Cassie Thornton
- Workshop design and facilitation by Lita Wallis

#### **The Hologram LARP**

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

#### **The Hologram Video**

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

#### **The Hologram Workbook**

- Text by Cassie Thornton, Lita Wallis and The Hologram collective
- Graphic design by Giorgia Belotti and Cassie Thornton
- Translations by Katrine Skovsgaard, Ayham Majid Agha, Florence Freitag, Alessandra Saviotti, Natalia Skoczylas, Ele Maria Ines Plaza Lazo, Aline Kolar, Ira Koyhunkova, Eleonora Toniolo, Magdalena J. Hartelova
- Drawings by Sir Lyra Hill

– English proofreading by Lize Mogel.

Support for this project from Ontario Arts Council and Arts of the Working Class

## Partners

The Hologram Video

– Cleveland Triennial/Front

– Darling (Montreal)

– Necessity Foundation (UK)

[thehologram.xyz](http://thehologram.xyz) (<http://thehologram.xyz>)

### STARTS:

September 2020

### ENDS:

June 2022

### LOCATION:

London (UK) + online

### SUSTAINABLE DEVELOPMENT GOALS:

GOAL 3: Good Health and Well-being

GOAL 4: Quality Education

GOAL 5: Gender Equality

GOAL 9: Industry, Innovation and Infrastructure

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## PRODUCTION TIMELINE

- 2020 JUL** ○ **27 Jul 2020**  
The Hologram - Feminist, Peer-to-Peer  
Health for a Post-Pandemic Future book  
by Cassie Thornton published by  
Vagabonds, Pluto Press
- SEP ○ **08 Sep 2020**  
6 Hologram courses: Asking for help as a  
New World
- OCT ● **13 Oct 2020**  
6 Hologram courses: Asking for help as a  
New World ends
- DEC □ **11 Dec 2020**  
News: The Hologram <> You can't cut  
THIS: without multiplying it
- 2021 MAR** ○ **06 Mar 2021**  
The Hologram LARP: We were made for  
this // 2050 Fugitive Planning
- APR ● **11 Apr 2021**  
The Hologram LARP: We were made for  
this // 2050 Fugitive Planning ends
- JUN □ **22 Jun 2021**  
News: Designing For Transformative  
Futures: Creative Practice, Social  
Change and Climate Emergency

**2022** JUN

○ **18 Jun 2022**

The Hologram Film made for online  
distribution; launched and exhibited at  
Fonderie Darling, Montreal

◇ **29 Jun 2022**

Event: The CreaTures Festival

JUL

○ **16 Jul 2022**

The Hologram Film exhibited at the  
Cummings Center for the History of  
Psychology; the Cleveland Triennial for  
Contemporary Art



# The Treaty of Finsbury Park 2025

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**The Treaty of Finsbury Park 2025** is an immersive fiction that looks at what it would be like if other species were to rise up and demand equal rights with humans. It forms an ambitious multi-year project by Furtherfield to promote biodiversity by reimagining the role of urban humans in greater collaboration with all the species of the London-based Finsbury Park. It features Live Action Role Play (LARP)\* games where participants join Interspecies Assemblies to play as the species of Finsbury Park and plan a major collaborative event for the future: The Interspecies Festival of Finsbury Park. It is designed to explore new ways of building empathy pathways to non-human lifeforms through play. It is a critique of colonialism as expressed through the human domination of all living creatures and systems.

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



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



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

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

*"In The Treaty of Finsbury Park 2025, we are catapulted several years into the future where all the species of the park have risen up to demand equal rights with humans. After much unrest, it has been agreed that a treaty will be drawn up, designating these rights, but first humans must learn to better relate to and understand non-humans so they can cooperate*

*better together. Thankfully there has been a new invention – The Sentience Dial – which allows humans to tune into all the flora and fauna of Finsbury Park.”*

– Ruth Catlow, Artistic Director of Furtherfield

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

Based around a set of interspecies assemblies and LARPs, the Treaty of Finsbury Park 2025 is played from more-than-human perspectives to encourage the blooming of bountiful biodiversity and interspecies political action. Players act and think like a dog, bee, or even grass and help change the way we all see and participate in our local urban green spaces and significantly alter community relations with local biodiversity.

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

**Part 1. The Interspecies Assemblies** – these are games where everyone gets to plan the Interspecies Festival of Finsbury Park 2023 – an event that will celebrate the drawing up of the treaty itself.\*

**Part 2. The Vote** – once artists have had a chance to gather everyone’s input they’ll present 3 proposals for the Interspecies Festival and everyone will be invited to choose the one they want to participate in.

**Part 3 – The Interspecies Festival of Finsbury Park** – all the species of Finsbury Park will be invited to join the festival in Summer 2023.

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

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





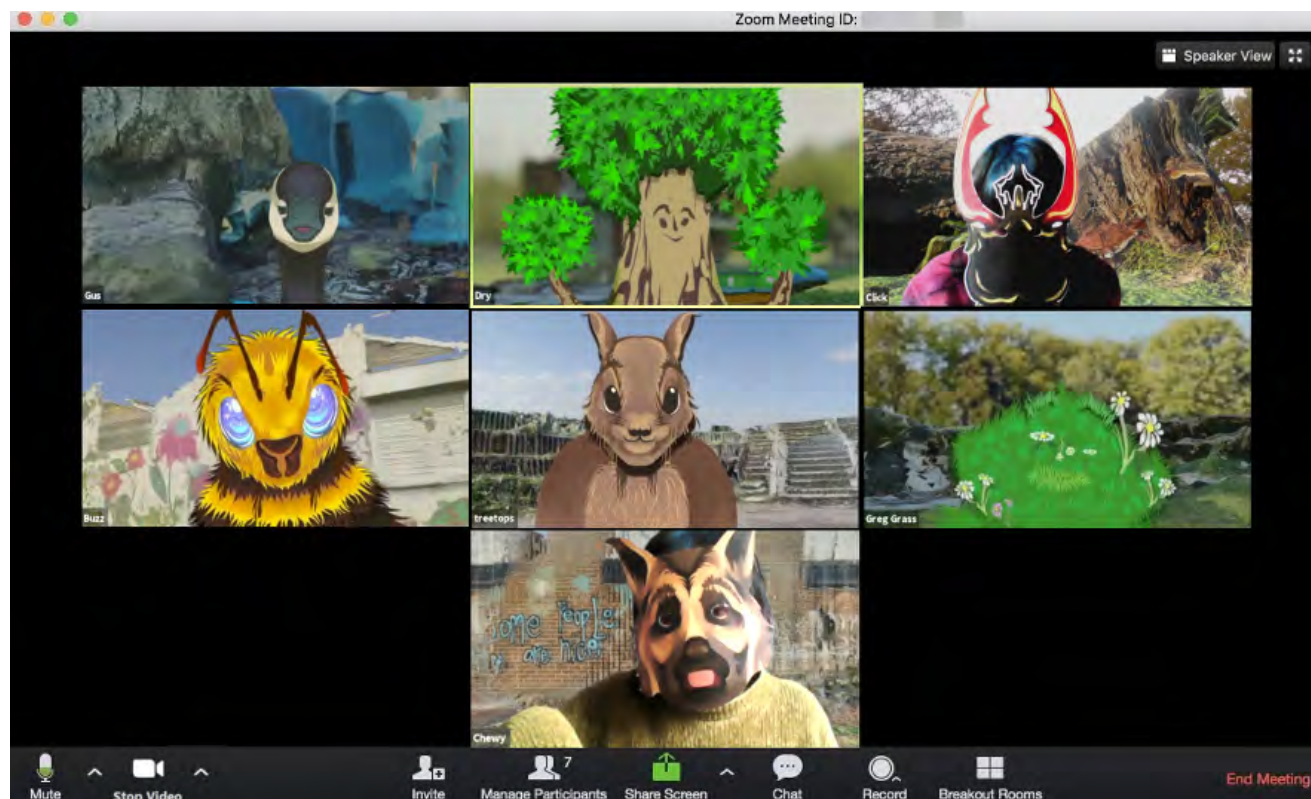
Snapshots from an Interspecies Assembly happening live in the Finsbury Park (image credit: Furtherfield).

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



In the **Interspecies Assemblies game** (in-park and online), human players are matched with a mentor representing one of 7 species based in Finsbury Park. These include a tree, a bee, a goose, grass, a squirrel, a stag beetle and a dog. Players tune into the mentor's needs and experiences and then represent them at a series of online assemblies being held to choose the events and the location in the park for the first-ever Interspecies Festival of Finsbury Park. By planning the Festival together, human people from the locality and around the world build empathy pathways to other beings. They learn about what matters to them and their habitats. They explore what it would mean to truly acknowledge the equal rights of more-than-human beings to the same range of freedoms they expect for themselves. Together they think about what it would take to prioritise biodiversity and take actual steps to achieve this.

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



An Interspecies Assembly played online, with SnapChat Lens face filters (image credit: Furtherfield).

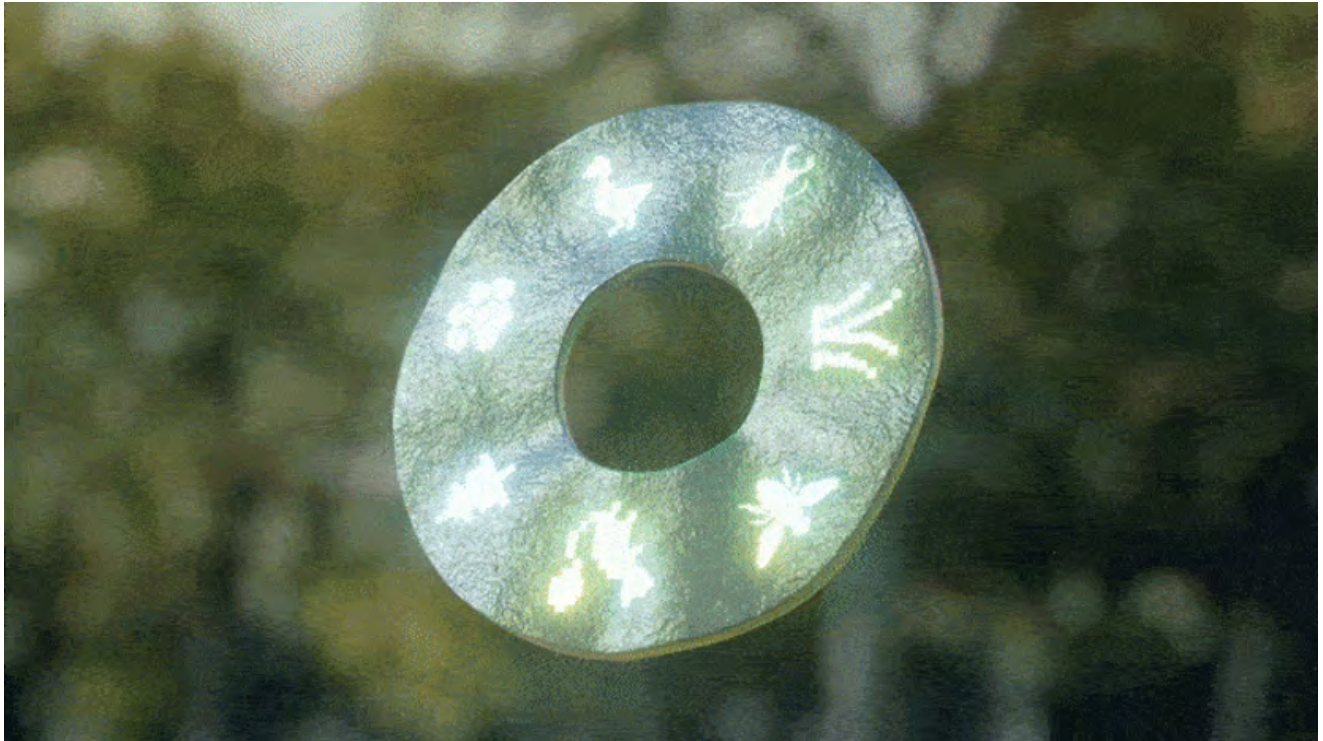
The first Interspecies Assembly took place at the IAM Weekend 2021 Festival – Planet Earth edition and was hosted by Ruth Catlow & Bea Xu – full recording is available here. The Assembly was followed by a conversation among the Treaty co-authors Ruth Catlow & Cade Diehm and the CreaTures researcher Dr. Lara Houston, exploring the ideas and motivations behind the project. A live in-person Assembly in Finsbury Park was organised in January 2022; three online Assemblies followed in May – June 2022. Each online Assembly included



a rehearsal session that took place a few days in advance, to help participants attune to their non-human roles.

### **The Sentience Dial as a Cultural Device**

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



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

### **Biodiversity Matters**

In 2019 with a planetary health check revealing over a million species on earth at risk of extinction because of humans, Furtherfield decided to explore new ways of developing systems for mutual care and respect on earth. We want to ask: How do we care? Who or what do we care for first? And who cares for the carers in a world ravaged by political crises and climate emergency?

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

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



Assembly participants in their Finsbury Park habitat (image credit: Furtherfield).



Assembly participants in their Finsbury Park habitat (image credit: Furtherfield).

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

### About Biodiversity.

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

### About the connection between biodiversity and justice

- What would it mean to consider more-than-human rights at two levels: 1) basic (or intrinsic) rights (not to be terrorised or killed), and 2) membership/citizenship rights which grant access to services like food, sanitation, security, education, culture and participation in political decisions.

- What is the role of culture in social justice?

## Larping as a format

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

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

– Ruth Catlow, Artistic Director of Furtherfield

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### KEYWORDS:

Commons, Ecological Interconnectedness, Environmental Encounters, Games, Interspecies Pluralism, Place-based Approach, Prefigurative Design, Role Play

### AUTHOR:

**Furtherfield ft. Cade Diehm**

The concept for the Treaty of Finsbury Park 2025 is the result of collaboration across two programmes from two cultural organisations, Furtherfield and New Design Congress, with research-based creative practices – one based in London, the other in Berlin. Furtherfield’s contribution to the work is led by artist and curator Ruth Catlow; New Design Congress is represented by Cade Diehm.

**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).

**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.

**The project team involves:**

- Artistic Direction by Ruth Catlow, Furtherfield
- Concept by Cade Diem, New Design Congress and Ruth Catlow, Furtherfield
- Visual design by Cade Diem
- Illustrations by Sajan Rai
- LARP Design and hosting by Ruth Catlow, Bea Xu and Max Dovey
- LARP Player Support by Lekey Leideker and Tanya Boyarkina
- Writing by Ruth Catlow and Dr Charlotte Frost, Furtherfield
- Music by Matt Catlow
- Digital Mask animation by PopuLAR
- Research by CreaTures, stewarded by Dr Lara Houston and Dr Ann Light
- Production support for prototype LARPs by Tanya Boyarkina, Furtherfield
- Outreach for prototype LARPs by Pita Arreola, Furtherfield
- First players Shawn, Carien, Anne, Tom and Ricard.
- Research consultant Ricard Zanoli, Finsbury Park Ranger

**Partners:**

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

(<https://treaty.finsburypark.live/>)

**STARTS:**

April 2020

**ENDS:**

June 2022

**LOCATION:**

Finsbury Park, London & online

**SUSTAINABLE DEVELOPMENT GOALS:**



GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

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## **PRODUCTION TIMELINE**

- 2020** APR ○ **10 Apr 2020**  
Concept paper 'The Treaty of Finsbury Park 2025' published
- 2021** JUN ○ **08 Jun 2021**  
Treaty piloted at the Not Equal Conference
- JUL ▣ **12 Jul 2021**  
News: The Treaty of Finsbury Park 2025: First Ever Interspecies Festival Confirmed!
- NOV ○ **12 Nov 2021**  
The Treaty of Finsbury Park 2025 presented at openCOP as part of COP26  
News: The Treaty of Finsbury Park 2025 at openCOP
- **18 Nov 2021**  
Interspecies Assembly & discussion at IAM Planet Earth 2021 festival (online)  
News: The Treaty of Finsbury Park 2025 @ IAM Weekend 2021 Festival  
News: The Treaty of Finsbury Park 2025 – In Conversation at IAM Weekend 2021
- 2022** JAN ○ **29 Jan 2022**  
Interspecies Assembly at Finsbury Park (live)
- MAR ▣ **01 Mar 2022**  
News: Ruth Catlow of Furtherfield: Art, Play and the Imagining of New Worlds
- MAY ▣ **25 May 2022**  
News: Treaty of Finsbury Park to host three Interspecies Assemblies
- **26 May 2022**  
Interspecies Assembly (online)
- JUN ○ **09 Jun 2022**  
Interspecies Assembly (online)
- **16 Jun 2022**  
Interspecies Assembly (online)
- ◇ **29 Jun 2022**  
Event: The CreaTures Festival

# View From the Window

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**View from the Window** is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE that connects young artists and activists from around Poland and abroad. DOMIE is an open art centre that offers a space to work, exhibit, organize, store your works, or create a workshop. It is a space in the making, to become a common good and spread the spirit of cooperation and collectivism among different subjects. It is non-institutional initiative embracing groups excluded from the public debate and not fitting the current Polish political agenda, including LGBT+ people and sex workers, for example.

The idea of DOMIE goes against gentrification: we expose the 'ruin' that has occurred as a result of the transformation of Poland after 1989 – the rapid change of systems, neglect of memory and responsibility. In such conditions, we underline the need to support the weakest groups and enhance ideas of solidarity.



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).

The DOMIE itself is a single-standing house in the yard of Św. Marcin – the most famous street of Poznań city. After 1989, the building and the yard were abandoned; after being used for several years as an important cultural site: it hosted a Fotoplastikon (life-sized zoetrope, and an early precursor to cinema), or Kaiser's Panorama. Since 2018, an artist collective has taken over the building, creating a social, artistic, economic and architectural experiment of collective care.



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).

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



Snapshots from a DOMIE picnic (image credit: Martyna Miller).



Snapshots from a DOMIE picnic (image credit: Martyna Miller).

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



neighbours bring ideas and engage in work for the benefit of a common yard and the emerging community.



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).



View from the Window is a participatory project involving neighbors whose windows overlook the artist-run space DOMIE (image credit: Martyna Miller).

When photographed from above, due to the unusual shape of the roof, DOMIE visually resembles the first photograph ever taken by Nicéphore Niepce in Le Gras (France). In the process of building trusted neighbourhood relationships, the lead project artist Martyna kindly asks the neighbours to photograph the view of DOMIE from their own windows. The photographs are then shared back with them and displayed inside DOMIE as part of an exhibition.



View from the Window exhibition opening in DOMIE (image credit: Martyna Miller).



View from the Window exhibition opening in DOMIE (image credit: Martyna Miller).





View from the Window exhibition opening in DOMIE (image credit: Martyna Miller).



View from the Window exhibition opening in DOMIE (image credit: Martyna Miller).

By playing with this visual connotation in relation to our neighborhood, I want to evolve the feeling of something dear and beautiful, connected to memories and storytelling, a place that we should take care of and treat as a treasure that belongs to all of us. The View From the Window simultaneously uncovers the history of the building, including cherished childhood memories of the magic of the Fotoplastikon, and enacts repair of the ruined building, navigating a better future through shared ideas of space and place.

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**KEYWORDS:**

Long-term Engagements, Mobilising Local Communities, Neighbourliness, Place-based Approach, Social Equality, Urban Explorations

**AUTHOR:**

**Martyna Miller**

**Martyna Miller** is an interdisciplinary artist, director and anthropologist, who has received her doctorate in fine arts (with distinction) at the University of Arts in Poznań. She is co-founder of duo Polanki and TYNA collective. Since 2018, she has been running the DOMIE project in Poznań, an experimental endeavor on the border of art, architecture and social sciences. She is interested in the relationship between nature and community in the processes of healing, production and transformation. Her projects are long term investigations, gathering different groups and perspectives to search for collectively developed knowledges and experience communities. She uses video, performance, sound and more. She is a recipient of the Minister of Culture and National Heritage Scholarship (2014), a recipient of the SIGMA Scholarship (2013-2015) and the TOKAS residency in Tokyo (2020).

**The project team involves:**

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

## Partners

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

<http://domie.pl/>

### **STARTS:**

March 2022

### **ENDS:**

June 2022

### **LOCATION:**

DOMIE, Poznań, Poland

### **SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and Communities

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## **PRODUCTION TIMELINE**

- 2022**
- MAR** ○ **27 Mar 2022**  
Picnic at DOMIE #1
  - APR** ○ **03 Apr 2022**  
Picnic at DOMIE #2
  - **10 Apr 2022**  
Picnic at DOMIE #3
  - MAY** ○ **03 May 2022**  
View from the Window presented at  
CreaTures Seminar #18: An anthology of  
ongoing CreaTures ExPs  
Event: Seminar #18: An anthology of  
ongoing CreaTures ExPs
  - **08 May 2022**  
Picnic at DOMIE #4
  - **15 May 2022**  
Picnic at DOMIE #5
  - **22 May 2022**  
Picnic at DOMIE #6
  - JUN** ○ **10 Jun 2022**  
DOMIE exhibition
  - **17 Jun 2022**  
DOMIE exhibition ends

# Yarmouth Springs Eternal

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

Yarmouth Springs Eternal brings the perspectives of those with lived experience of homelessness and migration into conversations about 'nature'. Last year the project featured a community programme of artist-led workshops with adults connected to Herring House Trust (a group for single, homeless people) and GYROS (a group that supports migrants and culturally diverse communities) and a public exhibition with open-to-all free events, including a conference, artist-led walks, printed folded pamphlet and a resource booklet on creative walking activities by the participating artists.



Yarmouth Springs Eternal is a community arts, walking and nature project (Image credit: Genevieve Rudd).



Exploring Great Yarmouth Minster and cemetery (image credit: Moyses Gomes).

In the second year, the project authors took a different approach to the first year of activities. With a mix of returning and new participants and facilitators, they nurtured their roots and built valuable space for reflection and evolution throughout the process. Growing from long relationships with the people connected to the project, the group has developed to make



space for unheard voices and those with an interrupted connection to 'home' or place. The relationship between these life stories and self-seeded plants growing around town has become a symbol of respect for all lives and journeys. The group has also been recognising the difference between gardened and wild, valued and neglected, and how this mirrors particular social conditions too.



The project brings the perspectives of those with lived experience of homelessness and migration into conversations about 'nature' (Image credit: Genevieve Rudd)



The project brings the perspectives of those with lived experience of homelessness and migration into conversations about 'nature' (Image credit: Genevieve Rudd)

In 2022, the group took part in a series of workshops, welcoming an inspiring team of visiting arts and ecology practitioners who brought their own perspective on engaging with the natural world through arts, science and wellbeing approaches. Inspired by the ideas and approaches presented by the visiting practitioners, the community participants co-designed and led a series of free events for the public, organised during the Creativity and Wellbeing Week in May.

Some reflections of the group members:

- “To compare to last year, I feel more confident. It’s so important to share knowledge and experience with others. I received so much positive feedback” (Sara Moreira, reflecting on leading an event for the public).
- “After the first Yarmouth Springs Eternal, I was really looking forward to the next one. This year has exceeded expectations. This group has helped me to create space in my head to appreciate the spaces around me. I enjoyed hosting a session” (Russell Hughes, reflecting on the whole programme and leading a public event).



- “Six years ago, when I was in the depth of depression and addiction, I would never have thought I would be leading a group. It has really boosted my confidence, and inspired me” (a participant, sharing their personal journey with pride after leading a public event).

Through the programme, the group explores what living/working in Great Yarmouth means – whether people are here through choice or necessity – and continue to explore the symbolism of Spring unfolding, plants growing in neglected or overlooked places, and bleak spaces becoming beautiful with the presence of abundant life. The experience this year has been turned into a short film produced by filmmaker Becky Demmen of Supporting Your Art.



The Yarmouth Spring Eternal group explores what living in Great Yarmouth means to them (Image credit: Genevieve Rudd).



Collecting nature with Holly Sandiford (image credit: Genevieve Rudd).

#### **KEYWORDS:**

Ecological Interconnectedness, Environmental Encounters, Experimental Walking, Long-term Engagements, Mobilising Local Communities, Peer-learning, Place-based Approach, Social Equality

#### **AUTHOR:**

**Genevieve Rudd**

Genevieve is from/based in Great Yarmouth, Norfolk and has been leading participatory arts projects since 2011. This includes developing programmes with people in museums, galleries, theatres, libraries, schools, care homes, festivals and outdoor public spaces, including producing remote resources. In 2021, Genevieve founded Under Open Sky Ltd, a not-for-profit social enterprise exploring the changing coast through arts, cultural heritage, science and walking.

## **The project team involves:**

Project Lead: Genevieve Rudd

Project Assistant: Moyses Gomes

Film-maker: Becky Demmen/Supporting Your Art

Print: Lotte LS/Red Herring Press

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

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

## **Partners:**

Norfolk County Council's Arts Project Fund – contribution towards visiting arts and ecology facilitator costs

Original projects – use of PRIMEYARC venue

Herring House Trust and GYROS – participant referrals

(<https://genevieverudd.com/portfolio/yarmouth-springs-eternal/>)

### **STARTS:**

February 2022

### **ENDS:**

June 2022

### **LOCATION:**

Norfolk, UK

### **SUSTAINABLE DEVELOPMENT GOALS:**

GOAL 10: Reduced Inequality

GOAL 11: Sustainable Cities and Communities

GOAL 13: Climate Action

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## **PRODUCTION TIMELINE**

- 2022**
- MAR** ○ **12 Mar 2022**  
Community workshop and walk with Ligia Macedo
  - **19 Mar 2022**  
Community workshop and walk with Holly Sandiford
  - **26 Mar 2022**  
Community workshop and walk with Jacques Nimki
  - APR** ○ **09 Apr 2022**  
Community workshop and walk with Tiffany Wallace
  - **23 Apr 2022**  
Community workshop to design public events with Genevieve Rudd
  - MAY** ○ **03 May 2022**

CreaTures Seminar #18: An anthology of ongoing CreaTures ExPs

Event: Seminar #18: An anthology of ongoing CreaTures ExPs

□ **13 May 2022**

News: Yarmouth Springs Eternal in FOLKFeatures

○ **19 May 2022**

Public event with Henrik Kedves and Ligia Macedo

○ **20 May 2022**

Public event with Catarina Pimenta and Jacques Nimki

○ **21 May 2022**

Public event with Sara Moreira and Jacques Nimki

Public event with Kerri Taylor and Russell Hughes

□ **27 May 2022**

News: Yarmouth Springs Eternal in Climate Museum UK

JUN

○ **10 Jun 2022**

Final picnic and reflection session with community group and visiting facilitators

◇ **29 Jun 2022**

Event: The CreaTures Festival