CREATURES CO-LABORATORY CATALOGUE
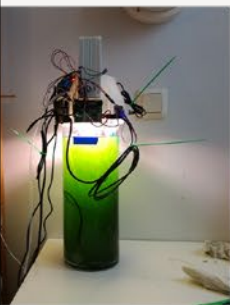
Experiences and outcomes of 20 experimental productions from the CreaTures research project.

CREATURES

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WELCOME TO THE CATALOGUE!

The CreaTures Co-Laboratory Catalogue offers an overview of experiences, insights and outcomes that emerged from 20 experimental artistic productions developed within the CreaTures (Creative Practices for Transformational Futures) research project. CreaTures was a three-year (2020 - 2022) EU-funded project that investigated the role of creative practices in promoting shifts towards socially and environmentally sustainable futures. The project started from the basis that transformations towards more sustainable and regenerative ways of life are urgently needed in order to curb the worst impacts of the ongoing climate breakdown. Sustainability transformations require changes in both social and ecological systems – there is no ecological without social because the impact of human activity affects all other life and possibility for life on the planet. Similarly, there is no social without the ecological given our material dependence upon healthy, living ecologies. To signal the interlinked concern for ecological and social relations, CreaTures uses the term 'eco-social change'.

Recognising that a major role in fostering positive eco-social change is played by the cultural sector, CreaTures brought together creative practitioners from art, design and related cultural fields to collaborate with a team of researchers. Together they examined how different creative practices contribute to sustainability transformations. Central to this collaboration were 20 experimental productions (ExPs) developed within the CreaTures Laboratory. These were experienced, observed and evaluated for their transformational impacts jointly by CreaTures artists and researchers. Drawing on insights emerging from the ExPs, the CreaTures project investigated how to make the richness and vital importance of transformational creative practices more visible to policy makers, funders and other powerful decision makers.

By CreaTures team.

THE CREATURES (CO-) LABORATORY

The CreaTures Laboratory formed the creative core of the CreaTures project: gathering a collection of 20 ExPs it helped to illustrate, in experimental and experiential ways, a variety of aspects related to the transformational potential of creative practice. The Laboratory contributors come from diverse professional and cultural backgrounds but they share the common desire to foster positive eco-social change and help build pathways to better futures. In their ExPs, these artists, designers, practice-based researchers and activists recognise that working towards future flourishing is a political act that requires systemic shifts, which need to sprout from pluralistic considerations of what a 'positive eco-social change' might mean, to whom.

The ExPs that emerged from within the CreaTures Laboratory (most of them have outgrown the CreaTures project and are still ongoing) bring the complex task of making, or being an active part of, positive societal change into situated, relational, everyday life contexts. They invite diverse human and non-human stakeholders to a co-creative exchange on what living and working towards better futures may entail. By providing occasions for peer learning and experiential engagements with a range of eco-social themes and issues, the ExPs have empowered many participants to imagine, reflect on, and even enact their potential roles as agents of change.

The Laboratory ExPs were curated together in an open-ended manner, at different stages of the CreaTures project: some were invited at the project's outset; others were commissioned later in response to the unfolding CreaTures research processes and emerging themes. This open-ended and relational approach to the Laboratory curation reflects the process-based 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 enabled us (in CreaTures) to be reflective and flexible in responding to timely social and ecological issues, as well as emerging concerns (such as the global pandemic). Of course, as with any process of curation, the Laboratory collection is shaped by the subjective positions of CreaTures curators, facilitators and stewards, which brings up questions of what kinds of creative pratice are represented and what is missing.

While each of the ExPs was brought into CreaTures as an authorial project (proposed and produced by each author or author group individually), the ExPs were shaped up collaboratively, drawing on insights and inspiration shared by all CreaTures contributors. Besides engaging diverse audiences and participants, the Laboratory contributors themselves engaged in numerous co-creative and research activities, including internal workshops, interviews and various means of self-reflection. Upon learning about each other's creative practice, several ExPs grew strong connections and started collaborating directly to develop new strands of work together – both within and beyond the ExPs. The Laboratory thus unfolded as a collaborative space for shared moments of reflection, convivial play, as well as occasional frustration. It became a space of collective care that supported new relationships and collaborations – it became a *Co-Laboratory*.

Throughout its three-year existence, this Co-Laboratory created ample opportunities to experience how a sample of creative practitioners do their transformational work on-the-ground, in their distinctly situated contexts: what production methods and techniques they use, how they engage participants in co-creative reflection and action, how they bring diverse eco-social themes into their local or otherwise situated settings. These insights provided a rich resource for the CreaTures research and enabled the project to distill key methodological lessons and evaluative strategies concerned with transformational potential of creative practice.

EXPERIMEN-TAL PRO-DUCTIONS

The CreaTures experimental productions (ExPs) emerged from different social, cultural and geographical contexts, and creative genres across art, design and social activism. Mobilising distinct forms of creative knowledge, they addressed a diverse array of eco-social themes and areas of interest, ranging from interspecies pluralism to transformative economies.

The ExPs used various co-creative methods drawn from experimental and participatory design, socially oriented art, cultural mediation, social change action, and sustainability science. Many of them worked across methods and disciplines, opening spaces for transdisciplinary, art-science exchange. The ExPs authors – while themselves being experts in their fields – invited external collaborators to contribute their expertise from various specialist areas, including forestry, microbiology, marine biology, social work and Indigenous land management. Many ExPs also involved contributions from non-human collaborators, such as dogs, trees, seaweed and cyanobacteria.

To involve these collaborators as well as various public participants, the ExPs experimented with diverse engagement formats including immersive installations, experimental walks, storytelling sessions, board games, performative role-play events, neighbourhood picnics, or co-creative workshops. These formats enabled different modes of participation, from interactive spectatorship to in-depth co-creation and even shared authorship (involving participants in an ExP's co-authoring). Some ExPs invited participants for hands-on experiments with biomaterials such as fungi or menstrual blood, some enabled co-creation of new eco-rituals and engagements with multi-species fictions, others set up spaces for collective development of critical games.

This diversity of eco-social themes and creative engagement approaches is captured by the ExPs Keywords – a series of 33 key descriptors resulting from a clustering analysis conducted to identify common patterns across all 20 ExPs projects. The keywords serve as a thread connecting these very diverse creative projects together. They are listed below in the Catalogue overview of each ExP. Besides the keywords, each overview offers a concise summary of the ExP's creative and research processes, as well as details of its authors, collaborators and partners.

Enjoy the reading!

Markéta Dolejšová,
CreaTures Laboratory co-curator.

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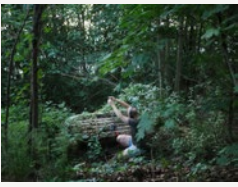
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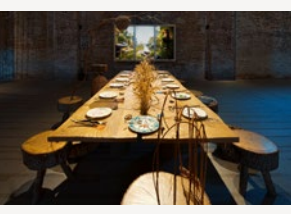
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BALTIC SEA LAB

By Julia Lohmann and the Department of Seaweed

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 stakeholders willing to care for their local sea environment through co-creative engagements. Creative practice offers unique ways of engagement to connect communities with their local sea; and yet, these practices are often only enacted once and bound by the artist's or designer's spatial and temporal reach. Can creative practice seed a range of similar engagements, all adapted to their specific locality and community context? In collaboration with diverse sea-focused stakeholders, Baltic Sea Lab develops a set of creative approaches to sea inquiry that can be adapted and adopted widely, outside of the project's initial scope and authorial framing.

Hidaka Ohmu sculpture in the Baltic Sea Lab project space. Image credit: Mikko Raskinen.
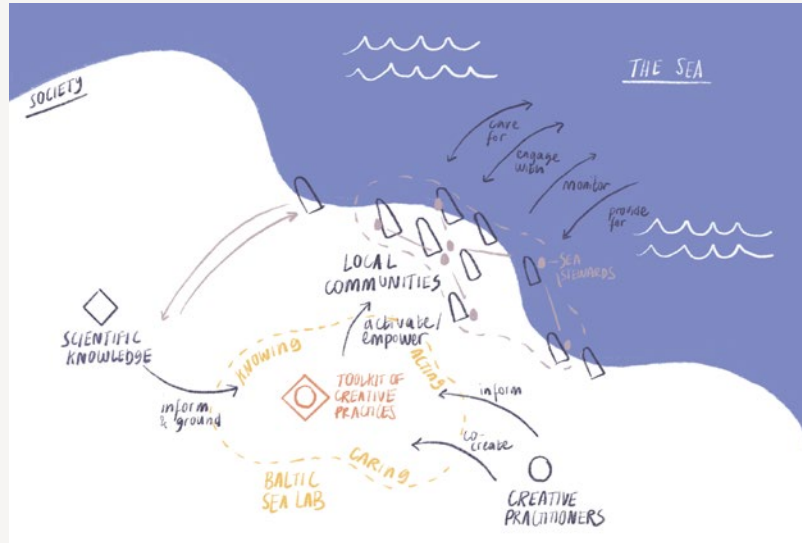
Baltic Sea Lab connects creative practitioners and researchers
of diverse backgrounds with a shared interest in sea health.
Image credit: Department of Seaweed.

Hidaka Ohmu sculpture in the Baltic Sea Lab project space.
Image credit: Mikko Raskinen.

Details

From November 2020 to April 2021, the Baltic Sea Lab occupied a large,
abandoned retail space of the A Bloc shopping centre in Otaniemi (Espoo,
Finland). The space was used to host the multi-sensory seaweed structure
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. During this time,
they invited other interested creatures for one-to-one dialogues.

After moving out of the A Bloc space, the Hidaka Ohmu sculpture travelled to
the Glasshouse Helsinki, where it was exhibited from June to August 2021, as
part of the gallery's ongoing initiative to promote art-science dialogues.

The *Baltic Sea Lab* project followed the exhibition with two engagement
events (August 2021). These delved 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 that focuses on Baltic Sea
protection, the Finnish-Swedish cultural foundation Hanaholmen and the
Tvärminne Zoological Station, the Lab invited conversations with artists,
designers and scientists about various ways of engaging communities with
the local sea and surrounding environments.

Julia Lohmann is a
Professor of design
practice, in the area of
Contemporary Design
Practices. She investigates
and critiques the ethical
and material value systems
underpinning our relationship
with flora and fauna. In
2013, she established the
Department of Seaweed, an
interdisciplinary community
of practice exploring the
marine plant's potential as a
design material.

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

Baltic Sea Lab exhibited at Glasshouse Helsinki.
Image credit: Glasshouse Helsinki.

Baltic Sea Lab event at the Tvärminne Zoological Station.
Image credit: Department of Seaweed.

Seals or humans? Baltic Sea Lab event at the Tvärminne
Zoological Station. Image credit: Selina Oakes.

The event at the Tvärminne station, which is situated at the entrance to the Gulf of Finland, involved playful explorations of the local seascape including diving, gathering algae samples and studying tiny bubbles in the gut weed. Participants experimented with various prompting artefacts and activities, including the ECOtarot cards – a card deck encouraging reflections on human-nature relationships. One of the participants shared a tale of a mythological creature called Selkie, which is both a human and a seal. Inspired, the group engaged in a diving session, experimenting with 'becoming a Selkie' and 'feeling like a seal'.

Besides these embodied explorations, the Tvärminne event featured a hybrid panel discussion ***Baltic Sea Lab: How Creative Practices Can Support Sea Health*** that invited six panellists to reflect on contemporary themes and issues in ocean literacy. The discussion revolved around the following questions and provocations: *How can we enable creative practices that engage publics with sea health? What conditions do we need to build ocean literacy, resilience and a more than human-centric mindset? Which methods help activate people to address the marine challenges of a climate crisis world?* The panellists included Adriene Jenik – author of the ECOtarot deck and Professor at Arizona State University; Sam Shamsher and Pete Fung – founders of the Ocean Confessional initiative; Gary Markle – author of the Selkie Skin project; Iryna Zamuruieva – researcher and artist from Flood Risk Scotland; and Julia Lohmann – *Baltic Sea Lab* initiator.

The goals of the panel were to identify ocean literacy topics that need to be addressed from a scientific point of view and 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, as well as on the nature of effective engagement.

Three interwoven and recurring topics from the events were developed into three pillars of ocean literacy. These aim at understanding how creative practices engage a community with ocean literacy through: Knowledge (awareness of ecological and cultural issues), Care (empathy, emotional and embodied connection), and Action (active participation, agency). A *Baltic Sea Lab* installation capturing the three pillars was showcased at the CreaTures Festival in Seville, Spain (June 2021) and at the *Helsinki Design Week 2022 – Designs for Cooler Planet i*n Espoo, Finland, as part of the CreaTures showcase (September – October 2022).

What to wear while floating in the baltic sea
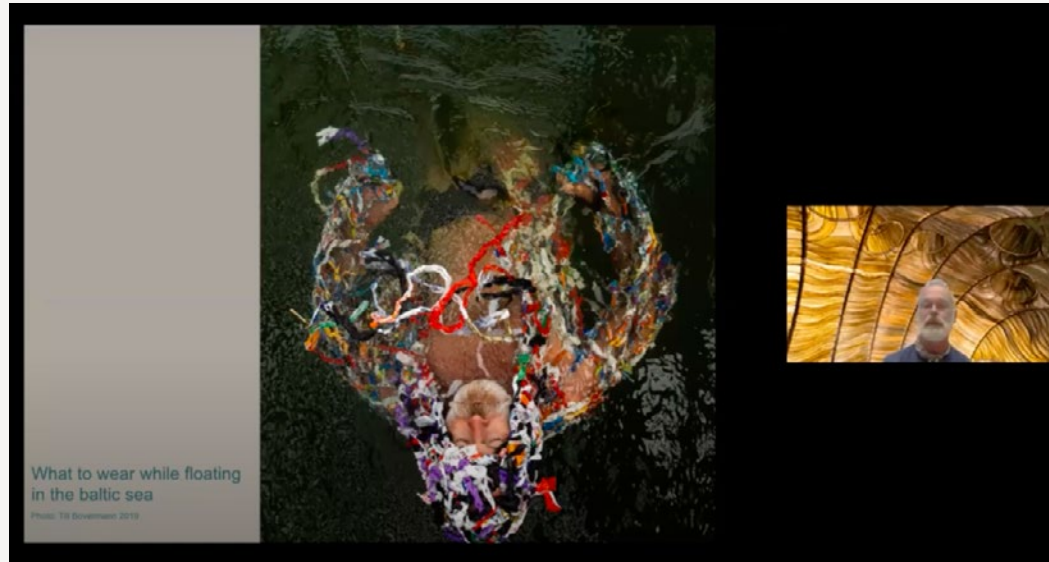
Gary Markle's Selkie Skin project presented at the Baltic Sea Lab panel. Image credit: Department of Seaweed.

THREE PILLARS OF OCEAN LITERACY

Three pillars of Ocean Literacy. Image credit: Department of Seaweed.

In August 2022, another co-creative event *A Moment with the Sea* was undertaken in celebration of Itämeripäivä – Baltic Sea Day – and involved a less structured form of reflection. Individuals and communities were invited to gather at the shores of Hanaho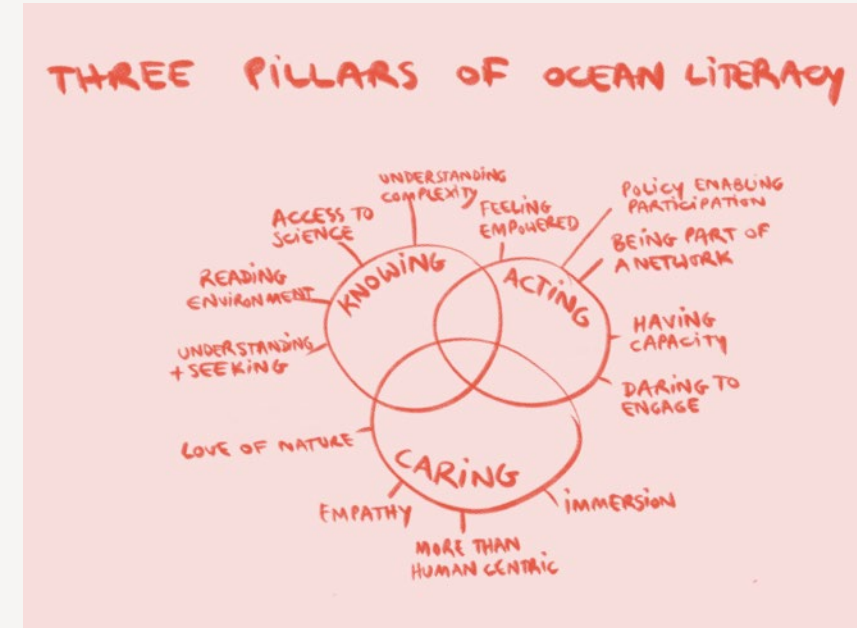lmen, Helsinki, and online to spend a moment thinking about and with the Baltic Sea. The event called for messages of love, concern, gratitude, confession, and/or fear for the sea to be sent and written with chalk onto rocks along the Baltic shoreline. The collective act of writing messages in chalk facilitated the voicing of climate-related emotions. Contributors also engaged with the idea of positively contributing to the health of the sea, noting that chalk, calcium carbonate, can help to buffer the acidification of the sea caused by climate change.

In September 2021, the *Baltic Sea Lab* team unveiled the Seaweed Shrine: an art-science collaboration based around a co-created sculpture documenting ongoing practice-based research and exploration into algae and seaweeds, conducted together with students and staff at the Aalto University and University of Helsinki. The Shrine co-authors connected 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 2021 – Designs for Cooler Planet* in Espoo, Finland (September 2021), the Shrine aimed to alter and foster people's capacities to care for their surroundings while attending to more-than-human values and interests.

A moment from the Moment with the Sea event. Image credit: Department of Seaweed.

CREATURES *GLOSSARY*

By Amira Hanafi

The CreaTures Glossary is a set of experimental tools to co-creatively define terms related to eco-social change. The Glossary includes games, workshops, a website and other interactions that facilitate language as a social practice. It 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. Here, language is understood as belonging to no one in particular and to everyone at the same time. Anyone can participate.
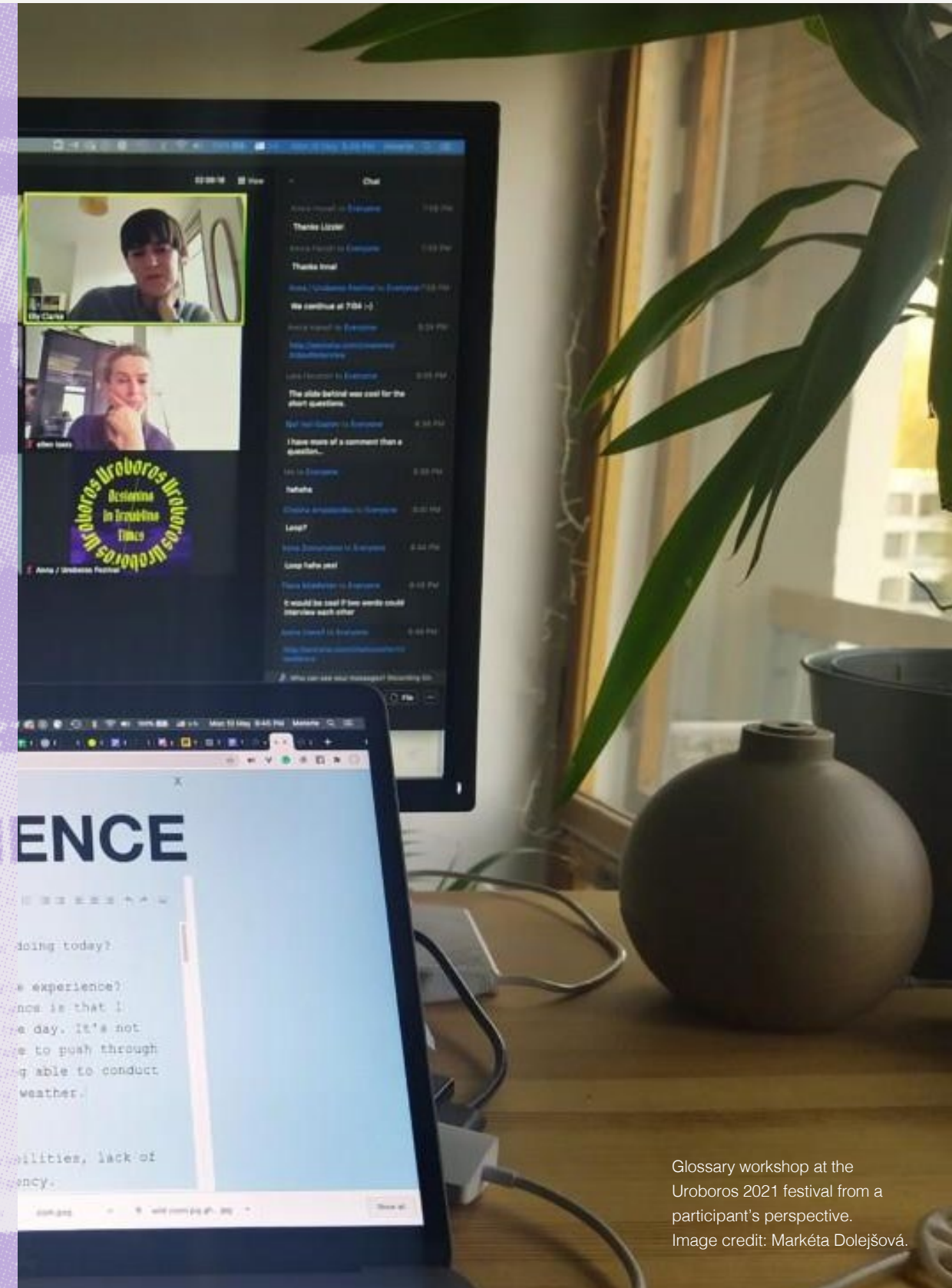
Glossary workshop at the Uroboros 2021 festival from a participant's perspective. Image credit: Markéta Dolejšová.

The CreaTures Glossary webpage.
Image credit: Amira Hanafi.
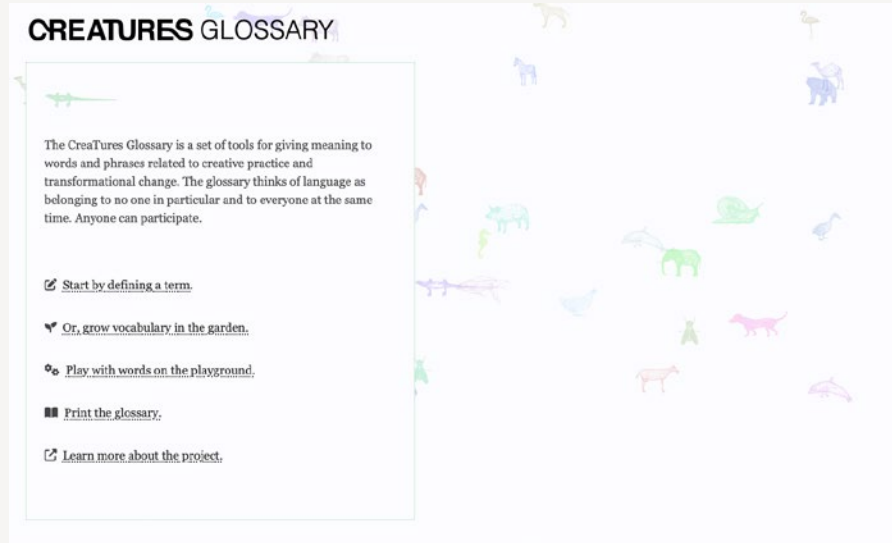
The CreaTures Glossary webpage.
 Image credit: Amira Hanafi.

Details

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

The Glossary tools – games, workshops, person-to-person interactions and a **website** 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

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.
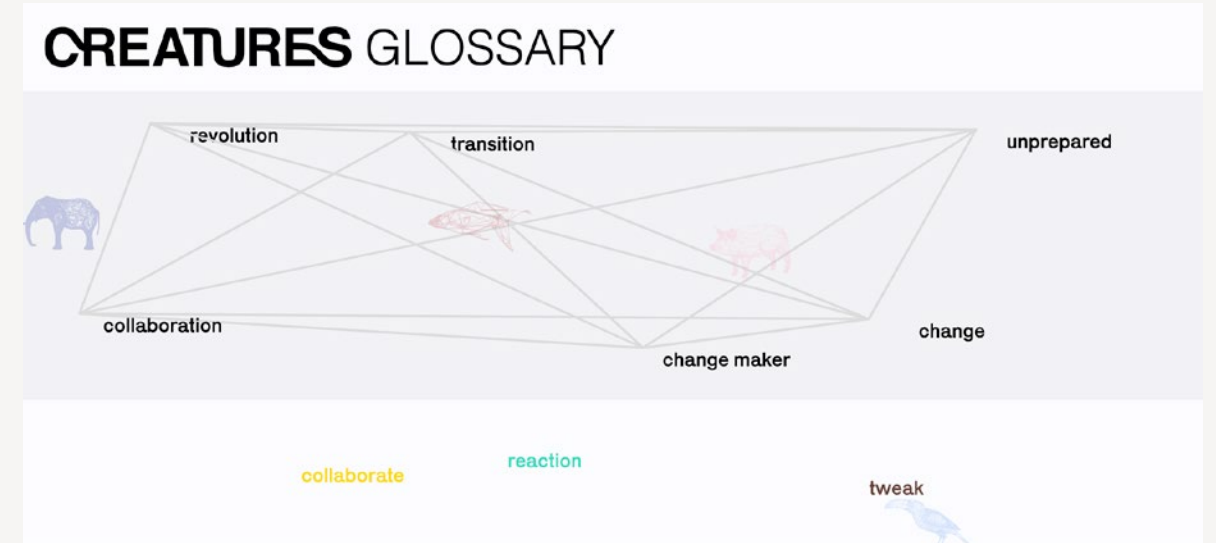
website makes these interactions visible, which under other conditions might remain hidden. The games that exist on the site are also played at workshops and other co-creative occasions.

The Glossary has multiple interactive functionalities:

Build vocabulary:
This is a game adapted from the Rapid Word Collection method developed by the 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. The Glossary project utilises the semantic domain of change and associated prompts, such as, What is a word used to describe a big change?

The game also generates questions that align with the research aims of the CreaTures project: about the practices, tools, feelings, and impacts associated with eco-social change. The terms generated by the online game feed into the Playground feature of the site – a free space where users can organise 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.

The CreaTures Glossary webpage.
Image credit: Amira Hanafi.

The CreaTures Glossary online workshop.
Image credit: Amira Hanafi.

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 a set of questions, becoming a collaborator in making
meaning. In digital play, the computer asks questions selected from
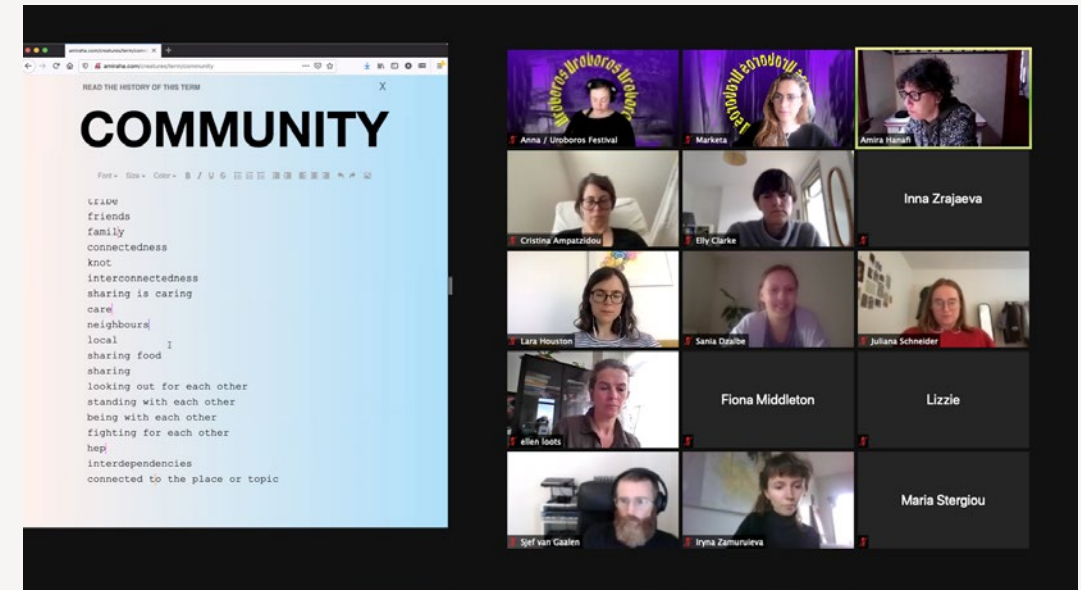an array that were developed during previous interpersonal plays.

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 development of the Glossary website began in April 2021, culminating
in February 2022 when the glossary terms started to be incorporated
into the structure of the CreaTures project website – linking key terms
from the field of eco-social transformation and creative practice with their
Glossary definitions. The development of interactive Glossary workshops
and games was initiated in May 2021 at the *Uroboros 2021* festival. Here,
an online workshop and presentation of the work-in-progress enabled
participants' contributions to refine elements of the game. In August 2021,
research began into the key eco-social terms and concepts present in the
CreaTures project, which led to the development of key questions for the
online Glossary game titled Building Vocabulary for Change. The terms
and definition in the online Glossary were expanded via a series of six
workshops in total. These include an online workshop with a small group
of experts in climate change and sustainability organised by RMIT Europe,
an internal online workshop with the CreaTures team, and a workshop with
high school students organised with Deena Larsen, Lyle Skains, and Samya
Brata Roy in the lead-up to the *Electronic Literature Organization Annual
Conference* (ELO 2022). The Glossary project was also exhibited at the
CreaTures Festival in Seville, Spain (June – July 2022).

CYANO AUTOMATON

By Agnieszka Pokrywka

Cyanobacteria go by many names, and trying to describe them feels like composing a list of curiosities: As spirulina, they are a commercially-produced superfood and prospective nutrient for astronauts, as blue-green algae blooms they create dead zones in waters around the globe. They are also the originators of photosynthesis, have been consumed by humans since precolonial times and were used to treat radiation sickness symptoms after the Chernobyl disaster. An automaton is a machine that operates on its own without the need for human control. The Cyano Automaton is a vessel for the cultivation of cyanobacteria – specifically Arthrospira platensis. Whether with the help of hardware or human imagination, it works (mostly) on its own to encourage reflection on bacterial, terrestrial, and interplanetary colonisation.

Close-up of living Arthrospira platensis, aka spirulina.
Image credit: Agnieszka Pokrywka.

Cyano Automaton in action.
Image credit: Bartłomiej Rey.
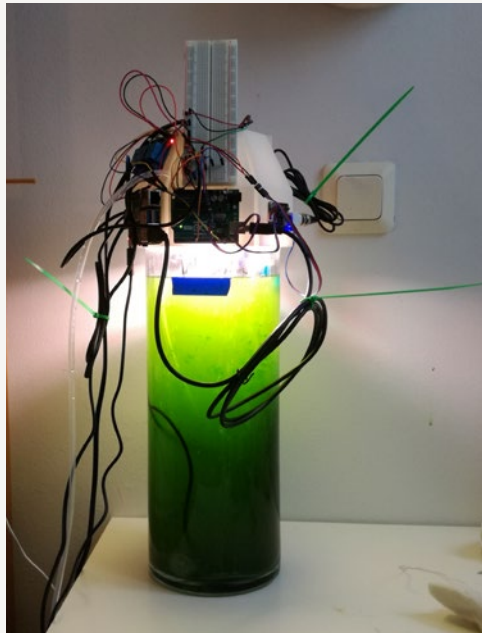
Cyano Automaton in action.
Image credit: Bartłomiej Rey.
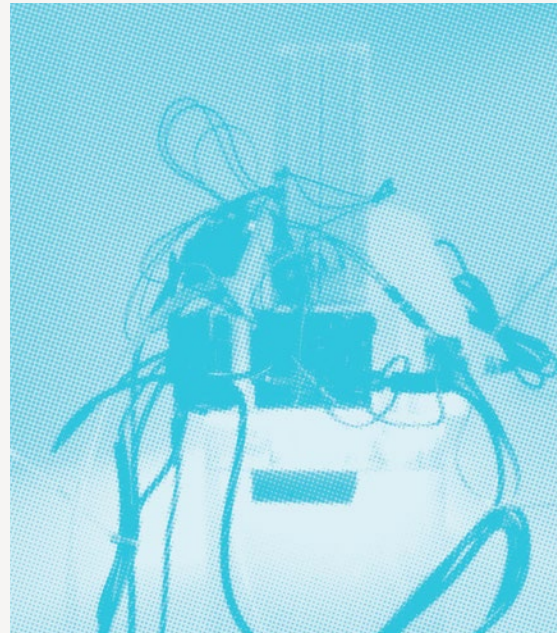
Details

The *Cyano Automaton* is a multidisciplinary project on bacterial, terrestrial, and interplanetary colonisation. Cyanobacteria are multifaceted. They were the first photosynthetic organisms, and therefore responsible for the development of all life on Earth. They also stand behind toxic blue-green algae blooms, the superfood sensation spirulina, and present a potential source of nutrients for the first colonisers of Mars. The co-creative project activities are centred 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.

We are currently experiencing the worst environmental crisis in history, and we humans are responsible for it. Burning fossil fuels and mining minerals have led behind deforestation, the destruction of natural habitats, and an excessive amount of carbon dioxide (CO_2). Mining has a strong relationship to colonialism. Colonisers 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, this continues to the present day. There is no way to explain our current ecological catastrophe without past and present colonial practices.

Gold, the symbol of wealth and status, has historically been one of the most sought-after minerals. Colonial gold enriched European powers and funded the slave trade. Gold is scarce and that makes it valuable. Extracting

Agnieszka Pokrywka has a background in arts and physics, and 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.
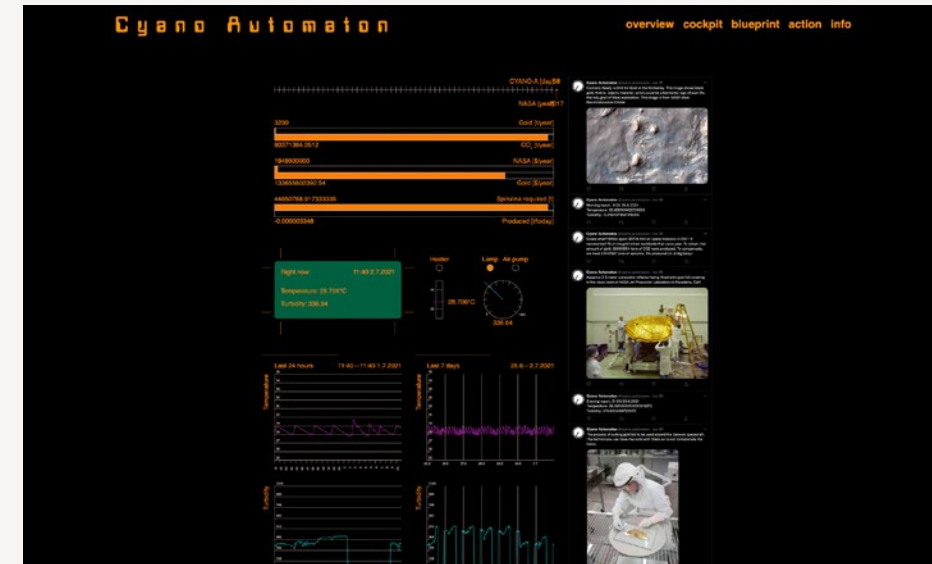
it damages the environment by producing excessive carbon dioxide. Its increasing scarcity here on Earth has raised speculations to look for it on other planets. Sending rockets to outer space may give hopes for an interplanetary future (for some) but it is damaging our planet now (for all).

The *Cyano Automaton* is a vessel that cultivates the kind of cyanobacteria we know as spirulina, and gives voice to this cyanobacterium's ability to tell a story about exploitation, space exploration, and colonialism. The *Cyano Automaton* uses data from NASA's yearly budgets and intertwines this with statistics from global gold mining and the subsequent production of carbon dioxide. Through its life cycles, the cyanobacteria inhabiting the *Cyano Automaton* give us compelling insights on how these huge numbers are interrelated.

These numbers also help us realise that the damage caused by human activities, at a systemic level, cannot be resolved with just personal actions. Nobody will ever save the world by using bamboo straws instead of plastic. Similarly, the five litres of spirulina contained within the *Cyano Automaton* bioreactor vessel cannot produce enough oxygen to cope with the current levels of CO_2 in the atmosphere. There must be a systemic change.

The ***Cyano Automaton* website** displays graphs and numbers of the bioreactor's temperature, turbidity, and air pump. It also provides visualisations of statistics on NASA's space exploration budgets, annual gold mining in terms of tons and profit, as well as the production of CO_2 linked
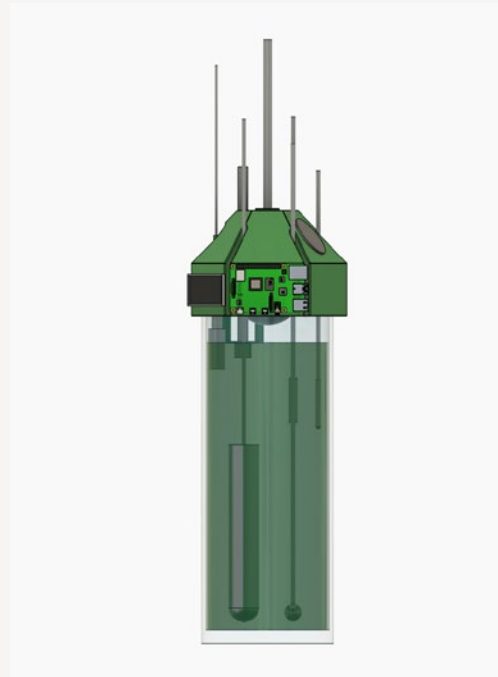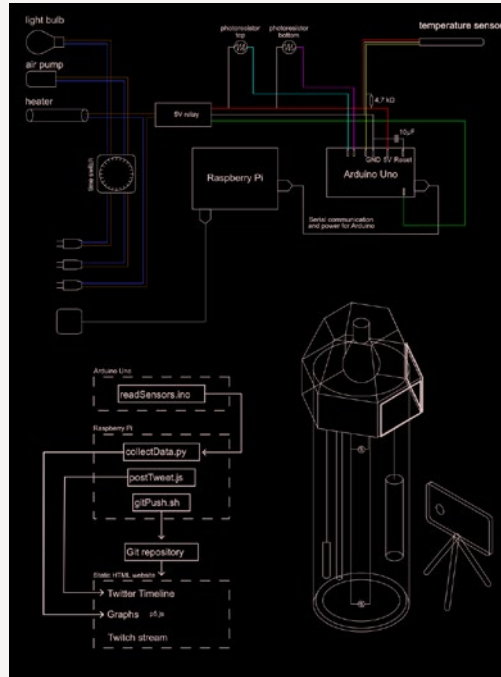
Blueprint and 3D design of Cyano Automaton.
Image credit: Bartłomiej Rey.

Constructing Cyano Automaton.
Image credit: Humberto Duque.

to these activities. A live stream of the reactor, sleek blueprints of its design, and an extensive description of the project are also part of the platform. The website is linked to the *Cyano Automaton*'s official Twitter account **@cyano automaton**.

The project development started in January 2021, with the cultivation and monitoring of a colony of cyanobacteria within a test bioreactor. The aim of this stage was to better understand the life-cycles of cyanobacteria, particularly spirulina platensis. In February, a research on cyanobacteria and colonisation took place to explore the possible connections between the life cycle of cyanobacteria and storytelling on terrestrial and interplanetary colonisation. Mining became a focal point. After all, harvested spirulina can be seen as a resource: it produces nutrients and oxygen. In the same manner mining minerals, like gold, is a resource too: it creates wealth but also carbon dioxide. Mining has a long and dark colonial history and the desire for mineral resources is a driver for colonisation beyond Earth. With its high emissions of carbon dioxide, mining is also seen as one of the reasons for the ongoing environmental crisis.

The construction of the *Cyano Automaton* bioreactor was initiated in March 2021. This consisted of a 5-litre glass vessel and 3D-printed dome-like cover which became a holder for the light, temperature sensor and heater. At the bottom and top of the vessel, photoresistors were placed to estimate the turbidity of the spirulina, which served as the indicator of its growth. This allowed the temperature and light of the bioreactor to be controlled, and data could be gathered on spirulina growth.

In April 2021, a bot algorithm was developed to post data on Twitter. This stage of the work knitted together three threads: cyanobacteria life cycle and its production of biomass and oxygen; gold mining as a colonial practice and its production of monetary value and carbon dioxide; yearly costs of NASA space programs, from its beginnings till the present day. Based on these data and programmed with the help of Arduino and Raspberry Pi, the bot was generating daily Tweets:

Guess what? NASA spent $1706.1mil on space missions in 2011! It represented 1% of the gold mined worldwide that same year. To obtain that amount of gold, 66685854 tons of CO_2 were produced. To compensate, we need 37047697 tons of spirulina. We produced 24.348g today!

Cyano Automaton at the Helsinki Design Week 2022 – Designs for Cooler Planet exhibition. Image credit: Savannah Vize.

Macro Spirulina.
Image credit: Cyano Automaton.

Cyano Automaton at the Helsinki Design Week 2022 – Designs for Cooler Planet exhibition. Image credit: Savannah Vize.

The *Cyano Automaton* project was publicly showcased as a co-creative workshop in May 2021, as part of the CreaTures Feral track at the *Uroboros 2021 festival*. Participants made their own experimental spirulina-based space food, following an experimental recipe and listening to stories of colonisation. Each step of the recipe performed together with the participants became the background for a critical discussion on terrestrial and interplanetary colonisation, of which cyanobacteria – as the first photosynthetic organisms on the planet – have been key players. Interaction with the *Cyano Automaton* has remained available in the long term, via its **website** and **Twitter** profile.

In January 2022, Agnieszka Pokrywka and *Cyano Automaton* embarked on a mission and art residency at the Mars Desert Research Station in Utah desert, US. From September to October 2022, the *Cyano Automaton* vessel was presented at the *Helsinki Design Week 2022 – Designs for Cooler Plane*t exhibition in Espoo, Finland as part of the CreaTures project showcase.

The *Cyano Automaton* project's documentation and its concept were compiled together in the form of a video which is available at **vimeo.com/451141966**. The initial project video capturing its original standpoints is available at **vimeo.com/659379918**.

EXPERIMENTAL FOOD DESIGN FOR *SUSTAINABLE FUTURES*

By Feeding Food Futures

Experimental Food Design for Sustainable Futures was a two-day workshop organised as part of a long-term design research practice of the Feeding Food Futures (FFF) network. It experimented with food as a bio-design material and socio-culturally potent, sensory-rich starting point from which to reflect on social and ecological uncertainties. Acknowledging that human-food practices are key drivers of climate change, the workshop prompted participants to co-create scenarios and collages imagining alternative food practices that prioritise eco-social sustainability and consider more-than-human perspectives. The workshop outcomes were compiled into a collaborative More-than-Human Food Futures Cookbook presenting eleven experimental food futures recipes that aim to provoke imagination and inspire critical thinking on how human-food practices could be different – supporting relational flourishing.

An experimental 'pantry' with examples of more-than-human food practices in the area of food procurement designed to provoke creative workshop engagements. Image credit: Feeding Food Futures
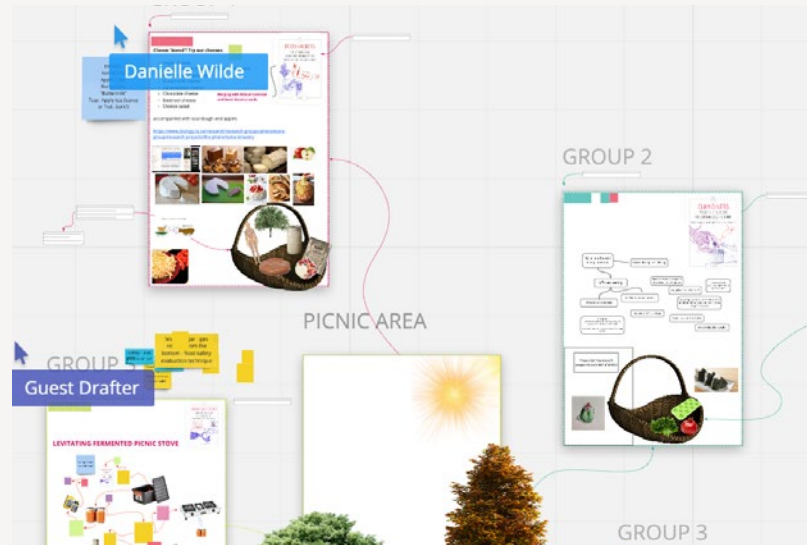
Picnic and prototyping areas for co-creative activities on day 1; designed in Miro. Image credit: FFF.

Workshop participants introducing their food-based boundary objects that they brought for the shared workshop table. Image credit: FFF.

Cookbook recipes titled Nutritious Dating – Flourishing and Cannibalistic Pickn'ick' for Homo Sapiens co-created by workshop participants. Image credit: FFF.

Details

Human-food practices are amongst the most significant contributors to urgent global challenges. The *Experimental Food Design for Sustainable Futures* workshop facilitated co-creative, experimental reflection on present food issues to engender ideas for positive food system transformation. Taking place on July 6th-7th 2020 and situated at the *Designing Interactive Systems* conference, the two-day workshop invited interdisciplinary exchange among food-oriented researchers, designers, and practitioners interested in working towards eco-socially sustainable food systems and practices. The aim with the event was to provoke co-creative engagements as well as long-term collaborations among interested participants within the ongoing Feeding Food Futures (FFF) network program. The globally distributed FFF network helps to cultivate a critical food design scholarship while aiming for wide dissemination beyond academic venues.

Each workshop day focused on a distinct theme. Day one – titled Fantastic(e)ating Food Futures: Reimagining Human Food Interactions – examined interdependencies between food, eating and social practices, and critically engaged with future flourishing through food-tech innovation. Technology is often hailed as a changemaker but it may have ambivalent impacts on food cultures. Food-tech propositions, such as cooking with smart kitchenware or high-tech farming, are contested areas navigated by multiple human and non-human stakeholders. Day one activities thus sought to examine: *What changes do food technologies bring into everyday life? How might we incorporate more-than-human values into food-tech*

Feeding Food Futures is a network for critical debate and engaged action through experimental design research with, through and about food.
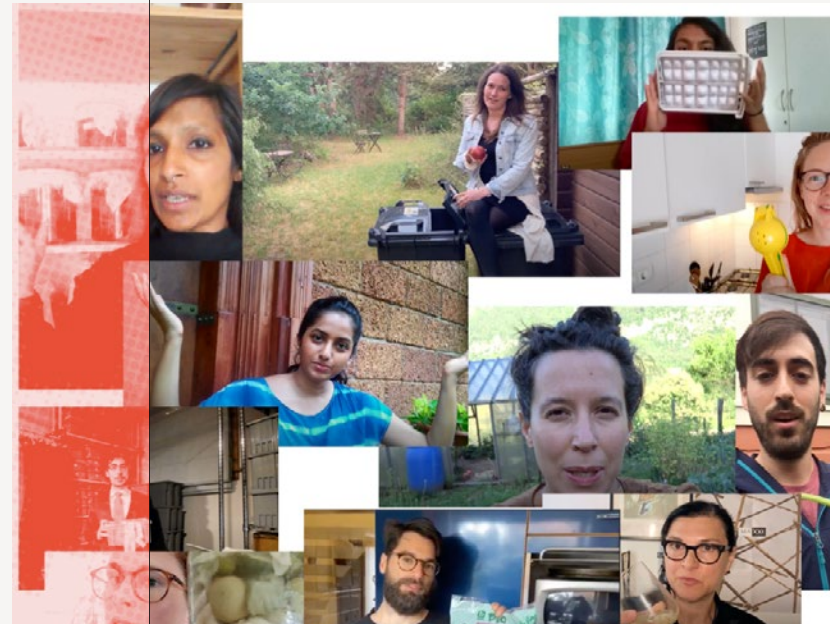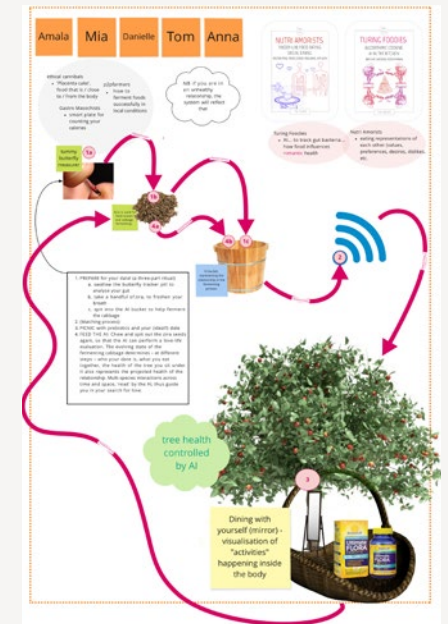
futures? How might we leverage imaginative design approaches to scaffold development of fantastical and sustainable food-tech cultures?

Day two – *Designing with More-than-Human Food Practices for Climate Resilience* – reached beyond the food-tech focus to engage with more-than-human food practices in a broader environmental sense, exploring food futures as nature-culture entanglements. Day-two activities drew on a rich variety of existing projects tackling food sustainability, observing that many of these projects fail to acknowledge multispecies plurality. Participants were invited to reflect on these examples and imagine ways of including more-than-human perspectives in sustainable food transformations. The two workshop days were thematically intertwined and carefully designed to be complementary: the fantastic food futures imaginaries co-created on day one laid the groundwork for thinking about plausible more-than-human food practices on day two.

While originally envisioned as an in-person event in Eindhoven, Netherlands, the workshop was shifted into an online space due to the Covid-19 pandemic. Moving the originally proposed – embodied, co-creative, sensorial – food activities such as foraging and cooking into an online, remote context brought about various challenges but also a chance to explore new ways of working together, while physically apart. The workshop authors used the Zoom video conferencing system and experimented with Miro boards as the main co-creative playground to connect all 33

Food swap pantry with Food Tarot cards, boundary objects and other ingredients for participants to use in their fantastic food futures prototypes on the day one. Image credit: FFF.

More-than-Human Food Futures Cookbook and Food Tarot cards exhibited at the CreaTures Showcase at Helsinki Design Week 2022. Image credit: Savannah Vize.

participants who were joining from countries across Europe, North and South America, Asia, and Australia.

The custom-made Miro boards designed for the workshop include various interactive elements such as 'picnic areas' for collective reflection and 'food pantries' stocked with examples of more-than-human food practices across five food system areas. Together with a deck of **Food Tarot cards** and various food-based boundary objects brought by participants, these Miro components and artefacts served as ingredients for the co-creation of experimental recipes.

Prior to the workshop, participants were asked to record short videos introducing themselves and their food boundary objects that were compiled into a video loop and shared in one of the Miro boards. At the workshop, the loop served as a 'shared table' where everyone introduced themselves and the foods they brought along. Apart from working with (representations of) food materials in Miro, workshop participants engaged in foraging walks in their home kitchens to bring more ingredients to the table, and worked in small groups to combine their food objects, experiences and imaginaries and piece them together into the experimental, more-than-human food futures recipes.

The experimental recipes resulting from the workshop include a wide range of proposals: from a slug-driven food governance to a picnic meal reimagining the human body as a resource. All eleven recipes were later collectively turned into the **More-than-Human Food Futures Cookbook**. These recipes don't provide exact ingredient lists or precise measures; they are not step-by-step guides for cooking up better futures. Rather, they reflect on existing food issues and present proposals for alternative approaches that embrace values of inclusivity, multi-species pluralism and eco-social restoration. By voicing these intentions, they serve as a provocation to rethink human-centric hierarchies in food systems.

The collaborative Cookbook making process started in November 2020 and finished in April 7th, 2021, with the Cookbook released in an online, interactive format and as downloadable PDF. The book was further published in the Responsible Research and Innovation Tools collection (April 2021), in the Aalto University publication series ART + DESIGN + ARCHITECTURE (July 2022) and as a printed zine booklet (May 2022).

In June 2022, the More-than-Human Food Futures Cookbook was awarded a Special Award of the Jury at the *Umeå Food Symposium 2022*. The Cookbook zine and online website were exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022) and at the *Helsinki Design Week 2022 – Designs for Cooler Planet* exhibition in Espoo, Finland, as part of the CreaTures project showcase (September - October 2022).

COMMONS-POLY

By ZEMOS98

Commonspoly is a non-profit, open-source board game that encourages a culture of cooperation and questions the hegemonic, extractivist model of neoliberal privatisation. The game design principles draw on insights from commoning practices, encouraging players to pool their resources and act collectively rather than competing to accumulate goods. The challenge is to create a society where working together furthers the common good. Commonspoly works as an educational artefact supporting peer-learning and critical discussion about commons by collectively envisioning socio-economic systems based on collaboration, mutuality, and solidarity – rather than exploitation and extractivism. In the long term, the Gaming For The Commons – Commonspoly project aims to build a trans-local community network of stakeholders interested in critical discussion and education related to the topics of commons and socially sustainable economic models.

Commonspoly game board.
Image credit: ZEMOS98

Gaming For The Commons – Commonspoly board game.
Image credit: ZEMOS98.
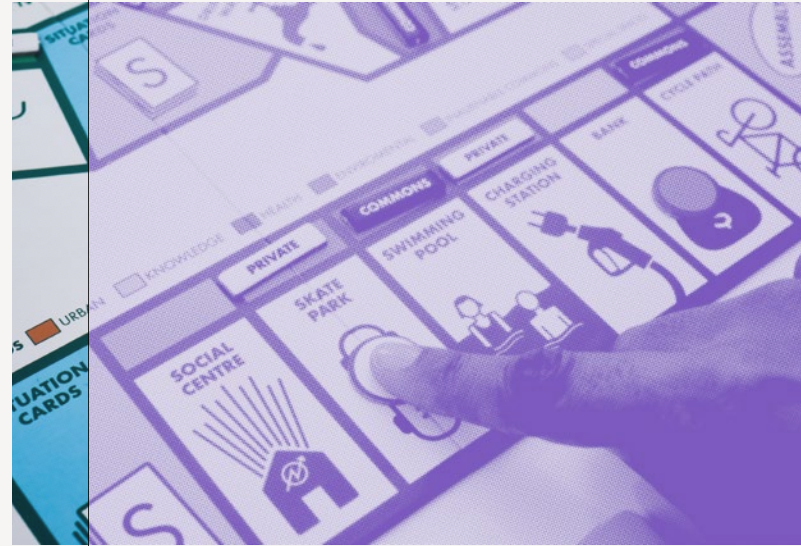
Commonspoly board game, close up.
Image credit: ZEMOS98.

Details

The first prototype of *Commonspoly* was created at the 17th ZEMOS98 festival in Seville in 2015, during a working session facilitated by Guillermo Zapata and with the participation of Vassilis Chryssos, Francisco Jurado, José Laulhé, Carmen Lozano, Rubén Martínez, Peter Matjašič, María G. Perulero, Virginia Benvenuti, Natxo Rodríguez, Igor Stokfisiewski, Menno Weijs, Carla Boserman and Mario Munera. The group decided to hack the popular board game *Monopoly* whose design principles prescribe land monopolisation, rent extraction and driving competing players to bankruptcy as a win strategy. In contrast, *Commonspoly* invites players to collectively convert private spaces on the game board to public, and eventually into common holdings. It sets up a struggle between a Speculator – player character who wants to privatise everything at all costs – and the rest of the players, whose objective is to take assets into common ownership and fight against capitalist speculation. The game has four types of goods: environmental, urban, intangible or knowledge-based, and health or care-related – and cooperation is the only way to win.

Commonspoly enables playful ways to mediate complex questions. Focusing on urgently needed changes to existing social paradigms, politics and culture in relation to the commons, it celebrates what Adrienne Rich has called *radical happiness*: those moments of collective joy that bloom when a group of people share a common understanding of what it means to actively and truly participate in society. We can find radical happiness in an assembly, at a protest or at a party. It takes many forms, but there is

ZEMOS98 is a Spanish cultural cooperative working towards 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. The organisation's key goals are to cultivate a culture of participation, foster critical citizenry, and to help build meaningful connections among social, cultural and political sectors.

always a common thread – people coming together and working as a group rather than as isolated individuals. *Commonspoly* feeds the players' desire to cooperate and allows for free experimentation, discovery and learning around socio-economic questions that arise in real, everyday life.

Upon the collective creation of the first game prototype, the ZEMOS98 cooperative began coordinating and facilitating the development of the *Commonspoly* project. To encourage collaborative game development the game was made available for free, as a set of downloadable and editable files. The game is typically played in public sessions at cultural events where it engages diverse local communities, but it can also be purchased or downloaded for free in different languages as print-ready files here: **Commonspoly game** and played privately.

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 developed themselves. This peer-process ensures inclusion of diverse personal experiences of the commons and creates an open space for the development of a distributed authorship of the game. The emphasis on collective authorship is a key part of the *Commonspoly* project. The openness to ongoing re-negotiation is designed into the game, which then becomes a commoning artefact on its own. Through these playing formats and development strategies, *Commonspoly* has already reached people in

creatures-eu.org/productions/commonspoly

45

Commonspoly workshop at the Contemporary Art Museum of Barcelona (MACBA).
Image credit: Dani Cantó.

Commonspoly online gameplay – a facilitator's set up.
Image credit: ZEMOS98.

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 has developed four game editions so far, with the latest one – the *Commonspoly Green Editio*n – used in the CreaTures project.

Initially, the *Commonspoly* gameplays within the CreaTures context were supposed to take place in-person in Seville, Spain. After the Covid-19 pandemic started, there was no possibility for physical game encounters and ZEMOS98 started experimenting with an online gameplay format (the first online game board prototype was released in June 2022). To support game dissemination, ZEMOS98 initiated an international Commonspoly Network of socially engaged citizens interested in the game and its philosophy. A multidisciplinary team of social researchers and creatives were appointed as Ambassadors for the Network to support *Commonspoly* gameplays in various cities and countries.

Within the CreaTures project, ZEMOS98 organised a series of gameplays in cities across Europe to enable broad access to the project for different groups, including the scientific community and members of the public. These gameplays took place in Thessaloniki, Greece (July 2021), facilitated by Irene Kalemaki; in Helsinki, Finland (July and August), facilitated by Oula Rytkönen and Andrew Gryf Paterson; in Italy (September 2021), facilitated
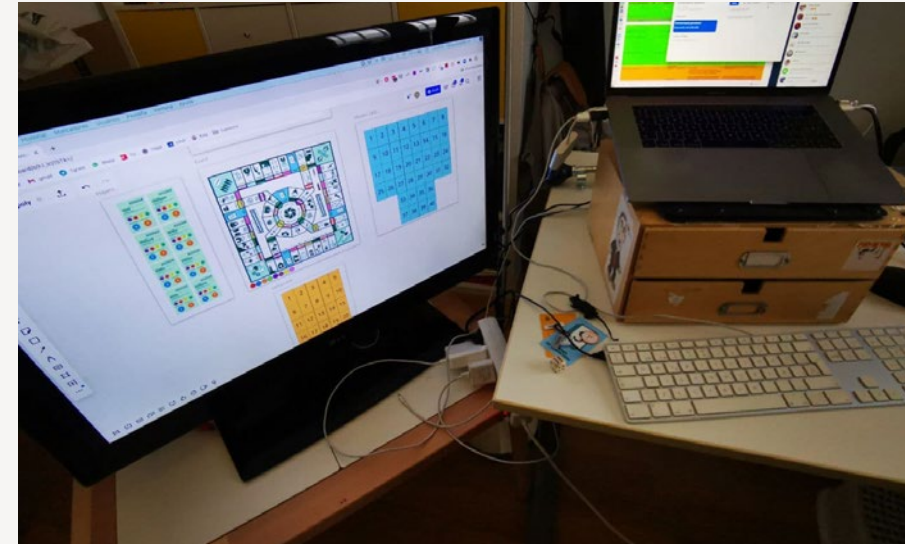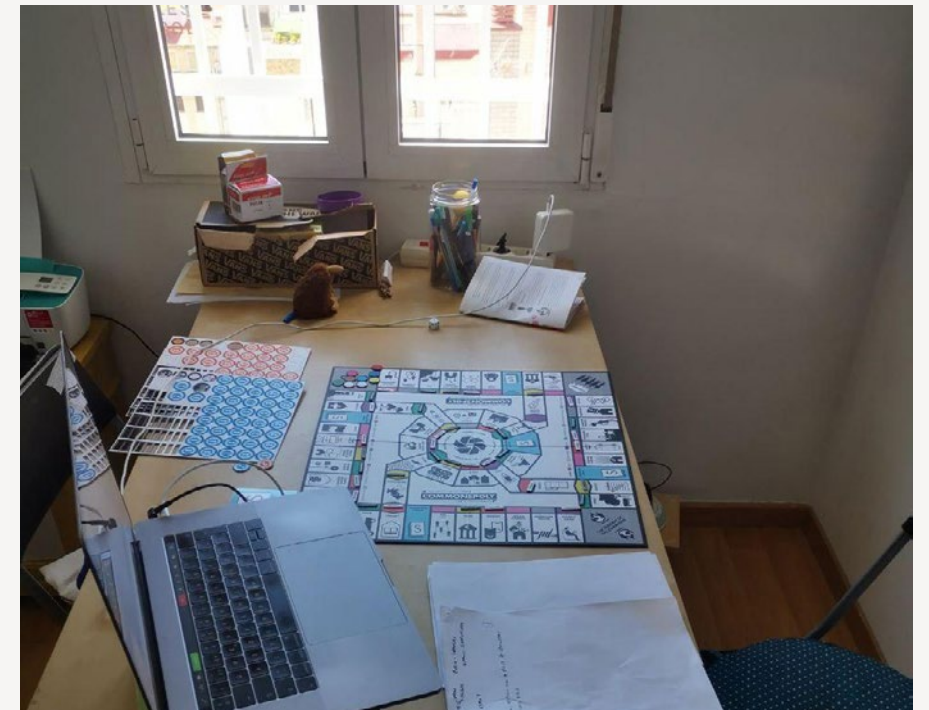
Commonspoly online gameplay – a facilitator's set up.
Image credit: ZEMOS98.

Commonspoly at the CreaTures Festival in Seville.
Image credit: Julio Albarrán.

by Angela María Osorio Méndez; in Lisbon, Portugal (August and October 2021), facilitated by Sandrine Cristomo; and in Madrid, Spain (November 2021), facilitated by the Rosalia Gutiérrez. All events were facilitated and thoroughly documented for CreaTures research purposes in order to look into the hidden transformative potential of such creative practices. The research work was led by the following questions:

How does the game help players to reflect on commons in real life?

How can the game stimulate cooperation?

Can the game create new relations and a 'ripple effect' that would grow in the long-term, beyond the context of a single gameplay?

How does this effect travel through conversations and experiences that people have after a gameplay?

What kind of relations does it foster?

The final Spanish gameplay concluded with an intense debate on the difference between public and commons, on the realism of a society of the commons and on the role of the state in the globalised world.

Commonspoly at the CreaTures Festival in Seville.
Image credit: Julio Albarrán.

The Commonspoly Ambassadors were active throughout the duration of the CreaTures project, collecting data from gameplays, improving facilitation skills, and documenting various game experiences and processes. The Ambassadors Network is still active and new games are being organised beyond the CreaTures context. Aside from the gameplays, the *Commonspoly* project was showcased at multiple cultural events, including the *Gaming for the Commons Festival* (online and in Seville, Spain; November 2020), the at *FIBER 2021* festival (online; December 2021), and the *CreaTures Festival* (Seville, June - July 2022).

HACKCAMP: *CAREFUL FUTURES*

By ZEMOS98

The Hackcamp is a live methodological intervention combining peer-to-peer mediation and collective research. Each Hackcamp event lasts from two to three days and is centred around a co-creative gathering encouraging participants to identify challenges in their local communities and organisations, and work together to generate prototypes exploring feasible solutions. The project uses the values of open innovation, learning-by-doing, prototyping and situated, collective knowledge. The Hackcamp setting is designed to hack established power relationships and generate inclusive and democratic ways of participation.

The CreaTures Micro-Hackcamp in Seville. Image credit: ZEMOS98.

Hackcamp: Careful Futures.
Image credit: ZEMOS98.

Snapshot from the Hackcamp's methodological stage.
Image credit: ZEMOS98.

Details

Within the *Hackcamp* project, participating cultural organisations and communities conduct analysis of their internal environment and processes related to eco-social change. Based on this analysis, each organisation identifies challenges that appear as urgent, and core values that might be shared by other organisations operating in similar contexts. Examples of challenges identified in past *Hackcamps* include: the need for effective and fair incorporation of decolonial perspectives in organisations' internal practices, the need to identify strategies to combat racism and structural violence against racialised people, or the need for internal strategies embracing ecological responsibility.

ZEMOS98 is a Spanish cultural cooperative working towards 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. The organisation's key goals are to cultivate a culture of participation, foster critical citizenry, and to help build meaningful connections among social, cultural and political sectors.

The *Hackcamp* methodology relies on five main principles:

1. Trust in collective intelligence and peer-to-peer knowledge sharing

2. Consideration of all knowledge, avoiding distinctions between experts and non-experts

3. Willingness to listen to each other's ideas and to accept diversity as the intellectual basis

4. Prioritisation of practices and experiences that care for and value the common good

5. Use of visual and body languages in addition to oral and textual tools.

Snapshot from the Hackcamp's methodological stage.
Image credit: ZEMOS98.

Snapshot from the Hackcamp's methodological stage.
Image credit: ZEMOS98.

Collaborative production is key for *Hackcamp*. The co-creative activities are organised with the help of a facilitator who knows the subject matter of the particular event and guides the participant group with empathetic and non-invasive techniques. A *Hackcamp* meeting is concluded with a public presentation of results and a feedback session inviting external stakeholders who have professional experiences with the main addressed theme. The ZEMOS98 team typically documents the entire development and process of the *Hackcamp* for subsequent evaluation. Previous *Hackcamps* include: **Hackcamp Reclaim the Commons** held during the *ZEMOS98 Festival* in April 2015 for activists, makers, thinkers and hackers from all over Europe; **Expanded Education Hackcamp** held at *Fi2 Tenerife* in October 2016; and **HackCampIAAP** organised in June 2017 with the Andalusian Institute of Public Administration (IAAP) – part of the Andalusian Regional Government.

The edition of the *Hackcamp* run within the CreaTures project was held in Seville, Spain and involved six participants from various cultural organisations. This *Hackcamp* was divided into two days (30th and 31st May, 2022) and focused on issues around eco-social and decolonial transformation of cultural and creative practices. The objective was to define a roadmap with tips that can inspire development within the participating organisations and other similar initiatives.

The first part of the session consisted of a transparency exercise led by ZEMOS98, showing the cooperative's internal self-evaluation mechanisms, the status of their current projects and the strategic challenges they have faced throughout their development.

Inspired by the introductory session, participants proceeded to gather learnings, reflections and ideas on how to approach an eco-social and decolonial change within small cultural organisations. To map the possible pathways towards this change, participants compiled their thoughts into the following key areas: micro-policies (understood as non-technical and non-instrumental measures that can be implemented in an organisation in order to address structural changes), tools (understood as technical or instrumental solutions that can be used by an organisation to carry out such a turnaround), and projects (other projects or organisations whose practices can be inspiring). From the data collected at the CreaTures Hackcamp event, ZEMOS98 is currently producing an open paper both in Spanish and in English that will be published as an open-source document.

INVOCATION *FOR HOPE*

By Superflux

Showcased at the Vienna Biennale for Change 2021, Invocation for Hope invited visitors to reassess their place in the natural world. The immersive installation examined the complex interconnected relationships throughout the natural world and raised the possibility of a more-than-human future: a post-anthropocentric planet in which humanity is just one part of a dynamic, multifaceted ecosystem. After travelling through a grid-like forest of burnt and blackened pines, viewers found, at its heart, a resurgent living forest, where multiple species thriving in harmony with humanity offered a promise of better futures. At the centre of the installation lay a freshwater pool reflecting not your own face, but another creature – a bison, an otter, a bird of prey – coming to the water to drink. Accompanied by a soundscape created by Cosmo Sheldrake, the installation led viewers on a personal journey from the ravages of climate crisis to the possibility of renewal and a deeper connection with nature.

Invocation for Hope installation by Superflux. Image credit: Stephan Lux.

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

A resurgent living forest is at the heart of the immersive installation addressing crisis with hope. Image credit: Gregor Hofbaue.
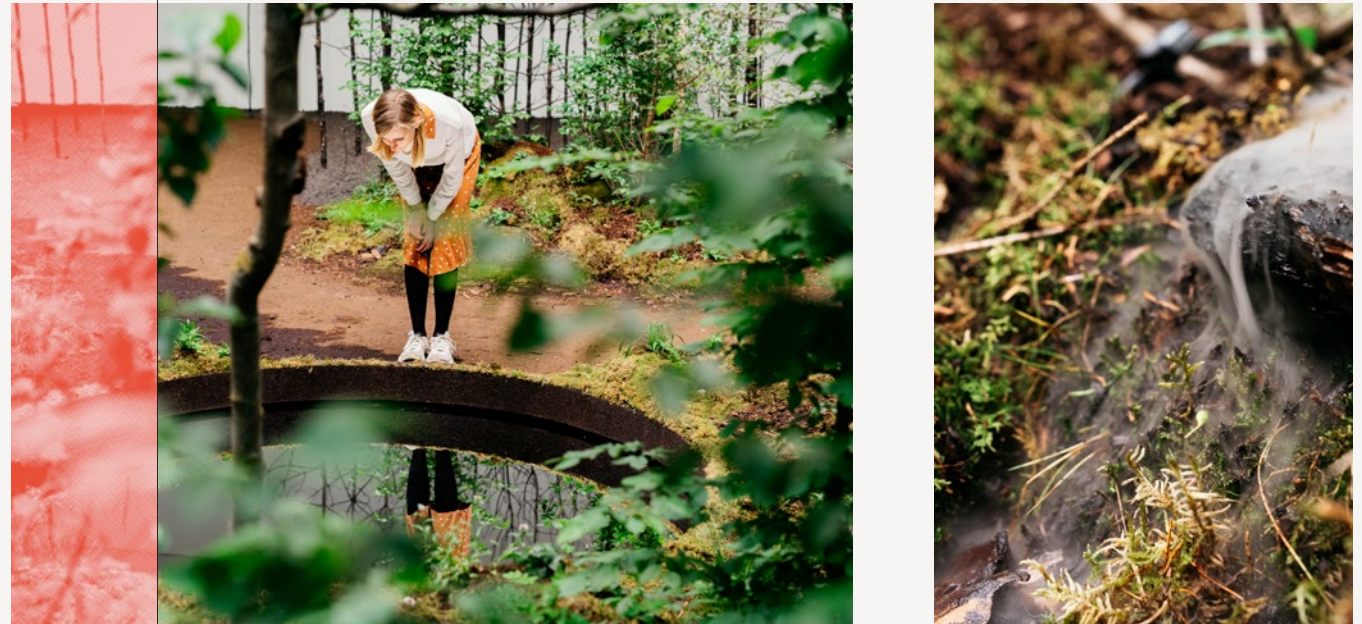
Details

Invocation for Hope was commissioned by the Museum of Applied Arts (MAK) for the *Vienna Biennale for Change 2021* in response to the event's theme Planet Love: Climate Care in the Digital Age. Through a combination of art, design and architecture, the Biennale called for a new relationship between people and planet – not simply decarbonising our economies, but entirely reassessing our connections to the earth and how we view ourselves as part of it. This aim chimed perfectly with the Superflux studio's direction. 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* explored 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 was the idea that climate change is the inevitable result of a world-view, which sees nature as an exploitable resource rather than a complex and interconnected system of life. Superflux's practice does not merely consider ways of avoiding climate crisis but looks beyond ecological collapse to the world beyond – the more-than-human future. *Invocation for Hope* can thus be seen as a companion piece to the studio's contribution to *La Biennale di Venezia 2021: Refuge for Resurgence* (**also included in this Catalogue**). Both installations rejected pessimism and over-simplistic negativity in their presentation of climate change. Instead of setting out to scare viewers, they offered a vision of life flourishing amid ruin, a portrait of the possibility of global rebirth.

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.

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 transported to MAK serves as a synecdoche for anthropogenic climate change as a whole.

The trees were arranged in a symmetric grid so, as the viewer passed through them to the living oasis at the centre of the installation, they moved from an imposed, rigid order to the organic exuberance of nature. The pool at the centre was 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 grew symbiotically together over the course of the installation. These living ecologies were nourished by regular watering, grow lamps and natural light from the large skylight on the museum ceiling.

Salvaging burnt trees from a forest fire in Austria's Neunkirchen region, where we worked in collaboration with the local forestry and fire departments (and some helpful horses!).
Image credits: Superflux.
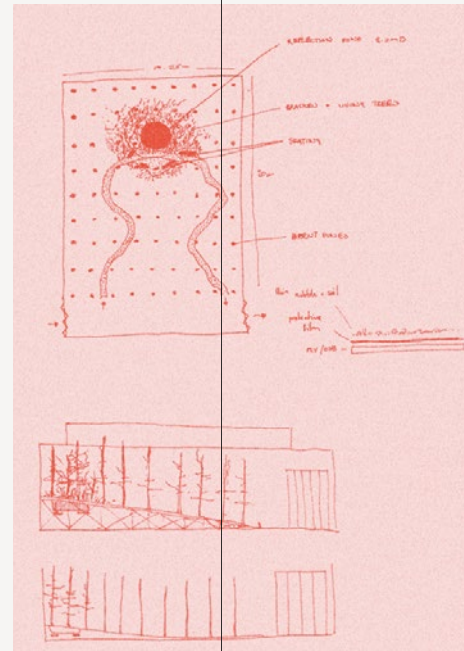
Early Sketches, Renders and Prototypes for Invocation for Hope.
Image credits: Superflux.
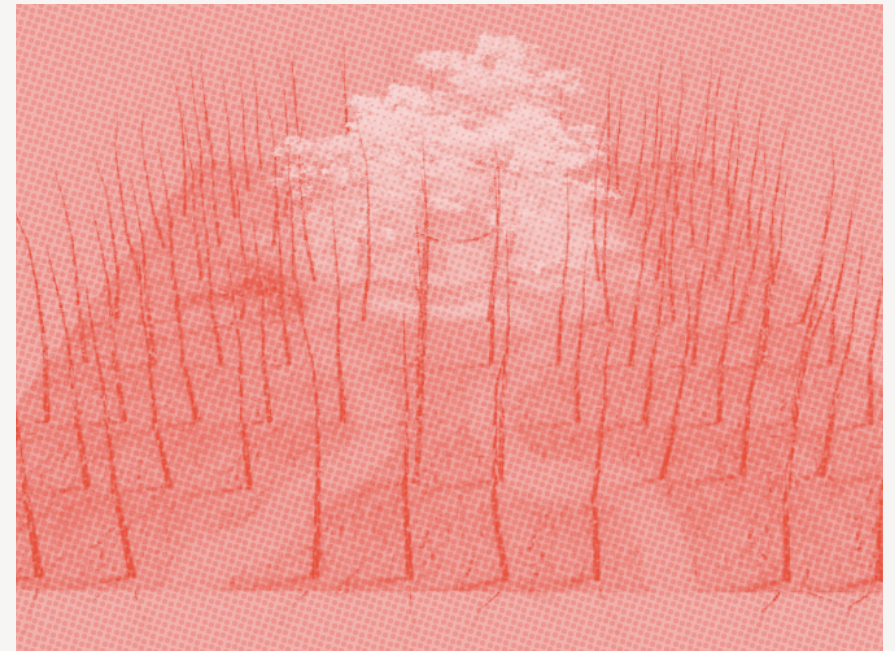
A collaboration with Alpenzoo Innsbruck allowed Superflux to achieve the immersive character of the installed environment. By installing underwater camera rigs in the water pool troughs of the zoo's native Austrian wildlife, the zoo was able to capture footage of various animals as they drank water. Motion designers Dimitris Papadimitriou and Michele Vannoni then turned this footage into a series of abstract clips which were projected onto a screen beneath a two-way mirror at the bottom of the pool. This enabled the viewer to experience an unexpected and evocative moment of connection with an 'opposite number' in the animal kingdom.

In keeping with the message of the work and the theme of the Biennale, every component of the installation was designed to live on after the event, with the aim of neutralising the carbon footprint made during its development and implementation. Once the Biennale ended in October 2022, the living trees were donated to schools. The burnt trees were used as compost for a garden of contemplation in Vienna, helping to enrich the biodiversity of the urban landscape – a lasting reminder of the web of interdependence that underpins all life on earth. The hope of Superflux is that this space continues, in the same way as the installation did, to be a place for people to reconsider and reflect on their relationship to nature.

Superflux also produced a **short film** of the exhibition, with the intention of giving remote viewers an experience akin to being within the exhibition space. The film was released in July 2021 and distributed widely. The film was also showcased at the *CreaTures Festival* in Seville, Spain from June to July 2022.

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

MYCO-BIONT

By Kersnikova (curator and producer) in collaboration with artists Taro Knopp, Mary Magic, Martin Howse, Theresa Schubert and Gobnjak.

The MyCoBiont project involved a series of workshops where participants learned about the life cycle of fungi, and engaged in co-creative experimentation with various practical and speculative uses of fungi as a climate-friendly biomaterial. The series ended with the opening of two exhibitions and a production of a short film documenting the workshop processes. The project's aim has been to provoke a reflective discussion about the more-than-human entanglements surrounding the life of fungi and catalyse a shift in the human perception of non-human organisms that surround us: from materials or resources to be used exclusively for human benefits, towards organisms with which we co-exist.

ml-iso||la|ti|o|nis|mus workshop led by Taro Knopp.
Image credit: Tina Lagler.

Participants at the Radio Mycelium workshop learnt about the properties of mycelia for processing and modifying radio signals. Image credit: Hana Jošić.

Snapshots from the mycelium cultivation workshops with Gobnjak. Image credit: Hana Jošić for Kapelica Gallery.

Details

The *MyCoBiont* series started with a seven-part workshop led by Gobnjak in April – June 2021. Each part lasted from one to three hours, taking place every Thursday at the Kersnikova Institute laboratories. At the end of the seven-week set, participants had learned about the life cycle of fungi, the basics of their nutrition and reproduction and explored suitable substrates and vessels for mycelial growth. They also built a mini cultivation chamber, providing suitable conditions for mycelium growth and crafted their own moulds for mycelial bricks.

They compared the growth of mushrooms on different substrates, discussing possible improvements as well as the potential of a further usage of the bricks.

The workshops were conducted under the mentorship of Rok Zalar and Bojana Rudovic Žvanut from Gobnjak, an initiative for urban mushrooming, with whom the Kersnikova Institute researched the sustainability potential of mycelium and fungi throughout 2021. With and through Gobnjak's research and artistic interventions, it was possible to delve deeper into the diverse capacities of fungi – organisms that may represent a revolution in the field of new climate-friendly materials.

Martin Howse followed with a three-day *Radio Mycelium* workshop in July 2021 focused on hands-on explorations of a new networked imaginary: investigating the single organism of the fungal mycelium in relation to local, global and universal electromagnetic signals. Participants learnt about

The Kersnikova Institute, established in 1995 is a non-for-profit organisation that produces and incubates contemporary investigative art projects focusing on impacts of science and technology on contemporary society.

Taro Knopp is a researcher and artist, who works with mycelia within the frame of the cultural centre Stadtwerkstatt (Linz), which is a member of the international Mycelium Network Society.

the properties and abilities of mycelia for processing and modifying signals. They built DIY radio transmitters and receivers and interfaced them with examples of various mushrooms, imagining interspecies relations between humans, mycelia and their environments. They tested the reception of signals, and further explored the connections between mycelium and deep space radio signals, noting simple parallels between the scaled formations of radio telescope arrays and the arrayed forms of certain mushroom bodies. At the final gathering they were able to sonify resistance modification in an electrical circuit by fungi.

At the *Becoming-with Funghi* workshop led by Mary Magicc in September 2021, participants experimented with the detoxifying properties of fungi to imagine new cross-species toxic entanglements. The workshop started from the recognition that industrial petrochemical, agricultural, and pharmaceutical activity has permanently altered the planet through the widespread presence of xenoestrogens, or endocrine disrupting compounds. Participants were asked to bring a household product containing a xenoestrogen ingredient (plastic bottles, cosmetics, soaps, or even their own urine) from which they extracted synthetic hormones and toxins using DIY techniques. Subsequently, they created a xenoestrogen cocktail and fed it to Oyster mushrooms growing on petri dishes stained with Remazol blue, a synthetic fabric dye. For the following two weeks, they observed the mushroom growth over time to see how these respond to the toxic residues of human industrial capitalism.

Mary Maggic is a nonbinary Chinese-American artist and researcher working within the fuzzy intersections of body and gender politics and capitalist ecological alienations.

Martin Howse is a programmer, writer, performer, artist and explorer occupied with an investigation of the links between the earth (geophysical phenomena), software and the human psyche (psychogeophysics).
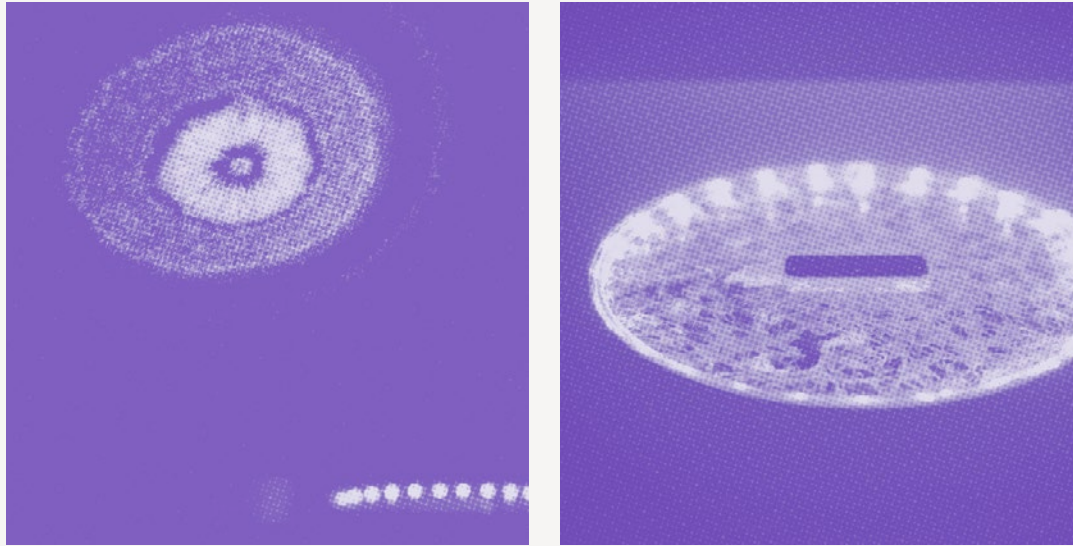
Sound for Fungi: Homage to Indeterminacy exhibition by Theresa Schubert. Image credit: Tina Lagler.

ml-iso|la|ti|o|nis|mus globe exhibited at The CreaTures Festival in Seville. Image credit: Julio Albarrán.

In February 2022, Taro Knopp led the fourth co-creative workshop that was tied to his long-term project *ml-iso|la|ti|o|nis|mus*. The workshop invited participants to construct an installation consisting of transparent acrylic globes equipped with various technological sensors, radio transmitters and receivers. These closed, self-sustaining eco-systems combine different locally extracted organic materials and electronic devices that can sense changes in the living mycelia and create a sound environment with radio waves. Three globes resulting from the workshop were exhibited in the gallery space Modul, as symbolic techno-organic machines. In interaction with one globe, a sound performance was developed at the closing *MyCoBiont* event and exhibition.

The mycelium globes co-created at the workshop have become part of a permanent exhibition at Kersnikova institute, enabling continuous observation and research. One of the *ml-iso|la|ti|o|nis|mus* globes was also exhibited at *The CreaTures Festival* in Seville, Spain (June - July 2022) and adopted for a permanent collection of the city of Seville.

The *MyCoBiont* project was rounded up by *The Sound for Fungi. Homage to Indeterminacy* exhibition by Theresa Schubert (February – March 2022). 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 samples, housed in custom-made soundproof boxes, most showed a positive response to

Theresa Schubert is an artist whose multiple award-winning works question anthropocentrism by enabling alternative visions and new sensory experiences within an alchemy and science fiction aesthetics.

Gobnjak is a Slovenian initiative for urban mushrooming founded by Rok Zalar and Bojana Rudović Žvanut.

the sound, growing faster and denser than samples grown in silence. Schubert then created an interactive video installation that simulated the experiment using a tracking sensor, where hand movements simulate the role of sound frequency and modify fungal growth in real time.

In April 2022, Kersnikova produced a **short film** documenting the MyCoBiont project and processes in all workshops and exhibitions.

NOCTURNE

By Isabel Beavers

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

Nocturne: Sea Altar at the Atmospheres Deep exhibition. Image credit: Isabel Beavers.

Nocturne – a series of wild altars.
Image credit: Isabel Beavers.

Nocturne lanterns in the making.
Image credit: Isabel Beavers.

Details

The *Nocturne* project has unfolded as an experiment in care-taking and intimacy with the more-than-human world. The network of *Nocturne* 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 in care-taking of the altars. The practice of generating new rituals with non-human species serves as a method of re-localization, de-emphasizing the human-human connection, and re-emphasizing the grounding impacts of more-than-human interactions.

The *Nocturne* lanterns were created using an adaptation of the Akari process of bamboo paper lamp making in Japan: following the Akari tradition, the lanterns are made of foamcore, saran wrap, string, and painted beeswax. Combined into altars, the lanterns 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.

The first public showcase of the *Nocturne* altars within the CreaTures project took place during the *Wild Altars: Radio Walk Stairs* installation situated in the artist's local neighbourhood in Silverlake, Los Angeles (March – August 2021). The work was presented as a 'wild' outdoors intervention inviting casual and serendipitous encounters. Near to home, such interventions slip into existing ecologies, opening a temporary

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.

space for new ceremonies and eco-rituals, beckoning humans to slow down and pay attention to the special arrangements of elements and lives around them.

QR codes at the site of the altars enabled members of the public to learn about the work, the artist, and reach out if they wanted. The received communication was positive and full of gratitude. The general response was an appreciation for having art in the neighbourhood, and an appreciation of the message. The altar stayed up on the stairs for about a year.

One of the original ideas that Isabel had was to undertake a daily or weekly ritual of visiting the altar and taking a few quiet moments to sit on the steps and listen to, and feel, the elements around her. The ritual evolved over time as she visited the altar less and less. As she prepared to create a further altar on a different staircase, it seemed that a new ritual might involve building a new altar each year, both locally and in more remote locations.

A critical part of the *Nocturne* project are the social processes involved in co-creating altars and eco-rituals together. There were two workshops organised throughout the course of the project: the first titled *Nocturne Altar Hack* at the *Uroboros 2021* festival (May 2021, online) and the second *Co-Creating Wild Altars* at the CultureHub's *ReFest: Reunification* (March 2022, Los Angeles).

Nocturne lanterns installed on the Radio Walk Stairs in Silverlake, California. Image credit: Isabel Beavers.

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

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

The *Uroboros* workshop was structured as a design hack: participants from many parts of the globe were broken up into small groups to brainstorm how they might create a wild altar: what materials they would use, where the altar be placed, what eco-rituals would emerge from the intervention. The workshop was accompanied by a Discord channel to encourage dialogue and communication post-workshop.

The second workshop at *ReFest* involved twelve participants creating their own small lanterns at the artist's home studio in Los Angeles. Participants learned the process of creating these wax sculptures and took their creations to place in their own home environments, dedicating them to new eco-rituals they hoped to enact.

Following on the Wild Altars, Beavers created a multimedia installation *Nocturne: Sea Altar* incorporating audio, audio reactive visuals, and seven light sculptures to honour the ocean, inviting visitors to engage in a practice of deep listening to ask: *what are more-than-humans telling us?* The *Sea Altar* was showcased at the *Atmospheres Deep* exhibition at the San Luis Obispo Museum of Art (Monterey, California; May - July 2021), at *Sui Generis: Debates about the Singular* exhibition in the SOLA Contemporary (Los Angeles, California; January 2022), and at the *Symbiosis: Sculpting the Art of Living Together* exhibition in CultureHub (Los Angeles, July 2022).

The Nocturne project was further exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022) and at the *Helsinki Design Week 2022 – Designs for Cooler Planet* exhibition in Espoo, Finland, as part of the CreaTures project showcase (September - October 2022). Accompanying the altars, the *Cooler Planet* exhibition also unveiled a short film **The Sky Has Not Yet Fallen** showing conceptual background of the Nocturne project.

OPEN FOREST

By Open Forest Collective (Andrea Botero, Markéta Dolejšová, Jaz Hee-jeong Choi, Chewie)

Open Forest is an experimental research and practice-based inquiry into various forests and more-than-human dataflows. The project explores how forests and forest data can be thought of and engaged with otherwise, in feral, co-creative ways that consider perspectives of diverse forest creatures and reach beyond techno-solutionist, extractivist renderings of forests as resources. The creative work involves a series of experimental forest walks, interactive installations, sharing circles, and other situated encounters. Participants are invited to engage with various forest patches around the world and share their experiences in the form of forest stories. Through these co-creative engagements, the Collective aims to better understand how various stakeholders make sense of forests and forest data; to question what can constitute a forest dataset, how it can be produced, and by whom.

Open Forest: walking-with forests, data and feral creatures.
Image credit: Sjef van Gaalen.

Snapshots of four walked-with forest patches in Finland, Australia, Czech Republic and Colombia.
Image credit: Open Forest Collective.

The Hyytiälä walks with the highly instrumentalised SMEAR II research station can be joined both in-person and remotely.
Image credit: Open Forest Collective.

Details

Open Forest creates occasions for playful, relational encounters with forests and diverse forest epistemologies, policies and data. The experimental inquiry involves a series of situated and interrelated activities including a series of walks with various forest patches and a co-creation of forest stories that aim to entangle the currently available – mostly quantitative – forests datasets with more messy and eclectic more-than-human data.

Walking-with

Within *Open Forest*, walking is embraced as a way of becoming responsive to a place that can activate modes of situated, relational participation and facilitate imaginative knowledge exchange. Following 'feral' approaches to creative inquiry (feral as open-ended, spontaneous, more-than-human and wild; something that unfolds beyond our full control as humans), the *Open Forest* walks are performative, centred around the elements of surprise and curiosity. Since autumn 2020, the Collective has organised forest walks in various parts of the world, including (what is known today as) Finland, Australia, the Czech Republic, Colombia, and the United Kingdom.

In Finland, the walks have (since September 2020) been situated in the SMEAR II – Station for Measuring Ecosystem-Atmosphere Relations in the historical Hyytiälä forestry field station in Juupajoki and in the Sipoonkorpi National Park near Helsinki. In the Czech Republic, an ongoing series of walks initiated in July 2021 takes place in Central Bohemia, in the protected landscape area Křivoklátsko. The Australian walks took place in the

Open Forest Collective is a multi-disciplinary group of forest-curious creatures of diverse cultural, professional and biological origins who experiment with co-creative approaches to engaging with more-than-human futures.

Melbourne urban forest – a complex ecosystem of more than 70,000 trees each with unique IDs (May 2021). In Colombia, the Collective walked with forest patches in three different locations, including the Bëngbe Uáman Tabanoc – an ancestral territory of the Kamëntŝa people located in southern Colombian Andes, the Reserva El Palmar – an ecological reserve located in the buffer zone of the Chingaza National Park in Andian mountains, and the Cerro Seco – an informal housing neighbourhood located at the southern urban limits of Bogota (December 2021 – June 2022). Two hybrid *Open Forest* walks were organised in the Ouseburn Valley in Newcastle (UK) as part of the Participatory Design 2022 conference (August 2022). In each location, together with a growing number of collaborators, the Collective experiments with different walking formats and approaches.

This relational walking-with follows various types of 'maps' with diverse points of interest. Some walking guides share narrated trivia about the local forest area; its culture, species and history, which then serve as key points of the walking route. The walks in Chingaza reserve followed a guiding narrative of Jaime and Cristina Avellaneda, local eco-tourism service founders who drew the walkers' attention to the local páramo ecosystem and its history marked by extractivist industrial development and bio-conservation issues.

Other guides, including the Bohemian guide, Chewie, use their own sensory instincts and invite participants to follow without any predefined route.

The Open Forest walks are guided by various human and non-human navigators. Image credit: Open Forest Collective.
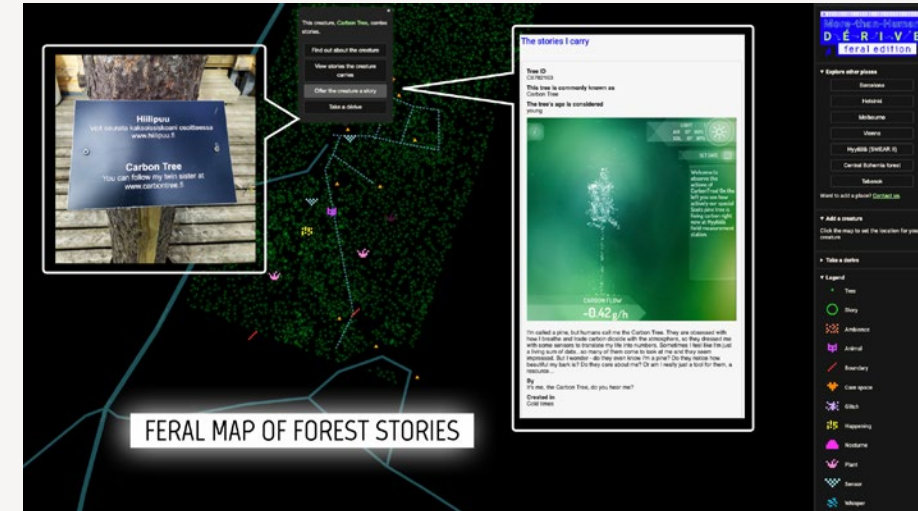

The Feral Map collects more-than-human stories about forests and their creatures. Image credit: Open Forest Collective.

In Tabanoc, the walks were focused on local forest gardens, or chagras, and guided by Kamëntŝa women who tend the gardens as part of their common, day to day life. The chagras, planted and maintained according to the traditional Kamëntŝa ecological knowledge, served as a walking map: what grew there at the time defined the key points of the walking routes. In contrast, the SMEAR II walks have followed a route defined by a wooden walking path running through the forest patch (stepping outside of the path might cause damage to soil sensors). The SMEAR II walks have been guided by knowledge from local forest scientists who rely on quantitative data collected via high-tech sensing devices and use forest management approaches that radically differ from those of the Tabanoc chagras guardians.

The Melbourne walks were guided by a set of *dérives*, developed through three co-creative workshops and inspired by the Situationists International dérive strategies. The Collective incorporated these into their ***More-than-Human Dérive portal***, inviting walkers to drift and experiment with playful, more-than-human ways of sensing local landscapes.

Following these diverse walking formats and guidance, each *Open Forest* walk revealed previously unknown aspects of a local landscape and its creatures, including trees, moss and carbon sequestration sensors. The walks create a space for experiential learning about various forests, shifting the focus towards knowledge shared by diverse walkers.

Feral Map of Forest Stories
While walking, participants observe, smell, touch, taste, and listen carefully to their surroundings; they take pictures and notes and talk to each other. These conversations and observations become an inspiration for forest stories, which can be shared via the **online Feral Map**. The map serves as a growing public archive of collected forest stories, making the walking experiences available for further reflection and asynchronous engagement. However, anyone, not only participants at the walks, can share their stories, thus contributing to an evolving dataset of situated forest experiences and impressions.

The Feral Map stories come in diverse formats and shapes. Some are personal accounts of human-forest relationships expressed in words and pictures, others are numeric datasets capturing, for instance, an exchange of volatile organic compounds between a forest and the atmosphere.

As a feral artefact, the map invites inputs and interactions beyond the scope of the *Open Forest* project. Aside from the walked-with forest patches, the map hosts various venues and artefacts sprouting from other, similar creative inquiries including the sessi.space garden of the ***Open Urban Fores***t project and the ***Nocturne*** altars (both discussed in this Catalogue). The map can also support various activist and everyday-life endeavours: for instance, the *Open Forest* guides in Cerro Seco, Colombia, have been interested in using it to further disseminate their efforts to stop illegal extractivist mining processes in the area.

The Open Forest Catalogue is a compilation of hand-written and hand-crafted forest stories collected from participants in-person. Image credit: Open Forest Collective.

Open Forest installation at the Research Pavilion#4 hosted by University of the Arts Helsinki. Image credit: Open Forest Collective.

Serendipitous more-than-human encounters during the feral Bohemian walks guided by Chewie. Image credit: Open Forest Collective.

Open Forest Installation

The Collective set up an interactive *Open Forest* installation as another entryway to engage with the project that has been showcased at various public events. The first iteration was planted in an abandoned retail space A Bloc (Espoo, Finland), as part of a collaboration with the **_Baltic Sea Lab_** project. Here, the Collective 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 with forests. The installation was further showcased at various exhibitions and festivals, including the *Research Pavilion #4 Helsinki* (June 2021) where it accompanied two guided walks-with the SMEAR II station in Hyytiälä; the *Data Vitality: Soft Infrastructures and Economies of Knowledge* at the Dipoli Gallery, Aalto University (November 2021 – February 2022), the *CreaTures Festival* in Seville (June - July 2022), the PDC conference (August - September 2022), and the *Helsinki Design Week 2022 – Designs for Cooler Planet* in Espoo, Finland (September - October 2022).

The Open Forest Catalogue – a physical book presented at *Open Forest* exhibitions, workshops and other public events also allows for the sharing of stories. From the *Feral Map* and *Catalogue*, collected stories (over 100 in total so far) serve as forest data, capturing situated experiences and perspectives of forest stakeholders coming from diverse geographical, cultural, professional as well as biological backgrounds. This evolving, 'messy' *Open Forest* dataset can help raise questions about power, values, and structural inequalities that shape forests and their futures and, by extension, help us to make better sense of complex eco-social phenomena such as climate change.

Project: Pixelache. Image credit: Markéta Dolejšová.

Project: Open Forest. Image credit: Open Forest Collective.

Project: Open Urban Forest. Image credit: Michal Mitro.

Project: Experimental Food Design. Image credit: Markéta Dolejšová.

Project: MyCoBiont. Image credit: Julio Albarrán.

Project: Nocturne. Image credit: Julio Albarrán.

Project: Treaty. Image credit: Julio Albarrán.

CreaTures Festival event space. Image credit: ZEMOS98.

CreaTures Festival event space. Image credit: Jaz Hee-jeong Choi.

CreaTures Festival event space. Image credit: Sonia Pighini.

Project: Commonspoly. Image credit: Julio Albarrán.
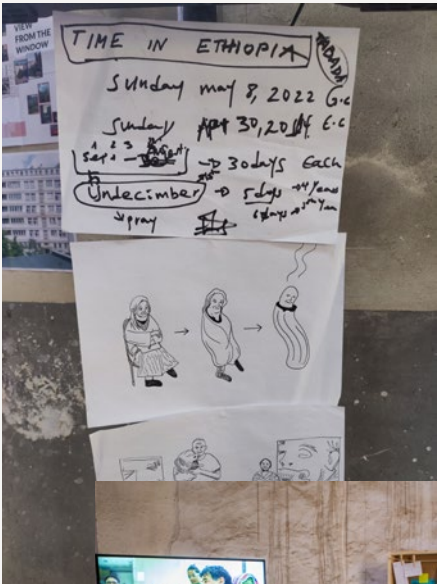
Project: View from the Window. Image credit: Markéta Dolejšová.

Project: Baltic Sea Lab. Image credit: Markéta Dolejšová.

Project: Yarmouth Springs Eternal. Image credit: Julio Albarrán.

Project: Baltic Sea Lab. Image credits: Left, Markéta Dolejšová; Right, Savannah Vize.

Project: Nocturne. Image credit: Savannah Vize.

Project: Pixelache. Image credit: Savannah Vize.

Project: Sustainable Futures Game. Image credit: Markéta Dolejšová.

CreaTures exhibition space. Image credit: Savannah Vize.

Project: Experimental Food Design. Image credits: Top, Markéta Dolejšová. Bottom, Savannah Vize.

Project: Open Forest. Image credit: Left, Savannah Vize; Right, Markéta Dolejšová.

CreaTures exhibition space. Image credit: Savannah Vize.
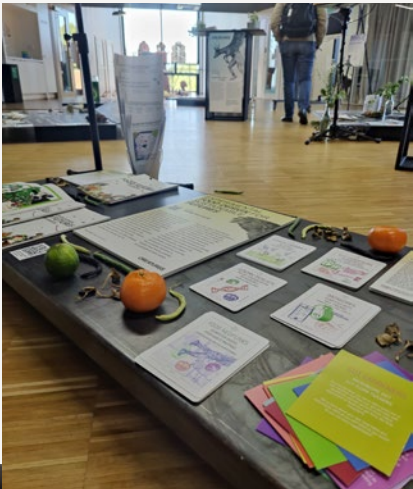
CreaTures ExPs: Selected videos. Image credit: Savannah Vize.

Project: Cyano Automaton. Image credit: Markéta Dolejšová.
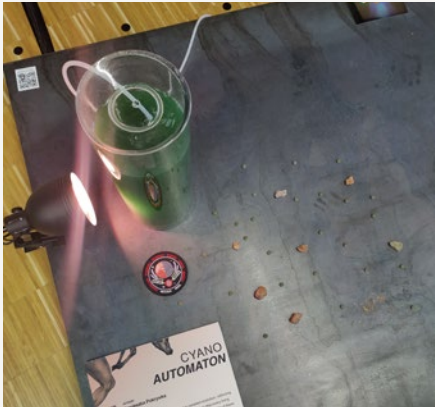
Project: Baltic Sea Lab. Image credit: Department of Seaweed.

Project: Cyano Automaton. Image credit: Bartomiej Rey.

Project: MyCoBiont. Image credit: Gobnjak.
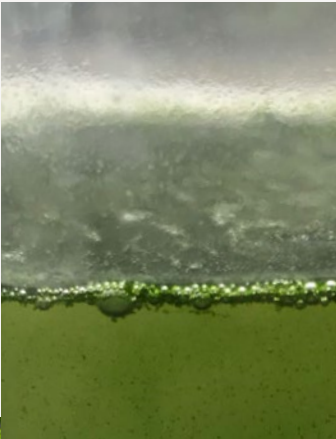
Project: Invocation for Hope. Image credit: Stephen Lux.

Project: Open Forest. Image credit: Open Forest Collective.

Project: Refuge for Resurgence. Image credit: Mark Cocksedge.

Project: The Hologram. Image credit: Furtherfield.

Project: View from the Window. Image credit: Martyna Miller.

Project: Nocturne. Image credit: Isabel Beavers.

Project: Open Urban Forest. Image credit: Michal Mitro.

Project: Treaty. Image credit: Furtherfield.

Project: The Fallen Clouds. Image credit: Josefina Buschmann and Daniela Camino.

Project: Yarmouth Springs Eternal. Image credit: Genevieve Rudd.

OPEN URBAN *FOREST*

By Michal Mitro

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 were millennia back. The natural and the artificial are intertwined like the rhizome of the moss that covers the walls of our houses and the bark of trees. Open Urban Forest is an artistic research process 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 site – 'a forest-turned garden-turned forest' – located on the steep hills of the Svratka river in Brno, Czech Republic. The research seeks to pave the way for meaningful communication and cohabitation between various agents that occupy and utilise this space.

AVA collective members working at various spots of the site. Image credit: Michal Mitro.

Human and non-human creatures side-by-side at the Open Urban Forest. Image credit: Michal Mitro.

Construction site facing the forest across the river, opposite the Open Urban Forest garden. Image credit: Michal Mitro

AVA collective members working at various spots of the site. Image credit: Michal Mitro.

Details

Open Urban Forest is an attempt to start and facilitate a meaningful and relational inter-species interaction. Combining creative research, poetic speculation, focused presence and attentiveness to the situated genius loci of the *Open Urban Forest* site, the project team collaborators gathered images, meanings, scenarios, sounds and other sensorial impressions and arrived at rich, layered representations of the burgeoning forest and the actors that inhabit it. The site has been a limitless source of inspiration – and occasional frustration – for learning about the feral and the natural, at the same time as learning about the human condition and its preconditions. Describing, understanding and justifying the team's human motivations and deeds turned out to be just as challenging as it was to attend to the local forest and its non-human dwellers.

The *Open Urban Forest* research strategy was to approach the site and its actors through the prism of four expert teams with the leading author, Micha Mitro, providing additional guidance given his rich, day-to-day experience with the site over the past eight years. The group understanding of the space thus evolved in an inter-subjective and pluralistic fashion. In doing so, the group hoped to reflect the complexity of actors and dynamics that they were trying to understand. The experts in the team – from the areas of forestry sciences, architecture, sound and performance art – were asked to use their distinct knowledge, tools and skills to elaborate on diverse aspects of the *Open Urban Forest* space. The research was thus structured loosely and allowed a space for

Michal Mitro takes post-medial tendencies, sculpturality and visuality as the defining pillars of his practice. Michal's working method is best described as artistic research and its outputs often take a hybrid ArtScience shape.

subjective preferences, focus and attention to detail. The group agreed to openly acknowledge their active and transformative role in the environment rather than positioning themselves as 'objective' observers. Despite being rather personal and site-specific, many aspects of the research can be abstracted to other scenarios of human-nature interaction.

The first group of collaborators, the *AVA collective* – sonic enthusiasts re-searching and re-shaping environmental sounds – were working on the site from January 2022 to September 2022 to record detailed sonic footprints of the forest and its more-than-human agents as well as its larger sonic atmosphere. Following the goal of bringing awareness to the sonic ecologies of the forest space, they have been freely floating between the documentary and performative modes of sound recording. The results of their experimentation include minute explorations of long unused gardening utensils, water interacting with metal objects, jamming with and over a heavy machinery that is used to install a road tunnel on the opposite side of the river valley, as well as site recordings made by a drone. These results were turned into a **database** of sonic footprints of the *Open Urban Forest* space and its various surroundings at diverse altitudes and times of the day, accompanied by AVA's written notes and reflections.

From March 2022 onwards, a group of architecture MA students led by Jan Kristek, current Dean of the Faculty of Architecture, Brno University of Technology, have speculated on various construction scenarios for the forest

Snippets from d'Epog's performance at various altitudes of the site. Image credits: Lucia Repašská.

Creating an ortho-photogrammetric model of the site to speculate and plan its future re-wilding possibilities. Image credit: Michal Mitro.

site and explored possibilities of more-than-human co-habiting. Following the questions:

How can we, as human designers, sensitively re-purpose existing structures to accommodate both human and non-human needs?

How to design with natural elements and genius loci in mind?

The group was split into pairs to approach certain functional elements at the site from diverse perspectives: fire and food, air and wind, earth and sleeping, water and washing, sunlight and shade. The results of the groups' four-month effort were novel and site-specific, yet they remained undoubtedly anthropocentric: their construction scenarios involved materials such as acrylic, polystyrene and concrete although there was one that embraced up-cycled wood planks to create a gateway connecting 'the wild' with 'the cultivated'.

As a follow-up to the presentation of students' proposals, one more visit to the forest was arranged (June 2022). The aim was to spark the students' imagination and try to bring their attention away from the human and towards what and who surrounds us. This re-framing of the situation was a huge lesson for all involved: the students were positively challenged; Michal discovered how difficult it can be to explain why one should care, design and cater with more-than-human perspectives

in mind in a concise manner. All in all, the conversations yielded some interesting additions to what was originally proposed, and sparked curiosity about every site involved.

On 14th and 15th of May, the post-dramatic theatre company *d'Epog* conducted on-site research and consequently a three-hour-long performance titled *d'Epog exists at the green fields*. The five-member group explored how human and more-than-human bodies co-exist, co-act and inter-act together in the intensified reality of extended focus. The group managed to create a very convincing metaphor connecting the subjective and corporeal, physical, geographical and political: their physical struggle navigating the seemingly ever-rising, steep and sloped 'forest-turned garden-turned forest' resonated with ever-increasing acceleration, progress and reoccurring socio-economic and personal crises. The **full documentation** of the performance is available to view.

On the 2nd June 2022, Associate Professor of forestry Radek Pokorný and his team from the Mendel University's Forest Department visited to create an ortho-photogrammetric model of the whole site and discuss the possibilities of its re-wilding. Acknowledging the upcoming 'dry century', Pokorný proposed that the rocky surface recently unveiled due to road construction on the slope opposing the forest will reflect even more sunlight and heat on the Open Urban Forest site – something to be considered when planting or cutting the local vegetation.

Open Urban Forest installation at the CreaTures Festival in Seville.
Image credit: Michal Mitro.

Open Urban Forest exhibition and AVA collective's sound performance at sessi.space, Brno, Czech Republic.
Image credit: Michal Mitro.

Some of the most prominent and recurring features that emerged across all the expert groups and their research visits have less to do with the exploration of the space itself (its actors and its dynamics) than with reflecting our very human nature, our habits, preconceptions, imperfections and failures – in a multitude of shapes. We were constantly reminded that it is us humans conducting the research on the forest's non-human inhabitants and not the other way around. That the motivations are ours, the egos are ours and the failures are ours too.

Emerging outcomes of the *Open Urban Forest* project were showcased at various public occasions, including the *CreaTures Festival* in Seville, Spain (June - July 2022) and an on-site exhibition at the *Open Urban Forest* space itself. As the project has strong thematic alignment with the Open Forest Collective's work, the site has been included as a patch to the **Feral Map**. Here, stories sprouting from the *Open Urban Forest* project were added to enable further exchange of forest stories.

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

PIXELACHE

By Andrew Gryf Paterson and Pixelache work-group

Pixelache Helsinki is a Finland-based creative association on emerging creative practices with almost 20 years of activity engaging issues in social, ecological and economic transformations. Throughout the two decades of its existence, the association has been running a trans-disciplinary platform for emerging art, design, research, technology, and activism that involves a dynamic local community and an annual festival that has been 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 project conducted for CreaTures. Andrew Gryf Paterson, in collaboration with several other members of the Pixelache association, sought to explore how the association has developed and sustained its internal organisational practice. By engaging with organisational meta-data, the Pixelache office as a tangible memory device, and the production of two audio zines, they gathered perspectives from active members reflecting upon how the organisation has transformed internally over the course of its existence.

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

The Pixelache project created for CreaTures research
purposes involved an extensive mapping and a series of
audio zines. Image credit: Julio Albarrán.

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

Details

The creative research process within the Pixelache project involved an
extensive mapping of the association's history and its internal organisational
practices over the 20 years of its existence, which resulted into a production
of two audio zines. This process consisted of several stages, including: a
background research into organisational metadata, a workshop focused on
gathering materials for the zines, and a production of a project website to host
the zines and other project outcomes.

**Background research into organisational metadata**
The first stage in the process (January - February 2022) was a compilation
of festival and member metadata over the 20 years as reference, followed
by the production of a handmade Gantt-style chart of past and present
association members. The compiled data was used to build a timeline of
main Pixelache events, moments of internal transformation and a generational
map of key members and their roles in sustaining the association. While
the existing **Pixelache website** and content management were a record
and source of information to consider, so too were digital organisational
documents and portfolio reports. This metadata was gathered as a backbone
of factual information upon which narratives could be based or problematised.
Throughout the process, the work-group focused on the available data as
well as on the 'gaps' and what possibly got lost in the association's history
documentation over the time, asking: *What could we gather to assist our
memory? What was sustainable and what was lost in the process?*

Andrew Gryf Paterson is
an 'artist-organiser', cultural
producer, educator and
independent researcher,
involved with **Pixelache**
Helsinki since 2004. Other
contributors involved in
the Pixelache project for
CreaTures – **Antti Ahonen,
Irina Mutt** and **Sumugan
Sivanesan** – are all members
of Pixelache association
of various disciplinary
backgrounds.
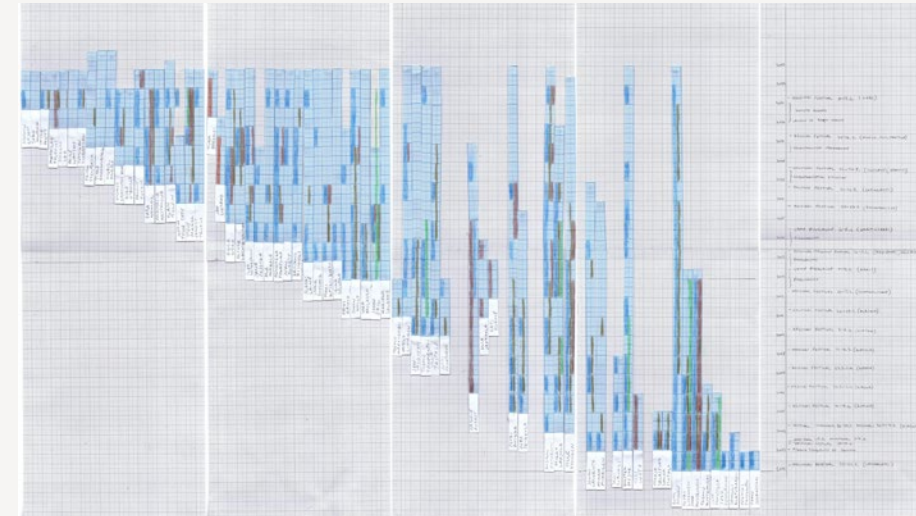
Tracing the participation of members allowed a glimpse into patterns on,
and offered a reference point for personnel changes in the association.
The internal movements in the association implied that roles like producer,
board member, or artistic director were accessible to any member with the
motivation and will to take them on. This information, of course, did not reflect
intersections such as: who feels entitled to take roles, internal dynamics,
or other intersections. It allowed, though, to see general changes, like the
nationalities and gender of members and producers, and to detect general
dynamics in terms of content, interests, and strategies. From the metadata
compiled in the timeline and generational map, the next step was to identify
other artefacts (events, objects, narratives) from the association's history that
were useful in co-creating an overview of Pixelache's internal transformations.
This included consideration of the ways in which the association responded to
these transformations, and what the impact was of these changes.

Audio zine material gathering workshop
As new association members from 2021, Irina Mutt and Sumugan Sivanesan
were invited to lead a workshop with Pixelache members and other interested
persons to focus on making collective 'fanzine'-style audio vignettes or
anecdotes capturing key moments from Pixelache's history (March 2022).
By choosing this method – recording situated audio narratives in a quick,
unstructured way – these audio vignettes were aimed to encourage further
in-depth engagements with Pixelache's archival documents and online
content management system. The two-day workshop was undertaken as an

Sumugan Sivanesan recording Andrew Gryf Paterson
talking about the 'felt excel' fabric – a scheduling device he
made for Camp Pixelache 2013. Image credit: Antti Ahonen.

Agnieszka Pokrywka recalling memories on 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.

Unboxing paper based materials from past Pixelache
festivals and projects, creating a random collage.
Image credit: Antti Ahonen.

internal 'social association memory event' in the Pixelache production office,
in Suvilahti Cultural complex, Helsinki, on 25-26th March 2022. Pixelache
members were invited (via members mailing list) to "meet, have some talks,
organise materials and check what items, memories and resources we have
in the office". The intention was to consider the sustainability and internal
transformations of the association over time, with regards to the things,
artefacts or objects that carry traces of Pixelache's key events and recall
transformations in the organisation of cultural programming.

Due to the length of time that the association has existed, this inevitably
involved facing the fragmentation, density, non-linearity of, and of course
gaps in, data. This begged a question on the type of stories that could be
possibly told about arts associations with a complex and extensive history like
Pixelache's. There is the challenge of what remains materially of associational
activity, and what members of an organisation remember or forget over time.
It was speculated that the Pixelache production office was itself an interface
device, a container of objects with various usages at different times, a non-
linear and non-organised archive, full of tangible data. Being on site, it was
possible to trigger memories relating to Pixelache, in a sort of 'Proustian
madeleine' process, allowing a more playful approach to the idea of archive:
objects as traces surrounded by different stories, where these stories are
subjective ways to recall the past. This enabled reflection on, and questioning
of, whether there is any objectivity in archives, data or statistics.

Following the workshop, it was identified that the information gathered in
the Pixelache office missed certain voices of recent producers and board
members. Several additional interviews during April 2022 were conducted
with the most recent generation of active members according to their
availability, focusing mostly on Pixelache festivals and experiences between
2013-2019. Irina, Sumugan and Andrew then worked together to select
and edit the workshop conversations and interviews into the audio zine
format (May 2022). The editing process led to the arrangement of narrative
themes around two main clusters, which was further complemented by a
selection of related artefacts from the Pixelache office 'archive' that came up
in the conversations. The first thematic cluster was *decentralisation*, and its
relationship to the festival production, its rotating co-directorship model, and
related socio-economical aspects of cultural work. It was recognized that
burn-out of social organisational energy, which paradoxically also allowed
space for new persons to take on curatorial roles, was an important factor
in why the organisation has kept going for so long in the past decades. The
second thematic cluster was *community* and the diversity of disciplines,
practice backgrounds and experiences, and how this related to expectations
of what the association has been doing together. Resulting from the thematic
clustering are the two audio zines: *Decentralisation, Burn-out and Hijack and
Communities of Practices*.

Pixelache installation at the Helsinki Design Week 2022 featured, among
other artefacts, the 'Hacked exercise bike' – an object from Pixelache's
office archive originally showcased at Pixelache Helsinki Festival 2009 ,
and the 'Felt Excel' – fabric serving as a scheduling device and a fold-
away grid for flexible organising of activities in open-format Pixelache
Camp events. Image credits: Markéta Dolejšová.

Pixelache installation at the CreaTures Festival in Seville
showing a collection of photographs documenting the process
of engagement in making the audiozines.
Image credits: Above, Markéta Dolejšová; right, Julio Albarrán.

Decentralisation, Burn-out and Hijack

This audiozine pastes together conversation around ET grilling, open camp
model, festival activity in 2013-2015, decentralisation within the association,
changing production teams, burn out, and the semi-serious 'positive hijacking'
taking Pixelache forwards. Featured objects in the office include liquid smoke,
a fabric scheduling device, a megaphone, and a hacked exercise bike.

Communities of practices

This audiozine pastes together conversation around organisational labour,
friendships and motivations, changing disciplines within Pixelache with the
recent years, the festival in 2019, safer space ambitions, things left behind,
and a need to collectively imagine future desires. Featured objects include the
internal 'pixel' currency used to partially compensate association member's
work, a 3D printer, a bed-side artwork, and safe space guidelines.

Gathering of materials for project website

As a public dissemination platform to circulate the zines and other research
documentation (images, links, text vignettes), an **interactive page** on the
existing Pixelache's website was created. The audio zines are included via
Soundcloud embed to allow for inclusion of descriptive comments – these
were added in the waveform interface, and on the webpages below the
Soundcloud audio widget to give a richer context to the anecdotes in the
conversation. Hyperlinks were made to the online database entries for events
or festivals. The web page also serves as an entry point to learn more about
the process that was engaged in over the six months of 2022.

The Pixelache audio zines together with other creative and research artefacts
were exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022)
and at the *Helsinki Design Week 2022 – Designs for Cooler Planet* exhibition
in Espoo, Finland, as part of the CreaTures project showcase (September -
October 2022).

REFUGE FOR *RESUR-GENCE*

By Superflux

Refuge for Resurgence, a multispecies banquet, was shown as part of the Biennale Architettura, La Biennale Di Venezia 2021 from 22nd May to 21st November 2021. As part of Superflux's ongoing mission to explore hope through crisis towards a more-than-human future, Venice Biennale visitors were invited to a dinner table around which multiple species metaphorically gather as equals. In response to the 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.

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

A four-metre-long table, hand-made from the wood of a wild Surrey oak tree. Image credit: Mark Cocksedge.

Identity of each guest can be identified by species-symbolic cutlery. Image credit: Mark Cocksedge.

Details

Refuge for Resurgence is centred around a four-metre-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.

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 illustrated by Nicola Ferrao with mytho-poetic scenes depicting the species protagonists and their narrative journeys from destruction to resurgence.

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.

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

Framed by the Superflux's more-than-human ethos and interest in exploring the deep interconnectedness of humans and nature, *Refuge for Resurgence* is an investigation of the material culture of resurgent worlds. From mythology to materiality, each setting at the table has been tailored to fit its occupant. Naturally grown oak was hand-worked by the Superflux team to form the table, with tree trunk sections forming fourteen unique stools adorned and customised for each dinner guest. Delicate illustrations – depicting the journey from apocalypse to a new world – adorn cracked and repaired plates. Cutlery hewn together out of found materials has been specifically designed to amplify ceremonial offerings of food from human to non-human. Alongside mythology and storytelling, material provenance plays an important role in *Refuge for Resurgence* – opening up poetic aspects of other worlds that might feel enigmatic, exciting or magical.

Identity of each guest can be identified by species-symbolic cutlery.
Image credit: Mark Cocksedge.

The table installed in the Arsenale venue at Biennale Architettura 2021 – La Biennale di Venezia. Image credit: Giorgio Lazzaro.

The *Refuge for Resurgence* installation and conceptual background were captured in a short **film** released by Superflux in July 2021. The intention here was to give remote viewers an immersive experience akin to being within the exhibition space. The film was showcased at the *CreaTures Festival* in Seville, Spain (June - July 2022). After its initial showcase at the Venice Architecture Biennale, *Refuge for Resurgence* appeared at the following exhibitions: *Subject to Change*, Droog Gallery, Amsterdam (February – April 2022), *Weather Engines*, Onassis Stegi, Athens (April – May 2022) and *Our Time on Earth*, Barbican Curve Gallery, London (May – August 2022).

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

REPRO-DUCTIVE NARRATIVES

By Kersnikova (curator and producer) in collaboration with artists Maja Smrekar and Gjino Šutić

The reProductive Narratives project used 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 was situated in a laboratory setting, the author Maja Smrekar experimented with her menstrual blood – a socially stigmatised female excrement – as material for artistic expression and reflective conversations. In collaboration with scientist and artist Gjino Šutić, their aim of the project is to open a space for reflection and speculation on the existing and imagined reproductive functions of the female body.

Maja Smrekar, Gjino Šutić: reProductive narratives. Image credit: Kapelica Gallery Archive.

14/20   reProductive Narratives   By Kersnikova (curator and producer)   110
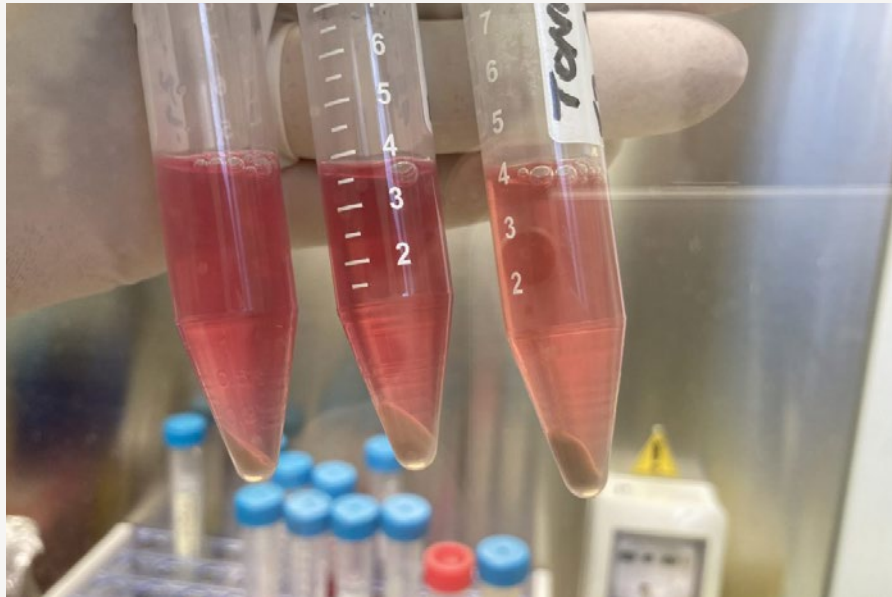   in collaboration with artists Maja
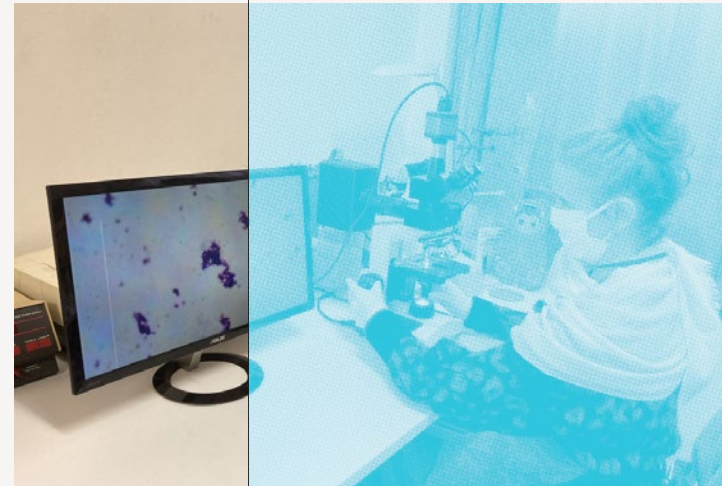   Smrekar and Gjino Šutić

Keywords: Art-Science Exchange, Experimental   creatures-eu.org/productions/rn   111
Biomaterials, Open Documentation, reproductive equality,
Speculative Futures

The reProductive Narratives project was largely developed
in a laboratory setting. Image credit: Kersnikova.

Snapshots from the laboratory work.
Image credit: Kersnikova.

Details

The spread of contemporary populist ideologies linked to national and ethnic boundaries has increasingly focused on issues of birth rate. Here, the female body is cast as the property of the state through legal and ideological means. Through their hands-on biohacking research and practice-based process, The *reProductive Narratives* authors aim to encourage strategic alliances employing hormones and bodily fluids as non-invasive (bio)technologies, and as narrative agents, via pharmacological and technological tools. A further objective of the *reProductive Narratives* project is to engage citizens in critical dialogue and knowledge exchange about reproductive politics.

Within their laboratory work, Maja and Gjino experimented with isolating differentiated cells from Maja's menstrual discharge and cultivating those inside growth media containing hormones extracted from her urine. Prior to the laboratory phase, Maja collected her menstrual discharge for a period of 24 months (this biomaterial was stored in a Vitrification Medium at -20 degrees Celsius). Following this, the biomaterial was centrifuged and subsequently cultured. These cultures were inspected and a growth medium added before being placed in a bioreactor. Morphological alteration was then induced in the biomaterial via transfection with a synthetic follicular-like fluid produced using gonadotropin extracted (via chromatography) from Maja's urine. These cells were then cryopreserved.

The Kersnikova Institute, established in 1995 is a non-for-profit organisation that produces and incubates contemporary investigative art projects focusing on impacts of science and technology on contemporary society.

Maja Smrekar works in an 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.

The laboratory work took place from November 2020 - February 2021 in the BioTehna Lab and Kapelica gallery (Ljubljana, Slovenia), and Universal Research Institute (Zagreb, Croatia). The laboratory procedures followed a research protocol published in 2016 by the International Peace Maternity and Child Health Hospital, School of Medicine, Shanghai Jiaotong University, and collaborators in China. These procedures have shown the possibility of extracting somatic cells from menstrual discharge. The extracted cells may show egg-like properties (specific protein structure), raising a myriad of possibilities for speculation regarding the existing and imagined reproductive functions of the female body. This work is documented in a **video** produced by Kersnikova.

On the 26th of November 2020, Kersnikova organised an online panel discussion on the *reProductive Narratives* project, featuring the artists Maja Smrekar and Gjino Šutić together with a guest artist Margherita Pevere. The session was organised within Kersnikova's Freaktion Bar series and moderated by the writer, philosopher and critic Mojca Kumerdej. The **panel recording** is available to be viewed by the general public.

Gjino Šutić is a multidisciplinary researcher and innovation developer working across several fields of science (biotechnology, bioelectronics, experimental electronics, ecological engineering) and postmodern new media art (Bio Art, Digital art, Installation art, Multimedia Art and Hybrid Art).

SUSTAINABLE FUTURES GAME

By Hellon

Accelerating sustainability transitions requires imagination and creativity to concretise desirable futures narratives. For this purpose, Hellon designed the Sustainable Futures Game to focus on connecting societal sustainability goals with everyday organisational contexts and help build organisations' capabilities for imagining alternative futures. The game is designed for decision makers and developers within public and private organisations, offering a creative and holistic approach to address sustainability challenges. The game aims to help players co-imagine a desirable future state of a collectively decided city in 2030 through fictional storytelling and design prompts and then back-cast ways to tackle critical challenges to reach the co-narrated future. As the story is co-narrated, the outcome of each game session varies depending on the participants' interests and aspirations. This diversity of perspectives helps the players to find new opportunities and create novel pathways for reaching desirable futures.

Sustainable Futures Game.
Image credit: Hellon.

Sustainable Futures Game.
Image credit: Hellon.

Sustainable Futures Game.
Image credit: Hellon.

Details

The *Sustainable Futures Game* is a tool for business organisations to imagine and reflect upon their desirable, sustainable futures. The development of the game started from the motivation to foster desirable futures and feasible pathways towards them, while avoiding the production of disempowering dystopian or utopian narratives. Decision makers in business and public institutions were chosen as the preliminary target group for the game with the aim of influencing sustainable organisational transformations.

At the beginning of 2019, Hellon sought opportunities to contribute to social and ecological sustainability in partnership with other creative agencies and research institutes. Joining the CreaTures consortium in 2020 enabled Hellon to explore this endeavour in depth. The *Sustainable Futures Game* is inspired by Hellon's two previous projects: *The Nordic Urban Mobility 2050* – Futures Game for Nordic Innovation (2019) and the *Opportunities for Finland* Report for the Finnish Government (2018 – 2019). These experiences strengthened Hellon's conviction on the need for novel processes to aid collaborative explorations of sustainable futures through creative methods and imagination.

The *Sustainable Futures Game* can be played both physically and digitally, by eight to ten persons at a time. A game session starts with an introductory presentation by Hellon facilitators to prepare the players and introduce the key terms and concepts of the game. Gameplay occurs in two parts. In the first part, players collectively imagine a fictional story set in 2030, which depicts a desirable near future state of a selected city. The fictional story unfolds

Hellon is a creative service design agency 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.

through player discussions supported by various probing tools including. The main objective of this first part of the game is to facilitate a dialogue on desirable futures and collectively imagine a fictional story that integrates multifaceted characteristics of this future narrative, such as personal desires, societal norms, and political structures.

In the second part, players identify critical challenges and barriers that restrict or hinder their co-narrated desirable futures from materialising. The game session results in concrete, action-oriented suggestions on what type of activities should be implemented today to overcome the identified barriers and move towards the co-imagined future. The *Sustainable Futures Game* can be seen as an example of futures-oriented design games that help participants make abstract and ambiguous topics more engaging and personal by incorporating creative methods such as improvisation, fictional storytelling, visual prompts, and creative ideation.

The Sustainable Futures Game installation at the Helsinki
Design Week 2022 – Designs for Cooler Planet exhibition.
Image credit: Savannah Vize.

The Sustainable Futures Game installation at the Helsinki
Design Week 2022 – Designs for Cooler Planet exhibition.
Image credit: Savannah Vize.

From August - November 2020, the first game prototypes were tested in a
series of pilot game sessions with partners from the CreaTures project and other
stakeholders of diverse backgrounds, including sustainability experts, system
designers, service designers, and business leaders. After each game session,
Hellon's design team reflected on the insights received from participants'
feedback to revise the game logic and elements. These iterations included, for
instance, an integration of United Nations Sustainable Development Goals in the
game logic, an addition of visual prompts to the beginning of a game session,
an improved visual representation of the game flow, and an introductory
presentation outlining the purpose and ethos of the game.

The first public game session took place in November 2020 and invited
members of the FIBS (Finnish Business and Society) – the largest corporate
responsibility network in the Nordic countries. In May 2021 – 2022, four
additional sessions were organised with diverse players including, among
others, Laurea University of Applied Sciences service design students and
members of the Finnish parliamentary Green Party.

In June 2022, Hellon created a short **film** summarising the game's conceptual
background, motivations and key principles. The *Sustainable Futures Game*
board and film were exhibited at the *CreaTures Festival* in Seville, Spain (June
- July 2022) and at the *Helsinki Design Week 2022 – Designs for Cooler
Planet* exhibition in Espoo, Finland, as part of the CreaTures project showcase
(September - October 2022).

THE FALLEN *CLOUDS*

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

The Fallen Clouds is a speculative research-based project that delves into the socio-environmental resonances of digital infrastructures in Chile to break the myth of dematerialised cloud computing. The narrative follows a digital cloud searching for its body and origin extended from submarine cables in the Pacific ocean, data centres in Santiago, to lithium extraction in the Atacama desert. On the journey it becomes entangled with diverse 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 digitised S16mm film projection to generate a deep listening and immersive experience.

Still from the S16mm film "The Fallen Clouds".
Image credit: Josefina Buschmann.

Daniela using a mic contact for recording the sounds of the water running through a pipe used for lithium extraction.
Image credit: Josefina Buschmann.
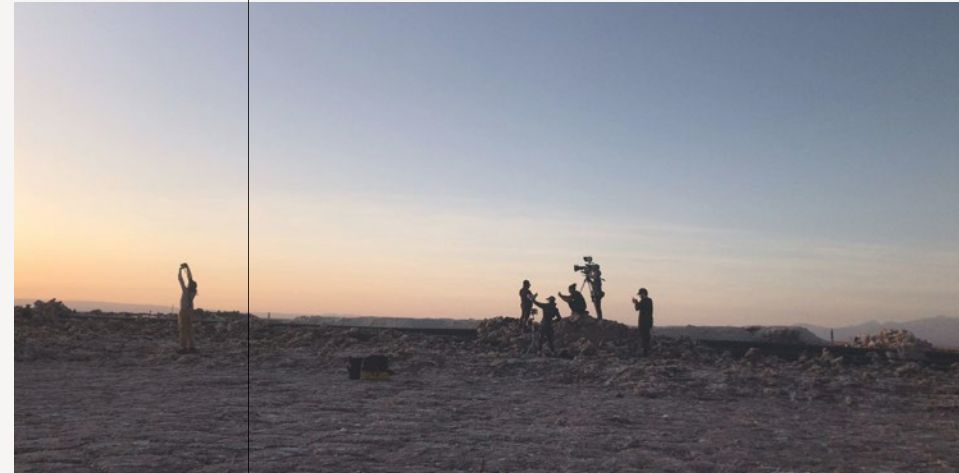
Filming at the Atacama salt flat.
Image credit: Daniela Camino.
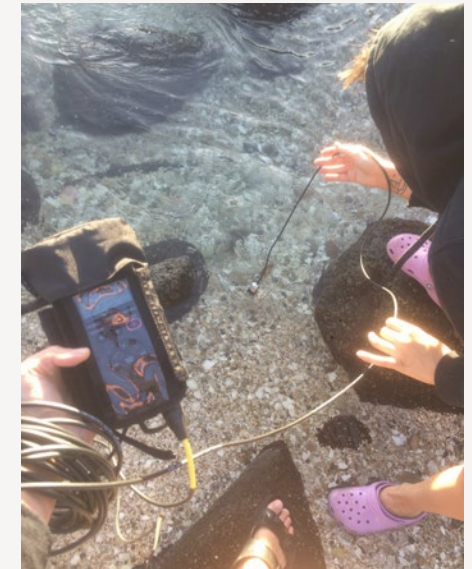
Daniela and Josefina recording sounds with a hydrophone at the seashore.
Image credit: Josefina Buschmann.

Details

The Fallen Clouds project explores the metaphor of a cloud as a way to connect two contemporary issues: the growing expansion of digital infrastructures and the climate crisis, crossed by forms of historical extractivism in certain territories. The project locates the ethico-political tensions between technological development and the eco-social crisis in three critical digital zones and infrastructures in Chile: a submarine Internet cable extended in the coasts of the Pacific ocean, the new Google data centre in Cerrillos, and the carbonate plants of lithium in the Atacama salt flat. In each territory, the project authors engage with different beings affected by the presence of these infrastructures: from crabs in the submarine bottom to an ecofeminist group in Santiago and Lickanantay women in Atacama.

The Fallen Clouds features a film composed of images of these different beings and the diverse processes happening around the digital infrastructures. The film narrative starts with a submarine observation of a new fibre optic cable extending throughout the coasts of the Pacific Ocean in Chile. It then follows the activist actions of MOSACAT (Movimiento Socioambiental Comunitario por el Agua y el Territorio) – an ecofeminist group organised against the installation of a new Google data centre in Cerrillos that would use 169 litres 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 Lickanantay women: a girl, a woman, and an elder.

Josefina Buschmann is a researcher and filmmaker exploring media and methods to collectively visualise and reimagine the intersection of digital infrastructures, socio-environmental issues and more-than-human rights.

Nicole L'Huillier is a transdisciplinary artist and researcher from Santiago, Chile, currently based in Boston, USA. She works with sounds, vibrations, resonances, and multiple transductions to explore more-than-human performativity and agency from micro to cosmic scales. .

The film sound is recorded using different sound artefacts, from direct sound captures to contact and hydrophone microphones. Experimenting with sound tactilities allows the creation of viscous and electric sound compositions that support the narration of different myths, as told by MOSACAT and the Lickanantay women. From these materials, a 'cloud symphony' is born. The symphony is played through floating sound sculptures created with the materials gathered around the three infrastructures explored, including a salt flat crust, water pipes from the lithium extractive sites, dried seaweeds from around the fibre optic cable, and a piece of a fibre optic cable itself.

Each piece is connected to a speaker or to a transductor, generating a vibrating sound composition of *The Fallen Clouds*. This visual, sonic and material experience allows viewers to immerse themselves in a trance-like journey to break the spell of the cloud, inviting them to take a different perspective on digital technologies and imagine other possible futures connected to circular temporalities as well as interspecies and intercultural affective relations based on mutual care.

Prior to the film shoot, the authors conducted fieldwork in the three main locations. In January 2022, the fieldwork research took place in Cerrillos at the territory where the new Data Centre of Google will be located. The group worked with MOSACAT on the scriptwriting process in order to better understand their needs, demands, and desires connected to the

Daniela Camino is a producer and director of documentary films, with experience in editing and distribution. She graduated from the Universidad Católica de Chile with the degree of Audiovisual Director.

Francisca Saez Agurto is a director of photography and image artist with specialisations in 16 mm.

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

Daniela using a mic contact for recording the sounds of the water running through a pipe used for lithium extraction.
Image credit: Poli Mujica.

Building the installation in Santiago.
Image credits: Josefina Buschmann.

A visitor taking a picture of The Fallen Clouds installation at The Real Fábrica de Artillería, Sevilla.
Image credit: Daniela Camino.

Details of The Fallen Clouds installation at Ars Electronica in Linz, Austria.
Image credit: Francisca Sáez.

film. In February 2022, the group travelled to San Pedro de Atacama to attune to the local territory and generate collaborative bonds with local communities (who were previously familiarised with the project). These encounters involved a meeting with Karenn Vera Tito – a Lickanantay woman and educational mediator, and Juan Carmelo – a traditional environmentalist educator and a fellow friend of Karenn from the same indigenous community. *The Fallen Clouds* authors made a ritual of asking permission from the land and the ancestors to start developing the project and visited the land of their ancient abuelos (great grandparents).

In March 2022, filming started in Cerrillos, following five MOSACAT members making and disseminating different protest flyers.

In April 2022, the group worked at the Lickanantay school of Río Grande with Ashley, the only ten-year-old student of the school, and her teacher Isabel Tito along with the traditional educator Juana Anza and artist Andrea Vera. Together with Karenn Vera Tito who acted as the educational mediator of the process, they applied different ludic dynamics to create a myth connecting the idea of the 'cloud' and its local socio-environmental resonances with the Lickanantay cosmovisions.

The filming continued in the Atacama Desert, starting in San Pedro de Atacama, a town located 2,408 metres above sea level. The work involved members of the Lickanantay community of Río Grande in the Chaxa lake, a

place characterised by a rich and unique ecosystem and a sacred site for the local indigenous communities (the site is currently administered by the Toconao community, who kindly allowed the access to film in this place). The filming then continued in the centre of the Atacama salt flat close to the lithium extractive sites.

In May, the group followed the installation of the new submarine fibre optic cable Prat owned by the local telecommunications company, GTD, and recorded sounds at the seashore of the Pacific Ocean to capture the audio textures of places around the submarine cable. The film editing started in June 2022 and followed with a construction of the final atmospheric installation.

During the fieldwork and filming process, the different materials that make up the 'cloud' were collected – algae, salt flat crust and water pipes used for lithium extraction. Different sound artefacts were used to create the vibrant cloud composition, including speakers of different sizes and transducers, accompanied by diverse fabric materials and other equipment to hang all the objects and speakers to create the final immersive art installation.

The **installation including the film** was exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022) and at *Ars Electronica* in Linz, Austria (September 2022).

THE *HOLOGRAM*

By Cassie Thornton and Lita Wallis in collaboration with Furtherfield

The Hologram is a viral four-person health monitoring and diagnostic system for sustainable socio-cultural transformation practised from couches all over the world. Three non-expert participants create a three-dimensional "hologram" of a fourth participant's physical, psychological and social health, and each becomes the focus of three other people's care in an expanding network. The hologram, in turn, teaches this triangle of listeners how to give and also receive care. When they are ready, The Hologram will support them to each set up their own triangle, and so the system expands. The result is the construction of a robust multidimensional health network, collectively-oriented social practices, and trust, that can outlive capitalism. The Hologram 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.

The Hologram is a mythoreal viral distribution system for non-expert healthcare, practiced from couches around the world. Image credit: Cassie Thornton.
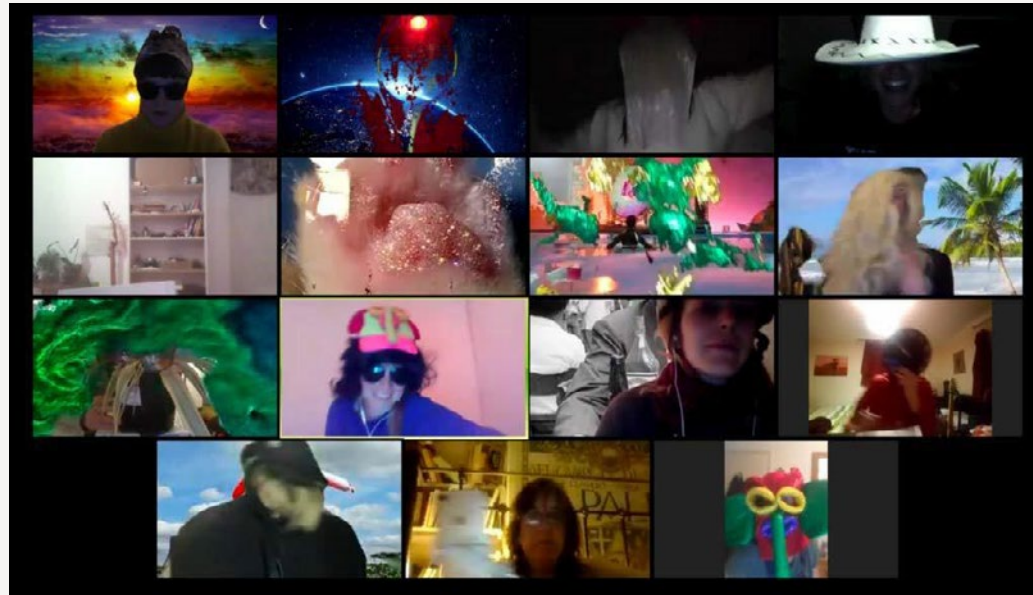
Screenshot from the online Hologram course.
Image credit: Furtherfield.

The Hologram project aims to enact a functional system for non-expert healthcare based on mutualistic support and solidarity.
Image credits: Furtherfield.

Details

The Hologram project has developed an array of elements to support an international network of practitioners: The Hologram course, The Hologram Community of Practice, The Minimum Viable Hologram (MVH), The Hologram LARP, The Hologram Film and The Hologram Workbook.

The Hologram Course

Within the CreaTures context, *The Hologram* project started with the course *We Must Begin Again: Asking For Help As A New World*. Here, people from all over the world were invited to meet online to study and practise what it means to ask for help. The course was run in Autumn 2020, following an incubation period and exploratory workshop organised at Furtherfield's space, as part of Cassie Thornton's artist residency. Responding to the ecology of connected crises of racism, capitalism and patriarchy, people were invited to join the course to co-design long-lasting systems for support and solidarity to ensure that our species can outlast the coming social, economic and planetary emergencies. Facilitated by Thornton and Wallis, participants were guided through a process that helped them to remember together why and how to ask for support, and how to ensure that their supporters are also cared for.
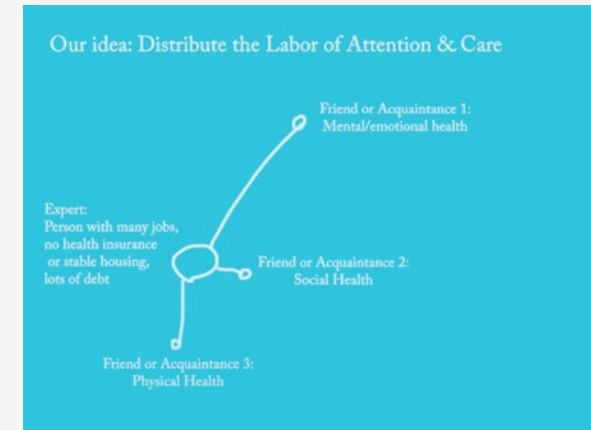
From *The Hologram* course invitation:

"We believe that destruction is making space for new beginnings and that we have no choice but to begin again. We see asking for

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.

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."

In six online sessions, 26 participants experimented with how to organise and value the support they needed to survive and thrive in the coming world. They practised, discussed and contributed to the social skills, values, and priorities central to the emerging Hologram model for collective peer-to-peer (P2P) healthcare. Thornton contextualised each session with a presentation on a particular topic: Trust and Questions of Bad Support, Atrophy of the Sharing Muscle, Failienation, Learning to Trust Ourselves Again, Wishes and Time. Participants also practised Social Presencing Theatre and experimented with their first Hologram sessions. The last course session was dedicated to building a Community of Practice. Each person left the course empowered to assemble and participate in their own Hologram group.

A CreaTures member joined the course as an embedded researcher and shared autoethnographic logs of their experience throughout, giving *The Hologram* facilitators an invaluable participants' perspective. This provided insights into the complex tensions and interplay between personal/individual

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 (e.g., cooperatives, triangles, flows and webs).

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.

Screenshot from the Hologram LARP: We were made for this // 2050 Fugitive Planning. Image credit: Furtherfield.

Screenshots from the Hologram Website designed by Furtherfield's associate design studio Studio Hyte. Image credit: Furtherfield.
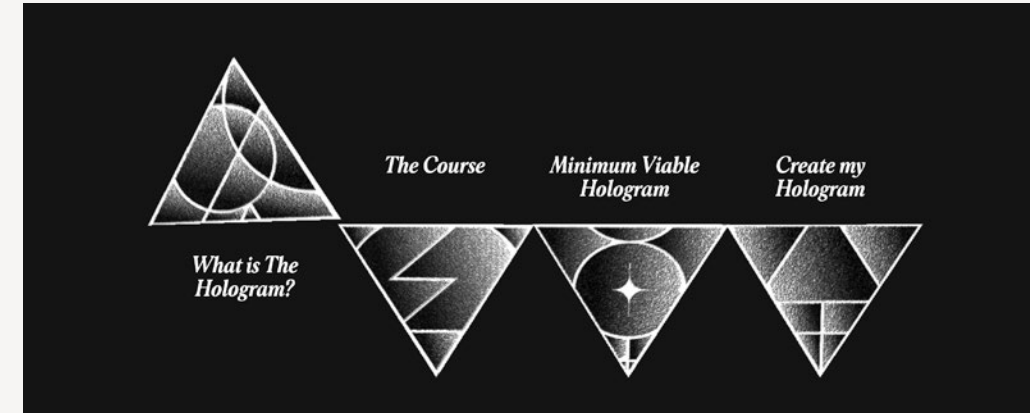
and shared/collective experiences across the six weeks. Their reflections on the appeal (or otherwise) of certain elements of the experimental practices employed also informed the development of future courses. *The Hologram* team offers several courses every year, each shaped to fit common collective needs. Outside of the CreaTures scope, multiple courses took place including, for instance, a series of courses designed especially for healthcare workers or people who identify as men.

The Hologram LARP – We were made for this // 2050 Fugitive Planning
From inside the stillness of global lockdown, *The Hologram*'s viral healthcare system was used as a parafictional framework (where fiction is presented as fact) of radical planning "for the post-pandemic futures we wanted". Through participation in this Live Action Role-Play (LARP) over two online events, twelve people made contact with who they would become, individually and collectively, by 2050.

The LARP was intended to provide the next level of learning and transformation through social holography. In this immersive game, participants played characters based on the most powerful and well-supported version of themselves. They time-travelled 30 years in three weeks to enact their survival and thriving through multiple emergencies and crises. Human systems collapsed and reformed, in the wake of social upheavals borne of entrenched colonialism, racism and environmental crises. Capitalism ended.

The Hologram Community of Practice and Workbook
The Hologram Community of Practice meetings have been organised on a monthly basis via a Telegram channel and run online by community members. Connected to the community is a series of online, facilitated, two hour-long sessions called *Minimum Viable Hologram* (MVH). In these sessions, one of *The Hologram* peer-facilitators walks newcomers through the basic ideas of the project to explain how each part of the social holography process works, and how to have transformative and supportive conversations. Eleven MVH facilitators have been trained so far to support people in their first Hologram session. The community has been collaborating on a full programme of developments and aims to sustain the practice and network beyond 2023, when Cassie Thornton plans to step down as the creative lead of the project. A summary **video** provides a glimpse into the MVH sessions.

The Hologram Workbook (Starter Kit for Anti-Capitalist Futures) was created to provide easy answers to the question: *What is The Hologram and how do you use it?* This short illustrated manual (translated into 5 different languages) walks incomers through the first steps of starting their Hologram group and is intended as an accompaniment to the support received from another practitioner who is familiar with *The Hologram* protocol.

Screenshot from The Hologram film.
Image credit: Furtherfield.

The Hologram Film

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

The Hologram film was exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022) and at an exhibition, workshop and video launch event at the Cummings Centre for the History of Psychology as part of the *Cleveland Triennial for Contemporary Art* (July 2022).

The Hologram film showcased at the Creatures Festival in Seville.
Image credit: Julio Albarrán.

In the nine months following *The Hologram* course, numerous events took place. Community members ran two more Hologram courses, eleven people set up their own Holograms, while 35 people joined *The Hologram Community of Practice* on Telegram and 36 people joined a new, monthly Community of Practice meeting. 40 people also signed-up and participated in *Minimum Viable Holograms* (MVH) taster sessions that enable people to create their own care clusters. These MVH programmes were developed with a specific focus on diversity. *The Hologram* also received significant additional funding and support through other social and cultural organisations. A **website and community forum** were created and populated by networks of *The Hologram* participants.

THE TREATY OF FINSBURY PARK 2025

By Furtherfield (Ruth Catlow) and New Design Congress (Cade Diehm)

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 led by Furtherfield to promote biodiversity by reimagining the role of urban humans in greater collaboration with all the species of Finsbury Park. It features Live Action Role Play games where participants join Interspecies Assemblies to play on as the species of Finsbury Park and plan a major collaborative event for the future: The Interspecies Festival of Finsbury Park. It is designed to explore new means of building empathy pathways to non-human lifeforms through play. A series of games which support wide access via in-park/in-person and online formats have been played as part of the CreaTures project and in partnership with IAM Planet Earth Festival 2021.

Snapshot from an Interspecies Assembly happening live in Finsbury Park.
Image credit: Furtherfield.
Photograph by Hydar Dewachi.

The Treaty is played from more-than-human perspectives to encourage the blooming of a bountiful biodiversity and interspecies political action.
Image credit: Furtherfield. Illustration by Sajan Rai.

The Treaty of Finsbury Park 2025.
Image credit: Furtherfield. Illustration by Sajan Rai.

An interspecies Assembly played online, with SnapChat Lens face filters. Image credit: Furtherfield.

Details

The Treaty of Finsbury Park 2025 (The Treaty) is a collaborative multi-year project that depicts the story of the dawning of interspecies democracy:

"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."

It envisions 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 is fraught with environmental issues ranging from noxious gases and traffic noises to governance struggles and financial sustainability (the UK has lost more biodiversity than any G7 country and is in the worst 10% globally). If systems of dominance and control over living beings continue, we all face an apocalypse. Yet, cities are more biodiverse than we often realise, and urban ecosystems engender more species diversity than some 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 live?

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

Cade Diehm is the founder of The New Design Congress, an international digital infrastructure research group.

The Treaty invites participants to reflect on a range of realities and proposals concerning biodiversity and its role in climate change resilience. Highlighting the often ignored biodiversity found in urban settings, and the vital role that urban parks play in our futures, it raises questions about the role that different species play in a thriving urban park: *How could our parks be managed differently? How can we better care for everyone? What is the role of culture in social justice?*

Based around a set of LARPs (Live Action Role Play games – where participants play characters who interact to pursue goals within a fictional setting), Treaty is played from more-than-human perspectives to encourage the blooming of a bountiful biodiversity and interspecies political action. Players think like a dog, bee or even grass to help change the way we all see and participate in our local urban green spaces and significantly alter community relations with local biodiversity. Larping was chosen as a creative format as it enables prefigurative experiences, utilising a conscious bleed between fiction and reality.

The Treaty project represents a major undertaking in a 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.

The mentor species of The Treaty.
Image credit: Furtherfield. Illustration by Sajan Rai.

The Sentience Dial device used within the Treaty engagements.
Image credit: Furtherfield.

There are four main parts to the project:

Part 1. The Interspecies Assemblies – these are games where everyone gets to plan the Interspecies Festival of Finsbury Park 2023; an event which will celebrate the drawing up of the treaty itself (this part was realised within the CreaTures project). More details are provided below.

Part 2. The Vote – once artists have had a chance to gather everyone's input, they will present three proposals for the Interspecies Festival, and everyone will be invited to choose the one they want to participate in.
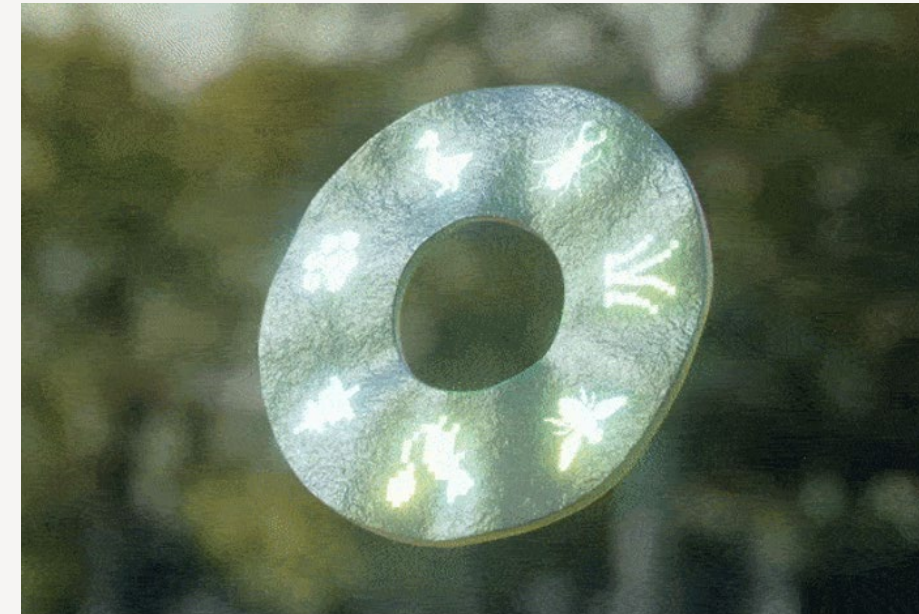
Part 3. The Interspecies Festival of Finsbury Park – all the species of Finsbury Park will be invited to join the festival in Summer 2023. More details are provided below.

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

The Interspecies Assemblies and Voting
In the public game of Interspecies Assemblies, devised and hosted by Ruth Catlow with artists Bea Xu and Max Dovey, human players are matched with a mentor representing one of seven non-human species found in Finsbury Park – a tree, a bee, a goose, grass, a squirrel, a stag beetle and a dog. The selection of these seven species as representatives of the park's

wider biodiversity was informed by Furtherfield's extensive research and consultation with local experts including Finsbury Park's own Park Ranger, Ricard Zanoli. Following the LARP format, Assembly players perform a ritual to enter their mentor species characters and tune into the mentor's needs and experiences. Throughout the whole Assembly, players only ever play as representatives of another species, wearing either digital or cardboard masks – no human face (or identity) is ever present in the game. This anonymity serves as an important tool for disinhibition and immersion of players.

In order to achieve this immersion, a narrative device called the **Sentience Dial** was created to allow human players to tune into the experiences of another species. The Sentience Dial is a new fictional technology that supports communication between all living entities and allows humans to tune into all flora and fauna, to match them with a species mentor and to then represent them in the game.

At the Assemblies, players learn about the different biodiversity habitats of Finsbury Park – the new forest, the old forest, the wildflower meadows – and represent their species to collaboratively plan the first ever *Interspecies Festival of Finsbury Park*. This involves choosing the Festival venue (a specific biodiversity habitat in the Park) as well as the activities that the Festival will feature. At online Assemblies, the planning happens in Zoom breakout rooms, where players discuss the obstacles they face and how they are overcoming them together. Later, they vote for the festival proposal they would like to

Snapshot from an Interspecies Assembly happening live in Finsbury Park.
Image credit: Furtherfield.

Treaty of Finsbury 2025 call-to-action video.
Image credit: Furtherfield.

Interspecies Meditation at the CreaTures Festival in Seville.
Image credit: Julio Albarrán.

see further developed and discuss Festival logistics. The session ends with
deroling, debriefing and reflection on how biodiversity can be best supported
in urban green spaces. Minutes of the Interspecies Assemblies are then
circulated with an appendix that documents the discussions and players are
invited to continue to participate via a **discord channel**.

By planning the Interspecies Festival together, humans from the locality and
around the world have a chance to 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 – to the level they expect for themselves –
the equal rights of more-than-human beings. Together, they think about what it
will take to prioritise biodiversity and take actual steps to achieve this.

The Interspecies Festival and the Treaty drafting
This gathering for all species showcases 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, players 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, nearer to Summer 2025, project authors and participants will
draft the Treaty and decide how to connect even more deeply with all

the species of the park through the Festival. A treaty was chosen as a
universal format for establishing agreements between conflicted societies,
and for the formation of new configurations of human social relations.
It resonates with historic agreements that go back millennia worldwide,
while also speaking to the negotiations and signing of more recent climate
change agreements. Centring the game on plans to sign a treaty also
led to the creation of a scenario in which different species would need
to extravagantly exhibit and share their different cultures as a route to
multispecies understanding and justice.

Treaty online portal and Interspecies Meditation
To support the recruitment of players and circulate the project widely,
Furtherfield created a **call-to-action video** providing the Treaty's context, and
released a **project website** with detailed information. On the website players
enter the gameworld where they meet mentor species, discover the Sentience
Dial, learn about the Interspecies Assemblies and are able to access
information about technical requirements. They can read FAQs and are
directed to Eventbrite to sign up for an Assembly event. On acquiring a ticket,
players fill out a Mentor Species Matching form via the Sentience Dial. In this
way, they learn about the species who they will represent in the Assemblies,
in preparation for the struggle for interspecies justice and more-than-human
equal rights.

Interspecies Meditation and Sharing Circle at the Uroboros
2022 festival in Prague. Image credits: Jakub Podlesný.

As part of *The Treaty of Finsbury Park 2025* role play, Ruth Catlow of
Furtherfield developed the engagement format of Interspecies Meditations to
help build empathy pathways to other life forms. Meditation is used as a tool
for character development and immersion: participants use their imaginations
and engage in a bonding ritual guiding them to (metaphorically) enter the
body and consciousness of a different species, to reflect on the nature of their
existence. Via the ritual, they get transported to the interspecies multiverse
where they sit for a guided meditation. The meditation is followed by a sharing
circle where everyone describes their experiences of their new bodies and
sentience. Listening to each other, participants have the opportunity to learn
and understand more about their place in webs of life. The Interspecies
Meditation was performed by Ruth Catlow at the *CreaTures Festival* in Seville,
Spain (June - July 2022) and at the *Uroboros 2022* festival in Prague, Czech
Republic (October 2022).

The Treaty project will have an extended afterlife. The Haringey Council
London: People need Parks has asked to partner in the longer term on utilising
The Treaty as a way to improve and measure impact on the biodiversity
of Finsbury Park. After extending the project through 2023, largely due to
Covid-19 related delays, it has been decided to run it until 2025 in order to
keep up with growing local interest and give time to develop an actual treaty
signing element. Haringey Council would then like to invite local residents to
sign a treaty of cooperation with park biodiversity and monitor its impact.

Snapshot from an Interspecies Assembly happening live in Finsbury Park.
Image credit: Furtherfield. Photograph by Hydar Dewachi.

VIEW FROM THE WINDOW

By Martyna Miller

View from the Window is a participatory project involving neighbours 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, organise, store artworks, or to create a workshop. It is a non-institutional, artist-run initiative, embracing groups excluded from the public debate and not fitting the current Polish political agenda. The idea of DOMIE goes against gentrification; exposing the 'ruin' that resulted from the Polish transformation after 1989 – the rapid change of systems, neglect of memory and responsibility. In such conditions, there is a need to support the weakest groups and enhance ideas of solidarity. View from the Window focuses on building neighbourly relations across difference, by hosting picnics, creating an urban garden together, moving away cars and making a safer space to spend time together. The aim is to establish relations through social and creative exchange with an environmental focus.

DOMIE – view from a window.
Image credit: Zachar Szastorbitow.

Neighbours portraits in front of DOMIE main door.
Image credit: Martyna Miller.

Picnic posters in Polish and Ukrainian language.
Image credit: Martyna Miller.

Details

DOMIE is a single standing house in the yard of Św. Marcin – the most famous street of Posnań city. After 1989, the building and the yard were abandoned and became a ruin. The building was previously an important cultural site: for instance, it hosted a Fotoplastykon or Kaiser's Panorama (an early precursor to cinema). Since 2018, an artist collective has taken over the building, creating a social, artistic, economic and architectural experiment in collective and cooperative care. The artists and youth of DOMIE are considered a foreign element in the neighbourhood, a threat to the old order and regime. *The View From the Window* project aims to help create a 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 engagements in overcoming the obstacles together and treating them as opportunities, can help build such bridges and cultivate a sense of trust. In 2022, the war in Ukraine has brought a new context to the project, as many refugees have become new members of the neighbourhood.

A series of weekly Sunday picnics in the front yard of DOMIE was started in March 2022, inviting all local neighbours to come share a meal, spend a Sunday afternoon together, and get to know each other. Printed posters and an online DOMIE group invited neighbours to spend some time together eating cake and drinking coffee. During the picnic meetings (March – May 2022) a conversation was started about the possible

Martyna Miller is an interdisciplinary artist, director and anthropologist, who 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 co-running the DOMIE project in Poznań, an experimental endeavour on the border of art, architecture and social sciences.

futures of the DOMIE yard, which is currently in a terrible condition: it is a disorganised parking lot full of trash, with an uncontrolled toilet, and a place of daily alcohol use. It was discussed how to turn the yard into an urban garden together, move away the cars, and how to create a safer space for spending more time together. The neighbours brought in various ideas and engaged in work for the benefit of the common yard, helping to build the emerging community.

The first picnic gathering was attended mostly by elderly people and people in alcoholic crises. They brought their flatmates, family members and friends. Time was spent talking about the yard: telling each other who we are, how we ended up here, what is the status of the neighbourhood, and what do we expect from the Sunday picnics series. One neighbour came and brought sweets. Many people who came to attend – Janusz, Halina, Daniel, Bogusław, Felicja, Wilku and Maciej – kept coming back for further picnics throughout the series and stayed through to the end of the process. The basic bond was created during the very first meeting.

During the first meeting, Martyna handed out postcards mentioning that she would be thankful if the neighbours could send pictures of DOMIE taken from their window/balcony, so that they could be used in a public exhibition situated inside of DOMIE. By collecting diverse local views of the ruin, the hope was to support the process of building trusted neighbourhood relationships. This idea was inspired by the DOMIE's

One of the picnics in the DOMIE yard.
Image credit: Martyna Miller.

Ukrainian refugee girls exhibiting their
works in DOMIE during picnic #4
Image credit: Martyna Miller.

Exhibition of the View from the Window photographs in DOMIE
Image credit: Martyna Miller.

unique architecture: When photographed from above, due to the unusual shape of its roof, DOMIE visually resembles the first photography ever taken by Nicephore Niepce in Le Gras (France). By playing with the visual connotation of DOMIE in relation to the local neighbourhood context, there was a desire to cultivate the feeling of something dear and beautiful: something connected to memories and storytelling, portraying the house as a place that should be taken care of and treated as a treasure that belongs to all in the neighbourhood. In the following week, Martyna collected several first photographs that were sent via messages and email.

During the second picnic meeting, more people appeared, including those from Ukraine and other places abroad. Mirek, Daniel, Vasylj, Marta and others were there and took part in a mapping workshop led by Marta Węglińska from the KOBALT Migrating Platform. Together, they created a map of ideas, functions and needs concerning the yard.

For the third meeting, visualisations and plans for the yard were brought along. This had been prepared together with an architectural studio and reflected the ideas shared by locals at the previous picnic. During the picnic, participants shared reflections and experiences: Janusz told the group that he missed them, he claimed they appeared in his dreams over the week, Mirek spoke a lot about his brother in jail and he also offered to help renovate parts of the DOMIE building. Maciej proposed an idea of painting a DOMIE sign on one of the house walls; he was also very

interested in the Fotoplastykon story connected to DOMIE – he had gotten himself a book about it and shared various interesting facts about the place and its history. We planted a rose together that was brought during one of the earlier picnics.

Sadly, no one from the old group came for the fourth picnic but many new people appeared including new friends from Ethiopia, Abdi and Tebarek, and immigrant neighbours Ramzi and Rauf. During the fifth picnic, DOMIE was hosting an exhibition by 17 refugee girls from Lviv, Kharkiv and Kiyv (Ukraine). Neighbours who came for the picnic joined the exhibition, and the exhibition artists later joined the picnic. There were musicians from the DOMIE neighbourhood playing live music and the picnic lasted until late. New forms of engagement emerged, connecting the cultural production inside the DOMIE space with the picnic events.

The sixth picnic welcomed more newcomers from local cultural institutions and grassroots initiatives. Neighbours came to the picnic to grab a coffee and spend their time working on the forthcoming exhibition showcasing their 'view from the window' photographs of DOMIE. 40 pictures of DOMIE were collected altogether. These were taken from various windows and balconies: some by the local inhabitants, and some by Martyna as several locals (Rauf, Antonina, Michał and Ramzi) invited her to visit their homes and take pictures.

Exhibition of the View from the Window photographs in DOMIE
Image credit: Martyna Miller.

A map of the DOMIE neighbourhood showcased at the exhibition
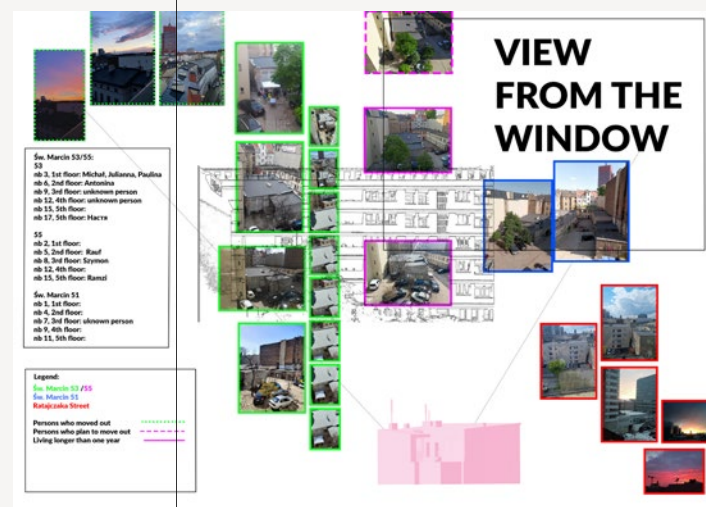Image credit: Martyna Miller.

Based on these pictures a map was co-created. This documented where the picnic participants live and helped to nurture and establish new relations. The map was presented as part of the DOMIE exhibition and in a zine publication that was printed on risograph and released in Polish and English translations (100 copies in total, released in June 2022).

Along with all these activities, the *View From the Window* project helped to establish and maintain new, friendly relationships and bonds within the local neighbourhood – one that is commonly considered as a divided and 'problematic' area. The neighbourhood picnics and conversations about participants' childhood memories of the place uncovered interesting moments from the history of DOMIE (such as those related to the Fotoplastykon), and provoked a collective repair of the ruined building. The project managed to create a sense of a shared local space and shared neighbourly futures, where the local community enacts a collective care.

Aside from the DOMIE exhibition, the View from the Window project, including photo documentation and the printed zine publication, was also exhibited at the *CreaTures Festival* in Seville, Spain (June - July 2022).

View from the Window project at the CreaTures Festival.
Image credit: Julio Albarrán.

YARMOUTH SPRINGS ETERNAL

By Genevieve Rudd

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, while recognising the inequality of access to green and natural spaces. It challenges definitions of 'nature', emphasising that 'nature' is not just pretty pastoral landscapes requiring walking boots and a car to access, it is the stuff living all around us. Great Yarmouth's streets, buildings, places and culture are central to the project. The project emphasises the perspectives of individuals with lived experiences of homelessness and migration as well as loneliness, mental health challenges and addiction, and brings them into conversations about 'nature'. Over the two years of its existence, the project involved a range of creative community practices including writing, drawing, photography, sensory walking activities or fermenting foods and drinks.

Yarmouth Springs Eternal brings participants into conversations about 'nature'.
Image credit: Genevieve Rudd.

The community gathered at Tiffany Wallace's workshop in PRIMEYARC, listening to Tiffany's talk about plant science.
Image credit: Moyses Gomes.

Participants' written responses to the workshop provocations about the diverse meanings and feelings connected to 'nature'.
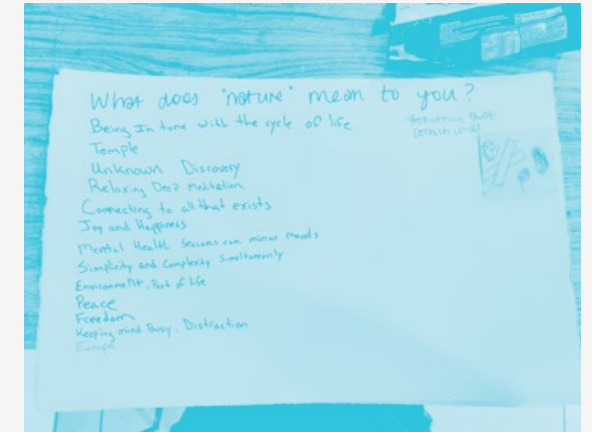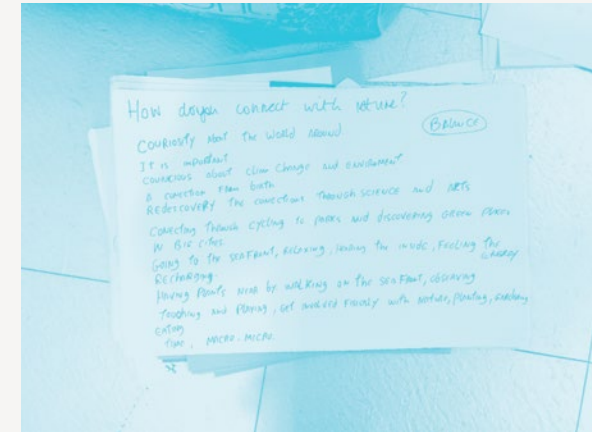Image credits: Genevieve Rudd.

Details

The Yarmouth Springs Eternal project was originally born out of the context of Covid-19, a more-than-human reminder that we are not just people, but vessels for viruses, bacteria and micro-organisms to thrive within and on. The project was centred on the season of Spring, while acknowledging that the predictability of the seasons is becoming more disrupted as a result of the climate and ecological emergency. *Yarmouth Springs Eternal* came to life along with a community programme of artist-led walks and workshops with adults connected to the Herring House Trust group for single homeless people, and the GYROS group supporting migrants and culturally diverse communities. The workshop programme was accompanied by a six-week public exhibition and various free events including a conference, a series of artist-led walks, a printed pamphlet, and a resource booklet on creative walking activities.

In 2022, supported by CreaTures, the project took a different approach and started focusing more on the internal co-creative processes within the *Yarmouth Springs Eternal* community and nurturing of its community roots. The project contributors noted that the CreaTures support particularly helped them to deepen the project's themes and engage with people in a more equitable way. A new group of facilitators was developed to build a space for unheard voices and for those with an interrupted connection to 'home' or place. This group grew out of long-term relationships with people connected, and returning to the project, as well as a group of new participants. In March and April 2022, the group led by Genevieve Rudd and supported by project

Genevieve Rudd 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.

assistant Moyses Gomes took part in four workshops facilitated by three visiting artists and a visiting ecologist: Ligia Macedo, Holly Sandiford, Jacques Nimki and Tiffany Wallace. The workshops took place in the Great Yarmouth outdoors and in PRIMEYARC – an arts space, gallery and affordable art studios located in an ex-department store in a shopping centre.

Each of the workshops included an outdoors walk around the local neighbourhood and engaged participants – members of the community with lived experience of homelessness, migration, isolation and mental ill health – through questions about 'nature' and what it means to them. The goal was to explore tensions between internal and external perspectives on natural worlds: *how are our inner landscapes informed by external environments, what emotions and meanings do we attach to 'nature'?* The visiting practitioners brought in their own perspectives on engaging with the natural world through arts, science and wellbeing approaches.

Following the workshops, the *Yarmouth Springs Eternal* community participants were then supported (commissioned and paid or provided with vouchers as a reasonable expense, if accessing Universal Credit) to design and lead their own events for the public that were organised during the *Creativity and Wellbeing Week* in Great Yarmouth (May 2022). Four events took place and each of these was free and open-to-all, and leveraged diverse creative and walking practices to highlight the many aspects of the Great Yarmouth springtime and its 'nature'.
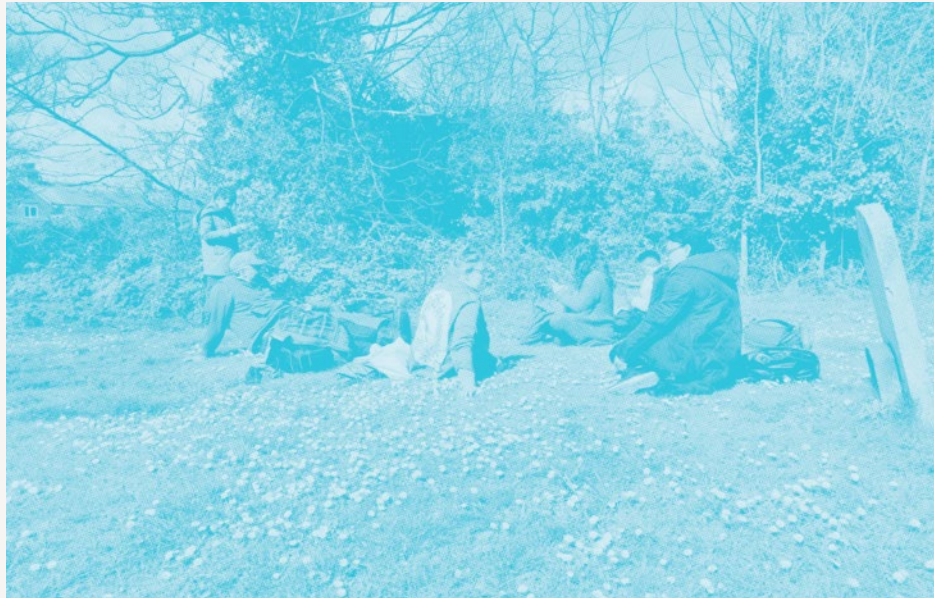
Snapshot from the public event at the local cemetery, gathered both under the sun, and under a tree during a rainy moment.
Image credit: Moyses Gomes.

A collaborative collage making took place during one of the project's public events led by Catarina Pimenta and Jacques Nimki.
Image credit: Moyses Gomes.

The event's activities involved slow conscious walking and breathing to notice various patterns in the local environment, mindful eating, collective writing of poems, music appreciation as well as the drawing of diverse shapes and forms to capture participants' sensory experiences throughout. The group also engaged in ritualistic exercises of 'making-sharing-offering' at the local cemetery, and collected multi-lingual words of noticed feelings and objects in Portuguese, Spanish, Romanian, Hungarian, Afrikaans and English. This exercise helped to capture and reflect on the cultural differences present in the group: for example, Ligia Macedo noted that in her home country of Portugal, cemeteries are serious and sacred spaces to honour the dead, so she was surprised to see that, in Great Yarmouth, people have picnics in the cemetery.

These events followed a particular rhythm; opening and closing each session with reflective conversations, which were noted down and recorded. A common thread throughout all events was the link between the natural environment, health and wellbeing: the group often spoke about connecting with 'nature' as a self-nurturing act, mentioning that it helped them feel calm or energised. Some participants mentioned their concerns about the climate and worries about the future, sharing their observations of plants flowering early or at unexpected times and feelings of anxiety about the depletion of resources. The group did not come up with a universal definition of what 'nature' means to them, highlighting that such definitions might be too exclusionary. Instead, they explored the differences between the local gardened and wild spaces; between valued and neglected areas,

focusing on how these distinctions mirror particular local, social conditions. The relationship between participants' life stories and various self-seeded plants noticed around the town became a symbol of their respect for diverse journeys that we might end up taking as part of our livelihood.

At their closing session and a celebratory picnic in June 2022, the group had a conversation about vulnerability and how it can bear a powerful energy but also many uncertainties. While being vulnerable and without necessary resources and support, it can feel very exposing to step up in a social or other hierarchical system; and many members appreciated the support provided by the Yarmouth Springs Eternal project that enabled them to transition from their involvement as participants to become facilitators. The shifting of roles and hierarchies was key to the overall project dynamics: most of the contributors, including Genevieve, were involved both as participants and facilitators, sometimes even simultaneously.

Holly Sandiford, one of the visiting artists, reflected on the deliberately loose and fluid project structure:

> *"As artists we often talk about 'co-production' and 'collaboration' as a way of working, but that's often offered up as a limited choice by the facilitators. Yarmouth Springs Eternal is not just co-production, this is simply production! It is brave and bold, and puts people at the core of the project."*
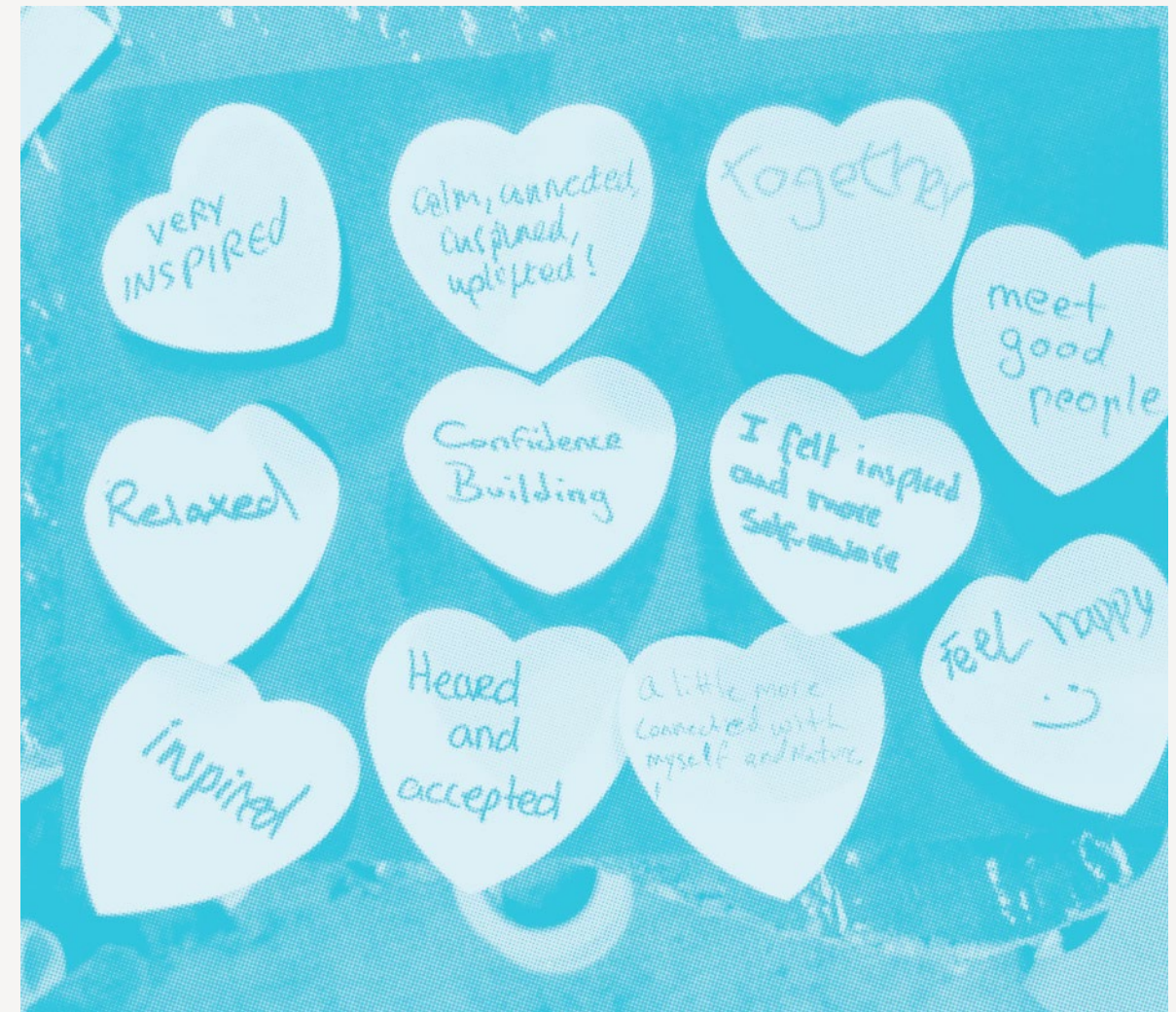
Yarmouth Springs Eternal at the CreaTures Festival in Seville.
Image credit: Julio Albarrán.

A collection of words, written by the participants of the community workshops in response to their thoughts about the day.
Image credit: Genevieve Rudd.

The project has helped to uncover what living and working in Great Yarmouth might mean, to whom. It also enabled reflection upon the symbolism of plants growing in neglected, overlooked, bleak places, and how such places can become beautiful sites of abundant life. The *Yarmouth Springs Eternal* experience has been turned into a **short film** produced by the filmmaker Becky Demmen of Supporting Your Art.

Leading *Yarmouth Springs Eternal* is also tightly connected to Genevieve's perspective of living and working in her hometown and her own lived experience of episodes of severe mental illness. From these experiences, she has drawn the strength and compassion to support the development of others facing similar challenges, acknowledging that it is a complex area of work, where generosity could push boundaries and challenge identities while, at the same time, being rich and rewarding. As pointed out by Genevieve, resources are really key and this work cannot just appear overnight, it takes a lot of time and care.

In June – July 2022, documentation of *The Yarmouth Springs Eternal* project was exhibited at the *CreaTures Festival* in Seville, Spain.

COLLABO-RATORS AND SUPPORTERS

BALTIC SEA LAB

The Baltic Sea Lab project was produced in collaboration with: Ada Peiretti – production support, Outi Turpeinen – curator at A Bloc space, Irene Purasachit – production support at Glasshouse Helsinki, Adriene Jenik – support with ECO Tarot and sea stewards activity, Jaanika Blomster, Samein Shamsher and Pete Fung (Ocean Confessional), Gary Markle – support with sea stewards activity.

The project was further supported by: Aalto University Campus and Real Estate (ACRE) – space sponsorship (A Bloc exhibition), Aalto Studios – lighting design (A Bloc exhibition), John Nurmisen Foundation – space sponsorship (Baltic Sea Lab: How creative practices can support sea health panel), Hanaholmen – space sponsorship (Baltic Sea Lab: A moment with the Sea event), Tvärminne Zoological Station – space sponsorship (Baltic Sea Lab: How creative practices can support sea health panel), Glasshouse Helsinki – space sponsorship (Glasshouse Helsinki exhibition).

CREATURES GLOSSARY

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The project was further supported by: Uroboros 2021 festival.

CYANO AUTOMATON

The project was produced in collaboration with: Super Eclectic (support with concept development), Bartłomiej Rey (design and technical development), Humberto Duque (production and communication), Krisjanis Rijnieks (additional digital fabrication), Anya Muangkote (resources and advice), Arthrospira platensis (special thanks for bearing with us).

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EXPERIMENTAL FOOD DESIGN FOR SUSTAINABLE FUTURES
The project was produced in collaboration with: Savannah Vize (graphic design of Cookbook zine).

The project was further supported by: Designing Interactive Systems (DIS) conference, Aalto University publishing.

The workshop and the resulting publication of the More-than-Human Food Futures Cookbook would not be possible without the contributions of all workshop participants.

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THE FALLEN CLOUDS
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THE TREATY OF FINSBURY PARK 2025
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VIEW FROM THE WINDOW
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CREATURES