Companion for Situated Practices for the Pluriverse

Edited by
Vida Rucli and Rosario Talevi

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Companion

Vida Rucli, Rosario Talevi

The *Companion for Situated Practices for the Pluriverse* gathers a set of practices — exercises, formats, prompts, scores, and group experiments — developed as a collaborative endeavour by members of the SIT-PLU network. Each practice proposes diverse ways of activating relationships between people, things, and places, exploring how research and artistic practice can unfold collectively. Rather than offering ready-made methods, these exercises are invitations to observe, listen and attend otherwise. They test how bodies, materials, feelings, and ideas interact in specific contexts. Some nurture care and trust within a group, others open time for reflection or attunement to a site.

This set of practices is intended for anyone involved in collective processes — artists, educators, researchers, students, hosts, and guests — and for those curious about how relationships can themselves become a form of knowledge. In different ways, these exercises cultivate the bonds that shape practice: between artist and host, teacher and student, researcher and place, individual and collective.

If within this Companion situatedness acts as the guiding principle for all the exercises, the pluriverse is the proposed lens through which the world around us is observed and interpreted — a "world of many worlds" (De La Cadena/Blaser, 2018), where "relationality, by which we mean the radical interdependence of everything that exists, rather than separation, is the real foundation of life" (Escobar, 2024).

The six organising dimensions that we identified to describe various aspects of situated creative and research work are: site and situation, temporalities, everyday, ways of knowing, language and voice, and material processes. At the beginning of each chapter, these dimensions are defined, followed by practices harvested from the ongoing work of the project's partners, and concluded with a list of suggested readings. Each exercise includes a short introduction and a procedure that can be adjusted or transformed depending on where and with whom it is used. Some are the result of highly site-specific practices — and the task of rendering them generally understandable and applicable to other contexts seems almost paradoxical — while others, open and malleable, can easily adapt to diverse situations.

The Companion concludes with a list of books curated by Lungomare in collaboration with the Venice-based bookshop Bruno and Mardi Gras, a Bolzano bookstore. Together, they selected a range of titles on the topic of the pluriverse, presented as *Plurima – Temporary Bookshop for the Pluriverse* during Bolzano Art Week.

From Toolkit to Companion

Situated Creative Practices for the Pluriverse (SIT-PLU) is a Creative Europe initiative addressing socio-ecological challenges through innovative, context-specific artistic interventions. Drawing on the Zapatista concept of the pluriverse — "a world where many worlds fit" — the project embraces diverse ways of knowing and living, foregrounding *buen vivir* (social well-being), communal interdependence, and the relationships between human and more-than-human entities.

SIT-PLU is structured around three main components: *Situated Residencies* (SIT-RES), *Pluriversal Laboratories* (PLU-LABs), and *Practices of Encounter* (PoE). The residencies are hosted by ZEMOS98 (Sevilla), exploring rural practices in the Cantabrian Mountains; Idensitat (Barcelona), engaging with urban-social dynamics near the Besòs River; Lungomare (Bolzano), investigating riverscapes and their ecological interconnections; and Baltan (Eindhoven), highlighting rural futures at Landpark Assisië in Noord-Brabant. The laboratories further expand these inquiries: LUCA Lab (Ghent) challenges anthropocentric narratives through multi-species storytelling and community collaboration at Park Ter Beken; EINA Lab (Barcelona) explores the synergy between the Collserola Natural Park and the EINA campus through regenerative design; and UPV Lab (Valencia) focuses on documenting the effects of the October 2024 DANA floods on the Valencian region. The *Practices of Encounter* module, led by Floating ~~University~~, weaves these processes through shared gatherings, reflective tools, and collective learning formats.

When Floating ~~University~~ joined the SIT-PLU consortium — at a later stage, after an original partner unexpectedly left — we inherited the task of creating an open-access toolkit to be used by all partners. According to the project description, the toolkit was to be developed early on and addressed to the residents and hosting organisations, as well as to the researchers of the university labs. It would offer different ways of evaluating the impact of their practices on participants and identifying how their creative work aimed to bring about eco-social change.

Upon reading this, and reflecting on how many European project toolkits tend to feel rigid, bureaucratic, and uninspiring, we began to rethink what such a document could be — and, more importantly, what we did *not* want it to be. We didn't want to produce another generic quantitative evaluation tool or a document to be filled in and forgotten. Instead, we imagined something soft, reflective, and porous — a companion that could travel with the project rather than measure it from outside.

From there, new questions guided our process: as a reflexive tool, what should the companion do? How can it best serve our organisations and ways of working? What qualities or characteristics should it explore and value?

These questions marked the shift from toolkit to companion — from a static product to a collection of procedures that, rather than providing answers, accompany ways of reflecting, communicating, and carrying forward situ‐ated creative practices in their many forms.

The *Companion for Situated Practices for the Pluriverse* is a collaborative effort. Our heartfelt thanks go to all the partners and contributors involved in the process, especially to those who shared their knowledge and time so generously — both at Floating ~~University~~ — in the spring and later online. It has been a pleasure to enter the spaces of your research and an honour to receive your trust in reworking your words into this publication, where different voices, languages, and practices coexist.

Marisol De La Cadena, Mario Blaser, *A World of Many Worlds*, 2018, p. 4.

Arturo Escobar, "We Must Choose Between Narratives. Interview with Arturo Escobar by Justin McGuirk", *Future Observatory Journal*, fojournal.org/interview/we-must-choose-between-narratives/, 2024.

SIT-PLU TOOLKIT WORK SESSION

Read the dimensions's WIP definitions and respond by proposing: Exercises and Readings. Besides the definitions, we have also included some "anchor points" that can support you or direct you, feel free to add more.

At the end of the session, we come back together to exchange, propose new dimensions, if neededed, or to expand in other directions.

This is a working process...

Exercising:
While thinking about and writing down these exercises/strategies/practices/methodologies/format/recipes/scores/tests please keep in mind the following questions.
What are these exercises stimulating?
Whom are they intended for?
What relationships are they activating/cultivating? (Artist-Host; Teacher-Student; Artists/Researcher-Place...)

Shared Readings:
Here one can suggest how and with what texts to accompany the dimension. Or to give the dimension some suggested readings.

SITE AND SITUATION

A site refers to a specific place or location, shaped by a range of characteristics — from natural elements such as topography, hydrology, and climate to constructed aspects like infrastructure and the built environment. Yet a site is more than its geographic coordinates or material conditions; it also encompasses broader spatial, social, and cultural practices. A situation refers to the relational context of a site. It introduces questions of interdependence, systems, and networks, while also foregrounding questions of scale — from objects and bodies to buildings, cities, and beyond: the human, the urban, and the planetary.

Approaching the site
Creating habits
Scales of attention to the site
Proximities and distances

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Sharpening the Senses

Proposed by
Floating University

Arriving and grounding to the present moment

This exercise can be done while sitting or walking. It invites participants to slow down and become attuned to their surroundings: to shift from ana‒lysing a place to sensing it. By paying deliberate attention to what we see, touch, hear, smell, taste, and perceive, we begin to ground ourselves in the present moment.

PROCEDURE

1. Name 6 things that you can see
2. Name 5 things that you can touch
3. Name 4 things that you can hear
4. Name 3 things that you can smell
5. Name 2 things that you can taste
6. Name 1 thing you can perceive.

Parliament Of Things – Making Our Studio

Proposed by
Floating University

*Shaping collectively the studio
through shared objects and meanings*

This exercise helps a group collectively define the atmosphere, values, and material culture of their shared workspace. By inviting both students and teachers to contribute an object, it creates a tangible and symbolic foun‒dation for the studio — one built from the participants' diverse concerns, desires, and ways of working. The process transforms the studio into a living assembly of people and things, where each contribution holds meaning and agency in shaping how the group will learn and collaborate together.

PROCEDURE

1. For the first day of class, ask each student and teacher to bring some‒thing to contribute to the studio. It could be an object, a plant, a tool, or a material. Think of it in two ways:

   • As a delegate: representing a position, a concern, or a need within the group.

   • As a gift: an offering to the collective, shaping what our studio might become.

2. In class

   • Place all contributions into a shared space, forming a temporary parliament of things.

   • Hear a short story from each of you: why this, what it represents, and what role it should play in our studio.

   • Arrange and rearrange the contributions, letting these delegates and gifts speak to one another, until they begin to define your shared space of work and assembly.

Mapping the Site

Proposed by
LUCA

Developing a relational understanding of a place

This exercise supports participants move beyond seeing sites as a mere locations, fostering a relational understanding of places as interconnect‑ed systems of living, social, historical, and ecological presences. Mapping becomes a way to honor the complexity of places and to situate oneself within them, activating attentiveness, care, and dialogue across scales and perspectives.

PROCEDURE

1. Invitation and introduction
    Gather participants and introduce the concept of ontological map‑ping—understanding the site not just as a physical space but as a living constellation of relationships, histories, and ecologies.

2. Initial walk and sensory observation
    Take a slow, intentional walk around [add your site]. Encourage partici‑pants to note not only visible features (trees, paths, buildings) but also sounds, smells, textures, temperatures, and sensations.

3. Documenting layers
    Using notebooks, sketchbooks, or digital tools, each participant records observations across multiple dimensions:

    • Physical: landforms, water sources, built structures

    • Ecological: plants, animals, weather patterns

    • Social: community interactions, land use practices, histories

    • Temporal: seasonal changes, cycles, rhythms

4. Mapping proximities and distances
    Reflect on the spatial relationships:What places feel close or distant? Which parts of the site invite frequent return, and which are avoided? Consider both physical distance and emotional or cultural proximity.

5. Group sharing and layering
    Come together to share individual maps and observations. Overlay or combine these into a collective map that includes diverse perspectives and scales (micro to macro).

6. Situating the self
    Each participant marks their personal "presence points", places of connection, curiosity, or care within the site.

7. Ongoing engagement
    Encourage participants to revisit the site periodically, updating their maps to reflect changes, deeper insights, or new relationships.

Relating Differently

Proposed by
Baltan Laboratoratories

Approaching a site through the senses

How can we engage more meaningfully with the contexts in which we de-sign? How can we relate to them differently — not only by understanding them, but by sensing them? This shift from *making sense* to *making senses* offers a way to grasp the complexity of the environments we design in and for. Through this exercise, participants are invited to reconfigure the usual hierarchy of the senses: moving beyond sight and intellect to engage other, often overlooked, forms of perception.

PROCEDURE

1. Choose a spot (10')
   Bring some paper and a pen/pencil. Leave your phone behind.

2. Deep listening to your environment (10')
   Close your eyes and focus on what you hear. Try to listen like a micro-phone — it doesn't search for meaning or judge what's important. What sounds are near you? What sounds are far away? Do you hear voices? The wind? Birds? Cars in the distance? What do you feel on your skin? Are you standing? Are you sitting? Is the surface beneath you soft? Can you feel the sun on your body? What are you touching with your feet? Grass, stone, pavement? Smell your environment. Does a particular scent stand out? Can you name it? Do you smell somebody smoking? Or the fresh-cut grass of the park?

3. Drawing your space (10')
   Building on the sensory awareness of the previous exercise, focus on a corner of the space you're in, not too large not too small. Sketch it quickly to have a general idea of the space on your paper. What lines do you see? Which geometrical shapes appear?

   Now focus on one smaller part of this space. Try to detail that part as much as possible in your drawing. Why did you focus on this part?

   The point of this drawing is not to be beautiful, but it is a pretext to fo-cus your attention and guide your observation.

4. Mapping relationships (15')
   Using the drawing you just made as a base, try to map on it, by drawing or writing, the different relationships between elements in the space, human and non-human. Here are some questions that can guide your observations: Are there interesting ways of how passers-by engage with it and pass through it? Is it a habitat of different life forms? If we look at the materials interacting in your space, how are they co-existing? What kind of traces of passing time are evident in how those materials look? Can you understand by looking at them what came first and what came after? In which ways the different life forms are inhabiting that space? Do you see plants or grass in between the cracks of the pavement? Molds on the walls? Are there insects walking or flying on the ground? What are the activities other fellow humans are doing in that space? Is there a shop, bus stop, sidewalk? Are people walking, biking, buying, eating, drinking?

   Now include yourself in the mapping. What kind of relationship do you have with the space? Are you moving through it, or sitting and observing it? Does your presence affect the relationships you've mapped? If so, how? If not, would you like to influence them — and in what way? Try to do so, if time allows.

   Do you have memories of that space before now? If so, what did it change? What did this exercise of prolonged attention make you dis-cover about the space you chose?

5. Come back to the group and exchange about the experience.

Echoes of Place

Proposed by
UPV

*Engaging with a site through sensory,
emotional and imaginative layers*

This practice centers the situatedness of experience and invites partici-pants to engage with space relationally, acknowledging its layered narra-tives beyond utility or aesthetics.

PROCEDURE

1. Invite participants to walk silently through the site for 15 minutes, paying attention to unnoticed details, histories, or traces (physical, emotional, symbolic).

2. Ask them to choose one specific location that resonates with them.

3. At the chosen site, participants collect or draw three types of "echoes":

    • A physical element (e.g. texture, shape, object)

    • A memory or imagined story

    • A current sensation

4. Back in the group, each person shares their "echoes" and pins them to a collective map or assemblage.

Fixed-Frame Photography

Proposed by
Zemos98

Paying attention to small changes in a place

This exercise invites participants to observe a place through repetition and patience. By returning to the same spot and capturing the same frame over time, attention shifts from the immediate to the gradual — from what stands out to what quietly changes. The practice highlights patterns of light, movement, and transformation that often go unnoticed, offering a collective portrait of place through time.

PROCEDURE

1. Select a specific location of relevance within the site.

2. Each day, take a photograph from the same position and with the same framing.

3. Continue over a chosen period (days, weeks, months, or a year).

4. At the end of the process, view the images together to reveal both subtle and visible transformations — a visual record of time unfolding in place.

SUGGESTED READINGS

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Mapping as a Relational Practice, 2019.

George Perec,
Tentative d'épuisement d'un lieu parisien, 1975.

Miwon Kwon,
One Place after Another: Site-Specific Art and Locational Identity, 2002.

Jane Rendell,
Site-writing: The Architecture of Art Criticism, 2010.

Rosi Braidotti,
Becoming-World a new perspective on European citizenship,
artclimatetransition.eu, 2020.

Donna Haraway,
How like a leaf: An interview with Thyrza Nichols Goodeve, 2000.

POLITICS OF LOCATION

"Locations are spatial-temporal coordinates that provide the framework to analyze our existence in terms of space, that is to say: class, ethnicity, geo-political relations, territorial and environmental belonging, nationality, and so on. But locations also define us in terms of time, that is to say by a sense of historical memory, family and personal genealogies, the attachment to religious and cultural practices, and trans-historical narratives. My model for this approach is the feminist method of the 'politics of location'."

Rosi Braidotti, *Becoming-World a new perspective on European citizenship*, artclimatetransition.eu, 2020.

SITUATEDNESS

"(…) it is very important to understand that 'situatedness' doesn't necessarily mean place (…) Sometimes people read 'Situated Knowledges' in a way that seems to me a little flat; i.e., to mean merely what your identifying marks are and literally where you are. 'Situated' in this sense means only to be in one place. Whereas what I mean to emphasize is the situatedness of situated. In other words it is a way to get at the multiple modes of embedding that are about place and space in the manner in which geographers draw that distinction."

Donna Haraway, *How like a leaf: An interview with Thyrza Nichols Goodeve*, 2000, p. 71.

TEMPORALITIES

Situated practices are inherently process-driven, and as such, they require time. But time is not singular, it takes different forms, shaped by rhythms, cycles, seasons, routines, and the habits of different beings and things. Aligning our practices with these diverse temporal textures and deciding how we spend time becomes an act of attention and care — a way to honour the pace and processes of those involved.

The Time We Are

Proposed by
UPV

Grounding new temporal imaginaries

This exercise invites participants to reflect on how they experience, measure, and value time. It questions the dominant rhythms that organise our lives — productivity cycles, institutional calendars, linear progress — and opens space to imagine other temporalities grounded in care, rest, ecology, and collective experience. It raises awareness of chrononormativity and invites speculative, situated alternatives to linear, extractive time, grounding new temporal imaginaries in shared and plural experiences.

PROCEDURE

1. Collective Inquiry (15')
   Start with a conversation about how participants experience time in their daily lives.
   Prompt questions:
   • What kind of calendar do you use?
   • What rhythms shape your days, weeks, years?

2. Small Group Work (20')
   Divide into small groups. Invite them to reflect on:
   • 5 aspects that define how they currently live time
   • 5 ways in which this experience of time feels limiting
   • 5 qualities they would like to incorporate into a new sense of time

3. Creative Making (30')
   Using drawing materials, participants design alternative calendars, timelines, or agendas that reflect the rhythms and values identified earlier. These may include lunar cycles, planting/harvest times, menstruation, rest/play, communal rituals, etc.

4. Sharing and Discussion (15')
   Groups present their alternative time models. Open space to question:
   • How might these challenge dominant temporalities (capitalist, linear, productive)?
   • What kinds of futures become possible under different temporal regimes?

Co-Creating Time With...

Proposed by
EINA

Attuning human time to non-human temporalities

Design the structure and rhythm of your programme around the life cycles and behaviours of a non-human collaborator. In this case, imagine fungi — mycelium, moulds, or mushrooms. Rather than imposing a human schedule, allow fungal time — slow growth, sudden fruiting, periods of rest — to shape the calendar, tasks, and methods. Through this practice, participants explore more-than-human timekeeping — embracing pace, pause, repetition, and waiting — while translating biological signals such as humidity, temperature, or colonisation into programmatic decisions: when to meet, what to do, and how to proceed.

PROCEDURE

1. Name your collaborator.
   Specify species/strain or general type (mycelium vs. fruiting body vs. yeast).

2. Map its rhythms.
   List what it tends to do: colonize slowly, pause, fruit quickly after a trigger, spread by spores, respond to moisture, etc.

3. Translate rhythms into rules.
   Examples: "We only convene after visible change occurs (e.g. new mycelial growth)." "Every contamination triggers a redesign, not a reset."
   "Pauses are scheduled to match rest phases (no handling during consolidation)."

4. Design with contingencies.
   Build cushions for delays; create parallel low-effort tasks for waiting periods (reading, drawing, sound logs, material tests).

5. Set observation rituals.
   Same time each day or week: document what the fungus is doing and let that decide the next action.

6. Iterate publicly.
   Share interim states (photos, notes) and let the group re-plan based on what the fungus "asked for".

Some of these questions may be used to adjust pace, roles, and expectations.

- What does it ask of us in terms of pace, pause, repetition, or patience?

- Can we sit in that discomfort and redesign accordingly?

- What forms of care did the collaboration make visible or necessary?

- Which parts of our timeline now feel negotiable or non-negotiable?

Walking Through Time

Proposed by
LUCA

Getting to know the layered temporality of a place

This exercise cultivates attention to the layered temporality of place. By returning again and again, you begin to notice what usually goes unseen: seasonal shifts, deep memories, buried histories, and natural rhythms. You walk not only through the physical site, but also through time.

PROCEDURE

1. Choose a path: Pick a specific path or route on the site, it may follow a border, hedgerow, architectural element, field division.

2. Commit to seasonal repetition: Walk this route regularly, at the same time of day. Commit to this for at least one full seasonal cycle.

3. Observe seasonal transitions: What is blooming, dying, returning? How does the weather shift the mood? What is happening (or not) on the site at different points in the cycle?

4. Pick an element: Choose one element you pass by every time, like a canal, an old tree, a water well, or a building wall.

5. Dive into its history:
   Look at old photos or maps, was the canal always there? Was the field once a forest?

   - Ask locals: What do they remember about this place? Has it changed?

   - Research regional history: Was this part of a wartime route? Were there floods?

   - Observe the non-human life: Which birds come here? Do plants change?

6. Bring one layer into your walk: For example, how does it feel to move through the 1940s wartime version of this part of the site?

7. Keep a journal: After each walk, write 3 things: Something that changed. Something that stayed the same. A thought or feeling connected to the element and its layered past.

8. Create a non-linear timeline: At the end of the season, gather your notes, drawings, or audio recordings and create a non-linear timeline.

Time Checker

Proposed by
Zemos98

Balancing speaking time

Time is one of the most valuable and often overlooked resources in col-lective work. Meetings can easily stretch without direction, consuming energy and focus. Introducing a *time checker* helps balance openness with structure, ensuring discussions remain intentional without cutting short what matters. Though timekeeping may seem like a corporate habit, here it becomes an act of collective care — a way to respect everyone's attention and energy while allowing space for depth when it's needed.

PROCEDURE

1. Before the meeting, calculate the approximate time to be spent on each agenda point.

2. Assign one person as the *time checker* — responsible not only for track-ing time but also for sensing when discussions require more attention or when they drift into unproductive territory.

3. This person should gently remind the group to stay within the proposed schedule, while allowing flexibility when meaningful or complex issues arise.Research regional history: Was this part of a wartime route? Were there floods?

Work–Life Balance

Proposed by
Zemos98

Acknowledging the diverse material conditions that shape participation

Collective processes often assume that everyone can contribute equally, yet our material conditions — jobs, caregiving roles, financial situations, or personal commitments — deeply shape how much time and energy each person can give. This exercise invites a transparent conversation about those differences to prevent invisible hierarchies of presence and power. It recognises that those with more availability often gain more visibility and influence, while others, especially those in precarious situations, may be unintentionally excluded. By acknowledging these realities, the group can create fairer ways of participating, ensuring that engagement is based on shared commitment rather than privilege or "presenteeism."

PROCEDURE

1. Before starting a project or collaborative process, take time to openly discuss everyone's working and living conditions, in a respect-ful and safe environment. Use guiding questions such as:

   • Does anyone have more than one job?

   • Does anyone have caregiving responsibilities (children, elders, others)?

   • Are there personal commitments that may conflict with the group's schedule or goals?

   • Does the proposed timetable work for everyone?

2. From these conversations, agree on how to balance differences in time, energy, and availability, and how decisions and responsibilities will be distributed accordingly.

The After

Proposed by
Lungomare

*Recognising the importance of closure,
reflection and continuity*

The After invites to intentionally design the moment that follows comple–
tion of project. By creating time and space for reflection, celebration, and
collective closure, this exercise values the relationships, learnings, and
transformations that emerge through a project. It reminds us that endings
are not simply conclusions, but vital parts of the project's life cycle.

PROCEDURE

1. Integrate "the after" into your project timeline and resources
   from the start.

2. Dedicate time and space to the moment following the project's
   conclusion — a collective pause to look back, exchange experiences,
   and acknowledge what has been created.

3. Invite all those who contributed to or formed a community around
   the project to take part in this gathering.

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Exercises and Readings. Besides the definitions, we have also included
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Phases of staying
Seasonal cycles & dynamics
Dreaming, speculating and preparing
Hand over, legacies and beyond
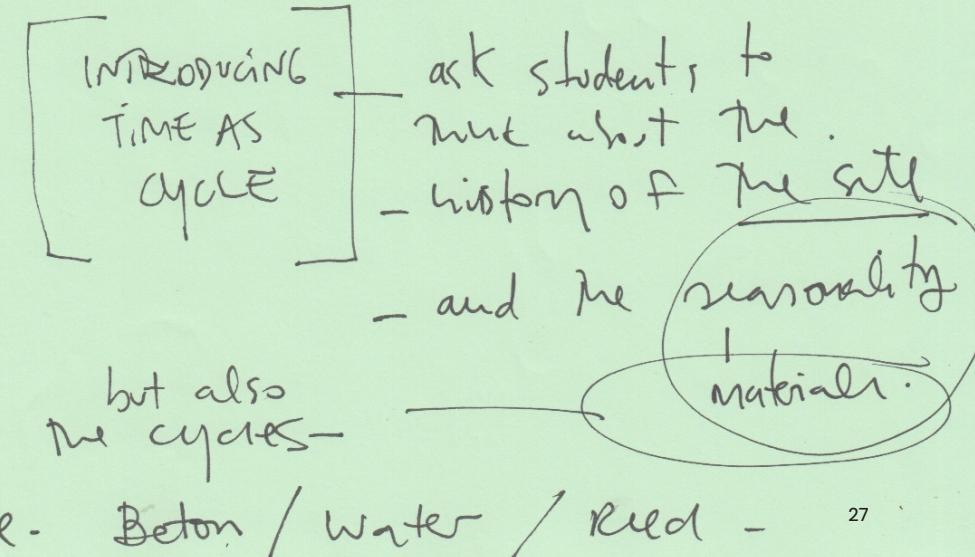
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val flores,
Romper el corazón del mundo: modos fugitivos de hacer teoría, 2021.

Astrida Neimanis and Jennifer Mae Hamilton,
"Weathering", *Feminist Review*, 2018.

Andrew Yang,
Time (and time again). Temporality, criticality, and the historical imagination: a conversation with historian of science Lorraine Daston,
Deep Time Chicago, 2018.

WEATHERING

"**Weathering, then, is a particular way of understanding how bodies, places and the weather are all inter-implicated in our climate-changing world. Weathering describes socially, culturally, politically and materially differentiated bodies in relation to the materiality of place, across a thickness of historical, geological and climatological time.**"

Astrida Neimanis and Jennifer Mae Hamilton, "Weathering",
Feminist Review, 2018, pp. 80–81.

TIME TERMS

five-millennium canon
transgenerational
breakneck speed
hour-by-hour
election cycle
acceleration
quick decay
longer now
prestissimo
continuity
shelf life
turnover
re-scale
tempi
fresh
pace
now
eon

Andrew Yang, Time (and time again). *Temporality, criticality, and the historical imagination: a conversation with historian of science Lorraine Daston*, Deep Time Chicago, 2018.

EVERYDAY

The everyday is made up of both reproductive and non-productive activities that often go unnoticed. Moments such as cooking, organising, walking, cleaning, gossiping, caring, resting, and dreaming build the strata on which other labour-intensive activities stand, grow, and develop. Recognising the everyday as a site of meaningful encounters invites us to challenge the hierarchy of productivity. All tasks — unproductive or reproductive moments, and convivial time — hold equal dignity and importance to focused work.

Who is who?

Presenting people in a personal tone

This exercise offers a playful way to get to know one another — one that always reveals more than expected. It creates a space where stories, sometimes so extraordinary they seem fictional, can be shared without judgement. It also exposes how we all perform small fictions in daily life, navigating the subtle theatre of social interaction. Beyond these layers, the exercise often uncovers simple affinities — shared interests, tastes, or habits — that dissolve professional distance and open space for genuine connection.

PROCEDURE

1. Kindly ask everyone to share three personal things about themselves (without compromising their privacy or intimacy).

2. One of the three must be a lie.

3. In the group each person shares their three "life aspects" or experiences. The rest of the group must then guess which one is the lie.

Blind portrait

Introducing humour in a group

Blind Portrait is a playful ice-breaker designed for large groups to get to know each other. Participants draw one another while maintaining eye contact, creating imperfect but expressive portraits that spark laughter and connection. The resulting drawings, later used as "avatars," help break initial barriers and set a relaxed, collective tone for the session.

PROCEDURE

1. Each participant needs an A5 notebook (or similar) and a marker.

2. We divide the group into pairs. The members of each pair have to introduce themselves to each other, looking at each other's faces while drawing each other's portraits on the paper.

3. 2 minutes are given per round and then the next round begins with new pairs until everyone has introduced themselves.

4. The portraits are hung on the wall and each person chooses their own avatar for the session from among them.

Everyday Care

Proposed by
Idensitat

Practicing everyday care

Group care is not only about emotional support — it includes the physical, spatial, and procedural arrangements that make collective work possible. By paying attention to how people interact, rest, listen, and participate, this exercise invites groups to co-create conditions of comfort, inclusion, and mutual respect throughout their process.

PROCEDURE

1. Begin with a check-in.
   Gather everyone involved — residents, hosts, and community members — to reflect on what each person needs to feel comfortable and supported in the shared process.

2. Design the space together.
   Arrange furniture and materials to promote comfort, accessibility, and flow. Think about light, sound, and movement. Consider elements like seating circles, quiet zones, and translation support ("the whisperer") to help everyone feel included.

3. Share responsibilities of care.
   Invite participants to propose and take turns leading small care practices — such as stretching breaks, shared meals, reflection circles, or walks — that maintain balance during intense periods of work.

4. Create a care protocol.
   Collectively draft a short list of principles or gestures that express how the group wants to care for one another (listening practices, timekeeping, decision-making, shared meals, etc.). Display or revisit this list regularly.

5. Facilitate ongoing dialogue.
   Schedule short check-ins to discuss how the group's energy and needs evolve. Adjust roles, rhythms, or settings as needed.

Rituals of the Ordinary

Proposed by
UPV

Reclaiming the ordinary as a site of creativity

How can we look at the everyday as a space of meaning and potential? By reinterpreting familiar gestures, this exercise reveals the creativity, care, and quiet resistance present in daily routines while at the same time honoring the unnoticed labour and micro-resistances embedded in daily life.

PROCEDURE

1. Ask participants to identify a personal or collective daily gesture (e.g. making tea, sweeping, commuting, feeding animals).

2. In pairs, they explain the gesture step by step to each other — including emotional or sensory aspects.

3. Together, they reinterpret one of the gestures as a micro-performance or score, exaggerating or transforming it.

4. The group shares these performances, creating a space where the everyday becomes visible, aesthetic, and open to reinterpretation.

The Working Table

Proposed by
LUCA

Cooking communally as a ritual of care

This exercise invites you to slow down and appreciate the everyday as a vital space of connection, care, and collective life. By sharing routine tasks like cooking and washing, the boundaries between "productive" and "reproductive" labour blur, highlighting the dignity and importance of all contributions.

PROCEDURE

1. Gather the ingredients.
2. Prepare the kitchen space (also outside): Create a welcoming, informal kitchen environment where everyone can contribute—peeling, chopping, stirring, washing.
3. Create a playful kitchen atmosphere: Encourage a non-hierarchical kitchen space, where roles can shift easily. Move between seriousness and lightness — between focus and laughter — between doing and being.
4. Document traces of the everyday.
5. Reflect on rhythm: What repeated itself? What changed? What gestures of care emerged? How does time feel in shared routines?

Trayectos

Proposed by
EINA

Tracing how movement transforms conversations

When we go from one place to another, different conversations become possible. Walking side by side, waiting at a stop, sharing a bike lane or a ride—these moments loosen the formality of the meeting room. People pair off, switch partners, fall into silences, pick up threads. Attention drifts and returns; jokes land; care shows up in small gestures (slowing down, checking in, adjusting the plan). In motion, hierarchies soften and new proximities appear, making space for disclosures that rarely surface at the table.

This exercise invites us to work *inside those in-between interactions*: to notice how pace and posture shape what can be said, who feels close to whom, whose needs become visible, and how group energy reorganizes itself as we move. From there, we translate these moving conversations into practical decisions about how we collaborate—when to meet, how long to sit, when to walk-and-talk, and which formats keep the group open, caring, and alive to one another.

PROCEDURE

1. Identify shared journeys — walks, bike rides, commutes, or bus routes — that participants can take together.
2. Use these moments of movement as informal spaces for conversation or quiet presence.
3. Encourage observation and exchange about personal contexts, needs, and constraints, both individual and collective.
4. Reflect on how these shared experiences might inform the group's rhythms — how you meet, plan time, and care for one another.
   - Where did time stretch (waiting, detours) or compress (flow, shortcuts)?
   - Which parts of the route fostered intimacy or silence—and what did that enable?
   - Whose needs became visible (mobility, sensory, financial, caregiving)?
   - What meeting norms feel misaligned with our routes, and how will we redesign them?

- What would a just meeting location/time look like for this group?
- What kinds of conversations feel easier side-by-side than face-to-face?
- Did anyone's needs become visible only while moving (breath, sensory load, pain, anxiety)?
- Who did we listen to more while walking—and why?
- How did waiting (for a light, a bus, someone to catch up) change the conversation?

Everyday During the Night

Proposed by
Lungomare

Sensing the city after dark

Two proposals to extend the experience of the "everyday" into the night. We usually spend nighttime hours sheltered at home, limiting our sense of daily life to daylight. By becoming more conscious of the night, we can broaden our perception of public space. Responding to the fear many people feel when moving through urban areas after dark, these two artistic practices offer exercises that can be replicated — potentially even guided remotely by the artists themselves.

PROCEDURE 1

The exercise is inspired by the performance *Semiotics of the Riverside* by Sööt/Zeyringer that takes as its starting point the fear that many people experience when moving along the urban river space. In a collaborative process Sööt/Zeyringer developed a series of movements, word fragments and actions that change the perception of the riverbanks in order to symbolically and actively empower those people who are exposed to harassment and experiences of violence.

1. Gather in groups and begin by watching *Semiotics of the Kitchen* (1975) by Martha Rosler.

2. Discuss the film together, then begin naming and describing personal nighttime experiences, especially fears that become easier to share collectively.

3. From these exchanges, create a shared glossary drawn from individual stories and sensations.

4. Once the words are chosen, write or print them on large sheets of paper. Speak them aloud — or agree on a collective gesture to "exorcise" them (for example, burning the paper, dancing around it, or another symbolic action).

PROCEDURE 2

The exercise is inspired by *Cities by Night: Intervention on City Maps with Ink and Guided Walks* by Valentina Medda. By exploring the city through their own movements, these "flâneuses" create a new kind of urban map — one whose boundaries are not only geographical but also physical, emo–tional, and political. The resulting clear zones reveal an alternative topogra–phy shaped by perception and experience.

1. Select an urban area to be explored — it can be a neighbourhood, dis-trict, or even the entire city.

2. Give each participant a map of the area and a black marker.

3. Agree on a time frame (for example, two to three nights or one week) during which each participant will explore the area alone and only at night.

4. While walking, participants should pay attention to their feelings of safety. Whenever a sense of danger or discomfort arises, they must stop, change direction, and black out that area on their map.

5. After the exploration period, reconvene as a group to share experiences and compare the marked maps, reflecting on the personal and collec-tive geographies of fear and avoidance that have emerged.

SIT–PLU TOOLKIT WORK SESSION

Read the dimensions's WIP definitions and respond by proposing: Exercises and Readings. Besides the definitions, we have also included some "anchor points" that can support you or direct you, feel free to add more.

At the end of the session, we come back together to exchange, propose new dimensions, if neededed, or to expand in other directions.

This is a working process...

Exercising:
While thinking about and writing down these exercises/strategies/practices/methodologies/format/recipes/scores/tests please keep in mind the following questions.
What are these exercises stimulating?
Whom are they intended for?
What relationships are they activating/cultivating? (Artist-Host; Teacher-Student; Artists/Researcher-Place...)

Shared Readings:
Here one can suggest how and with what texts to accompany the dimension. Or to give the dimension some suggested readings.

EVERYDAY

The everyday is made up of both reproductive and non-productive activities that often go unnoticed. Moments such as cooking, organising, walking, cleaning, gossiping, caring, resting, and dreaming build the strata on which other labour-intensive activities stand, grow, and develop. Recognising the everyday as a site of meaningful encounters invites us to challenge the hierarchy of productivity. All tasks — unproductive or reproductive moments, and convivial time — hold equal dignity and importance to focused work.

Interpersonal relations
Encounters through conviviality
Roles
Routines
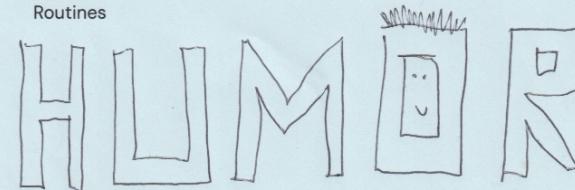
- Lunar observation calendar.
Observes how changes certain aspect of the landscape with each moon cycle.
Can be done with moments of daylight

- Note down the meals and the ingredients daily, it helps observe seasonal cultural, economic and relational changes.

- Daily photography journaling of a same key spot.

SUGGESTED READINGS

Carolina Campos,
Interrograr el acompañar, 2024.

Maria Lugones,
"Playfulness, 'World'–Travelling, and Loving Perception", *Hypatia*, 1987.

Michel de Certeau,
The Practice of Everyday Life, 1984.

Céline Condorelli,
*Support Structure*s, 2009.

Jeanne van Heeswijk,
The Artist Has to Decide Whom to Serve, public lecture, 2014.

SUPPORT STRUCTURE

"Everything starts from this intuition: that what I define as support structures can release potential, and that support is not to be reduced to a reactive, symptomatic, and redeeming gesture, but that through its uttering we may be able to hear the unspoken, unsatisfied, the late and the latent, the in-process, the pre-thought, the not-yet-manifest, the undeveloped, the unrecognised, the delayed, the unanswered, the unavailable, the not-deliverable, the discarded, the overlooked, the neglected, the hidden, the forgotten, the unnamed, the un-paid, the missing, the longing, the invisible, the unseen, the behind-the-scene, the disappeared, the concealed, the unwanted, the dormant."

Céline Condorelli, *Support Structures*, 2009, p.13.

INSTRUMENT

"To me the investigative and explorative qualities of the arts should serve the purpose of collectively taking responsibility for the places where we live. Art should ask the question: how can cities engage in critical public issues, and what does it take to become an active citizen? How can places become public again, as platforms for meeting, discussion and conflict? As an artist I also inquire how I can work with my skills within complex urban environments. In all my work I question how I can be an instrument that gives us the ability to influence our daily environment. I like being an instrument, despite the discussions in which social art is understood as instrumentalised by governments and other powers. I like being an instrument but one that works on self-organization, collective ownership, and new forms of sociability."

Jeanne van Heeswijk, *The Artist Has to Decide Whom to Serve,* public lecture, 2014.

WAYS OF KNOWING

The pluriverse offers a framework for honouring multiple realities — scientific, cross-cultural, artistic, and embodied. Rather than prioritising a single knowledge system, it embraces the friction and richness that arise from the encounter of diverse ways of knowing. Learning and exchange are stimulated through this contamination — a fertile mixing of perspectives that resists hierarchy and invites reciprocity.

Mapping Knowledge Ecosystems

Proposed by
UPV

Situating diverse forms of knowledges

This exercise invites participants to map the many forms of knowledge that coexist within a community or context. It challenges dominant, hierarchical ways of understanding by recognising that knowledge is also embodied, relational, and situated — emerging from lived experience, interdependence, and place. By visualisingthese connections, participants can see how different ways of knowing interact, overlap, or are excluded, and begin to imagine more reciprocal and inclusive knowledge systems.

PROCEDURE

1. Introduction (10')
   Start with a group conversation about what "knowledge" means. Ask:

   • What kinds of knowledge do you value in your daily life?

   • Who taught you something important recently, and how?

2. Personal Reflection (10')
   Each participant draws a small "knowledge constellation" on a piece of paper, placing themselves in the center and surrounding themselves with different sources of knowledge in their life:

   • People (e.g. grandmother, friend, teacher)

   • Experiences (e.g. migration, raising a child, working with plants)

   • Places (e.g. forest, kitchen, library)

   • Practices (e.g. storytelling, cooking, music, listening)

3. Collective Mapping (20–30')
   On a large sheet or canvas, invite the group to co-create a Knowledge Ecosystem Map by connecting their individual constellations. Use symbols, lines, and drawings to trace intersections, tensions, or gaps. Encourage multiple languages and graphic vocabularies.

4. Dialogue & Sharing (20 min)
   Facilitate an open dialogue around these questions:

   • What knowledge is often left out of formal or institutional spaces?

   • What types of knowing feel embodied, ancestral, or collective?

   • What does it mean to legitimize or validate a way of knowing?

Check In – Check Out Method for a Workshop, While Connected Through the Feet

Proposed by
LUCA

Opening a space to share knowledge

This embodied exercise offers a gentle way to build connection, intimacy, and trust within a group. Through guided breathing and shared attention, participants slow down, become present, and ground themselves — attuning to their own bodies, to others, and to the surrounding environment. It invites openness to what emerges and trust in bodily knowledge as a form of understanding. The practice can serve as both a beginning and an ending — a grounding ritual that frames collective work and shared time.

PROCEDURE

1. Form a circle.
   Invite participants to come closer and stand in a circle with their feet slightly apart, so that their shoes or feet gently touch.

2. Establish comfort and safety.
   Check that everyone feels comfortable with this level of proximity. Emphasise that anyone can step back if needed, and introduce the idea of collective responsibility in maintaining a safe and respectful space.

3. Guided breathing.

   • Ask participants to notice and follow their breath.

   • Bring awareness to breathing into the belly and feeling the contact with the ground through the feet.

   • Encourage letting go of practical thoughts or what happened before arriving.

   • Spend several minutes simply observing how the breath slows, calms, and grounds the body.

4. Sharing round.
   Invite each person, one by one, to share how they feel in that moment and in that place, while the others listen in silence. Begin by sharing yourself — including your own uncertainties or insecurities — to create

a space for honesty and vulnerability. Allow about three minutes per person to keep the energy flowing.

5. Closure and repetition.
   Repeat the exercise at the end of the workshop to reflect on how the group and atmosphere have shifted. If the same group meets regularly, invite different participants to guide the exercise each time.

* The exercise is developed by Anja Veirman for decoloniality/situated workshops and inspired by practices by Philippine Hoegen and oral communication with Tidiane N'Dongo.

The practice of connecting through the feet is used in spaces to pray in Mali, like in a Mosque, to build and keep the energy inside a line/group of connected people.

The practice of "checking in and out" the start and end of a workshop while expressing how you feel: learned from Philippine Hoegen.

Body Mapping

Proposed by
LUCA

Recognising the body as a site of knowing

Body mapping is a powerful method to delve into the personal narratives of the participants. Following a set of questions, composed to respond to a specific perspective, participants can discover personal barriers, confront internalized stereotypes and express their experiences in a supportive environment. This collective experience can offer a safe space to reformulate personal narratives and empower participants in building self-esteem and resilience.

PROCEDURE

1. Compose a list of questions that invite participants to locate and express feelings within their bodies.

2. After each question, participants draw, paint, or sew their responses onto paper or canvas — either within a body silhouette or in an open form that represents the body.

3. Allow enough time to move slowly through the questions, staying with each sensation or emotion and inhabiting the emerging map.

4. Gather for a sharing round where everyone presents their maps, reflecting on their experiences and listening to others.

5. Conclude with a closing round in which participants express what the workshop evoked or shifted for them.

6. The exercise can be repeated with the same group, adapting the questions to reflect new experiences, needs, or research stages.

Sensing Otherwise

Proposed by
EINA

Exploring how attention shapes perception and choice

Our senses are not passive receptors but active perceptual systems that we continually adjust to extract information. This adjustment is selective: it draws certain aspects into focus while leaving others out. Our perceptual focus is shaped by intention, the sensors we have available, the data we attend to, and our attentional habits.

Perception, therefore, isn't passive reception; it's active selection. We tune our sensing through intentions, tools, data, and routines—bringing some features to the foreground while letting others recede.

This exercise contrasts selective/focused attention (goal-driven filtering) with aesthetic attention (a disinterested, open availability in which memory, evaluation, and expectation are temporarily suspended). By moving between these modes, the group can learn how different kinds of attention produce different knowledge—and different choices.

PROCEDURE

1. First, move through the site once with a clear intention — focusing your attention selectively.

2. Then, make a second iteration in a more open, receptive mode, suspending evaluation and expectation.

3. Reconfigure your "sensors" (tools, posture, pace, vantage) and notice what each mode of attention brings forward.

4. Conclude by translating what you noticed into one concrete choice in your work (e.g., placement, timing, material, relation), noting which attention mode led you there.

5. Collectively reflect on the following questions:

   • What did intention make visible, and what did it hide?

   • When we suspended evaluation, what kinds of detail appeared?

   • How do tools (mics, cameras, score sheets) steer our knowing?

   • In our practice, when is selective attention essential? When is it narrowing?

- What are our group's default attention habits—pace, posture, vocabulary?

- How might we script attention shifts into rehearsal (e.g., 5-minute aesthetic scans before deciding)?

- What ethical or care dimensions surfaced when we changed how we attend (who gets centered, who gets missed)?

Drawing Across Disciplines

Proposed by
Lungomare

*Bridging creative and technical languages
and imaginaries through drawing*

This exercise invites public administrators, environmental technicians, and managers to use drawing as a method for thinking and imagining. Rather than relying solely on verbal or procedural planning tools, participants explore how drawing can reveal emotional, imaginative, and relational dimensions of public space. By visualising rather than describing, they open space for intuition, dialogue, and alternative futures to emerge — offering a more holistic understanding of how places might evolve.

PROCEDURE

1. Select a site.
   Choose a sensitive area currently under planning or intervention by the public administration — one that carries ecological, social, or cultural complexity.

2. Contextual introduction.
   Present the site's current conditions and challenges through maps, images, or short statements to ensure a shared understanding among participants.

3. Collective discussion.
   Facilitate a brief conversation about the group's intentions, desires, and concerns regarding the site. Encourage participants to express ideas freely, beyond administrative or technical language.

4. Drawing session.
   Invite each participant to draw, by hand, their vision of a possible — even utopian — scenario for the site. The drawings can include spatial arrangements, relationships between elements, flows, or atmospheres rather than detailed plans.

5. Exchange and layering.
   Once individual drawings are complete, place them together on a large surface or wall. Discuss the differences, overlaps, and tensions between visions. Consider layering or tracing elements from multiple drawings to form a composite scenario.

6. Reflection and translation.
   Conclude with a collective reflection on what the drawings reveal — new possibilities, shared values, or overlooked concerns. Discuss how these visual insights could inform planning processes or decision-making.

Recommendations for Diverse Ways of Knowing

Proposed by
Zemos98

Bridging creative and technical languages and imaginaries through drawing

The following exercises and recommendations are designed to encourage plural epistemologies and to create spaces where diverse forms of knowledge can be expressed, valued, and circulated. They can be used by facilitators, researchers, artists, and students alike when activating group processes, building trust, and fostering collaborative inquiry.

"How We Feel Today"

At the start of a session, invite each participant to present their mood not with words, but through a gesture, movement, or small dance. This exercise bypasses rational explanation and creates a playful, embodied atmosphere of trust. It establishes a group rhythm and acknowledges the affective dimension of knowledge-making, ensuring that emotional states are recognised as part of the process.

Beyond Oral Sharing

Encourage participants to express their ideas and reflections through multiple channels beyond spoken words. This may include drawing, creating mind maps with sticky notes, diagramming, collage-making, or even sound. By multiplying modes of communication, participants are invited to share from different parts of themselves, making space for non-linear, embodied, and intuitive ways of knowing.

"Fireplace and Its Tales"

Gather the group in a circle as if around a metaphorical fire. Each participant is invited to share a personal story on a chosen theme, using metaphorical or narrative language. Expertise, roles, or professional status are set aside — the fire acts as an equaliser, a warm excuse to tell tales that carry personal truth and imagination. The collective weaving of stories fosters empathy, connection, and recognition of multiple realities.

SUGGESTED READINGS

James J. Gibson,
The ecological approach to visual perception, 1979.

Katherine Boydell (Ed.),
Applying Body Mapping in Research. An Arts-based Method, 2021.

Erika Evbuomwan,
Embracing your Journey: An exploration of Self-Love Experiences among Black Women – Revealing Layered Narratives through Body Mapping, 2023–2024.

María Puig de la Bellacasa,
Matters of Care: Speculative Ethics in More Than Human Worlds, 2017.

Nancy Morejon,
Nacion y mestizaje en Nicolas Guillen, 1982.

Leanne Betasamosake Simpson, "Land as pedagogy: Nishnaabeg intelligence and rebellious transformation" in *Decolonization: Indigeneity, Education & Society*, 2014.

TRANSCULTURATION

"Transculturation means the constant interaction, the transmutation between two or more cultural components with the unconscious goal of creating a third cultural entity—in other words, a culture— that is new and independent even though rooted in the preceding elements. Reciprocal influence is the determining factor here, for no single element superimposes itself on another; on the contrary, each one changes into the other so that both can be transformed into a third. Nothing seems immutable."

Nancy Morejon, *Nacion y mestizaje en Nicolas Guillen*, 1982, p. 23.

INDIGENOUS KNOWLEDGE

"Things are different for this Kwezens. She has already spent seven years immersed in a nest of Nishnaabeg intelligence. She already understands the importance of observation and learning from our animal teachers, when she watches the squirrel so carefully and then mimics its actions. She understands embodiment and conceptual thought, when she then takes this observation and applies it to her own situation – by making a cut in the maple tree and using a cedar shunt. She relies upon her own creativity to invent new technology. She patiently waits for the sap to collect. She takes that sap home and shares it with her family. Her mother, in turn, meets her daughter's discovery with love and trust. Kwezens watches as her mama uses the sap to boil the deer meat for supper. When she tastes the deer, the sweetness, she learns about reduction, and when her mama and her go to clean the pot, she learns about how sap can be boiled into sugar. Kwezens then takes her Elders to the tree already trusting that she will be believed, that her knowledge and discovery will be cherished, and that she will be heard."

Leanne Betasamosake Simpson, "Land as pedagogy: Nishnaabeg intelligence and rebellious transformation" in *Decolonization: Indigeneity, Education & Society*, 2014, p. 6.

LANGUAGE AND VOICE

Languages and voices are intended here not only as ways through which humans convey meaning, but also more broadly as geopolitical spaces of dispute, narrative, and encounter. Languages are plural; they evoke particular affective responses, carry stories and memories, and enable the formation of community. Languages and voices also involve acts of translation and the facilitation of understanding — while at the same time encompassing their apparent opposites: listening, tuning in, and sensing.

Left sheet (Italian):

Adattabile
Adattare
Affettività nell'arte
Affettivo/a
Aggressivo/a ACENTIVITÀ
Agenzia artistica
Agenzia e resistenza RESISTERE
Amalgamare
Antropologia dell'arte
Approcci pluriversali
Arte e territorio
Arte partecipativa
Arte politica
Arte situata
Articolare
Ascoltare
Atlante interattivo
Attivismo culturale
Attivismo estetico
Autonomo/a

Beni comuni
Beni comuni della conoscenza
Biodegradabile
Biodiverso/a
Bionico/a

Carnivore/a
Cartografia sociale
Cartografie critiche
Co-creare
Co-creazione culturale
Co-facilitare
Collaborazione
Collettivo/a
Comunità locali
Compassionevole
Conoscenza dell'habitat
Conoscenza incarnata
Coesistenza multispecie
Costruire
Creazione di luoghi
Cultura democratica
Cultura rigenerativa
Cultura viva
Curare

Decolonizzare
Design consapevole
Design ecosociale
Dialogo interculturale
Disegnare
Disimparare

Educazione sperimentale
Economie post-crescita
Emancipare
Epistemologie della diversità

Epistemologie del Sud
Esperienze mediate
Estetica etica
Estetiche decoloniali
Europa Creativa
Etnografia sperimentale

Facilitare
Facilitazione creativa
Femminismi decoloniali

Generare

Immaginare
Impegno etnografico
Incarnare / INCARNAMENTO
Iniziative basate sui beni comuni
Iniziative guidate da artisti
Innovare
Innovazione sociale
Intrecciare
Intrecci multispecie
Interculturalità
Intersezionalità
Intervenire
Intervente creativo
Istituzioni pubbliche

Mappare
Mappatura pluriversale
Materializzare
Mediazione culturale
Metodologie basate sul dialogo
Movimenti dal basso

Narrare
Narrazioni emergenti

Organizzazioni culturali

Patrimonio critico
Pensiero artistico
Pensiero ecologico
Pluriverso
Politiche della memoria
Potenziare
Prassi critica
Pratica spaziale critica
Pratiche cartografiche
Pratiche contestuali
Pratiche inclusive
Pratiche relazionali
Pratiche situato
Pratiche socialmente impegnate

Reimmaginare
Residenze artistiche
Resistere

Reti translocali
Ricerca attivista
Ricerca basata sull'arte
Ricerca lenta
Riflessività
Ripensare
Ripensare i confini

Scambio di conoscenze
Storytelling territoriale
Sostenibilità creativa

Trasformare

Utopie concrete

Visualizzare

Right sheet (Spanish):

Activismo cultural
Activismo estético
Adaptable
Adaptar
Agencia artística
Agencia y resistencia
Agresivo/a
Amalgamar
Antropología del arte
Arte participativa
Arte política
Arte situada
Arte y territorio
Articular
Atlas interactivo
Autónomo/a

Bienes comunes
Bienes comunes del conocimiento
Biodegradable
Biodiverso/a
Biónico/a

Carnívoro/a
Cartografía social
Cartografías críticas
Co-creación cultural
Co-crear
Coexistencia multiespecie
Co-facilitar
Colaboración
Colectivo/a
Compasivo/a
Compromiso artístico
Compromiso etnográfico
Comunidades locales
Conocimiento del hábitat
Conocimiento encarnado
Construir
Cosmopolítica
Creación de lugares
Cultura democrática
Cultura regenerativa
Cultura viva
Curar

Desaprender
Descolonizar
Dibujar
Diálogo intercultural
Diseño consciente
Diseño ecosocial

Educación experimental
Economías postcrecimiento
Emancipar
Encarnar
Empoderar

Enfoques pluriversales
Enredos multiespecie
Epistemologías de la diversidad
Epistemologías del Sur
Escuchar
Estética ética
Estéticas decoloniales
Europa Creativa
Etnografía experimental

Facilitación creativa
Facilitar
Feminismos decoloniales

Generar

Imaginar
Iniciativas basadas en bienes comunes
Iniciativas lideradas por artistas
Innovar
Innovación social
Instituciones públicas
Intercambio de conocimientos
Interculturalidad
Interseccionalidad
Intervenir
Intervención creativa
Intervención activista
Investigación basada en el arte
Investigación lenta
Involucrar

Mapear
Mapeo pluriversal
Materializar
Mediación cultural
Metodologías basadas en el diálogo
Movimientos de base

Narrar
Narración basada en el territorio
Narrativas emergentes

Organizaciones culturales

Patrimonio crítico
Pensamiento artístico
Pensamiento ecológico
Pluriverso
Políticas de la memoria
Praxis crítica
Práctica espacial crítica
Prácticas cartográficas
Prácticas contextuales
Prácticas inclusivas

Prácticas relacionales
Prácticas situadas
Prácticas socialmente comprometidas

Reimaginar
Reflexividad
Repensar
Repensar las fronteras
Resistir
Residencias artísticas
Redes translocales

Sostenibilidad creativa

Tejer
Transformar

Utopías concretas

Visualizar

Interviewing a Word

Proposed by
Zemos98

Unpacking abstract and complex terms with humour

This exercise encourages participants to think beyond definitions, animating concepts with affect, relationships, and histories. It is especially helpful for unpacking abstract or contested terms, and for stimulating imagination in collaborative settings.

PROCEDURE

1. The group collectively lists a series of words that feel important to their process (e.g. "pluriverse," "care," "resistance," "migration").

2. Each participant chooses one word to "embody" and takes on its persona, as if the word itself were alive.

3. The rest of the group interviews the "word," asking playful and probing questions: How old are you? Who are your friends?
    What do you fear? Where do you live?

Words Do Not Represent. They Participate.

Proposed by
EINA

Trying language otherwise

Meaning does not arise from a tidy correspondence between words and things. Words, instruments, bodies, and environments intra-act; language is not a mirror but one of the practices through which reality takes shape. Speaking can materially alter a situation — it can invite, exclude, soothe, or provoke. Here, language is treated as world-making rather than descriptive. Rehearsal becomes a method for trying language *otherwise*: not as a set of fixed labels, but as a pluriversal practice where many worlds and meanings coexist. Through rehearsal, we can iterate tone, voice, and form until our utterances begin to enact the relations we seek to create.

PROCEDURE

1. Notice how language *does* things — how it frames situations, opens or closes possibilities, and redistributes attention and care.

2. Experiment with voice, tone, and form to intentionally shift relations within the group or space.

3. Practise *rehearsal as method*: repeat and adjust phrases until they begin to enact the relations you intend, allowing language to evolve through iteration and response.

4. Reflect:

    • Which protocol will we test in our next email/meeting?

    • What micro-phrase will I retire?

    • What will I use instead?

    • How will we notice and repair when language harms or narrows possibilities?

    • Whose voice became central with certain word choices?

    • Whose became marginal? Which formulations transferred risk or care work (e.g., "someone should…" vs. "I will…" / "we commit to…")?

    • What alternative phrasings made space for plural knowledges rather than one correct view?

Polyphonic Fieldnotes

Proposed by
LUCA

Exercising chameleonic storytelling

This exercise cultivates attunement to the plural, layered voices of a site. It shifts language from a tool of mastery to a medium of relation and reciprocity. Through polyphonic fieldnotes, we practice chameleonic storytelling—not as fixed authors, but as porous listeners, co-composing with our surroundings.

PROCEDURE

1. Choose a location: Find a specific place at the site (e.g. under a tree, beside the canal, near a compost pile). Stay there for at least 30–45 minutes. Return to this spot several times during your stay, across different conditions (sun, rain, silence, human activity).

2. Listen in layers: Tune in to the polyphony of the site. Write down every voice you hear—literal or imagined. Including: Human voices (conversations, memories, gossip, dialects) Non-human sounds (wind, insects, birds, water) Material language (rustling, creaking, breaking, flowing) Inner voices (thoughts, feelings, memories triggered by the place).

3. Transcribe these voices: Write short fragments for each "voice" using their tone, rhythm, or mood. Think of these as fieldnote dialogues or monologues.

4. Re-read with multiplicity: On a second visit, re-read your fragments aloud. Can you identify where your own voice sits among others? Which voices dominate? Which are quiet or absent?

5. Translate across worlds: Try to *translate* one of the non-human or unfamiliar voices into a short story, drawing, or movement. You're not speaking *for* them, but *with* them, through imaginative companionship.

6. Gather as a group: If done in a group, share selected fragments in a circle. Notice resonances, overlaps, contradictions. Together, discuss: How does the land "speak"? What kinds of attention did it ask of you? How many languages exist in this one place?

Polyphonic Landscapes

Proposed by
UPV

Practising polyvocality

This exercise draws attention to linguistic justice and the politics of voice. It celebrates plural, embodied, and situated forms of expression that challenge monolingual and standardised norms. By working with multiple languages, tones, and registers, participants explore how voice can both connect and divide, empower and silence.

PROCEDURE

1. Begin with a multilingual warm-up: each participant says a word or phrase that carries emotional meaning in their own language(s).

2. Ask participants to write a brief reflection on a moment when they felt silenced, misunderstood, or empowered through language.

3. In small groups, create a collective *sound poem* by weaving together fragments from different languages, registers, and tones. Encourage experimentation with whispers, songs, proverbs, slang, silence, and rhythm.

4. Perform or record the polyphonic piece, then reflect together on how the exercise reshaped awareness of language, power, and listening.

My River

Proposed by
Lungomare

Sparking imagination and narrative thinking

This exercise invites participants to create and describe an imaginary river, using chance and intuition as guides. By transforming a simple sheet of paper into a landscape of flowing lines and pools of ink, participants enter a space of imagination that connects them with times and places beyond the real. The process encourages storytelling, sensory awareness, and speculative thinking — allowing each person's "river" to reveal a unique geography of emotions, memories, and associations.

PROCEDURE

1. Crumple a sheet of paper, open it up again.

2. Pour blue ink over it. The ink will create lines, pools, and wider areas of color.

3. Each person describes the image that emerges, which becomes their river: where it starts, where it goes, what surrounds it, what it carries.

Walking Together in Silence

Proposed by
Idensitat

Experiencing silence as a form of communication

Silence is not an absence of sound but a different mode of attention. When walking together without speaking, other forms of communication emerge — gestures, pace, breath, shared awareness of the surroundings. The group begins to sense itself as a collective body, attuned to the rhythms of the environment and one another. This exercise explores how silence can deepen connection, perception, and understanding beyond words.

PROCEDURE

1. Choose a place suitable for walking — a park, street, field, or path.

2. Gather the group and form a single line.

3. Begin walking together in silence, maintaining awareness of your surroundings and of each other's presence.

4. At the end, gather to share the experience. Was there communication? What kinds of exchange or awareness emerged in the absence of words?

Non–Expert Language

Proposed by
Lungomare

Sparking imagination and narrative thinking

Making specialised language accessibleThis exercise invites participants to question the authority of specialised language and to rediscover words through collective interpretation. By gathering diverse voices around key terms from a specific field, meanings are expanded, stretched, and reimag–ined. Through this process, language becomes a shared terrain — one that values personal experience and intuition as much as technical expertise.

PROCEDURE

1. Identify key terms that define your field or project — concepts that are often used in certain niches and whose meaning is taken for granted.

2. Gather a diverse group of participants from different disciplines, backgrounds, or everyday experiences.

3. Read each term aloud and invite participants to describe it in their own words, using personal, emotional, or intuitive language instead of jargon.

4. Collect all the redefinitions on a shared surface — wall, board, paper, or digital document — allowing contrasting interpretations to coexist without seeking consensus.

5. Conclude with a reflection on how meaning shifts when language becomes open and situated. What emerges when expert language is reimagined collectively?

Parasitic Reading Room

Proposed by
Floating ~~University~~*

Attuning to the nuances and textures of voices

The *Parasitic Reading Room* is an open format formed by a multitude of voices in a spontaneous set of reading spaces. Texts gathered in a reader are spoken out loud by participants who should have a willingness to be affected by other voices and ideas. A *Parasitic Reading Room* intends to provoke a contagion of knowledge by acting as a parasite of its chosen site, as well as its reading participants. Attend not only to the content of what is read, but also to the textures of voices — their accents, cadences, and pauses. Let the reading itself become a collective act of learning, resonance, and presence.

PROCEDURE

1. Find an excuse.
   Identify a venue or event to *parasite* — this could be an exhibition, a symposium, a public programme, a cultural gathering, a public space, or even an online event.

2. Prepare the reader.
   Choose a theme that resonates with, responds to, or challenges the context you are parasitising. You can compile the reader yourself or invite contributions through an open call. Accept a wide range of materials — poems, songs, book excerpts, academic texts, articles, or screenshots — keeping fragments under 500 words (formats: JPEG, PDF, or TXT). Set a clear deadline for submissions.

3. Assemble the reader.
   Print it simply, using inexpensive materials — something easy to distribute and share.

4. Announce a meeting point.
   Choose a place and time to gather. Bring copies of the reader, and invite participants to read aloud, together or in turns.

* The Parasitic Reading Room was initiated in 2018 in the context of the fourth Istanbul Design Biennial by Ethel Baraona Pohl, César Reyes Nájera and Rosario Talevi.

SUGGESTED READINGS

Karen River Barad,
Meeting the Univers Half Way, 2007.

Yasmine Ostendorf-Rodríguez,
Let's Become Fungal! Mycelium Teachings and the Arts, 2023.

Kris Dittel & Clementine Edwards (Eds.),
The Material Kinship Reader, 2022.

Sophie Strand,
The Flowering Wand, 2022.

Gloria Anzaldúa,
Borderlands/La Frontera: The New Mestiza, 1987.

Mihnea Tănăsescu,
*Environment, Political Representation, and the Challenge of Rights:
Speaking for Nature*, 2016.

Mikhail Bakhtin,
The Dialogic Imagination, 1981.

Silvia Rivera Cusicanqui,
Ch'ixinakax utxiwa: On Practices and Discourses of Decolonization, 2019.

MULTIVOCALITY

"There, at the juncture of cultures, languages cross-pollinate and are revitalised; they die and are born."

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 1987, preface.

VOICING

"When speaking for others, what is it that we do? Why should others even be spoken for? There is an arrogance to speaking that inheres in the voice itself, and nowhere is this clearer than when one speaks for an-other. In voicing a claim, the speaker substitutes herself for the one she speaks for, as if she knew, with any amount of certainty, what they would say. Does it matter whether what they would say is what she says? Perhaps not, but speaking for raises the possibility of disjunction and thus reveals the distance, the conceit, and the silencing at its core."

Mihnea Tănăsescu, *Environment, Political Representation, and the Challenge of Rights: Speaking for Nature*, 2016, p. 1.

HETEROGLOSSIA

"The base condition governing the operation of meaning in any utterance. It is that which insures the primacy of context over text. At any given time, in any given place, there will be a set of conditions—social, historical, meteorological, physiological—that will insure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions; all utterances are heteroglot in that they are functions of a matrix of forces practically impossible to recoup, and therefore impossible to resolve."

Mikhail Bakhtin, *The Dialogic Imagination*, 1981, p. 428.

MATERIAL PROCESSES

Materials are tangible substances through which creative practices take form. They can be natural, synthetic, living, or manufactured. Understanding materials not only as extractable resources or consumable goods, but as processes — as relational entities embedded in histories, ecologies, and broader systems of extraction, life cycles, regeneration, and decay — invites for more situated and reflected material choices.

Interviewing a Material

Proposed by
Zemos98

Building collective awareness around material choices

This exercise invites participants to engage critically and imaginatively with the materials they work with. By personifying and "interviewing" materials, the group reveals their hidden stories — their origins, impacts, limitations, and potential. Instead of taking materials for granted as neutral tools, this practice encourages awareness of the social, ecological, and ethical entanglements embedded in every material choice.

PROCEDURE

1. Identify the list of materials you plan to work with in your project

2. Each person or pair takes on the role of a specific material, preparing to "speak" on its behalf.

3. As a group, agree on 5–7 questions to ask each material.
   Examples include:

   • Where do you come from?

   • How were you extracted or produced?

   • What are your strengths and weaknesses?

   • How do humans usually treat you?

   • What do you need to exist sustainably?

   • What kind of future would you want?

4. Write down the main insights and contradictions that surface during the interviews. Reflect collectively on what was learned — which materials feel compatible with the group's values, and which raise new questions or ethical concerns. How does thinking *with* materials change your design or artistic decisions? What stories do materials tell when we allow them to speak?

Collective Weaving

Proposed by
Lungomare

Translating individual gestures into a collective form

This exercise invites participants to connect with their surroundings through the act of weaving. Using found natural materials, weaving becomes a way to observe, feel, and respond to a place. Each individual's work contributes to a shared piece, where textures, rhythms, and gestures come together as a collective landscape..

PROCEDURE

1. Choose a site such as a riverbank, park, or garden.

2. Collect natural materials like grasses, reeds, branches, or bark

3. Spend time observing the qualities of each material: its flexibility, colour, smell, and texture.

4. Begin weaving using simple over–under movements, letting the material guide the size and shape of your piece.

5. Once everyone has finished, gather to share the results — what did you notice while weaving? What did the material teach you?

6. Combine all individual weavings into a single collective piece, deciding together how to join them and where to place the final work.

Seed Saving

Proposed by
LUCA

Resisting monocultures

We save heirloom varieties because seeds carry memory, care, and inter-generational knowledge. In saving and sharing them, we refuse monoculture thinking and embrace abundance, diversity, and mutual survival. Each seed is a small act of resistance and repair.

PROCEDURE

1. Bring a (heirloom) seed
   Invite each participant to bring a seed or cutting from a plant they feel connected to (can be food, flower, or weed). It can be from home, a market, the land, or a memory.

2. Share the lineage
   Invite everyone to briefly share a story about their seed: Where did it come from? Who passed it on? What does it remind you of?

3. Learn from a local grower
   Invite a local farmer or gardener to speak about saving, storing, and regenerating seeds specific to the region. Ask: What is disappearing? What is coming back?

4. Introduce basic seed-saving principles:

   • Let some plants go to seed (don't harvest everything).

   • Learn to recognize seed maturity (drying, browning, pod rattling).

   • Dry seeds thoroughly before storing.

   • Store in paper envelopes or glass jars, in a cool and dark place.

   • Label clearly: species, date, location. Multiply by sharing: at swaps, markets, gatherings—always with the story of origin.

5. Plant or exchange
   End the session by planting some of the seeds in a shared garden space, or organizing a mini seed exchange among participants.

Memory Objects Lab

Proposed by
UPV

Embodying memory through object making

This workshop explores how materials embody and transmit memory, emotion, and relation. It values tactile, intuitive, and process-based ways of making as forms of knowledge and expression.

PROCEDURE

1. Ask participants to bring or think of a small object that holds personal or collective memory.

2. Through drawing, tracing, or sculpting (clay, fabric, recycled materials), they recreate the object — transforming or reimagining it in the process.

3. During the making, the participants reflect on the material properties of memory, care, decay, and transformation.

4. End with a small exhibition or sharing circle of the recreated objects and the stories they carry.

Relational Objects

Proposed by
Lungomare

Designing and activating situations and objects that connect people

This exercise invites participants to explore how objects can act as me–
diators between people — creating moments of encounter, exchange, and
shared experience. By collectively imagining and designing an object that
enables connection, the group reflects on how material things shape social
relations and how design can support togetherness in subtle, playful, or un–
expected ways.

PROCEDURE

1. Start with a conversation.
   Gather as a group and talk about what kinds of relationships you'd like
   to encourage in a specific place — for example, conversation, play, lis–
   tening, rest, or observation.

2. Identify opportunities for connection.
   Walk through the space together and note where people already meet,
   cross paths, or stay apart. Discuss how an object could invite interac–
   tion or shared attention in those spots.

3. Design exploration.
   • In small groups, sketch or describe possible "relational objects." These
   could be tools, installations, pieces of furniture, or portable devices
   that spark interaction between people.

   • Using simple materials (cardboard, tape, string, found items), build
   quick prototypes and test them with others in the space. Observe how
   people respond — do they approach, play, rest, talk, or collaborate?

4. Share and reflect.
   Present your objects to the larger group. Discuss what kinds of connec–
   tions each design made possible and how the object's form, position, or
   material influenced interaction.

SIT-PLU TOOLKIT WORK SESSION

Read the dimensions's WIP definitions and respond by proposing:
Exercises and Readings. Besides the definitions, we have also included
some "anchor points" that can support you or direct you, feel free to add
more.

At the end of the session, we come back together to exchange, propose
new dimensions, if needeed, or to expand in other directions.

This is a working process...

Exercising:
While thinking about and writing down these exercises/strategies/
practices/methodologies/format/recipes/scores/tests please keep in
mind the following questions.
What are these exercises stimulating?
Whom are they intended for?
What relationships are they activating/cultivating? (Artist-Host;
Teacher-Student; Artists/Researcher-Place...)

Shared Readings:
Here one can suggest how and with what texts to accompany the
dimension. Or to give the dimension some suggested readings.

LANGUAGE AND VOICE

Languages and voices are intended here not only as
means through which humans convey meaning, but
also more broadly as geopolitical spaces of dispute,
narrative, and encounter. Languages are plural; they
evoke particular affective responses, carry stories and
memories, and enable the formation of community.
Languages and voices also involve acts of translation and
the facilitation of understanding — while at the same time
encompassing their apparent opposites: listening, tuning
in, and sensing.

Placeful narration
Voicing others
Chameleonic storytelling
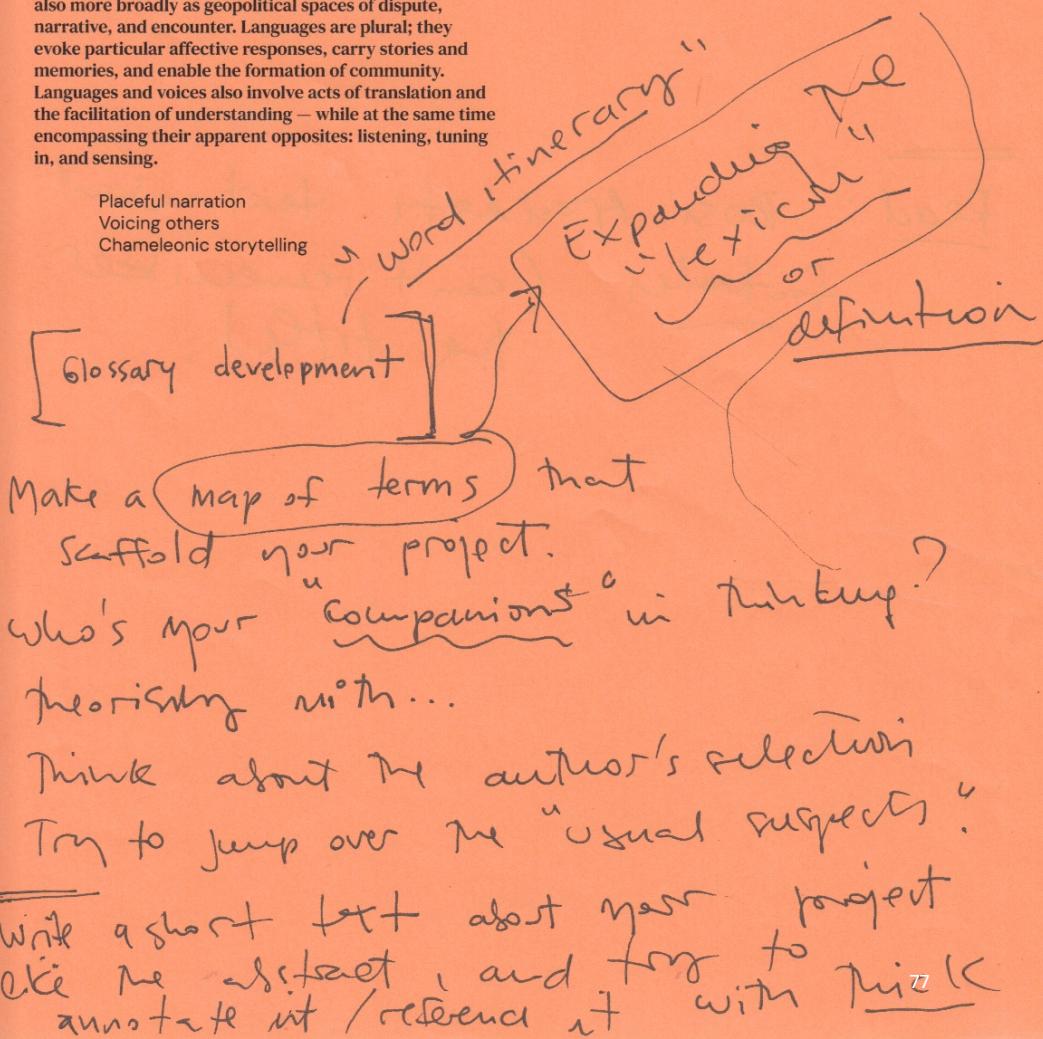
SUGGESTED READINGS

Ursula K. Le Guin,
The Carrier Bag Theory of Fiction, 1986.

Vandana Shiva,
Staying Alive: Women, Ecology, and Development, 1988.

Tim Ingold,
Making: Anthropology, Archaeology, Art and Architecture, 2013.

Giuliana Bruno,
Surface: matters of aesthetics, materiality, and media, 2014.

Andreas Weber,
Matter and Desire: An Erotic Ecology Paperback, 2017.

Sophie Lewis, "Hybridity and the Cyborg" in *International Encyclopedia of Human Geography* (Second Edition), 2020.

Chiu, Kate Yeh, and Jia Yi Gu (Eds.),
Material Acts: Experimentation in Architecture and Design, 2024.

COLLECTIVE SELF

"No being is purely individual; nothing comprises only itself. Everything is composed of foreign cells, foreign symbionts, foreign thoughts. This makes each life-form less like an individual warrior and more like a tiny universe, tumbling extravagantly through life like the fireflies orbiting one in the night. Being alive means participating in a permanent community and continually reinventing oneself as part of an immeasurable network of relationships."

Andreas Weber, *Matter and Desire: An Erotic Ecology Paperback*, 2017, p. 36.

BECOMING–WITH

"The process of becoming-with, or 'sympoesis', is the concept deployed by Haraway in her hybrid philosophy to describe the way that entities do not 'emerge' alone, but only ever come into existence together; from the smallest cells to the largest organisms, we coproduce one another and become-with one another."

Sophie Lewis, "Hybridity and the Cyborg" in *International Encyclopedia of Human Geography* (Second Edition), 2020, p. 129.

Plurima – Pluriversal Library

A curated list of books developed by Lungomare in collaboration with the Venice-based bookshop Bruno and Mardi Gras in Bolzano. Under the title *Plurima – Temporary Bookshop for the Pluriverse*, the selection was first presented during Bolzano Art Week and gathers publications that explore ideas of the pluriverse from multiple perspectives.

AA.VV., *Omenana. Racconti fantastici dal continente africano*, 2023.

Achille Mbembe, *Die terrestrische Gemeinschaft*, 2025.

Ailton Krenak, *Futuro Ancestrale*, 2025.

Aimee Nezhukumatathil, *Morso dopo morso*, 2025.

Alexis Pauline Gumbs, *Undrowned. Lezioni di femminismo nero dai mammiferi marini*, 2020.

Alice Twemlow, Tânia A. Cardoso (Eds.), *Walking as Research Practice*, 2024.

Amedeo Sartori, *Nel vedere lungo il fiume / Vom Sehen flusswärts / In Seeing Along the River*, 2025.

Anne Carson, *Anthropologie des Wassers*, 2014.

Antonio Rovaldi, *Morgen*, 2024.

Arjen Mulder, *The World According To Plants*, 2020.

Ashish Kothari, Ariel Salleh, Arturo Escobar, Federico Demaria, Alberto Acosta (Eds.), *Pluriverso. Dizionario del post-sviluppo*, 2021.

Astarte Posch & Elisa Pieper (Eds.), *Plant Magic Issue 2: Weeds*, 2024.

Barbara Bernardini, *Dall'orto al mondo. Piccolo manuale di resistenza ecologica*, 2023.

Bas Hendrikx (Ed.), *Queer Exhibition Histories*, 2023.

Beatriz Colomina, Mark Wigley, *Are We Human? Notes on an Archaeology of Design*, 2016.

bell hooks, *Il femminismo è per tutti*, 2021.

bell hooks, *Lieben lernen. Alles über Verbundenheit*, 2022.

Byung-chul Han, *Elogio della terra*, 2021.

Carl Safina, *Die Kultur der wilden Tiere*, 2022.

Catalina Imizcoz (Ed.), *Making Kin II: Plants*, 2025.

Chiara Famengo (Ed.), *Amalgama*, 2025.

Chiara Spadaro, *L'arcipelago delle api*, 2022.

Christiane Grefe, Tanja Busse, *Der Grund: Die neuen Konflikte um unsere Böden – und wie sie gelöst werden können*, 2024.

Christoph Thun-Hohenstein, *Klimaresonanz. Unsere Lebens- und Wirtschaftskultur neu gestalten*, 2024.

Claire Horn, *Eva. Corpi e macchine per un mondo nuovo*, 2024.

Claudio Rocchetti, *Appunti per una resurrezione*, 2025.

Clem Edwards, Kris Dittel, *The Material Kinship Reader: Material Beyond Extraction and Kinship Beyond the Nuclear Family*, 2025.

Cristina Baldacci, Shaul Bassi, Lucio De Capitani, Pietro Daniel Omodeo (Eds.), *Venice and the Anthropocene*, 2023.

Daniele Lupo, Angelika Burtscher (Eds.), *AS IF – 16 Dialogues about Sheep, Black Holes and Movement*, 2023.

Déborah Danowski, Eduardo Viveiros de Castro, *Esiste un mondo a venire? Saggio sulle paure della fine*, 2017.

Dietmar Dath, *L'abolizione della specie*, 2024.

Dominique Roques, *Der Duft der Wälder*, 2025.

Donna Haraway, *Chthulucene*, 2016.

Eliot Weinberger, *Vogelgeister*, 2014.

Elisabetta Rattalino, German A. Duarte, Andrea Facchetti (Eds.), *Soils Matter. Intersezioni tra arte e scienza*, 2024.

Elvia Wilk, *Narrazioni dell'estinzione*, 2023.

Engler, Fynn Ole, *Unsichere Gewissheit*, 2022.

Eugene Thacker, *Tra le ceneri di questo pianeta*, 2019.

Eva Franch i Gilabert, Mireia Luzárraga, Alejandro Muiño (Eds.), *100 Words for Water. A Projective Ecosocial Vocabulary*, 2025.

Eva Meijer, *Il nuovo fiume*, 2023.

Eva Meijer, *Il soldato era un delfino. Animali e politica*, 2025.

Eva Meijer, *Linguaggi animali. Le conversazioni segrete del mondo vivente*, 2021.

Fatima Ouassak, *Per un'ecologia pirata. E saremo liberi*, 2024.

Federico Luisetti, *Essere pietra*, 2023.

Federico Sargentone, *Midcareer Writing*, 2024.

Francis Hallé, *In difesa dell'albero*, 2022.

Francesco Spampinato (Ed.), *Seamless*, 2025.

Franco «Bifo» Berardi, *E: la congiunzione*, 2021.

Franco «Bifo» Berardi, *Pensare dopo Gaza. Saggio sulla ferocia e la terminazione dell'umano*, 2025.

Gilles Clément, Coloco (Nicolas Bonnefant, Miguel Georgieff, Pablo Georgieff), *Planetary Gardener. Life First*, 2025.

Giuliana Bruno, *Atlante delle emozioni*, 2006.

Iris Därmann, *Aus der Nacht heraus: Kinderperspektiven*, 2025.

Jane Bennett, *Materia Vibrante. Un'ecologia politica delle cose*, 2023.

Janneke Wesseling, Florian Cramer (Eds.), *Making Matters. A Vocabulary for Collective Arts*, 2022.

Jean-Christophe Bailly, *Der Blick der Tiere*, 2020.

Jerôme Sueur, *Storia naturale del silenzio*, 2024.

José Esteban Muñoz, *Cruising Utopia. L'orizzonte della futurità queer*, 2021.

Joar Nango, Taqralik Partridge, Jocelyn Piirainen, Rafico Ruiz (Eds.), *Towards Home • Vers chez soi / ᐊᖕᒥᕐᒃᓗᒃ / Ruovttu Guvlui*, 2024.

Judith Butler, *L'alleanza dei corpi*, 2023.

Juan Gabriel Vásquez, *Die Reputation*, 2016.

Kristiina Koskentola, Marjolein van der Loo (Eds.), *Enfleshed – Ecologies of Entities and Beings*, 2023.

Lauren Berlant, *Ottimismo Crudele*, 2025.

Laura Savina, Ola Korbańska (Eds.), *Who is cooking? Recipes of Izba*, 2024.

Laura Tripaldi, *Menti Parallele. Scoprire l'intelligenza dei materiali*, 2020.

Laurie Cluitmans, Heske ten Cate (Eds.), *Mothering Myths: An ABC of Art Birth and Care*, 2025.

Lorraine Daston, *Contro natura*, 2024.

Lorraine Daston, *Gegen die Natur*, 2018.

Lorenzo Rebediani, Vera Scaccabarozzi, Luca Trevisani, Francesca Verga, *Abécédaire of Fringes*, 2025.

Louise E. Carver, Angela Rui (Eds.), *The Aquarium is a Listening Glass*, 2024.

Maria Roszkowska, Nicolas Nova, Nicolas Maigret (Eds.), *A Bestiary of the Anthropocene*, 2023.

Margherita Morgantin, *Cronache dal viaggio breve, 15.289.000 minuti*, 2024.

Marjolein van der Loo (Ed.), *A Tree. A Reader on Arboreal Kinship*, 2024.

Mark Fisher, *Realismo capitalista*, 2018.

Marco Baravalle, Emanuele Braga, Gabriella Riccio (Institute of Radical Imagination) (Eds.), *Art for UBI (manifesto)*, 2022.

Marco Malvestio, *Raccontare la fine del mondo. Fantascienza e Antropocene*, 2021.

Marek Poliks, Roberto Alonso Trillo, *Exocapitalism: Economies with absolutely no limits*, 2025.

Maria Rotkopf, *Fetzen*, 2022.

Material Cultures, *Material Reform: Building for a Post-Carbon Future*, 2024.

Matteo de Mayda, *There's No Calm After the Storm*, 2024.

Marta Roberti, *Down Dog*, 2024.

Merlin Sheldrake, *Verwobenes Leben*, 2020.

Miek Zwamborn, *Alghe. Un ritratto*, 2023.

Mirjam Herrmann, *Protest*, 2025.

Nicholas Mirzoeff, *Come vedere il mondo. Un'introduzione alle immagini: dall'autoritratto al selfie, dalle mappe ai film (e altro ancora)*, 2017.

Nicolás Jaar, *Isole*, 2024.

Nicolò Porcelluzi, Matteo De Giuli, *Medusa. Storie dalla fine del mondo (per come lo conosciamo)*, 2021.

OHT Office for a human theatre, *A Nomadic Book*, 2025.

OHT Office for a human theatre, *Frankenstein. If you love solitude, you don't love freedom*, 2024.

Paolo Barbaro, *Ultime Isole*, 2023.

Petra Codato, *Peregrinazioni lagunari*, 2024.

Pleasant Place magazine n. 1: *Enclosures*, 2022.

Pleasant Place magazine n. 2: *Nasturtiums*, 2022.

Pleasant Place magazine n. 3: *Compost*, 2023.

Pleasant Place magazine n. 4: *Artichoke*, 2023.

Pleasant Place magazine n. 5: *Mien Ruys*, 2023.

Pleasant Place magazine n. 6: *Topiary*, 2024.

Pleasant Place magazine n. 7: *Daffodils (Narcissus)*, 2025.

Paul Kingsnorth, *Dunkle Ökologie*, 2025.

Roberto Gigliotti, Elisabetta Rattalino, *Inhabited Dissonance: Bozen Bolzano 1922–2025*, 2025.

Robida Collective (Eds.), *Ajda Pratika*, 2023.

Robida Collective (Eds.), *Robida magazine 9: Soil Suolo Prst*, 2023.

Robida Collective (Eds.), *Robida magazine 10: Correspondences Corrispondenze Korespondence*, 2024.

Salvage Collective, *La tragedia della lavoratrice. L'alba del Proletarocene*, 2022.

Seasonal Neighbours, *Seasonal Matters Rural Relations*, 2024.

Sezgin Boynik, Taneli Viitahuhta (Eds.), *Free Jazz Communism*, 2022.

Stefano Mudu (Ed.), *Altrove – New Fiction*, 2020.

Steve Mentz, *Oceano*, 2023.

Susanne Wedlich, *Vischioso. Storia naturale dello slime*, 2023.

Thomas Schestag, *Philia*, 2024.

Thom van Dooren, *In volo. Vita e morte sulla soglia dell'estinzione*, 2025.

Tim Ingold, *Anthropologie – was sie bedeutet und warum sie wichtig ist*, 2019.

Timothy Morton, *Inferno. William Blake e la ricerca di un'ecologia cristiana*, 2025.

Timothy Morton, *Iperoggetti*, 2018.

Ulrich Grober, *Die Entdeckung der Nachhaltigkeit: Kulturgeschichte eines Begriffs*, 2010.

Vamekh Okujava, *Und wir werden verwandelt werden*, 2025.

Volker Demuth, *Mäander*, 2023.

Vv. Aa., *Towards The Realm Of Materiality*, 2024.

Weiming Tu, Kai Marchal, *Menschsein lernen. Entwurf eines Humanismus im konfuzianischen Geist*, 2023.

Xavier Le Roy, *Lives Shaping Works Making Life*, 2025.

Yasmine Ostendorf-Rodríguez, *Let's Become Fungal! Mycelium Teachings and the Arts*, 2023.

Yuri Tuma, Gabriel Alonso (Ed.), *Compost Reader 2 – Institute for Postnatural Studies*, 2024.

Yuri Tuma, Lucía Ugena, Clara Benito, Gabriel Alonso (Eds.), *Making Kin – Animal Series*, 2023.

Contributors

Baltan Laboratories

Baltan Laboratories is a cultural indisciplinary lab based in Eindhoven. We focus on societal issues through a relational approach, creating spaces to rehearse living otherwise. Baltan activities relate mainly to (talent/concept) development, learning trajectories, and research residencies, through which we explore the relationships between humans, non-humans and technology in the context of societal challenges. The lab embraces experimentation, encouraging curiosity and welcoming uncertainty, free from predefined outcomes or disciplinary constraints. For the first year of the project *Situated Creative Practices for the Pluriverse*, we collaborated with Studio Assisië.

Team: Lorenzo Gerbi, Marlou van der Cruijsen, Benji Sheppard

EINA

Eina is a university centre for design and art affiliated with the Autonomous University of Barcelona (UAB). Founded in 1967, Eina emerged as a disruptive, conceptual, and forward-thinking design school that has played a decisive role in Barcelona's cultural transformation. Its approach brings together critical thinking, experimental practice, and close engagement with the peri-urban context in which it is located, through eco-social perspectives. The Eina Foundation also oversees two additional programmes — Eina Obra and Eina Idea — which extend the school's situated and critical thinking through educational and knowledge-transfer initiatives.

Team: Pilar Cortada, Tània Costa, Rafael De Balanzó, Lara Garcia Diaz, Maria Garcia Ruiz, Anna Pujades, Mar Saiz

Floating ~~University~~

Floating University is a natureculture learning site situated in a partially contaminated rainwater basin at the former Tempelhof airport in Berlin. The basin, which collects runoff from the airport roofs and surrounding streets, has evolved into a hybrid wetland where reeds, grasses, willows, frogs, and birds coexist within an urban water infrastructure. Since 2019, Floating e.V. has cared for and activated the site through cultural, educational, and ecological programmes that bring together practitioners from diverse fields, creating a space for collective learning and experimentation with urban ecologies, social relations, and shared responsibility. The association is currently developing plans to transform the basin into an infiltration landscape that filters and reuses rainwater for the city.

Team: Vida Rucli, Rosario Talevi

Idensitat

Idensitat is an arts project investigating ways of impacting upon the public sphere through creative proposals related to place and territory in their spatial, temporal and social dimensions. Idensitat incorporates other projects, actions or interventions, expanding into a number of different places and contexts. It promotes creative strategies combining research, production, cultural management, education and communication. Idensitat operates as a system based upon collaborative dynamics, interweaving practices from the arts with those from other disciplines, and developing mechanisms for connecting these to social space.

Team: Irati Irulegi, Ramón Parramón, Anna Recasens

LUCA

LUCA School of Arts combines the strengths and expertise of five renowned Flemish higher education institutions for art and design, spread across Brussels, Genk, Ghent and Leuven, educating students at the Bachelor, Masters, and PhD level. Since 2019, LUCA also offers an Educational Master in the Arts. LUCA's research focuses on the development of both national and cross-border, interdisciplinary research projects. Specifically the research unit Image has an extensive interest for the emancipatory potential of artistic practices and strategies, with a focus on educational experiments and what it means to make school in dark times.

Team: Lara Bongard, Rosaura Noemy Hernandez Romero, Anja Veirman

Lungomare

Lungomare designs, curates and produces cultural projects and collaborations at the intersections of the public, virtual, printed, urban and exhibition space. Lungomare works in transdisciplinary and multiple constellations, is a discursive platform for experimenting with and producing alternative forms of artistic, cultural and activistic practice and negotiates socio-political issues. It is also a place for convivial encounters on the outskirts of Bolzano-Bozen in the middle of the Alps.

Team: Paola Boscaini, Angelika Burtscher, Elisa Del Prete, Daniele Lupo

UPV

The Universitat Politècnica de València (UPV) is a public, dynamic and innovative institution, dedicated to research and teaching that, while maintaining strong ties with the social environment in which it operates, opts for a strong international profile, ranking among the top 400 universities worldwide, according to the new edition of the QS World University Rankings. In it, the CIAE (Research Centre of Art in Environment) is established as a reference centre on Art and Environment in the Valencian Community, with a wide range of courses, exhibitions and research projects in this field.

Team: José Albelda Raga, Ruth Muñoz Domenech, Lorena Rodríguez Mattalía, María Vidal Soria

Zemos98

Zemos98 is a cooperative that has been dedicated to cultural production and social research for over twenty years. We are committed to social change through the design of mediation processes that foster a culture of participation and promote a critical citizenship capable of questioning dominant narratives. ZEMOS98 has been deeply engaged in cultural mediation practices beyond the institution, intervening in various projects and processes to build temporary conditions that promote co-creation, collective intelligence, and democratic processes.

Team: Felipe G. Gil, Rosalía Gutiérrez, Lucas Tello

Pablo Calderón Salazar

Pablo Calderón Salazar is a Colombian designer, researcher, and educator, currently working as an Assistant Professor at the School of Architecture & Design of IE University (Spain). Through his practice (teaching, creative, and research), Pablo has seeked to open new spaces for creatives interested in social justice and the public sphere, and has cultivated a recent interest in eco-social transitions and the role that creatives can play in them.