

TITLE

Gironins i rius. A speculative approach to designing imaginaries and narratives around rivers for regenerative transitions.

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Design Report

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Gironins i rius.

A speculative approach to designing
imaginaries and narratives around rivers
for regenerative transitions.

Design Report
2021

18037151 Jan Ferrer i Picó



A project for **Centre of Expertise Mission Zero (THUAS)** and **Associació de Naturalistes de Girona**. With the financial support of the Centre of Expertise Mission Zero (THUAS) and the collaboration of Consorci del Ter.

MÍSSION
ZERO



ASSOCIACIÓ DE
NATURALISTES
DE GIRONA

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Introduction

The Anthropocene¹ is a proposed geological epoch describing when humans had a significant impact on changing Earth conditions. The epoch has the characteristics of continuous depletion, destruction and modification of the pre-existing natural elements, dynamics, and conditions, generally for economic purposes. The change of atmospheric conditions occurs because of this systemic exploitation to produce commodities and “welfare” for an exclusive minority of humans. The degeneration of ecosystems through the extraction of materials or the reconversion for industrial output are degrading the world’s capacity of self-regulation to create conditions for life: from managing water and nutrients flows to regulating heat. Such repeatedly degeneration has not been only produced in the other-than-human systems but also has, for a long time, impacted the way society organises. The submission of peoples, colonialism, exploitation and occupation of other peoples stewarded lands, cultural colonialism, and the systemic exploitation of the world are also interlinked. In this paradigm, it is necessary to move toward a new place of connection, stewardship, respect, diversity and where life conditions can self-regulate to be in balance. We must transition from a degenerative paradigm to a regenerative one².

To make such changes possible is necessary to create new shared imaginaries. That is an exercise of collectively building new narratives and futures to leverage our action toward those shared dreams. For this purpose, speculative design becomes a powerful tool to create those imaginaries and trigger conversations around some proposals and further co-create the future collectively through conversations³.

In 2019, during a residence in the Kyoto Design Lab (Kyoto Institute of Technology), Masaki Iwabuchi did a case study about design transitions

¹ Lewis, S. L., & Maslin, M. A. (2015). Defining the Anthropocene. *Nature*, 519(7542), 171–180. <https://doi.org/10.1038/nature14258>

² Wahl, D. C. (2016). *Designing regenerative cultures*. Triarchy Press.

³ Dunne, A., & Raby, F. (2014). *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press.

⁴ Iwabuchi, M. (2019, August 28). *Case Study on Transition Design: Speculation of Life in 2050 from Kyoto (Part 2)*. Medium. <https://tinyurl.com/45rrj2kb>.

in that city⁴. He focused on envisioning a future based on personal reputation as a historically-informed counter-trend to current adolescent depression in Japan. Gironins i rius takes the Kyoto case study as a referent and uses it to inform the speculative design process.

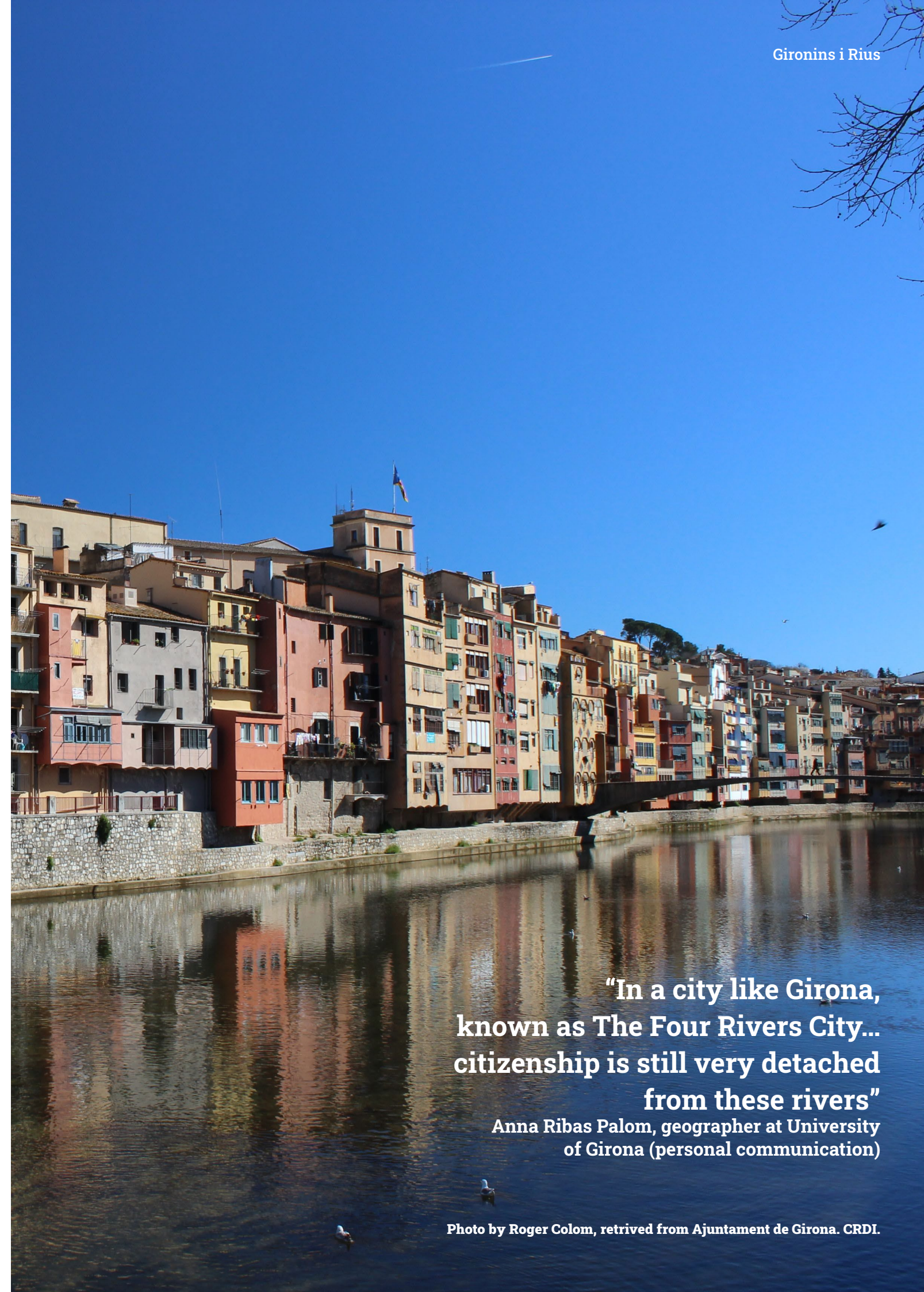
In this project, Girona becomes the lab for speculative practice. Girona is an in-land Mediterranean city close to the Pyrenees, bordering two mountain ranges and a plain in the north of the principality of Catalonia. At this spot, four rivers meet: Ter, Onyar, Güell i Galligants. These rivers are a cornerstone to the identity of the city and its organisation. Yet, for paramount water is to life, the rivers have suffered many modifications across history, and people became disconnected from them.

Reconnecting people to the river and life conditions in the area could potentially become a practice contributing to collectively building regenerative futures through people’s imaginaries. Hence, the project focus is speculating about new relationships with the river to foster future-making dialogues.

Design Question

How could regenerative human-river relations look like in Girona?

Com podrien ser regeneratives les relacions entre Gironins i rius?



**“In a city like Girona,
known as The Four Rivers City...
citizenship is still very detached
from these rivers”**

Anna Ribas Palom, geographer at University
of Girona (personal communication)

Photo by Roger Colom, retrived from Ajuntament de Girona. CRDI.

Stakeholders

Any project gets influenced by the role and values of its stakeholders and the people who perform the project. Such influence can become even more relevant in a project like this one. Engaging in transitions, there is no objectiveness on processes and goals, but interests and perspectives (re)narrating the reality of the location where the project is performed (namely the city, region, world and universe). So, who is involved, and what do they stand for?

The student-designer

This project is led and performed by Jan Ferrer i Picó as an Industrial Design Engineering (IDE) student at The Hague University of Applied Sciences. His purpose is to explore the role of Speculative Design and practices for research through design. He defines design as an act of radical activism since by accepting norms, procedures and interests, the designer is validating them. In this sense, — for him — design should be propositional of futures and narratives. Consequently, methods have to embody the future that design creates. The purpose of regeneration and collaborative future-making are paramount values in his acting.



Mission Zero

The Centre of Expertise Mission Zero serves as the student-designer employer. Its purpose is to develop knowledge and action towards new sustainable paradigms. Their interest in this project is outside its research groups, but it relates to its efforts to support transformative higher education through local-based action for sustainability.



Associació de Naturalistes de Girona

Naturalistes de Girona is a historic group of activists in Girona. Their role in the project is to serve as the local anchor point and provide a platform for communication and recognition with other entities and people of the area. Their environmentalist interests are also aligned with the transitional purpose of the project and contributed through conversations with their future vision of a green city built over nature conservation and a deeper natural literacy.

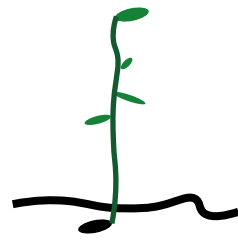


Concorci del Ter

Consorti del Ter is a public consortium responsible for coordinating town action and management functions regarding the river Ter and its tributaries. They provided knowledge in the project and, with Naturalistes de Girona, allowed the student-designer to expose the project results in the “Aplec dels quatre rius”.

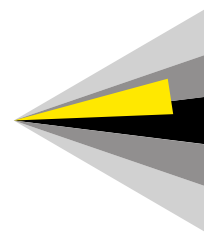
Project Pole Stars

The project pole stars are guiding elements to ensure the project satisfies certain methodological practices contributing to the ethics of moving forward towards regenerative paradigms by co-creation and using design as a tool to unfold learning and experimentation. That is especially important to fight against dualistic, problem-solving traditional design practices and move away from the business-as-usual paradigm.



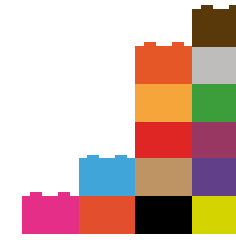
Regeneration⁵

In the context of degeneration of the planet, regeneration is a new way to understand the world and organise ourselves within from co-responsibility. Sustainability has now been normalised as a fight against climate change and doing less harm. Yet, it ignores what explicitly wants to sustain and usually becomes complicit in the narrative of separation. Essentially, to preserve life is needed to have conditions conducive to it. Precisely, life creating conditions conducive to life is the main principle of regeneration. For it, humankind must understand everything is interconnected, and the only possible approach is to shift our cultures and narratives to a new integrative (wholistic) paradigm and act accordingly. This culture identifies the systemic nested nature of the universe of which we are part and accepts uncertainty is unavoidable and embraces it. Because of these nested systems, the only way to produce change is through local interventions and leverage them when they prove a positive effect on creating life conditions. For the context of this project, the reader needs to understand the non-dualistic reality and, especially, of the traditionally defined inner (us, body and soul) and the outer (the rest, the others).



Speculative Design⁶

The speculative design provides an approach to play with the ideas shaping the world. Practitioners can use it as a tool to envision and experiment with concepts and new future narratives without forecasting. This freedom enables the creation of new lenses to discuss and engage in critical and constructive conversations about our society, reality and futures. For these purposes, speculative design is unrestricted in its medium and can use storytelling, arts, ethics, sciences or even politics with a much open final design artefact. Because speculative design is a form of practice that rejects the status quo by nature and looks to engage in dialogues through the proposition of alternative possibilities, it becomes an appropriate approach to this project. Through speculative practice, the project can engage in conversations to collectively define what a regenerative relationship with the river in Girona means and ultimately propose an artefact to keep the debate and construction of a new narrative going.



Generative Research

Dune and Raby in *Speculative Everything*⁷ argue that design has to provide an alternate reality and a space for discussion, especially since we are all active co-builders of the system where we live. They sum it up by sentencing “the most threatening act of protest for a capitalist system would be its citizens not to consume”. With the co-building principle and the design as a provider of space for discussion in mind, any project using design methodology towards regeneration must ensure it creates a space for collective futures construction. This space can be provided by offering people a way to include their diverse perspectives in the project to ensure a debate is created among participants to move the process forward while defining the design. This practice transforms conversations into prototyping⁸ and the dialogue as the iterative and evaluative practice. As a result, collective narratives get created, and the building process can be leveraged as research to unfold knowledge and propose new forms of conversation.



Indigenous Wisdom Inspiration

Earlier in the introduction, it has been exposed how the current paradigm is of exploitation to Earth, its peoples inclusive. Indigenous peoples have been one of the most oppressed human beings and cultures by the western imperialist and colonialist practices. Looking at what their cultures can offer becomes in this project an explorative practice out of love, recognition and veneration to them. But shall be not disregarded the argument about the iterative experimentative nature of regenerative paradigms. The intervention is local, and if it is proven beneficial, it can be scaled up. Indigenous cultures have been proven favourable to diversity as opposed to western cultures. They managed to conserve and steward 80% of the Earth's biodiversity while comprising only 5% of the global human population⁹. Is there something we can learn from their practice? Nonetheless, this exploration will be secondary and not explored deeply to its full potential because it would require developing a level of empathy unreachable in the span of this project. The communities by reference for the project are Mexican due to affectuous proximity with the country's diversity and culture and ability to use and understand and communicate in Spanish.

⁵ Wahl, D. C. (2016). *Designing regenerative cultures*. Triarchy Press.

⁶ Dunne, A., & Raby, F. (2014). *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press.

⁷ Dunne, A., & Raby, F. (2014). *Speculative Everything: Design, Fiction, and Social Dreaming*. MIT Press.

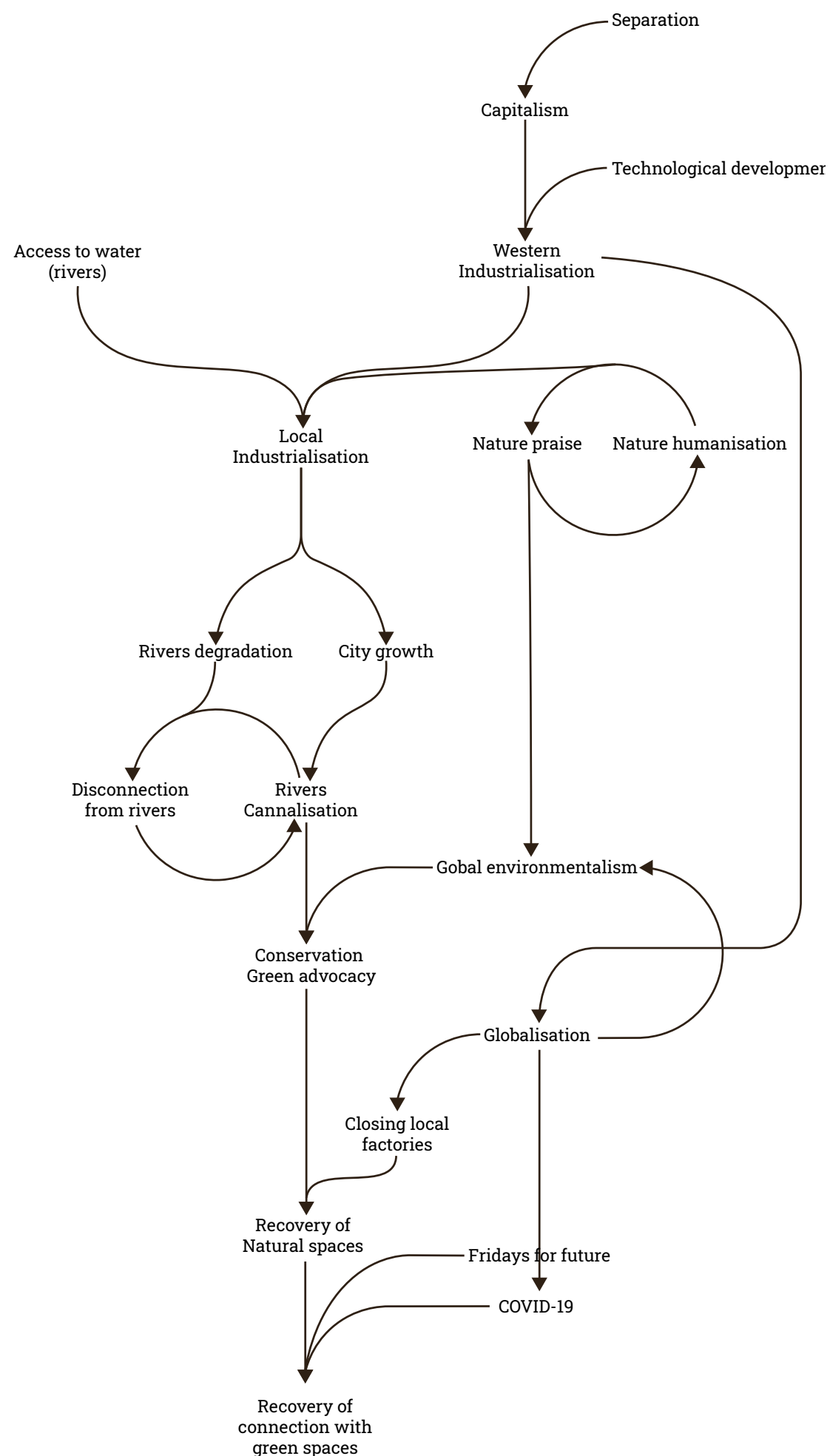
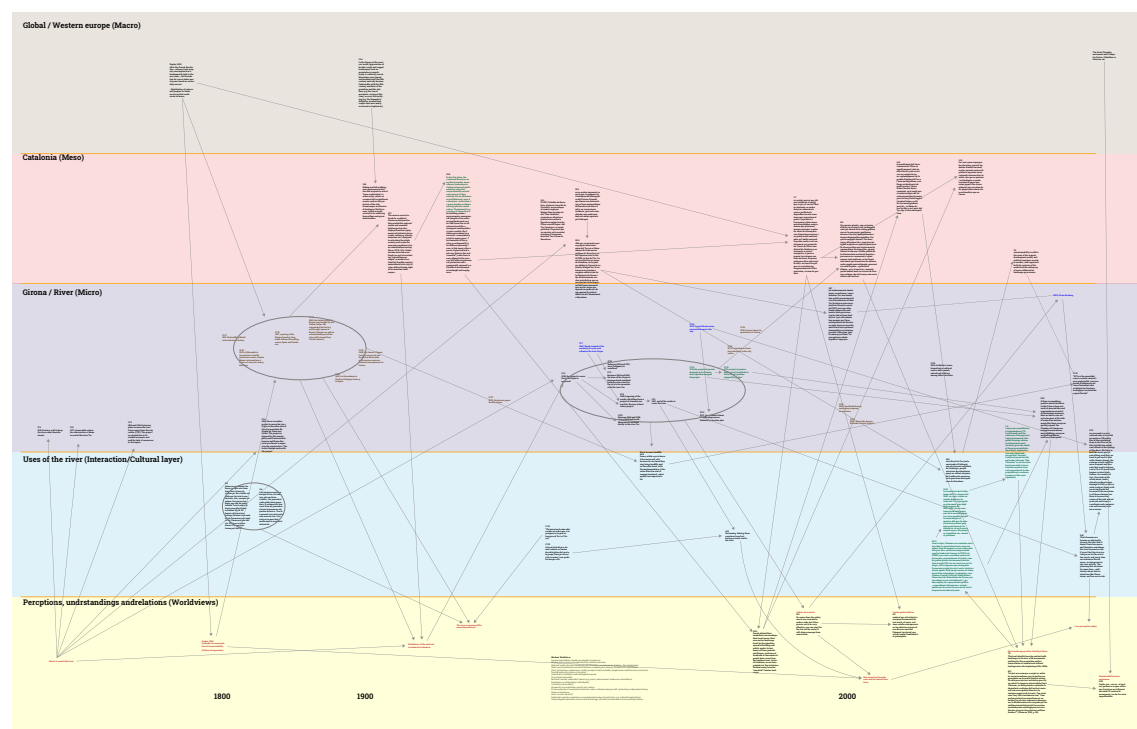
⁸ Wahl, D. C. (2016). *Designing regenerative cultures*. Triarchy Press.

⁹ Raygorodetsky, G. (2021, May 4). Indigenous peoples defend Earth's biodiversity-but they're in danger. Environment. <https://tinyurl.com/7ftbkw36>.

Knowing the context

The introduction provided a brief explanation of the context of disconnection between the citizens of Girona and the rivers. One of the approaches to understand the current reality and generate empathy towards the contemporary context is to look at it from a historical perspective. Looking at the history of the place allows exploring what dynamics influenced the human-river interactions through time. This activity could have involved looking through all the Catalan, western and Roman history. Instead, the exploration started with the industrial revolution to reduce the workload. The reason to set this event as the starting point is that Wahl and Ziegler agree on it being one of the moments when the culture of separation (as opposite to wholism) becomes a mainstream driver for growth. Nonetheless, because the first modifications to the rivers date back to the 13th century, these were also considered.

Transitions map (past to present)



Literature and interviews served as the source of information to identify the relationships. Then, these were mapped in a timeline throughout four levels: worldviews and perceptions, direct interactions with the river (nano), local occurrences (micro), nation-level culture and organisation (meso) and Western Europe developments (macro). Finally, the map was simplified to make the information and insights more manageable throughout the process. With the simplified map, it was identified the existence of some loops with rippling effects to nowadays. An example of it is the paradoxical praise and humanisation of nature. Because of this dualism and the continuous modification of nature, an environmentalist movement appeared responding to the same dynamics that separated humans from nature. On the map, it is also clear how the global western culture impacted the local level and the culture of the place, and the drivers that brought the city to get a part of the rivers.

The simplification evidenced that a casual loops diagram could have been a better approach to analyse the dynamics and values – if adapted to include historical events. Also, a flaw of the historical perspective approach is that it fails to provide a more informative analysis of the current paradigm.

As previously explained, regenerative literature regards the culture of separation and people’s worldviews as direct causes of the degenerative paradigm. Because these are cultural aspects, they have a strong influence on societal behaviour and sustaining the business-as-usual. This influence is also visible in the previously shown history maps. Since it is best not to make assumptions whenever possible, it would be worth questioning are these the current worldviews in the area and to what degree.

To answer the question, I performed a survey and a workshop¹⁰. The evaluation used the Integrative Worldview Framework (IWF) by Hedlund-de Witt¹¹. The IWF provides specific descriptions of the four worldviews she identified in The Netherlands and the USA. Therefore, these worldviews should be usable across western society. Nonetheless, de-Witt fails at providing a specific tool to identify the predominant worldview in a person. To solve the issue, each participant was assigned a compatible worldview based on five categories and the similar profiles were clustered to formulate tailored worldview profiles to the area. The proportion and definitions of each new cluster allowed noticing transition towards integrative worldviews is occurring, but there is still an underlying mainstream dualistic culture. Personas were created to highlight the differences among identified clusters.

See the personas profiles in the following pages.

SURVEY CONCERNS

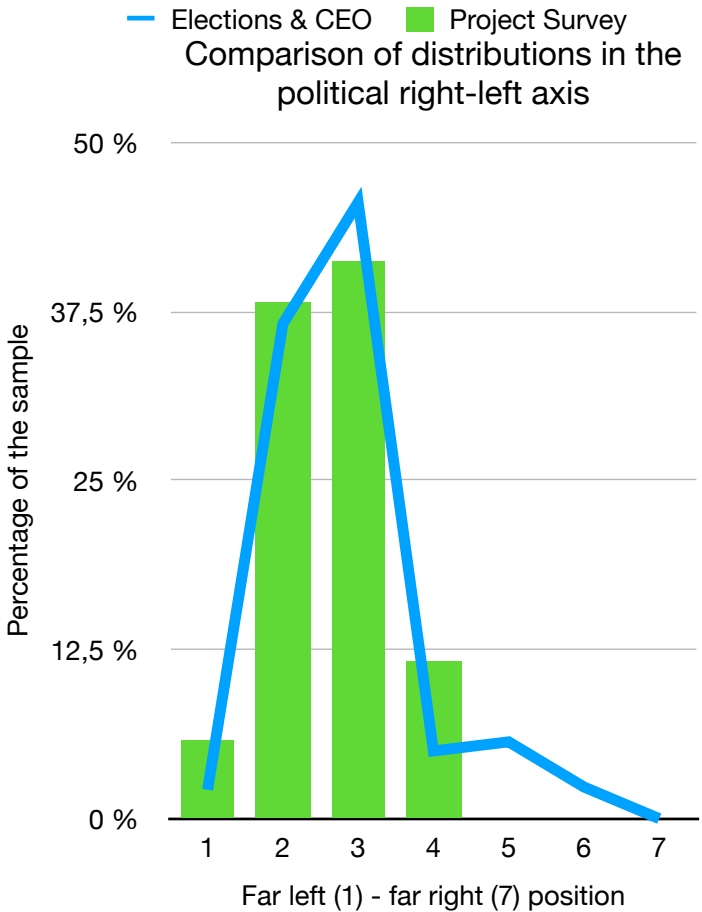
In the control questions, most participants answered they were in the political left or centre. This data could mean the answers didn’t represent the diversity of the society, and the results would be severely biased.

“One of the most noticeable things so far is that everyone who answered considers themselves to be in the centre or left-wing. Catalan society has always considered being on the left, but the centre and right-wing politics have always had a strong presence. It makes me think there is a sector of the population I’m not reaching.”

-Jan Ferrer i Picó, quoted from the project diary

It was necessary to check if the fear was correct. To validate the survey, data from the 2021 national elections¹ and the latest public opinion survey by CEO² were combined and compared against the answers in the worldviews survey. As it turned out, the results were not much different. There was indeed some underrepresentation of the right-wing, but most of the population defined themselves as centre or centre-left.

Methodological note: because CEO doesn’t provide data as integers, the vote percentage for each party was divided between the right-left axis’ closest integers to maintain the average political position of the party.



10 See research report for more detailed information.
11 Hedlund-de Witt, A. (2013). *Worldviews and the Transformation to Sustainable Societies: An exploration of the cultural and psychological dimensions of our global environmental challenges*.

1 CCMA. (2021, February). *Resultats Eleccions al Parlament de Catalunya 2021*. CCMA. <https://tinyurl.com/fnkjft5j>.
2 Centre d'Estudis d'Opinió. (2021, May 28). *Enquesta sobre context polític a Catalunya. 2021*. Gencat.cat. <https://tinyurl.com/84dh8rxt>.

Personas
Integrative leaning cluster
Based on the Integrative Worldviews Framework descriptions by Annick de Witt

Neus

Ontology

“Nature is intrisically valuable, immanent, but also holds human-given cultural values”

“The univrse is an evolving cre-tive spirit where individual reali-ties co-arise with its essence”

Epistemiology

“Reality is a construction of our views, and when merged we can know a broader reality”

“Science doesn’t provide us with the true answers, we have to com-bine it with intuition (and spriri-tuality)”

Axiology + Antrhopology

“I want to live so that I am satis-fied with my life”

“Self direction, continuous self-improvement, personal growth and one’s contributions matter”

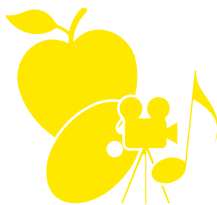
“It is important to be able to express my uniqueness and accept and learn from diversity”

“We have to cautiously relate to nature, connect, and transform each other”

Societal Vision



Humans in synergy
with nature



Economy of services
and creative industries



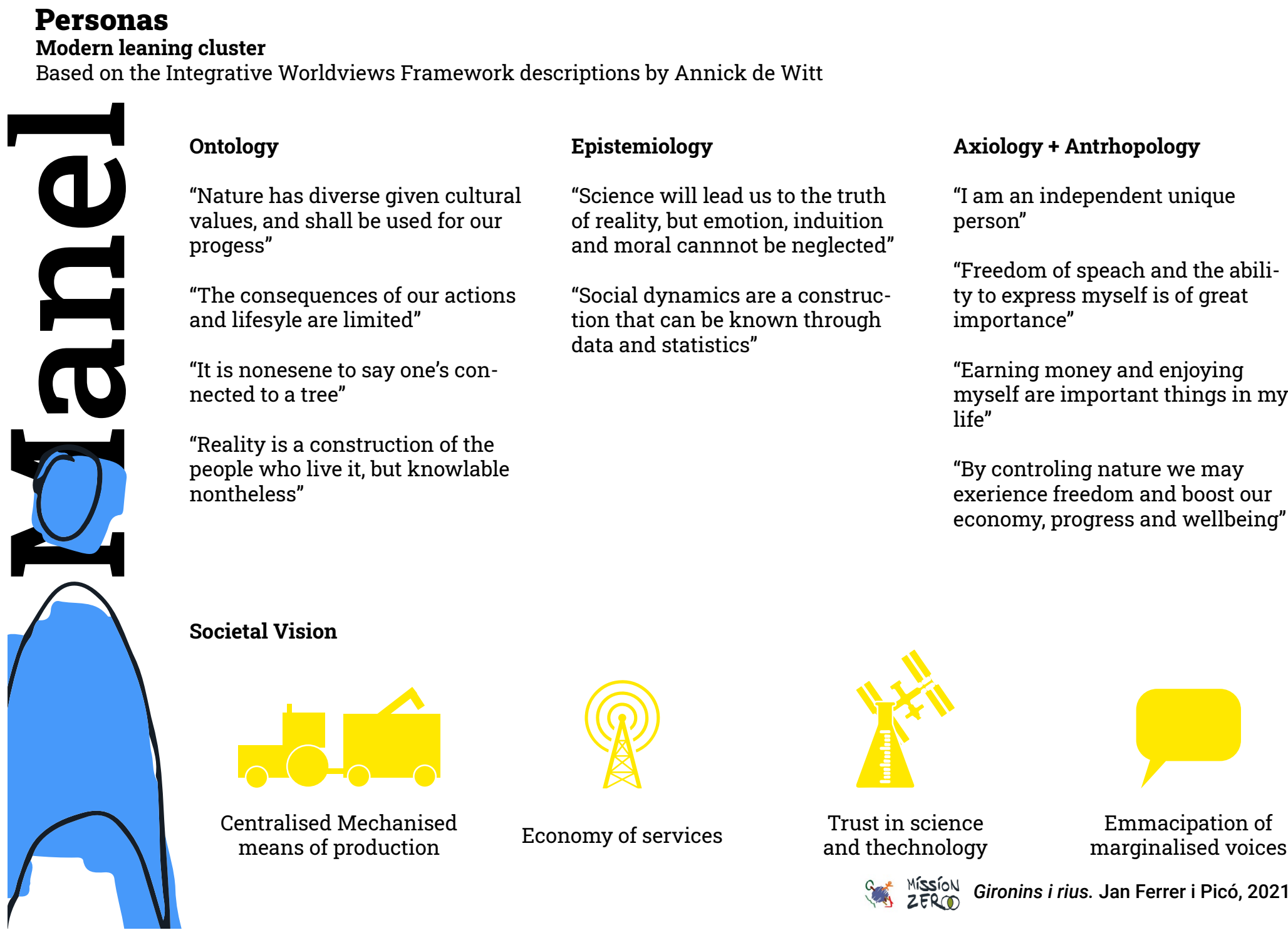
Concious growth



Emmacipation of
masses



Gironins i rius. Jan Ferrer i Picó, 2021

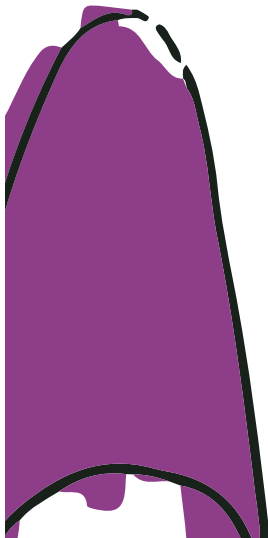
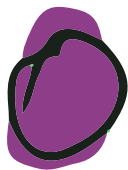


Personas

Postmodern(ish) cluster

Based on the Integrative Worldviews Framework descriptions by Annick de Witt

Eva



Ontology

"Nature holds a diversity of human attributed meanings, cultural values and interests"

"Reallity cannot be known, it is dependent on how we percive it and our cultural constructions"

Epistemiology

"We have to act based on moral, ethics, intuition and emotion rather than cold meaningless data"

"Art is a way to know and express the reallity where we are immersed"

"Technology doesn't provide real solutions to current issues, instead we have to focus on qualitative knowledge and data"

Axiology + Antrhopology

"I want to live so that I am satisfied with my life"

"Self direction, continuous self-improvement, personal growth and one's contributions matter"

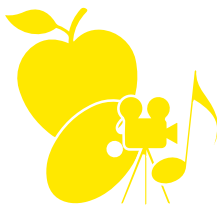
"It is important to be able to express my uniqueness and accept and learn from diversity"

"We have to cautiously relate to nature, connect, and transform each other"

Societal Vision



Humans in synergy with nature



Economy of services and creative industries



Concious growth



Emmacipation of masses



Gironins i rius. Jan Ferrer i Picó, 2021

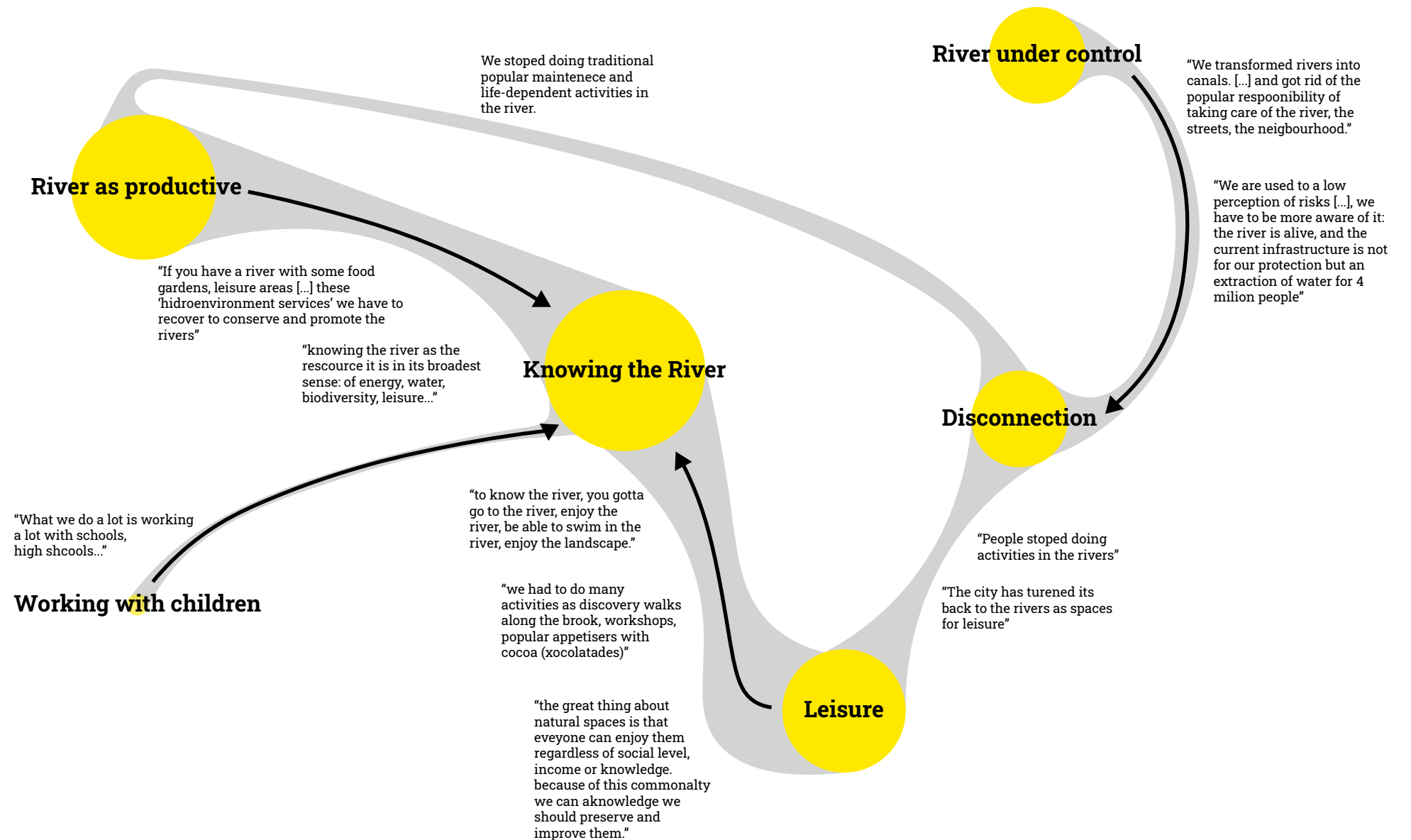
Reconnecting with rivers

Knowing what has and still maintains the partial culture of separation in Girona, it becomes worth exploring what would connect people to the river. There is much literature exploring ways to connect to nature. Moreover, the interviews for the historical analysis provided some insights on what defined the disconnection of nature and reflected on what would connect people back to the rivers. Because from a regenerative attitude, the local materials must be used whenever possible, the first exploration about reconnection would use the previous interviews. The accompanying map on this page shows how the mentions to conditions of connection or disconnection with the river interact.

After this data revision and mapping, it is known that the speculative artefact should also leverage the power of leisure and the productive capacity of the river to enable people to perceive the river (a state of awareness aligned with appreciating the interrelatedness of all). Besides, it could also consider the connection it makes with children.

Research Insights: Human - Rivers / Nature relations

Goal: visualise what interviewees communicated as important to connect humans to rivers



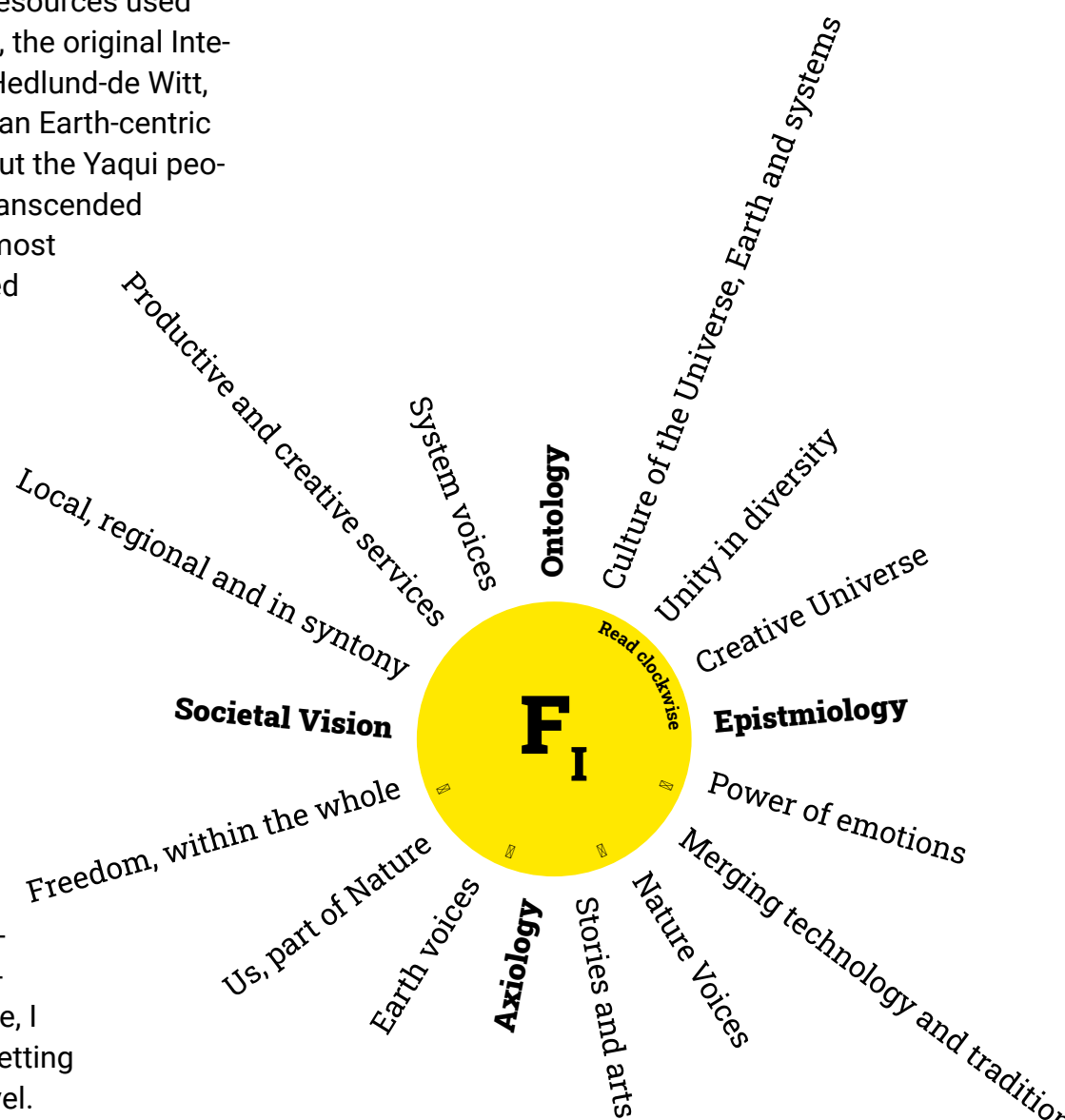
Speculating worldviews

For some period the project has been using references to wholistic worldviews, integrative worldviews, regenerative cultures and other similar concepts. Yet, so far, any of them has been defined within the design process. Begin defining these elements at a worldview level is useful to unfold the rest of the speculative exercise guaranteeing these concepts are part of the visioning dialogue and embodied at more concrete layers of the artefact.

What worldview embodies regeneration?

To define the worldview, IWF is used again as the framework. Using it provides worldviews consistency across the project and a solid foundation to ensure it is defined appropriately. To create the definition of the worldview, the resources used are literature about regeneration, the original Integrative Worldview definition by Hedlund-de Witt, Earth Advocacy Youth guide for an Earth-centric vocabulary, and information about the Yaqui peoples in Mexico. Even though it transcended the limits of the worldview to almost an artefact, a lexicon was created to define and read correctly the worldview description (inspired by Earth Advocacy Youth).

Regarding the ethics and empathy about the information used from the Yaqui, the information was extracted from an article that used them to exemplify the use of stories and narratives to create an identity of place. The idea integrated into the worldview is exactly this use of narratives, which not only aligns with regenerative literature, but also speculative design purposes. Therefore, I consider there is no conflict in getting inspiration at this conceptual level.



Future Worldview: Ideal Worldview

Ontologia

Culture of the Universe, Earth and systems^{1,3}

Nature and the systems are the expression of its own culture. Regenerative by life principles but with unique material and cultural characteristics. The interaction among humans and all the other systems of a place are the culture of that place.

Unity in diversity³

Existing diverse realities interact through systems and collectively redefine universal realities, in constant evolution.

Creative Universe³

The Universe is a creative and experimentative expression of the collective (universal) consciousness. Human systems are part of this consciousness.

Epistemologia

Power of emotions³

Emotions, intuition, ethics and moral guide our life. (subjective knowledge, based on beings perceptions).

Merging technology and tradition^{1,5}

Technological solutions leverage traditional and modern knowledge to intervene in life support systems. New knowledge is generated and used at the service of life and the Earth. (Knowledge through experience, contemplation and natural sciences)

Nature voices^{1,2,3}

Knowledge used in human systems integrates Nature voices and messages. Educations considers ethics, science and interpretation of Nature (natural literacy) as methods to develop understanding, awareness and wisdom.

Stories and arts^{1,3,6}

Arts and storytelling serve to transfer contextual and cultural knowledge. Equally, those disciplines help formulate the right questions and integrate ethics, science, contemplation and emotions. Besides, they also support and co-develop identity, culture, and historical and traditional wisdom.

Axiologia

Earth voices^{2,7}

Earth has a great multiplicity of voices it uses to express and communicate. Human systems become synchronous to those expressions and learn to listen, understand and consider them to redefine our relationship with the whole.

Us, part of Nature²

Our being Nature guides the human values and interests to develop systematic health and co-creation of Earth.

Freedom, within the whole

Freedom of expression and thought — and the right to be heard — is of utmost importance. This is the intrinsic capacity of systems to express themselves through their interactions.

Visió social

Local, regional and in syntony

Production is as localised as possible, in synchrony with the other systems of place and contributing to the Natural culture of the region.

Productive and crative services

Services are the systematic approximation to Nature, culture and Natural (and human) needs.

System voices

Human systems develop and evolve to integrate one another and mutually consider each other for communal action and decision-making. These systems also listen, consider and learn from more-than-human systems for the universal interests, needs and values to be preserved.

Lèxic

Gaia / Earth^{1,2}

Organism, made of systems, of what we are part.

Living systems / Nature²

Systems defining the interactions among natural elements. An oak is not Nature. Nature is all the interactions and processes in and out of the oak supporting its life and all the conditions the oak creates to support life.

Natural elements²

Matter. Elements in the Universe, produced by systems and self-regulated by living systems.

Life support systems^{1,2}

Self-regulating systems (ecosystems) to ensure conditions conducive to life and its development or regeneration.

Regeneration^{1,5}

Life support systems' capacity to create the conditions conducive to life as well as recover them after degenerative periods of crisis. Such capacity is provided by all the system, including humans.

Ecocidie^{2,6}

Period of human supremacy when there were global degenerative conditions for life and cultures. It is considered the worst crime of humanity.

Life principles^{1,4}

Principles over which life develops and sustains itself. Humans follow it to ensure our participation in the system is beneficial for the whole system.

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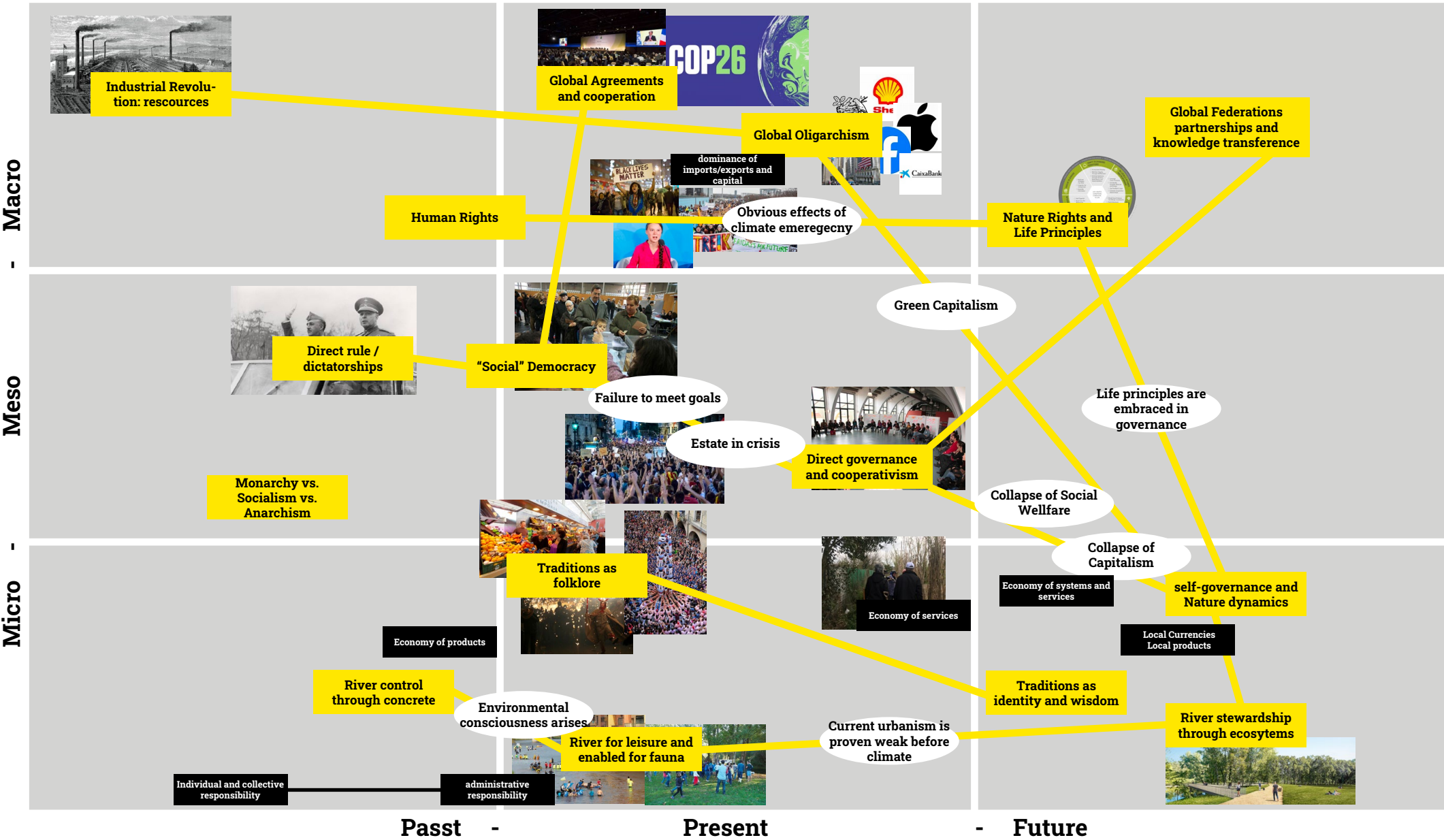
Earlier on, it was explained how Speculative Design and visioning have the role of creating visions for society and open spaces for debate and discussion. In a podcast interview¹², Wahl, defined those debates as means to advance and build futures through paradoxes. Because these dialogues hold the potential of innovation, providing only one worldview could limit the debate. Alternatively, presenting multiple worldviews could unleash a more open conversation where different views are opposed, reformulated and pushed forward in new directions. Besides, exploring alternative worldviews would also allow starting to engage in a dialogue at an earlier phase of the process.

What alternative worldviews could enter in dialogue with the ideal worldview?

The exploration of this potential requires creating new worldviews. Since the origin of the argument began with paradoxes, these could serve as a driver to ideate alternative worldviews.

To find paradoxes required looking at both the speculated worldview and the current paradigm. A multi-layered matrix was used to explore the connection between the created worldview, the past and the present. Creating a matrix was also useful to explore the potential the tool could have to make transitional narratives explaining a speculative future. Finally, to define the paradoxes, some elements from the matrix were combined with present worldviews. These paradoxes informed two worldviews, one leaning onto an exploitative and capitalist culture (called dystopian and driven by no-cange from business-as usual), and the other into some anthropocentric-relativist-techno-society (called probable and driven by most of current developments).

Multi-layered 9 matrix - Ideal Worldview
Visualisation of trasiitions and cultures through past, present and future at micro, meso and macro levels.



12 Wahl, D. C. (Interviewee); Sistek, R. (Host); Pissarro, C. (Host) & de Rurange, M. (Host). (2020, September 2). *Daniel Wahl, ¿cómo promover culturas regenerativas?* [Audio podcast episode]. In *Cuando La Tierra Habla*. Podcast Ladera Sur / Aldea Nativa.

Current Worldviews	Transitions Map Element	Paradox
Science + Emotion, technology as solution (M/P)	-	Technological development
Reality cannot be known (P)	Traditions as identity and wisdom	Subjective reality and constructivism

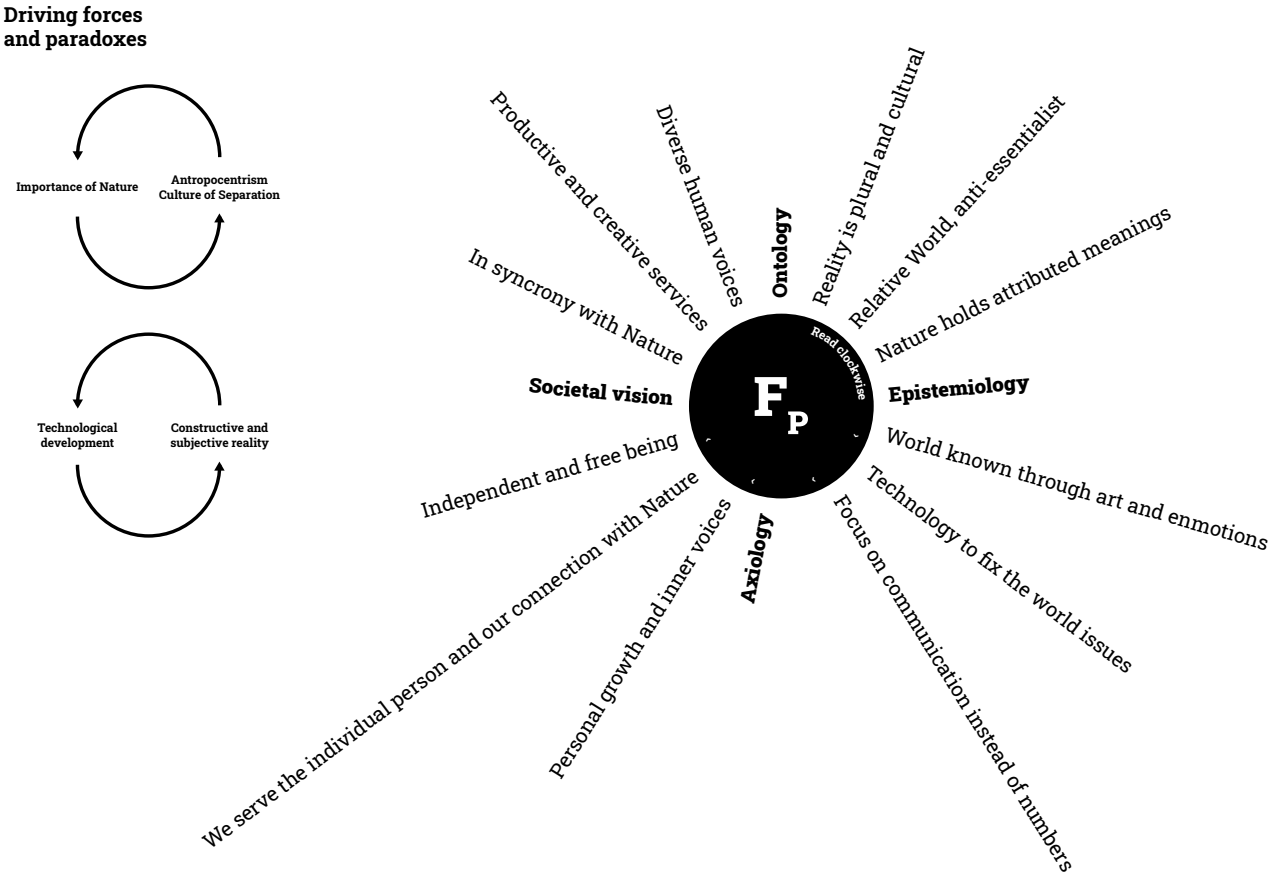
Current Worldviews	Transitions Map Element	Paradox
Relate cautiously with and transform Nature (P, I)	Environmental consciousness, river for leisure and fauna, and stewardship	Importance of Nature
Nature holds human-given values (P, I), limited impact of actions, independent being (M)	Oligarchies and Green Capitalism	Anthropocentrism and culture of separation

Current Worldviews	Transitions Map Element	Paradox
We have to cautiously relate to nature (P)	River for leisure / new urbanism	Environmentalism and nature consciousness
Hedonistic Values: earning money and enjoying oneself (M)	Green Capitalism	Markets, commerce and capitalism increase

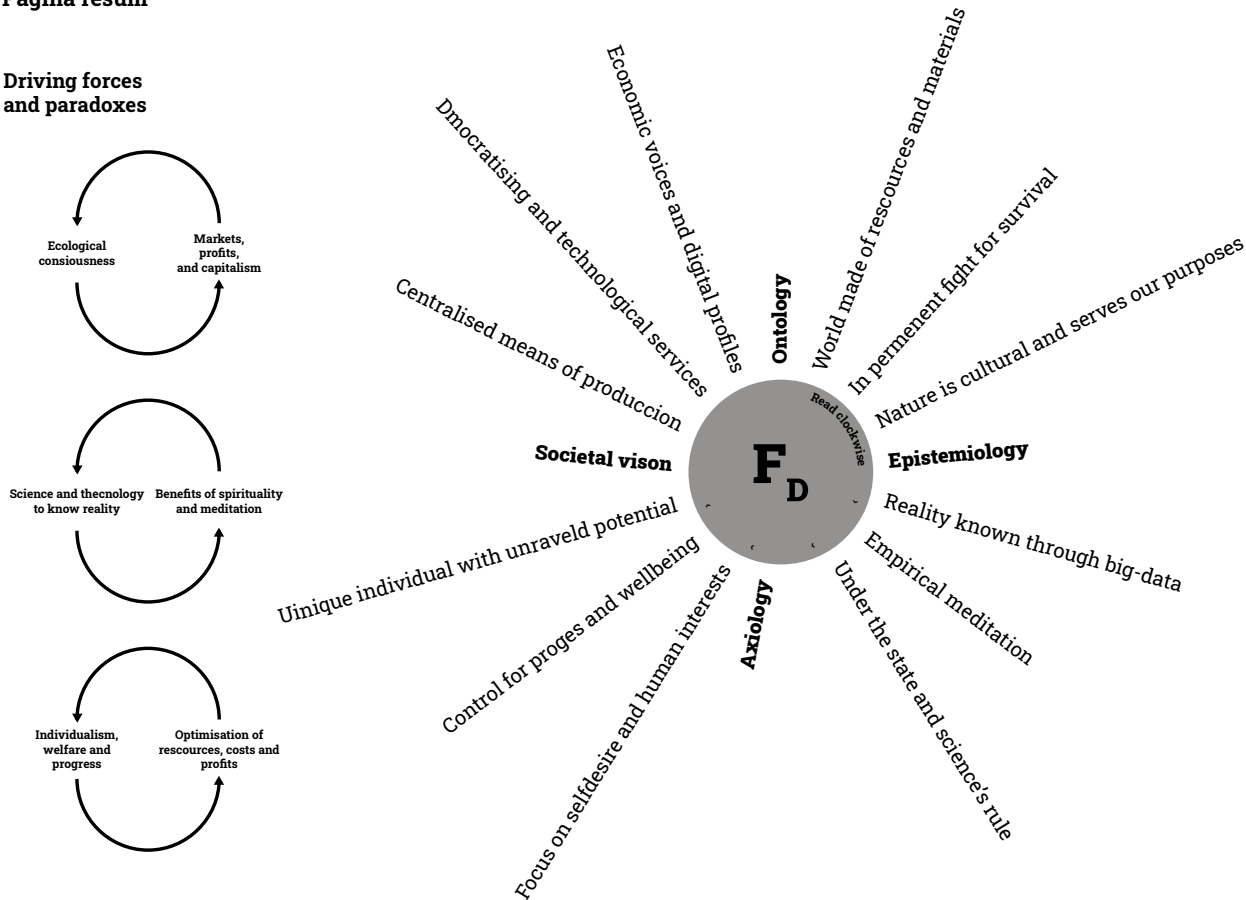
Current Worldviews	Transitions Map Element	Paradox
Science will lead us to the truth (M)	Global Oligarchism, obvious effects of climate change	Reality through science and technology
Consider emotion (M), have a conscious growth (P, I) and the universe as a spirit (I)	-	Spirituality and meditation

Current Worldviews	Transitions Map Element	Paradox
Nature shall be used for progress, by controlling nature we can boost our economy and earning money is important (M)	Oligarchies and Green Capitalism	Resources, optimisation, profits (Homo Economicus)
Nature shall be used for progress (M), individual being (M), reality as subjective and constructed (P, I), enjoying oneself (M)	River for leisure, traditions as folklore and Global oligarchies	Individualism, welfare, and progress

Future Worldviews: Probable worldview
Summary



Future Worldviews: Plausible / Dystopian worldview
Pàgina resum



Imagining Futures

Worldviews are not futures, just ways to understand the world, but they inform and explain our realities and human behaviour. Therefore, the obvious next step was creating the corresponding future to each worldview. To transform visioning into imaginary constructing dialogues, the future-building practice was based on thought experiments with other people. This practice allowed participants and me to collectively build futures from different perspectives while simultaneously criticise and evaluate them in the same conversation. Through this dialogue, the filter of the designer (as part of the project) would be reconstructed and modified by the intervention of other people's views and ideas.

To prepare the visioning conversations, the worldviews elements were transformed into cards. Taking inspiration from conversation-starting games, some questions were added. These questions are based on some elements of the worldviews to ensure the conversation would advance towards defining specific images, concepts and narratives of those futures.

Then, conversations started as an improvisation exercise where the participants could agree on the way to have the conversation, but after two cases where it was only possible to talk about one future, the exercise was structured a bit to make sure all futures could be tackled. Initially, people had to choose four cards of each worldview (dealing with all twelve was impossible to single participants) and the conversation started around the card decisions to then move onto the questions. Nonetheless, people found it difficult to choose cards and some eventually asked the facilitator to choose the cards for them. The facilitation focused on asking the cards questions and at times adding other questions to clarify the ideas being exposed or introduce conflicts the participant could accept or reject in the future. To gather the data the conversations were recorded (video or audio) or notes were taken. All notes can be read in the appendix (in Catalan).

It was observed people tended to make positive associations whenever possible. For example, **“people are driven by their individual needs and ambitions”** (hedonistic and individualist) → **“people are connected with themselves and their needs, that is much necessary nowadays”**, or **“estates + centralisation of production”** (optimisation of economic resources to maximise profits, state as centraliser) → **“states dislocate and localise production back to their countries”**.

The conversations also unravelled the potential for future use and iteration of the cards. In a conversation with a family, there was the idea of transforming the cards into a future-building game to be played in different modalities: collaboratively or competitively, in partners, etc. Also, it would be worth exploring the visioning process further with a focus group and by integrating different disciplines. What would happen if the atresport is used? Or riddle games?

All the imaginaries and futures from the conversations were clustered based on their original worldview. Then, similar ideas from each future were combined. All those ideas composing a future were mapped on the multi-layered matrix to build a narrative from the present to the collectively built future. The process was repeated for each future. The new multi-layered matrix also included some improvements to combine abstract aspects and the concrete actions, interventions and concepts that define the future (to provide specific elements for the future narrative and fulfil the purpose of the original methodology). These transitional maps served as a base to write the “history” of that future and immerse oneself inside it to tell a story of that future. This speculative process also involved engaging in a dialogue with all those elements provided by the conversations with participants. As part of it, some events of these futures were named to strengthen the narrative they compose. This process greatly differs from scenario-making where different forces are combined to create ideal and

undesired situations. Instead, it is like placing LEGO pieces together to explore what shape they take, and where each worldview and its future are a different construction.

The history narratives from each future were complemented with an explorative story. This practice is called storytelling speculation and aims at communicating a future and its elements through a relatable personal story. The stories had different styles based on each future:

- **Future I** where traditions, stories and spirituality and natural gods are important: legend
- **Future P** where stories, diversity and community are important: community news with a storytelling event
- **Future D** where productiveness is important and exists an underground movement: diary of an underground member

Those narratives were sent back to those participants who spoke English, but only one could reply. “Everything aligns with all I said about this future, but there are things that are different than how I imagined them... another has gained depth and context I failed to provide” replied that participant to me (paraphrased from a personal communication). This quote is representative of the dialogue created by the combination of futures. The participant could see their ideas but also how these were reinterpreted. The exchange in one direction and back got the futures through two filters that modified the previous message (the future narrative).



F_I - Narratives

History

During the last decades, many people moved from working in offices all day to spend —at least part of— their time working in the community. The 20s and 30s bioglobal disasters pushed regions’ to need —especially in the MedReg— to be able to supply all the essentials locally. Such need made it necessary to repurpose logistics and some industrial areas into industrially productive and crafting productive businesses. The toxic soil crisis severely affected some agricultural and water exploitations and meat production had to be heavily regulated. Also, many agricultural spaces had to shift to permaculture experimentation to keep up with the increasing demand that had to be all sourced within the region. As a response, agricultural spaces were enabled within cities and agricultural employment increased. Such transformation was able to happen because some collectives were able to arise and prove their longing experimentation in ancient ecology as an effective approach to solve the crisis.

During that same period, human and minorities rights advocacy increased and there was a global flourishing of cultural regionalisation, known in Catalonia as Segona Reneixença, and globally as The Indigenisation. During this period, culture and art strongly emerged, and because of its conviviality with the insourcing and resources sovereignty process, craftsmanship became the bridging discipline between the technical and the arts. Such boom required education to quickly adapt to the prospective jobs, imperatively integrating eco-logics and craftsmanship as ways to learn about the world and acquire these much-required skills.

The continued disasters were understood by the population as a message from life, and artists expressed the transitional moment through narratives, legends and images of spirits. In the western world, previous knowledge and theories helped to frame the occurrences as a response

from Gaia. Current legends of reintegration about Gaia voices spirits are a result of that artistic, productive and spiritual transformation.

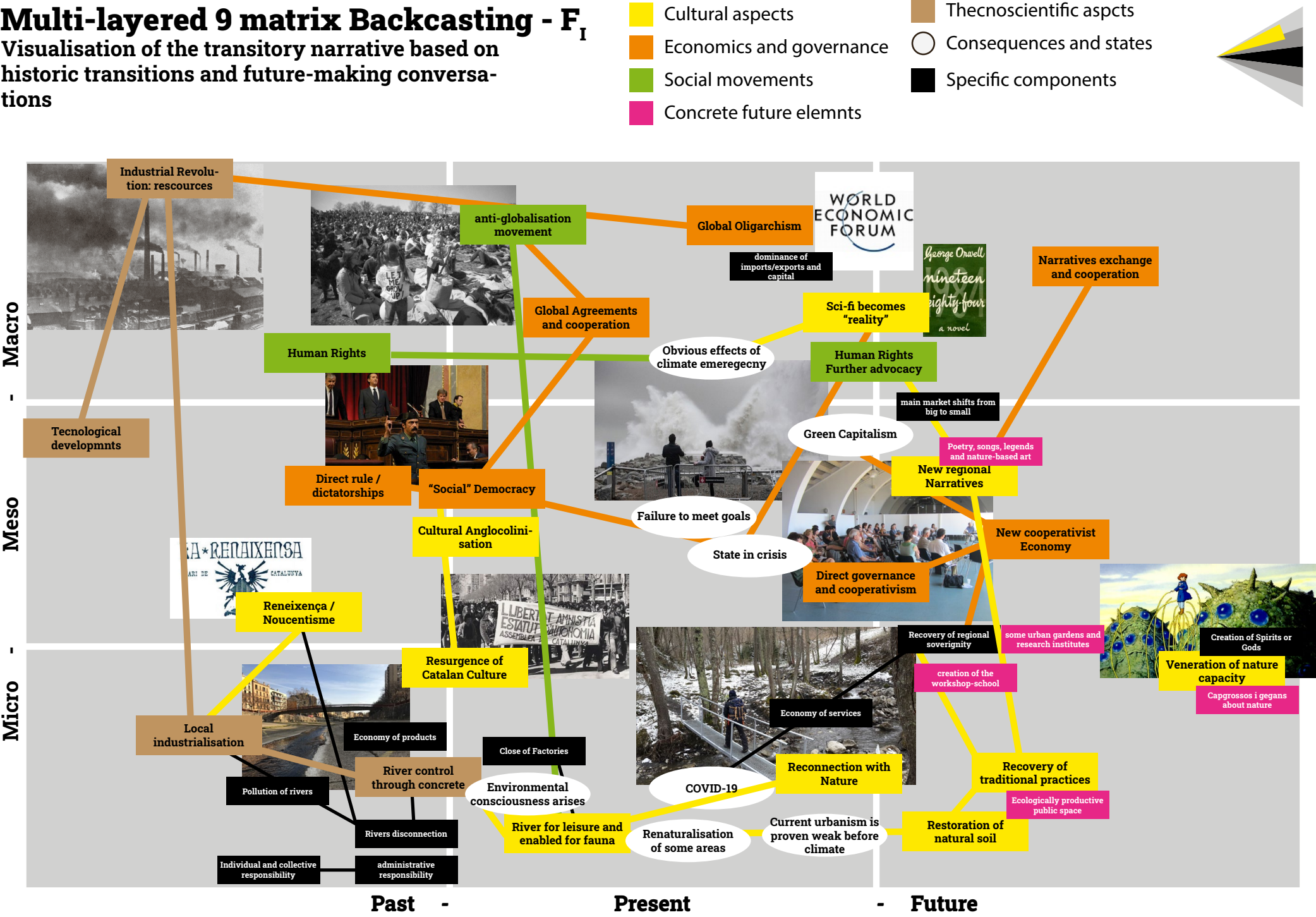
Eventually, young academics and experts also embraced this message and involved research within the context of Gaia. Now knowledge is created within the community and told throwh stories and art.

Story

Every night, my mother reads me a tale from a book called Mil anys de contes dels rius. There is a tale I like a lot. Centuries ago, the place where we live now was a flat great sea. In that sea, two giants lived. They were Ter, the spirit of water; and Bastiments, the spirit of skies. They lived together, at the union of the sky and the seas, but every morning, Bastiments saw the sun rising and got blue because it realised the air, the medium to the skies, was empty and had no way to support life above water. One day, Bastiments decided to swim up over the sea surface. The moment tvhe spirit jumped, rocks started to emerge under him and he felt nothing was stopping him from going upwards to the sky. But after a while, he started to asphyxiate. Ter was too far away, and there was no water to keep him alive. At his realisation he would die, he started to cry. The tears slipped through the rocks and reach Ter. She was urged to help her fellow spirit, so Ter decided to swim upstream the tears. During her journey, she left a trail of water flowing to the sea. When they met again, continued together with the journey to the skies, Bastiments forging the land, and Ter bridging it with the sea waters and the source of life. From that journey, the conditions for a new life were created. Today, Bastiments is a peak —also known as Pic del Gegant—, up in the Pyrenees mountains, and from its base, the river Ter gives water and life to all lands below and until the waters reach Mare nostrum.

Nowadays, we still celebrate Ter, who gave us life, and we dance with her in summer, when she struggles to reach the sea. The Aplec dels quatre rius, celebrates the place where other spirits decided to take their paths, creating Güell, Onyar i Galligants. But there are also many other celebrations! At the Fira del Cistell (Basket’s fair) we acknowledge the craftsmanship and wicker, born from the waters of the rivers. Also, at school we learn from craftsmen to weave baskets, maintain small ecosystems and make a soap that can be removed from the water by plants, so we don’t harm Ter.

Multi-layered 9 matrix Backcasting - F_I
Visualisation of the transitory narrative based on historic transitions and future-making conversations



F_p - Narratives

History

Through the first half of the 21st century, there are constant technological breakthroughs that push science forward. Computing evolved and was able to handle greater and greater amounts of data. Early 2000s computational power was insignificant to that of the 20s and even more so when compared to the current capacity. Such advancements allowed the development of technologies like big data and machine learning or what during some time was called artificial intelligence. Now, we call the evolution of these early technologies Big Brains. This technology is now capable of processing emotional information and thoughts.

Big Brain technology widely expanded across the population over the last decade, but early prototypes date back to the late 20s. During that time, there was a global revolution that highlighted the importance of multiculturally and collaboration. The ongoing collapse of some states allowed the abolition of some migratory and discriminatory policies. Yet, those events radicalised the population and affinity circles locked down. People embraced science as subjective and perception-dependent; artists took the challenge of using art and local cultural elements to converge the different perspectives and reconnect the population. Also, literature became more culturally sensitive, and anthropological literature became much more popular.

Some people decided to share a living space, and there was a rise in community housing. The increasingly community-approach to day to day life and politics created ritualistic dynamics of sharing knowledge, experiences and visions. Self-consciousness, individuality and empathy became focal points for education. Finally, communities agreed on rules to regulate and implement Big Brains technology to help people communicate and embrace individual wellbeing and connection.

Story

Palau dels Jardins to host second stories ritual tomorrow

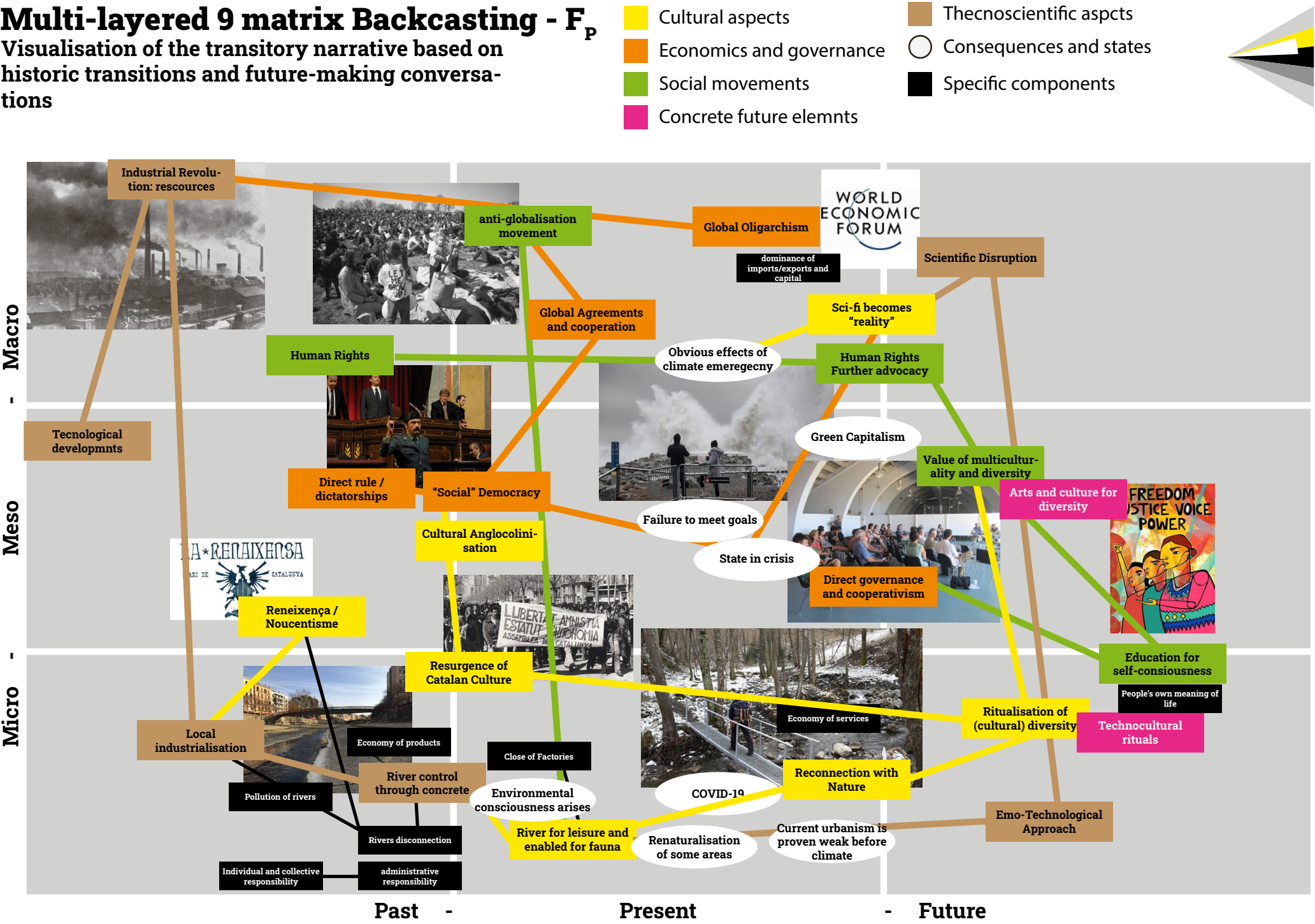
Stories night will start tomorrow at dusk at the classic Palau dels Jardins’ gardens. The sharing ritual will focus on children tales and emotions empathy. Elders are invited to joining to share their stories and experiences.

Members of the Palau community announced the ceremony follows the same ritual as last year, but with some additions. The gardens will open their doors just before sunset. For the first time, participants will be able to see the sun going down from below and above the urban trees. At dusk, there will be the inaugural tale by an invited storyteller. After the narration, all terraces will host thematic conversations and stories. Amongst the new themes, this edition has a garden for sub-Saharan love and care and loneliness from west to east narratives.

Community representatives also said that they are collaborating with agricultural communities to offer a dinner for participants and tech to plants workshops for adults. This partnership is possible thanks to the reinforced installation of Big Brain computers and reading devices. Also, for the first time, the data gathered and processed by the electronic system will be artistically live expressed in the community’s facades and hall. A live stream will also be available at the mind-rituals website.

With this edition, the organisers hope to consolidate the event as a local tradition and foster new collaborations among the city’s communities.

Multi-layered 9 matrix Backcasting - F_p
Visualisation of the transitory narrative based on historic transitions and future-making conversations



F_D - Narratives

History

During the 10s and 20s, there was a democratic crisis across the globe. Yet, many uprising and violent events failed to take control of the power. Consequently, the state and the government strengthened their power and governance systems were locked down to prevent further anti-state and anti-democracy movements. The legitimate central governments and institutions recovered their control. States started to protect their interests and behave to destabilise other nations. Governments’ response was to cut off international collaboration and regain their political sovereignty. They closed partnerships with private enterprises and fostered employment creation, new products and services development, national and international commerce growth, and the fight against climate change with a new generation of technologies and sustainable manufacturing processes.

Nonetheless, due to the unavoidable global change going on, many fields saw their productivity decrease regardless of the high innovation in the chemical and genetic industries. Food production shifted from the desertic lands to hydroponic facilities and seaweed farms. To deal with the rising inequalities, the government and its private partners put in place a Universal Basic Income in exchange for citizens action for the sustainability of the state and the maintenance of the economic system.

Due to the tecnocratisation, the organisational culture shifted further to function and optimisation. Real estate use became more efficient, and everyone was guaranteed a space to sleep and work at affordable prices. Cities improved their mobility for citizens to save time and spend it on what they liked the most: working, interacting in social networks, watching series or going to the gym. At that point, society had to deal with a new crisis: the meaningless generation (M-Gen). As a result, religions updated explanations of life

and dogmas, and science reformulated its stances. Nonetheless, a minority of people started to organise to take control and destroy the common welfare state. They call themselves the “Awakening”.

Story

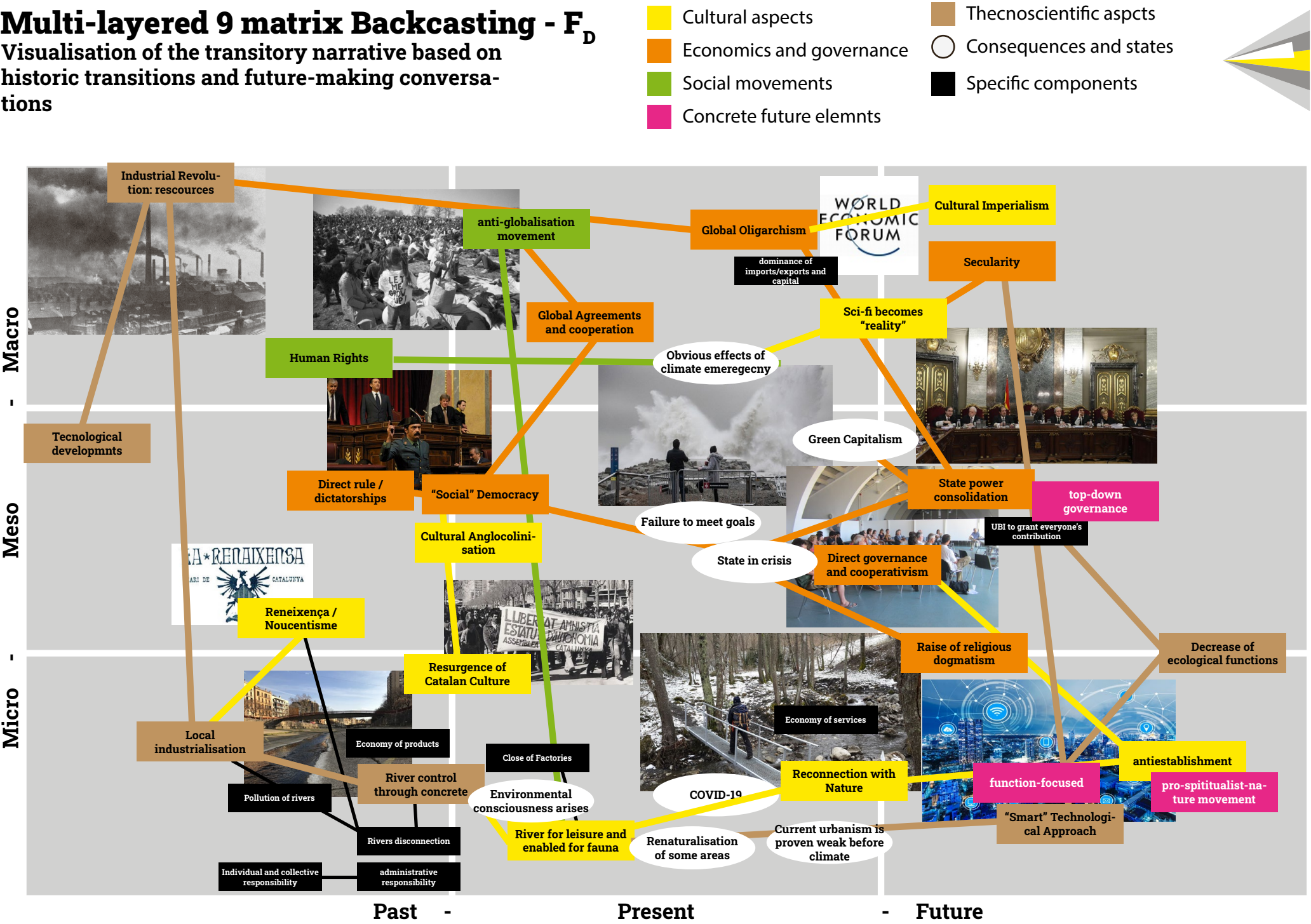
Last week, I read, in the news, an article about a new green management program for Devesa park. A company will be training machines to mechanise the maintenance of the trees. Many times, I wonder why they don’t just cut them all, but I guess they maintain it to keep the pool cooler during summer. If I’m not mistaken, there was a study that proved those who go to the pool in summer are more efficient at work.

Either way, the Devesa is usually empty during the rest of the year. Until today, some gardeners took a bit of care of it. They somehow knew the state of the trees. Some of them are part of the awakening movement. If you don’t know about us, we are an underground movement of people who believe we should behave based on nature’s needs, stop working so much, and consuming digital content. Yet, we have to keep the appearances, at least in the digital state. I work in the preventive health sector. It is a lab where we constantly monitor a sample of people’s physical and mental activity to evaluate if certain behaviours increase or decrease people’s welfare. Now, I am working on a learning project. My team is monitoring children’s learning and productivity at school and home. We are supposed to report on possible improvements in the educative methodology for children to increase their learning capacity and happiness. But the truth is, the government will only implement the recommendations that increase productivity. In the data set, there is a child I know from an awakened family. Sometimes we go on excursions in the mountain, and we have a secret garden where we meet. His results are outstanding compared to the others. Yet, the analysis doesn’t consider it has a differ-

ent lifestyle, so the algorithm ignores or corrects the data.

To us, the secret garden is like a small paradise. We got to create a system that allows natural light and water from the river. The room has a green wall that insulates it from the outer noises and a biofilter to purify the water.

Multi-layered 9 matrix Backcasting - F_D
Visualisation of the transitory narrative based on historic transitions and future-making conversations



Back from the future

In a brief recap: the elements that brought the area of Girona to be disconnected from the river were analysed, the principles to connect people to the rivers were explored, different worldviews have been created and then transformed into future narratives and stories. The final step is to transform the regenerative narrative into an artefact embodying the relationship with the river. De facto, the future taken is the Future I as it is built from a regenerative principles-based worldview.

In the beginning, speculative design was introduced as showing an alternative to reality with different values. The legend of that future is exactly the function it does, it presents an alternative to current legends with spiritualist values related to the river. Because speculative design accepts outputs from any discipline, that legend is considered as a prototype of the future and the relationships with the river. Nonetheless, even specific elements from the legend can be used to prototype different elements from that future. Ideation is proposed as an exercise of extrapolation and making connections between the future and the present. Because of this multilayered nature and to be able to keep the and collective visioning, the focus is not placed on creating a great diversity of ideas but effectively integrating all the previous construction. To make this ideation phase a continuation of the previous visioning exercise, ideas were transformed into visuals or some form of sharing-prove prototype, mostly illustrations and collages. Then, these visuals were shared with people for them to replay what did they perceive in it and share the story they understood. This was foundational to both evaluate if the idea was creating a conversation around the connection with the rivers or not, and to expand and modify the future.

One of the ideas explored is the translation of the leged spirit into a Giant, a traditional figure in the Iberian peninsula, France and Belgium. That's a case of an object that blends in and embodies new values.



Photo by Joan Sabater Brunet, retrived from Ajuntament de Girona. CRDI (Fons El Punt).

Iteration 1: Mil anys de contes
Evaluation based on conversations

Assigned values and debates

reverence (NL)

mythological story that deepens that appreciation and respect towards the water (NL)

classic tale of one character struggling and the othr being the saviour (MR)

the mythological part is regarded important as it includes the idea of creation and the connection with Earth. (MR)

it doesn't provide a debate (MR)

"I see.. the explanation of stories through art, the role of culture" (MP)

Considerations for new iterations

"i needed to read it a second time carefully to get the full story. i think i got confused the first time reading who was who, moving where and what not. but after the second time i foundit to be a nice story. also i had no idea what the word asphyxiate meant, i had to search it up.." "if you tell a little bit more about them,; Ter, she was the spirit of water, Bastiments, he was the spirit of the skies" "bastiments also becomes a mountain? so why is he the spirit of the skies in the begin-ning?" "maybe you could write that he, living in the water, wanted to be close to the skies, and even be part of it, so he crawls out of the water and so forth and becomes a moun-tain, part of the sky?" "maybe it could be a mother and son story instead of two lovers perhaps. (at least two lovers was the understanding that i got, not sure if that was your inten-tion) or mother and daughter" "i like to stick to these archetyp-al ideas that emerge across cultures. i also resonate with it in my own lived experience so that what guides me in thinking about this story" (NL)

"hm could it be that bastiments starts off as a spirit without a home? without being a spirit of "something"? she knows that to fully develop (grow up) she needs to find her own domain. she looks all around the waters and sees that every corner of the ocean is already the domain of Ter. so she with her powers shifts the earth beneath the sea until she create a huge pile of rock that stuck out of the ocean.....and so on..

so there bastiments creates/finds her own domain and that somehow, with the help of Ter the spirit of water, together, create the conditions for life above water... and then she becomes the spirit of [] and the river is []" (NL)

Proposed new requirements

Rewritten story proposal

Millennia ago, the place where we live now was an extensive flat sea. Ter, a giant spirit of water, lived in that sea. She had a daughter, Bastiments. Spirits have no identities when they are born. They have to find their identity to wholly grow up. Throughout Bastiments' childhood, mother and daughter ensured life conditions and flourishing in the sea. But, as Bestiments grew up, she felt as that the life she was taking care of wasn't hers. It was her mother's life. An early morning, tired of not having an identity, she determined to swim up to the surface and reach the sun. Bastiments had always been captivated by that light above the water. The moment Basti-ments took its head out of the water, she was spelt by the heat of the sun and decided to keep going up to reach it. As she went up, rocks emerged under her feet and helped her to walk up and up. After a while, Bastiments began to feel dehydrated. Every step was harder than the previous one. Eventually, she realised she couldn't handle hiking up anymore. That was the end of her journey. Seating over her rocks, she started to drop big tears that slipped through the rocks until they reached the sea. Ter noticed the tears and knew immediately her daughter tears weren't good news. So, she decided to climb up the rocks following the stream of salty water. Going up, Ter left behind a stream of water to find its way back to the sea. But, When Ter i Bastiments met, they decided to continue the journey to the sun together. One day, while walking, Bastemnts realise it was pointless to look further for her identity since she already had one. She stopped and told her mother her identity was the land she created, and her mother was giving life to with the path of water they were leaving behind. Then, she transformed into a mountain. Ter, looking at the newly formed mountain, kept releasing water to ensure those conditions for new forms of life. For our life. In their honour, now we call that stream of water to the sea, river Ter; and the place where they decided to stop, Pic de Bastiments, also known as Pic del Gegant.

Use of tiles /books to express the connection with water

Anthropocentric legend → new spiritual /planetary legend

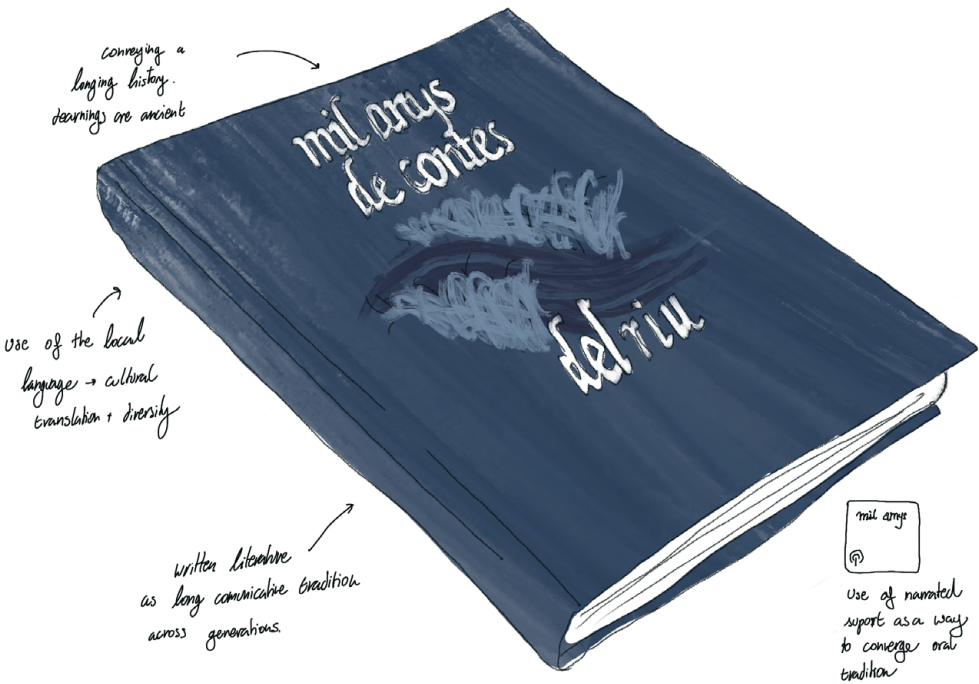
Inspired by collections of tiles from around the world

learning: river as venerable + collaborative working to create new conditions for life.

Audience: children, parents and people who listen tiles and narrative (youth for the podcast version)

Global if translated

Centuries ago, the place where we live now was a flat great sea. In that sea, two giants lived. They were Ter, the spirit of water; and Bastiments, the spirit of skies. They lived together, at the union of the sky and the seas, but every morning, Bastiments saw the sun rising and got blue because it realised the air, the medium to the skies, was empty and had no way to support life above water. One day, Bastiments decided to swim up over the sea surface. The moment tvhe spirit jumped, rocks started to emerge under him and he felt nothing was stopping him from going upwards to the sky. But after a while, he started to asphyxiate. Ter was too far away, and there was no water to keep him alive. At his realisation he would die, he started to cry. The tears slipped through the rocks and reach Ter. She was urged to help her fellow spirit, so Ter decided to swim upstream the tears. During her journey, she left a trail of water flowing to the sea. When they met again, continued together with the journey to the skies, Bastiments forging the land, and Ter bridging it with the sea waters and the source of life. From that journey, the conditions for a new life were created. Today, Bastiments is a peak —also known as Pic del Gegant—, up in the Pyrenees mountains, and from its base, the river Ter gives water and life to all lands below and until the waters reach Mare nostrum.



Iteration 1: Geganta Ter
Evaluation based on conversations

Assigned values and debates

"number 4 and 5 looks like a local festival that celebrates the spirits of the sea/river, probably emerged from a tradition/story/myth" (NL)

tradition (NL)

full on celebration of this relationship (NL)

there is that idea of the town, carnival-like. Town celebration and innocence of childhood. When children everyone is impressed by Gegants. It is th town, united, arround childhood (MR)

"how is public culture manargd with the pandemic situation, and what are these festivities around? these used to celebrate the town's partron —it was sacred—, what about now? We celebrate what we are, but what are we?" (MR)

"It is the smae, it is a traditional celebration. This giant and the bird ar figures that we don't have yet. And they have these colours that make me think of natural elments insted of saints... but what do current giants actually represent (what is their meaning)? A person, a job, a saint? These are representative of a celebration that doesn't exist. It would be cool tho. A giant representing wind, water, sun, and having them integrated into the festivities in the city. The old ones are manataied and there are new ones too." (CD)

"For me it is simply a cultural act, not very different from the present. I don't get what they represent (over the image). These are activities that are still performed." (MP)

Considerations for new iterations

Proposed new requirements

Conclusions

- Some people percived a connection with water and othe rnatural elements
- Everyone understood the festivity / tradition context
- The meaning of the festivity were only understood by those that were distant from the tradition
- For locals it was part of the normality, and to some opened debate about the meaning of the tradition (currently they represent local archetypes and the establishment — from the 18th to early 20th century — but it is not well known).

Geganta Ter

Spain, Portugal,
France, Belgium

From King or dars/poble → natural spirit (does it keep human shape?)

Anthropocentric story → nature-centric narrative

Public? Specially children, youth related to cultural organisations and parents.



Water Waves

Colour of Earth
journey to mountains

Iteration 1: Bèstia Gegant Ter
Evaluation based on conversations

Assigned values and debates

"number 4 and 5 looks like a local festival that celebrates the spirits of the sea/river, probably emerged from a tradition/story/myth" (NL)

joy/celebration (NL)

full on celebration of this relationship (NL)

"Grallers, there is the bestiary, it is not that much about childhood, but celebration and comunity life from before the lockdown" (MR)

"I just think about the mithodology..." (MR)

"It is a traditional celebration, it is as, how is this... What is this basket? What does it contain? Life... I think it is hard, because it is aan image I'm familiar to... I don't find significace to it. the animal is something knew tho, something thaf flows out of water, a mix between water and air." (CD)

"For me it is simply a cultural act, not very different from the present. I don't get what they represent (over the image). These are activities that are still performed. the bird is somewhat different. I don't expect to see a bird in Girona" (MP)

Considerations for new iterations

Proposed new requirements

Conclusions

- Some people percived a connection with water and other natural elements through mythology.
- Everyone understood the festivity / tradition context
- The "new" meaning of the festivity were only understood by those that were distant from the tradition
- It didn't raise any conversation about some of the simbology it contained



Iteration 1: Giant Poetry
Evaluation based on conversations

Assigned values and debates

"what stands out to me is the cyclist and the metro, both forms of 'sustainable transport'. i also see the writing on the structure that my guess is a call for the river and the life that it gives." (NL)

appreciation (NL)

"the utility and appreciation of the water" (NL)

"normal, common future image tha includes ecology, it is somehow naive" (MR)

"what is the central idea of the city? The concept that vertebrates and public space is designed for. Currently the car is the center of the city." (MR)

"With this one, I (obviously) think with urban mobility and how we find an equilibrium between welfar (quietness, tranquility), and the noise that we produce as human agglomeration." (EP)

"I think what appeals to me is tha fact that shuch a car-busy place has no cars at the image" (MP)

Considerations for new iterations

Make more prominent the idea of poetry as "big" in the public space (people centering the discussion around mobility or the role of th car)

Proposed new requirements

- The narative and relation with water should be identificated by the ovsrver as a main topic. --> Has to evoke, include centre-stage ideas about new roles for the river or the water within the city.

- Potential alternative-discussion triggers should be avoided.

Giant Knowledge

Audience: general public (adults)

Concept: giant representation (inspired by Gants)

meaning: poetry as a dealer with uncertainty and knowledge holder.

Intentional? Adaptive

> Giant poetry as reinvigoration and knowledge of what the river — not only means — is.



Iteration 1: Joglars de Riu
Evaluation based on conversations

Assigned values and debates

"concert on a nice day that uses the beauty of the water as their backdrop. of course the grass also seems a bit nicer than the sand i think i see below. but in general nice suggestion of how people can get together to enjoy the river/canal." (NL)

togetherness (NL)

"the utility and appreciation of the water" (NL)

ciutat dins la natura, cultura dins la natura, conjugació natura-cultura-ciutat. ciutat pensada per integrar-se dins del paisatge. (MR)

"how is landscape integrated within the urban-life, the culture, politics?" (MR)

Thre elements in one... city, nature, art. (EP)

"Reminds of future I, we are more centered on taking care of green spaces" (MP)

Considerations for new iterations

Increase the space for the ecosystem (conversation in the river with natus)

"the spiritual and conscious is forged when people are conscious about the relationship and "energy" that the river/water gives. this relationship can take longer time to foster. it's not that you can switch everyone on to this type of awareness immediately. simply having good times around it can make people appreciate it more. through time and activities, they may realise that "oh this concert i nice but if thsi was next to the river that would be even better" and then it just takes a couple passionate and sensitive artists to expand this feeling in others and deepen that appreciation" (NL)

Proposed new requirements



Thorough the first iteration, some errors and possible improvements were identified. These served to do a second iteration of the same ideas. From the feedback from that first iteration, the idea of giants was dismissed because communicated poorly the relationship with the rivers, and the conversations mainly focused on other aspects as covid-19 recovery. While it is an interesting output and covid-19 can be involved in the near-future of human-river relationships, that is not what the project was aiming for. On the other side of the spectrum, the legend triggered a conversation about archetypes and identities and through conversational iteration, a new version was developed. The new legend conveyed the importance of narratives and cosmogonies transference to new generations, the concept of growth and search for identity and a more solid exemplification of life stewardship.

These conversations also made evident this phase required a much stronger evaluating criteria, especially since an informed idea like the giants didn’t produce the desired conversation. What was desired for the artefact? To come up with criteria a list of requirements was made. These requirements were informed by conversations with the stakeholders, regenerative literature, connection with the river research insights and the previous speculative exercises. Then, these were classified into four categories: conversation, medium, story and elements.

Iteration 2: Mil anys de contes
Evaluation based on conversations

Assigned values and debates

Opens conversation about the stories of our planet, about if we are taking care of narratives and how are we explaining the world around us, about the culture we have. (MP)

“It breaks gender archetypes and provides a compelling idea of Nature but also about fertility. Somehow related to *Lo riu és vida* (the river is life)” (MR)

“It is beautiful. There is a time in childhood when legends are important. They are informative of archetypes and values that are important for the society where they grow up. I think it is nice the existence of lengends about the natural context.” (CD)

“I belive it has potential, and because these two have text, more things can be explained.” (MB - Natus)

Proposed new requirements

- The story should be somewhat obvious and “discoverable” to audience seeing the image

Conclusions

- The story is essential in reflecting archetyps of sociey and their values.

- It was obvious the significace for the understanding of nature and the river

- It plays a narrative role in the local appreciation of the landscape and ecological functions.

- It raises debate about the archetypes of the sociey and the role of narratives winin our sociey.

Use of tiles /books to express the connection with water

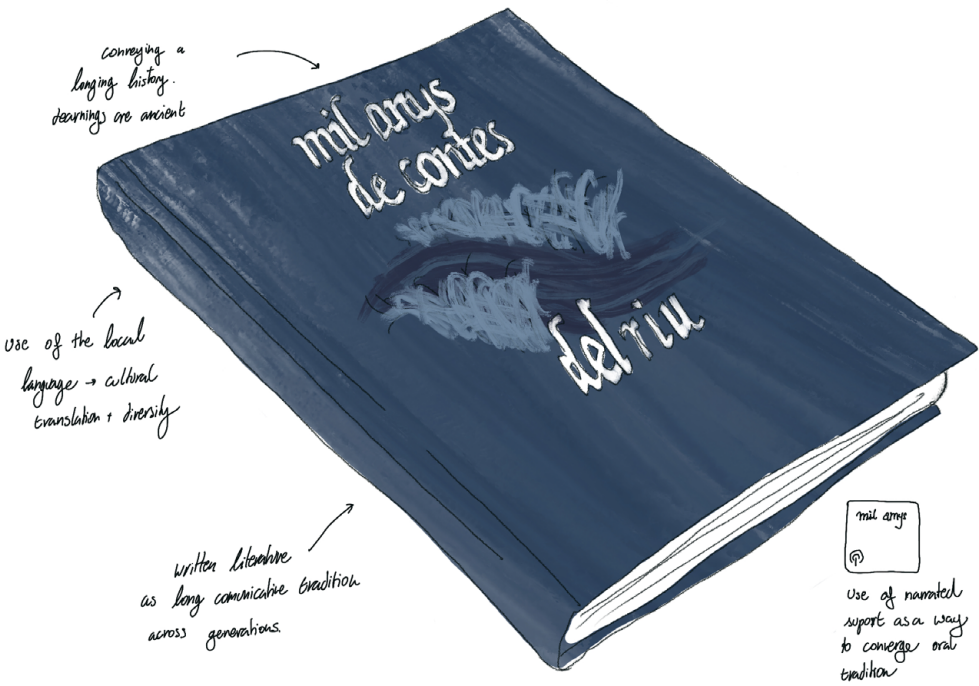
Anthropocentric legend → new spiritual /planetary legend

Inspired by collections of tiles from around the world

Learning: river as venerable + collaborative working to create new conditions for life.

Audience: children, parents and people who listen tiles out narrative (youth for the podcast version)

Fa milers d’any, el lloc on ara vivim era una gran plana d’aigua. En aquell mar, hi viva la Ter, esperit de l’aigua. Ella va tenir una filla, Bastiments. Els esperits no tenen identitat quan neixen, i l’han de trobar a mesura que es fan grans. Mentre bastiments creixia, les dues cuidaven les condicions del mar i s’asseguraven que hi florís la vida. Però amb el pas dels anys, Bastiments sentia que la vida que habitava aquell mar no era la seva. Era la de la seva mare, i ella en volia una de pròpia. Un bon matí, cansada de no tenir identitat, Bastiments va decidir nedar fins a la superfície i tocar el sol. Sempre l’havia atret molt aquella llum que venia de sobre el mar a través de l’aire. Quan va treure el cap per sobre la superfície de l’aigua, va quedar posseïda pel pessigolleig i l’escalfor del sol sobre la seva pell, i va continuar el seu viatge cap a l’astre. Sota el seu cos, en sortien roques que li permetien pujar i pujar encara més. Al cap d’una estona, Bastiments es va començar a notar seca. Cada passa cap al sol li costava més que l’anterior i hi va haver un moment que ja no podia continuar més. Asseguda sobre les roques que havia creat, es va donar que allò era el final de l’aventura. Resignada, es va posar a plorar perquè no havia pogut ni arribar al sol ni tenir formes de vida pròpia. Tant plorava la geganta, que les llàgrimes baixaven roca avall i arribaven al mar. La Ter es va adonar que aquelles llàgrimes no eren bon presagi, i va decidir seguir-les roca amunt per trobar la seva filla. A mesura que avançava, Ter, anava deixant un rastre d’aigua, que baixava cap al mar. En trobar-se, la Ter va decidir ajudar a Bastiments i van continuar el viatge juntes. Un dia de camí, Bastiments es va adonar que no havia de continuar buscant la seva identitat, era la terra que ella creava, i que la seva mare poblava de vida amb l’aigua que les unia amb el mar. En aquell moment, Bastiments es va aturar, li va explicar a la seva mare i es va transformar en muntanya. La Ter, mirant a Bastiments va continuar deixant anar aigua per mantenir les condicions per la nova vida, per la nostra vida. En el seu honor, d’aquest curs d’aigua en diguem Ter, i allà on neix hi ha el pic de Bastiments o pic del Gegant.



■ **Iteration 2: Giant Poetry**
Evaluation based on conversations

Assigned values and debates

"It is brutal and fatalist, somehow thought-provoking. It has this catastrophist and threading acctitude. I works much better as a consiusness arising campaign" (MR)

"... i add *de les riuades que hi haurà* (because of the floods that will be). I think it would make sense." "the background is shit!" "there are the motocycles... it doesn't say anyting else to me..." "the river as alive and vengative: the river will take its space and get rid of us" "it is about pople who likes to life in the urban context..." (CD / IP)

"I belive it has potential specially these sentences, and because these two have text, more things can be explained." (MB - Natus)

Considerations for new iterations

- Eliminate current transportation refrences since they create an idea of present and no-change.

Proposed new requirements

- Must not have transportation-related elements.

Conclusions

- It worked as the image of a possible awareness campaign. Focused on the possible dystopian climate events.

- Only the obvious mention of the river in centerstage, araises the topic.



Iteration 2: Joglars de Riu
Evaluation based on conversations

Assigned values and debates

Provides with a wish, an image to look up to. "I wish it was like that" (MP)

"i like this drawing... well... there is trash on the river. Is that a mic? So the green space takes over the canalisation, and wher there is green space, people enjoy art. I like it, I'd like to be there. I think it would be nice to use this space for such purpose." (CD)

"I think it is interesting to see the river without concrete, but idk if you wanted to express that..." (MB - Natus)

Considerations for new iterations

Proposed new requirements

- Shall be city-level locally relatable.
- No out-of-context elements should be displayed.

Conclusions

- Clearly araised conversation about how culture, the city and nature interact
- It was desirable for people.
- In a deeper reflection level suggested how its existence could create a deeper connection between the population and the river.

Joglars

Audience: cultured audience
From current musicians in streets to poets and culture-based story tellers

Revolution of specific clothing paying respect to the water allowing its manufacturing

The original joglars (minitrel)

Use of middle-ages court dresses

music-based storytellers

International!

Music in nature as an expression of leisure in the river = knowing it and caring for it.

Bridging knowledge, humans and nature through stories and poetics

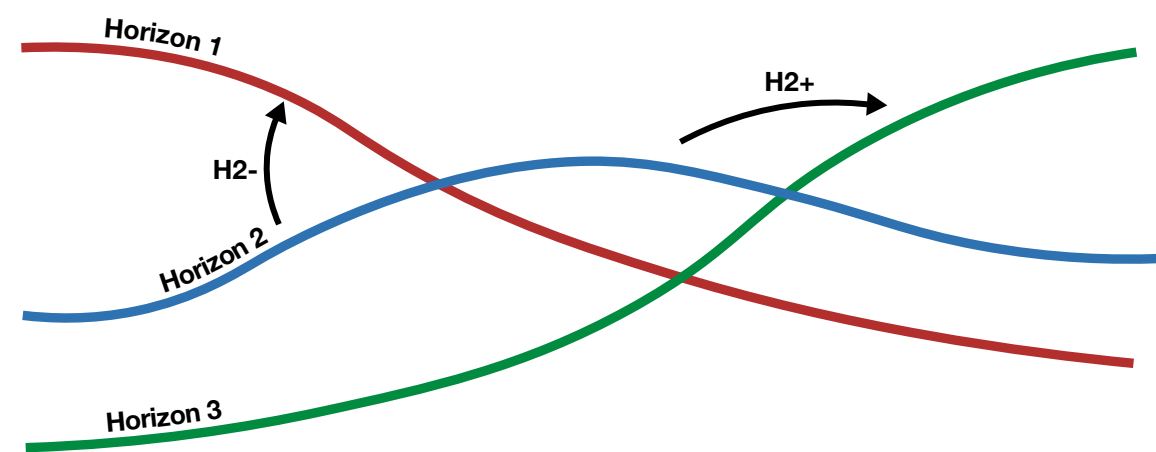
Use of nature inspired repurposed/upcycled cloth as form of respect and regeneration

Percptive layer	Requirement	Notes	Source
Conversation	Has to include some form of collective or individual debate about change-making for transitions: what can each of us do to be part of the transition		Communications with the stakeholder: Natus + Desiging Regenerative Cultures (the power of transformational conversations)
	Has to evoke, include centre-stage ideas about new roles for the river or the water within the city	The project is about changing worldviews	Project Goal, 1st Iteration evaluation
	Ideally, one or more of the elements of the desired worldview is brought up during the conversation (see F-I worldview)	With F-I defined as the ideal future on human-nature connection, aspects about it shall be raised up through the observance and thereafter-reflection of the artefact.	Future worldviews speculation
	Worries and alternatives to the proposed future shall appear in conversation	Future-building is based on paradoxes	Designing Regenerative Cultures
Medium	Has to feature visual elements of expression to facilitate understanding	Only text-based support limits reach and understanding (we are not doing fiction literature)	Communications with the stakeholder – based on the futures making process
	Shall be movable and usable within different contexts: I.e. online, in workshops, fairs, etc.	It has to serve the purpose of creating dialogue regardless of the context. + What use it with the municipality but not with private companies?	Communications with the stakeholder: Natus
		The project has to be explained and shown in the Natus website through an article	Communications with the stakeholder: Natus
	Has to be displayable in the physical environment	The display of the results is going to happen in the open air, in l'Aplec dels quatre rius.	Agreement with stakeholders: Natus, Consorci del Ter
	The use of integrated textual elements shall expand the context information	Texts expand the explanation of the scenes and the futures.	2nd iteration evaluation with Natus

List of Requirements

Percptive layer	Requirement	Notes	Source
Story	Has to be coherent with the “knowing the river” connections of “Human environment relations	Trends and principles to connect with the river are leveraged	Visualisation of the research insights -> following ideals of the F-I (nature and people are reconnected)
	Has to embed (part of) the narrative from the present to F-I	Need consistency with current developments so it doesn’t become “science fiction”	Transitions design
		F-I because Utopias are like lighthouses, they set a direction, a guiding point to move forwards towards something.	Speculative Everything
	Has to be discoverable to the audience (S)	The legend –per se– might not be the artefact, but the story it embeds should be discoverable by the audience.	1st and 2nd iteration evaluation
	Shall be city-level locally relatable (S)	The use of city-level references appeals more than country-level concepts during perceptions evaluation – but not always because of the local factor.	2nd iteration evaluation
Elements	Has to embody the values of the worldview and the Ideal Future	The ideal future is taken as reference of what it might to have a good relationship with nature	Speculative Design
	Has to follow design substantiation relating the proposed future		The design process (graduation requirement)
	Has to be part and contributor to the narrative of the future		
	Must not have transportation-related elements	Transportation elements draw a lot of attention, and allow ignoring the river-relating elements	1st and 2nd iteration evaluation

The created requirements range from abstract to some concreteness. It is worth noting they are not meant for detailing purposes, just as a way to establish certain guidelines or what the speculative result has to archive. They don't include specifics about the worldview either. What if other futures could also feature regenerative aspects? This possibility had been ignored during the previous ideation process. Even some participants expressed some kind of preferences towards other futures. Paradoxes were used to extend the possibilities in conversations and they might have done it but it was ignored.



Adapted from Daniel Christian Wahl at Designing Regenerative Cultures

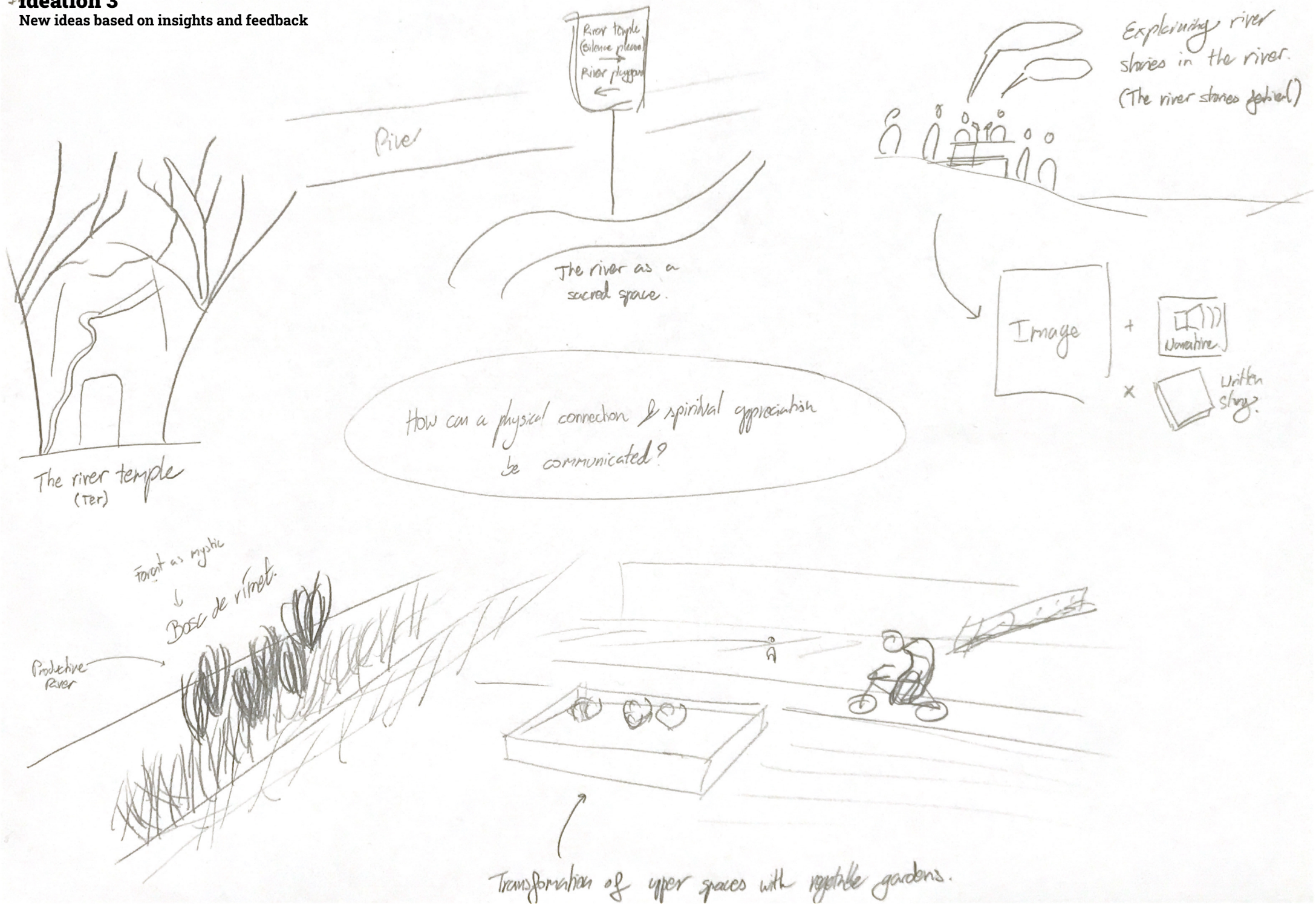
To ensure if any elements from other futures could also be incorporated into the artefact ideation process a Three Horizons analysis is performed¹³. The three horizons framework defines three possible horizons and three types of interventions. There is the business-as-usual horizon (H1), the innovative horizon (H2), and the aimed horizon (H3). In this paradigm, a business-as-usual can be sustained (H1 intervention) or innovative interventions could happen, those interventions have the potential to mask the H1 and keep sustaining it (H2-) or effectively transform it to transition somewhat closer to the H3 (H2+ intervention). By doing a three horizons analysis we can look if the other created futures (F-P and F-D) have H2+ interventions and elements to include them as ideas for the artefact.

Future	F. Element	Idea	H	Resoning
F-P	Big Brains	Reading of nature and people's emotions and thoughts through technology for research and communication	H2? > pre-cautionary principle	Could have several implications at different levels, and its positive potential is much context dependent of the interests. It could easily be put in use for exploitative and mechanistic purposes.
	Art as social tool, cultural diversity (sensitivity)	Art to express what happens in a place and how community interacts	H2+	Even through id doesn't collaborate to connect with nature it does help at understanding we are all part of a system. This action is complementary to the nature connection.
	Ritualisation of culture	Night of stories about different cultures	H2+	The ritualised culture is human, but the ritual connects with the idea of establishing connections and deepening awareness. It has a positive impact potential if combined with nature > rituals for (natural and human) culture.
	A community approach to life	Community dinners and events to bring people from across the city together.	H2+	Strengthening connections with other people is an effectual process not only involving the people but also the space (memories of events with people in places). The affectional process can also benefit connection with nature but also stewardship dynamics and nature-like networks.
	Recentralisation (relocalisation)	NOT DEVELOPED	H2-	Breaks dynamics of collaboration needed to advance toward regeneration. Contrary to the world as a system (further separation culture)
	Economy growth	Development of sustainable technologies and hydroponic and algae food production. Technocratisation and efficiency.	H1	Action is taken against climate change but with a problem solving mentality. It doesn't increase connection with Nature but only ensures resources can be delivered and economy can "grow".
	Cultural Imperialism	Use of culture to keep people entertained after working	H1	An entertainment-based culture is not meant to trigger change and develop new possibilities, nor foster diversity and learning from it. Exactly the opposite of what the project stands for.
	Power consolidation	Implementation of basic income and ensuring labour, entertainment, home and other basics to population	H2-	Initiative towards equality is taken but from a top down perspective, ignoring the power of community, decentralisation principles, local governance...

13 Wahl, D. C. (2021, May 14). *Evaluating disruptive innovation in the age of transition*. Medium. <https://tinyurl.com/m4ke7hm2>.

After the three horizons analysis, a new iteration round is quickly done. The question is set about physical connection and spiritual appreciation but it is simply an enabler to start thinking. In this iteration, spirituality, river productivity, the list of requirements and previous insights were also considered. The list of requirements was then used as a way to define details of the ideas while evaluating if they passed, did not or had the potential to fulfil the requirements. Conversational elements were not evaluated because of the difficulty to evaluate in the available time, but other categories included elements influenced by the previous conversation evaluations. Therefore, fulfilling the other requirements would suggest a higher possibility of success at the conversation requirements. I.e.: requirements to ensure there are no transportation elements visible.

Ideation 3
New ideas based on insights and feedback



Idea 1. Stories festival

Perceptive layer	Requirement	FulPlenmt	Visual Score
Conversation: Speculation based on previous evaluations	Has to include some form of collective or individual debate about change-making for transitions: what can each of us do to be part of the transition		
	Has to evoke, include centre-stage ideas about new roles for the river or the water within the city		
	Ideally, one or more of the elements of the desired worldview is brought up during the conversation (see F-I worldview)		
	Worries and alternatives to the proposed future shall appear in conversation		
Medium: image of the festival (poster), tales book prototype and an audio recording of the story.	Has to feature visual elements to facilitate understanding	The use of visuals (i.e. festival poster or collage). A prototype of the tales book and a QR code to access the audio.	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	The audio collage can be shown online, and the collage and the book prototype can be shown physically in fairs.	
	Has to be displayable in the physical environment	The story can be written in a physical support / a book prototype. An image of the festival can be printed	
	The use of integrated textual elements shall expand the context information	The legend is a textual / auditive expansion to the visual of the festival.	
	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	It uses a river space and is partially directed to children. Lacks a productive practice to further unveil the ecosystem	
Story: the use of a festival to explain stories about the river	Has to embed (part of) the narrative from the present to the chosen future	It only shows the shift from archetypes in narrative and the use of natural elements + natural spaces	
	Has to be discoverable to the audience (S)	The legend can easily show the archetypes, and the poster can complement to identify it is a traditional celebration.	
	Shall be city-level locally reliable (S)	1. Legends are characteristic of the city. 2. The Önyar space has proven to be reliable. 3. Festivals are common.	
	Has to embody the values of the worldview and the Ideal Future	Narratives and stories about nature Rand especially the river a re the essence of the idea.	
	Has to follow design substantiation relating the proposed future		
Elements: The legend written and spoken	Has to be part and contributor to the narrative of the future	It employs spirits and natural concepts to talk about the value of the river. Hence these are part of the archetypes.	
	Must not have transportation-related elements	It only includes an image of the river. Any transportation would be left below the canal because of flood danger	

Idea 2. Sacred River: Temple area post

Perceptive layer	Requirement	FulPlenmt	Visual Score
Conversation: Speculation based on previous evaluations	Has to include some form of collective or individual debate about change-making for transitions: what can each of us do to be part of the transition		
	Has to evoke, include centre-stage ideas about new roles for the river or the water within the city		
	Ideally, one or more of the elements of the desired worldview is brought up during the conversation (see F-I worldview)		
	Worries and alternatives to the proposed future shall appear in conversation		
Medium: a physical prototype of the post and an image of the post in context	Has to feature visual elements to facilitate understanding	An image/concept is fully visual and the prototype is also visual.	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	The object is movable, but digitally only images of it might be shown.	
	Has to be displayable in the physical environment	A physical post can be prototyped and displayed physically in different places	
	The use of integrated textual elements shall expand the context information	The text included within the post is explicative of the context itself	
	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	The use of this space is aligned. But is sacred characteristic might not fit within the productive and leisure values	
Story: society has created spaces to venerate nature	Has to embed (part of) the narrative from the present to the chosen future	Expresses the idea of a more integrative society, that respects and praises nature	
	Has to be discoverable to the audience (S)	The presence of a post with the temple wording directly points to the concept of sacred nature and its veneration uses	
	Shall be city-level locally reliable (S)	Using imagery of the river "ar or river Önyar can make it locally reliable but also interationally used.	
	Has to embody the values of the worldview and the Ideal Future	It considers nature can be only venerated in some places rather than providing an integrative approach to attachment	
	Has to follow design substantiation relating the proposed future		
Elements: A Öriver temple" post	Has to be part and contributor to the narrative of the future	It transforms nature into something sacred, and also employable.	
	Must not have transportation-related elements	The main feature is a notice post in a pathway. The image could have people walking or bicycles	

Idea 3. River temple (as building)

Conversation: Speculation based on previous evaluations			
	Worries and alternatives to the proposed future shall appear in conversation		
Medium: image of the festival (poster), tales book prototype and an audio recording of the story.	Has to feature visual elements to facilitate understanding	The concept is essentially visual: the image of a temple	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	Being a model, if small, can b portable in different places. A virtual show through Internet technologies and social networks can also be made.	
	Has to be displayable in the physical environment	An image or model of the temple could be shown. And even include some sound elements in it	
	The use of integrated textual elements shall expand the context information	The idea doesn't include any proposal about textual elements	
	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	Venerating the unity with nature in a human-made space does allow to experience the original ecosystem.	
Story: the use of a festival to explain stories about the river	Has to embed (part of) the narrative from the present to the chosen future	The concept of a cathedral or temple relates to a religion, a new belief. Part of that transition to embrace Gaia.	
	Has to be discoverable to the audience (S)	Temples and cathedrals are iconography of the veneration to something in western culture.	
	Shall be city-level locally reliable (S)	Cathedrals are, as in many places across Europe, very distinctive of the city. The temple could be a new distinction.	
	Has to embody the values of the worldview and the Ideal Future	It is exclusive of the us as part of nature. Creates a distinction: us and something superior: Sense of going to, not being.	
	Has to follow design substantiation relating the proposed future		
Elements: The legend written and spoken	Has to be part and contributor to the narrative of the future	It transforms nature into something sacred, only reachable through temples	
	Must not have transportation-related elements	The image is solely of a temple, and within the city of outside, no transport elements should be included	

Idea 4. Productive forests in the city river

Conversation: Speculation based on previous evaluations			
	Worries and alternatives to the proposed future shall appear in conversation		
Medium: a physical prototype of the post and an image of the post in context	Has to feature visual elements to facilitate understanding	It is highly visual: collage.	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	The image and catalogue. Its use in digital or paper allows for such flexibility.	
	Has to be displayable in the physical environment	It is displayable through imagery (prints or digital) and a catalogue that can also b adapt to paper or screen	
	The use of integrated textual elements shall expand the context information	Textual information gives information about specific practices and outputs, but not the context itself.	
	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	It is extremely. The river space is managed for productive purposes but also ecological purposes. The access to it, and relation to other activities allows to establish a direct connection with the river.	
Story: society has created spaces to venerate nature	Has to embed (part of) the narrative from the present to the chosen future	It does embed the undervaluing drivers of the transition, even though these might not be evident.	
	Has to be discoverable to the audience (S)	The positive result of the story might be evident, but the process to get there could be underlying and much difficult to get to.	
	Shall be city-level locally reliable (S)	The imagery is form a local place and relates to local traditional practices like the plantation of wicker	
	Has to embody the values of the worldview and the Ideal Future	Nature becomes an integral part of the city, and serves local purposes. Uses traditional practices.	
	Has to follow design substantiation relating the proposed future		
Elements: A Öriver temple" post	Has to be part and contributor to the narrative of the future	It blends with education and craftsmanship. But also provides an experimentation space for agricultural practices	
	Must not have transportation-related elements	It essentially shows the current canal, where no transportation is involved, nor can b for security reasons	

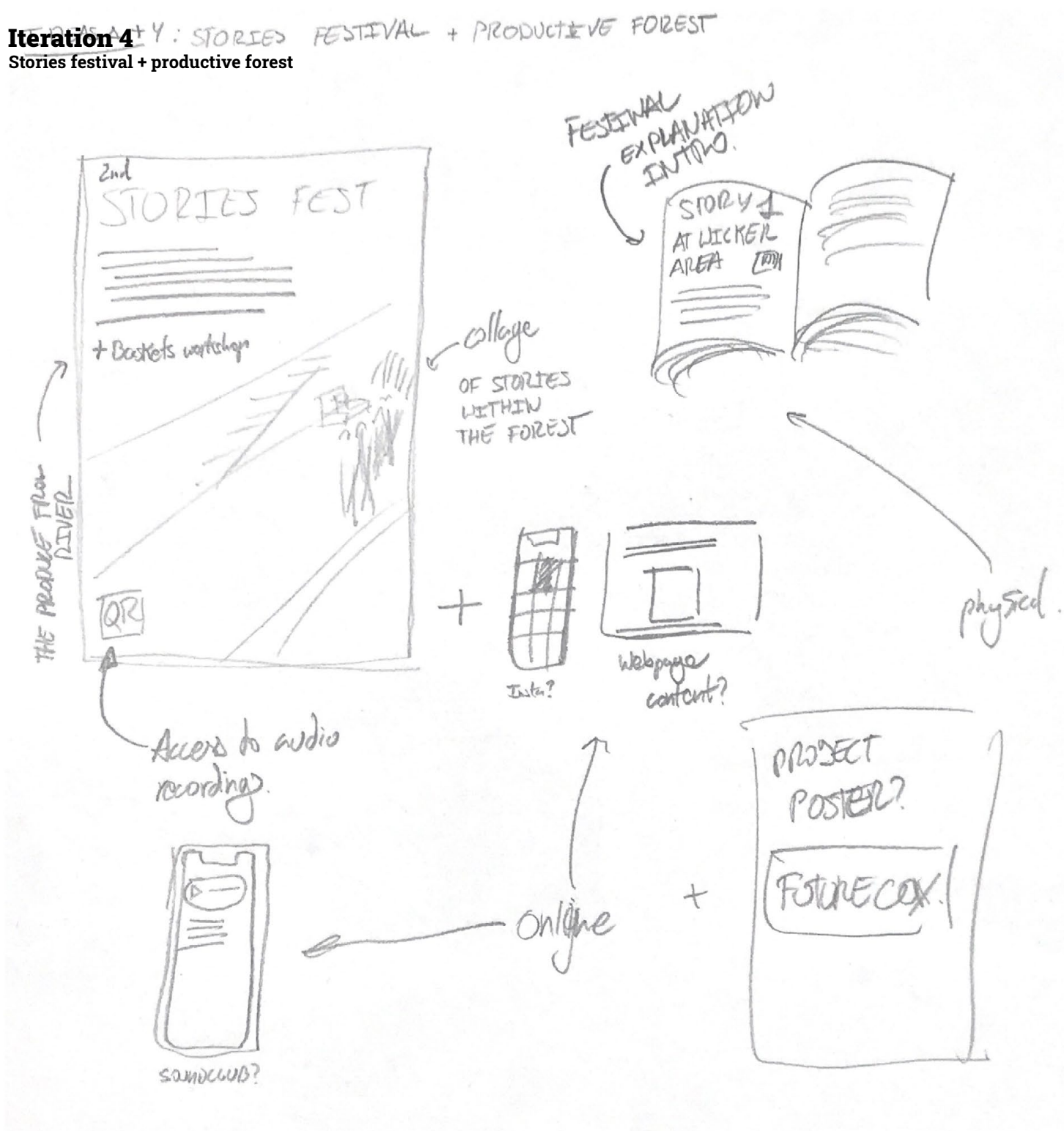
Idea 5. Gardens in streets through the city

Conversation: Speculation based on previous evaluations			
	Worries and alternatives to the proposed future shall appear in conversation		
Medium: image of the festival (poster), tales book prototype and an audio recording of the story.	Has to feature visual elements to facilitate understanding	The imagery and the box serve as visuals and even physical objects. In physical, visual context could be missing	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	The box can be used anywhere physically, an the image digitally to trigger such conversations	
	Has to be displayable in the physical environment	The image, or a box of vegetables with a street name can be shown physically.	
	The use of integrated textual elements shall expand the context information	The use of explanatory cards, with the product box can add to the context through text	
	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	Making those decisions requires knowing hydrological systems. And being aware of the water source.	
Story: the use of a festival to explain stories about the river	Has to embed (part of) the narrative from the present to the chosen future	Embeds the change on the production system and citizen's time use. Also, changes in Gaia spirituality.	
	Has to be discoverable to the audience (S)	The action is visible, but the underlying values and mindsets are hidden. Modern worldviews will require help.	
	Shall be city-level locally reliable (S)	There are already some projects in the area. Horticulture is present next to the river + city streets can be shown	
	Has to embody the values of the worldview and the Ideal Future	It proposes a change based on its effect across the systems (human, ecological, social, etc.) from a local perspective	
	Has to follow design substantiation relating the proposed future		
Elements: The legend written and spoken	Has to be part and contributor to the narrative of the future	Narrative of local production, being part of and the existence of multi-benefit services	
	Must not have transportation-related elements	It essentially shows an alternate use of the public space. Thers the transformation of mobility spaces I needed	

Idea 6. Meditative / Yoga practices next to the river

Medium: a physical prototype of the post and an image of the post in context	Has to feature visual elements to facilitate understanding	A collage and imagery are included in the pamphlet to provide with context.	
	Shall be movable and usable within different contexts: i.e. online, in workshops, fairs, etc.	The pamphlet can be shown in any context. Conversation, workshop and fair, but not online.	
	Has to be displayable in the physical environment	The pamphlet is a highly physical element to show, which people could even take and read through.	
	The use of integrated textual elements shall expand the context information	Text in a pamphlet can help to deepen the explanation of the activity and why, as well as the values and context	
Story: society has created spaces to venerate nature	Has to be coherent with the ÖknowingtheRiverÖconnections of ÖHumanCenvenment relations	The river space is being used. Especially for ÖleisureÖ but related to spirituality and welfare (productivity)	
	Has to embed (part of) the narrative from the present to the chosen future	It embodies an increase of the importance of consciousness and spirituality. Even new education.	
	Has to be discoverable to the audience (S)	It is restricted to those that know a bit about the yoga discipline	
	Shall be city-level locally reliable (S)	Use of imagery on the rivers of Girona. Also the image could trigger stereotypes from other cities and yoga in nature.	
Elements: A Öriver temple" post	Has to embody the values of the worldview and the Ideal Future	It is about being conscious about oneself and the environment (earth voices) but also in regarding universe as creative	
	Has to follow design substantiation relating the proposed future		
	Has to be part and contributor to the narrative of the future	Is part of the spiritual transformation and the shift to consciousness. Even the consideration of art-practice	
	Must not have transportation-related elements	The meditative practice next to the river doesn't require of any imagery regarding transportation	
Observations	Might be regarded as a current image instead of a futuristic scenario		
	The activity could be performed next to a river but doesn't per se establish any distinctive link to the river and our connexion with them		

In the evaluation, the two highest-scoring ideas scored equally, but with the particularity that they failed at different requirements. Therefore, if combined could complement each other. Nonetheless, because some of the idea elements were already defined when doing the evaluation, the available time before presenting the prototypes at a fair was short, and these were especially visual elements, the ideas were further defined through prototyping. It is worth mentioning that while the prototyped elements are a poster and the story (oral and written), other artefacts embodying the concept of the fair, the stories and legends, the craftsmanship workshops, etc. could also be used and created to deepen the narrative. These are not discarded at all. Given the presentation had to be in a fair, a poster for the fictional fair was a way to catch people's attention, and if they came by explore the legend. At that point, the only way to try if the purpose was the desired was to go to the fair and see.



Finally, the poster and the legend were displayed in l'Aplec dels quatre rius. Very few people attended the fair stands of the festival, but ultimately four people interacted with what was exposed. Two were interested in the background story and the process to create the artefact and the legend. On the other hand, the other two engaged more directly with the artefact. A couple thought it was a real festival going on this summer, "oh, it is in the future" – they said – "I saw there was something off with the place because the river Onyar has concrete". And a young person dedicated some time to read the legend. "I think it is one of the nicest legends of the city, but I feel it is also one of the least known" – she commented not realising it was made up for the project.

Those interactions suggest that even if not explicitly, there was a reflection about the space and meaning of the river. The couple who thought it was a real festival accepted the proposal, even noticing there was something strange in it. It is the acceptance or rejection part that starts the dialogue. Ultimately, the discussion about what it means to have regenerative conversations about the rivers was not only a somewhat unexplored result of the artefact but a reported process through the visioning process to come up with the artefact. One could wonder what could happen if more elements of this festival were prototyped and blended in other spaces.



Photo by Adrià Compte, ceded by Associació de Naturalistes de Griona.

agost

8—17 2053

Il Festival

de contes dels rius

8 Conte inaugural — 9 Tarda oberta — 10 Contes americans · Llegir el riu — 11 Contes subsaharians · Contes indis — 12 Poesia i contes musicats · Contes per fer la volta al món · Meditacions — 13 Contes i gestió ecosistèmica · Gaia i aigua — 14 Contes de la Mediterrània · Taller de cistelleria · Ceràmiques per la vida — 15 Contes nipons · Narrativa amb Kamishibai · Taller d'instruments rierencs — 16 Clausura i assemblea recopilatòria de contes



Escolta'n l'edició anterior



 MISSION ZERO



Gironins i rius, 2021. Un projecte dels Naturalistes de Girona amb el finançament del Centre d'expertesa Mission Zero (THUAS).

69

Moving forward and pushing further the imaginary

Dune and Raby, in their book *Speculative Everything*, define a critical design should blend into everyday life, yet feel fallen from a yet to exist (alternative) world. This project wasn't specifically framed as critical design, but —taking for reference the before described events— what has been archived is similar. Speculative design, in this sense, provides with pole stars of what a different everyday perspective could be.

After the whole project, the question becomes:

was the purpose fulfilled?

The artefact does come from a design process and somewhat met requirements developed along the way. Yet, those are not necessary ingredients to success. The only way to explore this question is by recognising the conversation created around the project. We must consider the artefact intervention but also count the triggered discussions through the design process itself. A way to account for all of it would be to get back to those people and analyse their interactions with the project. Still, how did the artefact converse —even after seeing or listening to it— with those who engaged with it? It can only be further explored by expanding the interactions and showing the vision through different contexts, places and forms. And maybe, the only way to explicitly evaluate the artefact would be through focus groups or similar research practices but what we could evaluate would be a very limited scope of the dialogues the artefact can create. What if the legend was posted on the municipal webpage where all the legends are posted? How do these artefacts behave when they are not observed?

As a response to that, in further phases of the narratives creation exploration, various actions could be taken. The exploration could be performed at a slower pace to allow the participation of more collectives and entities. Mid-term partnerships could be set to explore the discussion from different perspectives and disciplines.

Imagine visioning futures through theatre improvisation where actors have to make things concrete and accept anything proposed through the “yes, and...” rule. Such activity would be exploring the collective construction of the future and simultaneously creating narratives and artefacts. What could be the potential of (proper) literature, music or cinematography? Also, the creation could transcend the artistic disciplines. Could the narrative be expanded by working with legislators to make a law out of it? Those are possibilities to be explored in the upcoming year as this project evolves and moves forward.



Image from an improvisation exercise at the drama school El Galliner, Girona.



Appendices

Worldview-based Visioning Cards

Tradició i tecnologia En un futur, la tecnologia s'utilitza per ampliar i complementar els coneixements tradicionals. Les pràctiques tradicionals de gestió, sovint orientades per fenòmens meteorològics i calendaris lunars ara es complementen amb les tecnologies de la informació, que amplien els coneixements i permeten millorar l'efectivitat de l'acció humana sobre el territori i la biosfera. F_i E	Subjectivitat En els processos de presa de decisions, es tenen en compte i s'escolten les emocions. L'educació emocional, ètica i moral esdevenen pilars del bon ciutadà i característiques dels bons líders. F_i E	Llengües Naturals La societat reconeix la importància de la Natura, i de poder-la escoltar. Saber llegir la Natura és tan important com saber llegir textos escrits, per això, els ciutadans es poden formar en Llengua Natural del bioma que habiten, i hi ha gent que s'especialitza en la interpretació i traducció de les Llengües Naturals. F_i E	Narracions i art El coneixement que s'adquireix es transmet a través d'històries, contes, narratives i altres formes artístiques que apel·len també a la subjectivitat del receptor i reconeixen la subjectivitat de l'emissor. Aquestes noves formes de comunicar permeten que el coneixement es pugui mantenir encapsulat dins del seu context original. F_i E
Cultura Universal Les cultures s'extralimiten a allò que és humà i engloben la totalitat d'elements que identifiquen un territori, bioma o sistema. Les formes de cultivar, de gestionar l'aigua, però les espècies que habiten el riu, les condicions climàtiques que el modelen, l'aprofitament de l'aigua per part de les plantes o les interaccions entre éssers vius i sistemes inerts per protegir-se i evolucionar són elements identificatius de les cultures. F_i O	Un pluralisme La societat ha acceptat les realitats com a plurals i subjectives, però les seves interaccions, convergències i divergències creen una realitat universal, en evolució continua. F_i O	Univers Els humans reconeixen l'Univers com a entitat de la qual en formen part. Perquè l'Univers està en continua evolució i és capaç d'autoregular els seus sistemes pel benefici de la vida, és una entitat conscient. F_i O	Acord amb la Natura En la presa de decisions es tenen en compte la diversitat de veus humanes i naturals amb l'objectiu de poder prendre decisions que beneficiïn la vida i el bé comú. F_i A

Planetacentrisme Els valors que guien els interessos ja no són exclusivament antropocèntrics ni hedonistes. Socialment és primordial la salut dels sistemes que conformen la Terra i la seva capacitat co-evolutiva. F_i A	Llibertat d'expressió El concepte de llibertat d'expressió s'engloba dins de la capacitat expressiva dels sistemes. Aquesta capacitat és fonamental per la construcció de realitats i la integració de perspectives i cultures diferents. F_i A	Sistemes local El focus s'ubica en la riquesa i les capacitats locals, dels sistemes que componen una regió i la seva cultura. Els sistemes de producció es beneficien i contribueixen als sistemes de l'entorn. F_i S	Economia de serveis Els serveis desenvolupen parts parcials dels sistemes econòmics que reproduïxen les dinàmiques dels ecosistemes, generant condicions conductives a la vida i cobrint les necessitats dels seus individus. F_i S
Pluralismes Al futur, la realitat és definida com una construcció cultural. Les persones atribueixen significats a la Natura i el món que els envolta per definir i valorar la realitat. F_p O	Anti-essencialisme La societat ha acceptat que la realitat no pot ser coneguda, i entén que només cadascú i cada cultura pot entendre la seva pròpia realitat. Seria inútil fer esforços per definir una realitat absoluta quan tot és relatiu a la subjectivitat de l'observador. F_p O	Emocions i art L'única manera de conèixer el món és a través de l'art. Les emocions, la moral, l'ètica i la intuïció guien les decisions i el comportament de la societat. F_p E	Solucions en la tecnologia La tecnologia és la principal eina que s'utilitza per desenvolupar solucions als problemes. Tecnologies com AI, les xarxes neuronals, enginyeria, etc. són àmpliament utilitzades. F_p E

Qualitativisme El coneixement s'obté a través de les dades qualitatives. Les dades quantitatives es perceben com a desfasades, és una metodologia vella que no proveeix context. FpE	Ceixement personal Pels individus té especial importància el desenvolupament propi, la formació i trobar sentit a què es fa a la vida. Cal que les seves contribucions al Món tinguin un sentit i generin impacte, acord amb els valors socials i individuals. FpA	Individuals connectats Les persones es formen, coneixen, respecten i creixen amb les altres cultures, però són essencialment individus únics. FpO	Llibertat individual La llibertat individual és essencial. Cadascú és únic i no se'l pot sotmetre a la perspectiva, opinions o realitats d'algú altre. FpA
Humans amb natura És àmpliament acceptat que amb la natura hi ha d'haver una relació de respecte, connexió i sintonia. FpS	Serveis productius L'economia es basa en serveis que s'encarreguen de cobrir les necessitats individuals i col·lectives humanes i aquelles que s'atribueixen a la relació amb la Natura. FpS	Diversitat humana És primordial que les veus de diferents cultures i persones puguin ser escoltades i considerades durant la presa de decisions. Que suposessin un perjudici per algun col·lectiu seria molt mal vist. FpS	Any 2050 LA GUIA

Món de recursos La matèria, els elements, les condicions ambientals i climàtiques, són recursos que no se'ls pot definir com a res més. F_D O	Supervivència Les dinàmiques que es donen a la natura són cruels. Tots es troba en una línia molt fina, on si no s'adapta i evoluciona, mor. F_D O	Natura cultural Les cultures han atribuït definicions a la natura. La natura no té el mateix significat al Mediterrani que al Japó. F_D O	Big-data Les dades analítiques proveeixen un munt d'informació a gran escala que s'utilitza per conèixer la realitat. F_D E
Meditació empírica S'han estudiat científicament els beneficis del contacte amb la natura, la meditació, determinats sons, etc. La tecnologia ens ofereix serveis per millorar la nostra salut més enllà de la farmàcia. F_D E	Ciència i estat Els estats són el sistema d'organització social per excel·lència, i la ciència ens guia per tal que puguem optimitzar recursos, beneficis i prendre millors decisions. F_D E	Voluntats Les persones serveixen les seves voluntats, desitjos individuals i ambicions, que guien les seves decisions. F_D A	Besnestar i progrés La societat aspira al seu benestar i al continu progrés econòmic i social. Per aconseguir-ho, controla la natura i els ecosistemes, perquè serveixin els seus propòsits i necessitats. F_D A

Potencial Els individus són únics i han de despertar el seu potencial per contribuir a la societat amb les seves peculiaritats. F_D A	Optimització i centralisme L'optimització dels recursos és important, per això es centralitzen els processos que han de proveir els ciutadans de tot el Món. F_D S	Democratització virtual És important per la gent sentir-se escoltada i integrada en les decisions, per això es desenvolupen serveis i plataformes digitals per democratitzar les decisions. F_D S	Identitat virtual Les dades s'utilitzen per millorar els serveis i prendre millors decisions. Socialment, els individus contribueixen amb informació per obtenir millors serveis i optimitzar el seu temps. F_D S
Quines rutines té la gent? Q	Quines frustracions emergeixen? Q	Com es transforma el territori i l'espai? Q	Com i què aprenen les persones? Q

Quines festes i celebracions existeixen? Q	Quines narratives i històries s'expliquen? Q	Quins usos tenen rius? Q	Com s'alimenta la gent? Q
Quins llocs de culte hi ha? Q	Quines feines existeixen? Q	Les Cartes El conjunt consisteix en 35 cartes de futur (F) i 6 cartes de preguntes orientatives (Q). Cartes de futur contenen dues lletres afegides que identifiquen el futur predeterminat i la categoria que identifica el contingut descrit a la carta. Hi ha tres futurs predeterminats: – F_i (12 cartes) – F_p (11 cartes) – F_d (12 cartes) Hi ha 4 categories que descriuen els futurs: – E: epistemologia – A: axiologia – O: ontologia – S: visió social	Instruccions per crear futurs 1. Per crear futurs agafeu com a mínim 4 cartes de futur de diferents categories (en podeu utilitzar fins a 12). Les cartes poden correspondre al mateix futur o a diferents. 2. En un paper, anota les cartes agafades. 3. Utilitza les cartes de preguntes per parlar i imaginar com serien elements d'aquest futur segons les cartes triades. Pots inventar-te tantes preguntes com vulguis! 4. En el paper, escriu, dibuixa o expressa com més t'agradi el futur que us heu imaginat amb les cartes i les preguntes.

Notes from visioning conversations

Ideal Future - Carme

Acord amb la Natura

En la presa de decisions es tenen en compte la diversitat de veus humanes i naturals amb l'objectiu de poder prendre deciosions qu beneficin la vida i el bé comú.

Llengües Naturals

La societat reconeix la importància de la Natura, i de poder-la escoltar. Saber llegir la Natura és tant important com saber llegir textos escrits, per això, els ciutadants es poden formar en Llengua Natural del bioma que habiten, i hi ha gent que s'especialitza en la interpretació i traducció de les Llengües Naturals.

Narracions i art

El conixament que s'adquireix es transmet a través d'històries, contes, narratives i altres formes artístiques que apel·len també a la subjectivitat del receptor i reconeixen la subjectivitat de l'emissor. Aquestes noves formes de comunicar permeten que el coneixament es pugui mantenir encapsulat dins del seu context original.

Tothom quan es fa gran deia que abans era millor, però ara ho diu totm — els joves també.

La gent gran sap i conix les llengues naturals (els sus pares, que treballaven molt l'hort, i ella menys, però més que altra gent.

Els canals de la davesa: no saber si les plantes que han quedat sobre l'aigua un cop segat són bones o no.

Les cartes mostres un futur ideal, però no ho serà per interessos particulars.

Traductors de llengues Naturals, especialment perquè ens el passat alguns pagessos les ignoraven.

Els canvis d'estacions continuen essent l'origen de les festes més importants: pasqua (primevera), tot sants (tardor), Sant Joan (estiu) i nadal (hivern). A més la vida i la mort són molt celebrades.

Es generaran frustracions quan la societat faci coses que conscientmnt són perjudicials pel medi.

Falta de confiança i incapactiat d'entendre els valors de les coses

La gent coneixerà que hi ha altres cultures. Procés de relocalització cultural i contra la tendència de la opressió cultural anglosexona.

Contes infantials sobre la sensibilització del planeta.
Tradicionalment eren valors a la defensiva (protegir, tenir cura)
i.e. la mogetera màgica: no voler tenir el que no pots.
Canvi en la moralitat de les històries

Les noveles de ciència ficció defineixen el que passa ara. En aquest futur, les novel·les de ciència ficció s'han convertit en històries del passat.

Hi ha una retransformació local. Igual que al passat, tenir coses de l'estranger és una raresa. (i si tens molt està mal vist). Productes i comunitat local.

Importància de l'agricultura i ramaderia del lloc. No hi ha tanta ramaderia. Reconstrucció de la indústria local i a petita escala per l'autosuficiència.

Es compra menys, però els productes duren més.

La moda no és una qüestió de marques sinó d'estil

Els rius seran més nets i tindran més cabal, la gent s'hi banyarà i es podrà pescar.

En aquest futur els pantans desapareixen.

Per evitar les inundacions es tornarà espai ocupat al riu i es descanalitzaran —renaturalitzaran— els rius. D'altra manera, les inundacions continuarien essent persistents.

Cultura Universal

Les cultures s'extralimiten a allò que és humà i engloben la totalitat d'elements que identifiquen un territori, bioma o sistema. Les formes de cultivar, de gestionar l'aigua, però les espècies que habiten el riu, les condicions climàtiques que el modelen, l'aporfítament de l'aigua per part de les plantes o les intereccions entre éssers vius i sistemes inherents per protegir-se i evolucionar són elements identificatius de les cultures.

Sistemes local

El focus s'ubica en la riquesa i les capacitats locals, dels sistemes que componen una regió i la seva cultura. Els sistemes de producció es beneficien i contribueixn als sistemes de l'entorn.

Ideal Future - Picó Diaz

Other Observations

En aquest futur, l'humà gira entorn del planeta – no a l'inrevés.

La covid-19, la fússió dels pol, etc. són expressions de la Natura.

Els arbres, les granotes o els rius són interpretats.

Hi ha la festa de l'arbre.

Inspirat en les influències clàssiques: el concert del bosc (vivaldi)

celebració de solsticis i equinoxis. Moments d'escolta de la natura, de canvi. Relacionat amb les collites, el clima, la meterologia.

No es poden matar animals "perquè afecta el sistema"

La diada de plantar vímets i la de recollir-los. La festa de l'aigua.

Traductor de lleguatges de la Natura

Els cistells – feines tradicionals lligades amb la riera i l'ecosistema?

Paquis que arreglen mòbils

Webs per orgnaitzar transport col·lectiu: "on vols anar aquesta setama?" I conseqüentment busos a domicili, segons les demandes sol·licitades.

"Cotxes" solars, sistemes de transport individual.

Carrers sense cotxes, pensats per caminar i amb serveis de transport urbà.

Boom del sector primari i la pagesia.

La jardineria urbana també passa a ser un sector important. S'elimina l'asfalt dels carrers i s'instauren més arees verdes.

A l'escola s'ensenya jardinar

La població s'ocupa de la part de carrer de davant de casa seva.

Es realitzen menjars comunitaris de tant en tant.

El residu desapareix com a tal.

La indúrtia tèxtil local es recupera i resorgeixen les cosidores. Proveïr de teixits locals.

Un a nova educació amb nous mestres: s'aprenen coses diferents, horticultura, audiovisuals i art, català, cures.

Dutxa; hi ha gent que fa sabons locals. Els artesans estan vinculats a l'escola. La educació primària és més pragmàtica, artesanal i contribuent, fins als 15 anys. en l'educació es dona molta importància a la cultura popular.

Les rutines es redueixen, la ciutat és un espai de lleure. S'evita establir elements repetitius.

S'ensenya a estar connectats amb les necessitats pròpies: cuida el cos, la ment i l'esperit.

La gent sap fer les coses bàsiques per viure.

continua haven't-hi totes les disciplines artístiques actuals.

s'explicaran les històries que vivien ara (i.e. què feien de petits, la inestabilitat político-social)

la narrativa familiar serà molt important, però different a l'actual.

Els arquetips narratius seran els mateixos. En aquest sentit la narrativa serà similar a l'actual.

En la literatura infantil es parlarà de la història de la humanitat. De les pors, de les emocions.

La literatura adulta serà més humanista i universal. Aquesta literatura serà un mitjà d'intercnvi cultural, on especialemnt es posen en relleu ls cultur minoritaries.

Trobadors, joglars, viatjants són personatges que reapraeixen en el panorama cultural.

Narratives sobre el llenguatge de la Natura. La narrativa futura integra el llenguatge de la natura. Es creen deus.

All Future I Cards



D Future - Maria



La democratització — encara que virtual, és oposada a la tendència actual.

Hi haurà feina de mineria...

L'alimentació es basa en només recursos. Hi ha problemes de subministraments, la terra està sobreexplotada i acaba canviant el costum i hem de conrear altres productes que no necessitin grans extensions de terra. Mengem algues, es planta verticalment.

Es celebren esdeveniments antropocèntrics, però la festa no està caracteritzada per elements propis sinó simplement per ser festa. El paisatge canvia degut a la seva sobreexplotació. Hi ha sobrepoblació. Tots continuem vivint en espais petits per dormir, treballar i menjar. Habitem vivendes (houses) i no cases (homes).

Es polititza molt més la geografia, s'accentuen les fronteres i es redueix la col·laboració internacional. "america first".

La història es basa en les històries dels guanyadors, en llibres d'història. Tot és molt més quantitatiu. S'assembla molt més a l'actual. El focus point és en com han sigut les coses, no en com volem que siguin. Hi ha un imperialisme i colonialisme cultural i capitalista. Les altres opcions són perdedores.

Es mantenen llocs de culte molt dogmàtics. I les religions donen raons que justifiquen la vida i l'statu quo. La religió proveeix un consol a la població.

La democratització virtual és més aviat una aparença, però realment no té implicacions i les decisions es continuen basant en interessos individuals i dels governadors.

Crec que sí, que hi hauria col·lectius que no accepten els valors socials i estatals, però aquesta gent no hi té veu perquè van en contra del sistema.

.

El F-D, en canvi sembla el més fàcil i possible, perquè és en el que hi ha menys canvis.

Segurament veurem una barreja entre el F-P i el F-D, però més mirant cap al F-D. Pot millorar l'aspecte humà, però no crec que el natural.

Ideal Future - Maria

Planetacentrisme

Els valors que guien els interessos ja no són exclusivament antropocèntrics ni hedonístics. Socialment és primordial la salut dels sistemes que conformen la Terra i la seva capacitat co-evolutiva.

Narracions i art

El coneixament que s'adquireix es transmet a través d'històries, contes, narratives i altres formes artístiques que apel·len també a la subjectivitat del receptor i reconeixen la subjectivitat de l'emissor. Aquestes noves formes de comunicar permeten que el coneixament es pugui mantenir encapsulat dins del seu context original.

F_I A

F_I E

Tradició i tecnologia

En un futur, la tecnologia s'utilitza per ampliar i complementar els coneixaments tradicionals. Les pràctiques tradicionals de gestió, sovint orientades per fenòmens meteorològics i calendaris lunars ara es complementen amb les tecnologies de l'informació, que amplien els coneixaments i permeten millorar l'efectivitat de l'acció humana sobre el territori i la biosfera.

Economia de serveis

Els serveis desenvolupen parts parcials dels sistemes econòmics que reproduïxen les dinàmiques dels ecosistemes, generant condicions conductives a la vida i cobrint les necessitats dels seus individus.

F_I E

F_I S

La tecnologia no té tant de pes, però el té la biologia. Sensibilització cap als sistemes de la biosfera.

Una figura amb qui associar el coneixement. Hi ha molts artistes. Calen experts en el planeta i els seus processos essencials. Estudi més ampli de l'ecologia. Hi ha feines de recerca en ecologia. No es desenvolupen tantes tecnologies, però s'estudia el coneixement que les permet desenvolupar. La tecnologia és un acompanyant.

Savis a les cantonades. El coneixement el tenen els col·lectius i juntament amb experts tècnics permeten que la tecnologia serveixi la tradició.

Escoles més a l'estil Montessori, tacte, aprendre dels uns als altres per apel·lar-ne la subjectivitat. S'educa sobre els contextos i les subjectivitats.

La família i la comunitat manté molta importància, sobretot en la transmissió del coneixement tradicional. Celebracions planetacentristes: no hi haurà Nadal, però es celebren els solsticis, les llunes... Seríem més tipus rituals, de connexió amb la terra. No es celebren elements humans sinó naturals. Es celebren les pluges.

Hi ha més sorpresa pels factors naturals, la tecnologia no s'utilitza per saber el futur.

La narrativa es centra més en la no-ficció. Hi ha molts mites (del mite al logos). Hi ha individus, històries d'individus que expliquen la cultura i com hem arribat aquí. Les moralitats són molt presents. Es demana un esperit crític, i que la comunitat tingui ganes d'avançar i continuar endavant.

Hi ha un respecte amb tot — amb el planeta. Calen uns nous llocs de culte basats en el respecte. L'esperitisme és molt més present que les religions. Un viver, podria ser un espai de culte. Però no es tracta de llocs tancats. Es veneren cicles, i la gent vol estar-ne a prop.

El futur té un sistema establert, hi ha organitzacions i aquests sistemes s'han de mantenir. L'intercanvi directe amb els productors, el treball de la terra i l'artesanía o la producció de productes a casa és major: fer-se el pa. Hi ha una ruralització de les zones urbanes.

Gran part de la gestió es fa des de les comunitats, els barris, amb sistemes majoritàriament horitzontals, i organitzacions a diferents nivells les complementen.

Hi haurà més feina, però més repartida i la gent treballarà menys.

El Futur P i el F-I no els veig probables, requereixen canvis en els valors, en la política i la societat que són molt difícils.

El futur F-I el veig molt complicat. No ens veig vivint en comunes discutint si tallar un arbre o no. I especialment difícil en un període de 30 anys.

1 to 2 generations away

Visió d'una nova manera de relacionar-nos

La Natura "endregada"

Tradicició cooperativista i anarquista

La nació-territori (projectió d'un nou model territorial i eco-nacionalisme)

Els efectes de les normatives

Nou model energètic basat en la proximitat, l'ús de noves tecnologies per produir energia al lloc on es consumeix. La ciutat genera energia.

Quines inversions fan les administracions?

La cultura de la nova generació i els canvis que produirà

Cittats verdes. Ciutats integrades a la natura: un parc o un bosc en mig de la ciutat. Carrers verds

Objectius de societat - noves dinàmiques de col·laboració i ..

MZ

Població aglutinada - preservació del territori i zones d'alta densitat

No ser esclaus en un sistema capitalista

Nova consideració del riu: la ciutat-riu. Integració

L'estima del barri vell amb la importància del riu onyar - les cases de l'onyar: element

Nova mobilitat: del transport privat a mobilitat cooperativa. Mobilitat pública i elèctrica

Transformació del treball no per un sou - nou model confortable per tot hom i regulació dels grans capitals

Catalitzador de debat sobre com ens relacionem amb els rius

Una guia

Un mural

Una festa/esdeveniment

Una cançó (no sóc el més apropiat)

Una història / conte

Una imatge

Un documental / Reportatge

Un article / notícia

What kind of artifacts can help to define the future scenario?

What kind of Who is the audience of this educational discussion-triggering artefact?

What methods are we using to allow them communicate their image / create their image / choose their image?

Nou model energètic basat en la proximitat de l'ús de novs tecnologies per produir nergia al lloc on es consumeix. La ciutat genera energia.

P Future - Martí



Qualitativisme i solucions en la tecnologia és una paradoxa. Aleshores, com és una enginyeria qualitativa? No pot ser.

En aquest futur, llunyà, la societat ha canviat la mentalitat i s'accepta que no hi ha una realitat objectiva i per expressar-la s'utilitzen noves formes que encara no coneixem.

La tecnologia està relacionada amb algun element físic o matemàtic —tipus la computació quàntica— i els nostres pensaments poden influir en el món. Hi ha alguna ciència, imprecisa, però funcional.

La gent està connectada, no només amb elles mateixes sinó amb els altres, socialment, amb una sincronització mental. En aquest futur, la gestió del medi seria molt observacional. Hi hauria cures dirigides a través de les percepcions. La tecnologia i la percepció s'ajunten. Per exemple una enginyera ambiental no analitza i ho categoritza sinó que ho mira de percebre i actuar. A través de la percepció i la informació que visualitza a través d'una pantalla, entén el que passa a tots els parcs de Girona i les accions que cal prendre.

La gent està més connectada, per tant es creen uns rituals d'intercanvi de coneixements on s'intercanvien pensaments, sensacions... Això podria ser en mig d'espais naturals, per exemple al voltant d'un arbre, o en una plaça gran a la ciutat. Es posen en rotllana. Es celebren un cop al mes o a la setmana a diferents punts del territori. S'intercanvia coneixements, informació a través d'eines tecnològiques —o no—, amb l'ús de xips neuronals. La gent es pot comunicar sense necessitat d'haver de parlar, mitjançant la lectura dels impulsos neuronals. En aquestes trobades es crea un fenomen emergent on es genera i comparteix coneixement. La tecnologia és una eina, no un fi en si.

La gent aprèn sobre el sentit de la vida. Cadascú té un camí individual i es crea la seva filosofia i sentit de la vida. Tot i això comparteixen i per això utilitzen aquests espais ritualistics.

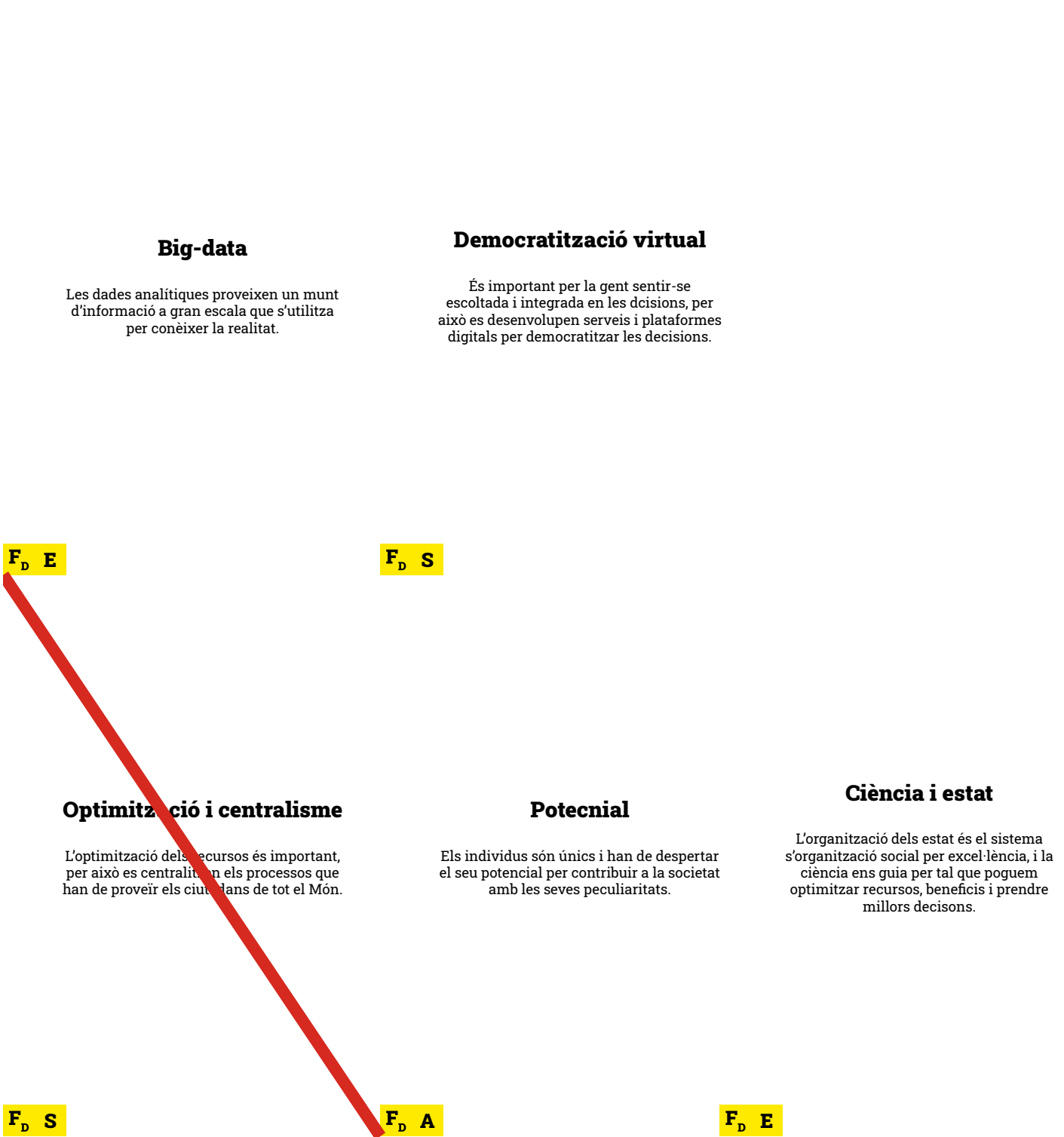
La gent no s'enfada entre ells, discrepem i medien. Això permet un estat mental d'organització com un individu únic, com a sistema local únic. No hi ha govern. No hi ha una harmonia absoluta.

La via del tren ha estat enderrocada. La gent ja no viu en edificis verticals i viuen en cases entre espais naturalitzats. No hi ha tanta població. Casetes rodejades de natura. La gent no necessita molta comunicació amb l'exterior i per tant es mouen generalment caminant.

Agrada la definició i concepte de "Qualitativisme". Les solucions en la tecnologia, la intel·ligència artificial, enginyeria és bastant probable. Serveis productius també és bastant probable (menys). I finalment "l'anti-essencialisme" també és possible, però el qualitativisme és el menys probable. També agrada el concepte d'anti-essencialisme.

Aquest és el futur preferit.

D Future - Martí Pardo



A cada país serà diferent. A la zona de Girona... Jo m'imaginava diferents països autoritaris que són centralistes en ells mateixos.

Un dels objectius de l'estat és el treball i la producció. Tothom ha de col·laborar amb l'estat i les idees negacionistes vers la ciència són pràcticament inexistents. La gent segueix les normes estatals, treballa i cobra a final de mes.

La ciutat ha canviat molt, el ritme és més frenètic. El transport públic i ls cotxes elèctrics són més utilitzats i l'electrificació és prominent. La gent viu en pisos petits i va a treballar per després tornar a casa i distreure's en realitats virtuals.

Hi ha moltes feines de serveis i els sous són bons. Hi ha també moltes feines que en disten com pagesia, control dels sistemes de producció... També hi ha una part de la població relegada a treballs manuals com obres (construcció). Programadors, informàtics, matemàtics... Hi ha una digitalització i mecanització del control i gestió del territori a més de grups que el treballen manualment. Aquesta gestió s'intenta optimitzar al màxim.

Els espais verds són espais secundaris i la seva gestió és una qüestió de necessitat, no d'interès.

La societat és més democràtica, però hi ha gent que no estan d'acord amb les rutines. Ara bé, aquestes alternatives més connectades a la natura no estan ben vistes. La frustració és la falta d'un despertar de la població. Aquesta gent que desperta, intenta conscienciar els cercles més propers a ells per poder canviar la seva visió.

Quan dic que la gent treballa, s'encoratja aquest treball, i la gent és eficient i té accés a molt de coneixement. Analogia de l'abella obrera.

La democràcia s'ha digitalitzat i els referèndums són molt més freqüents. Hi ha unes xarxes socials de participació que crea el govern, on tothom té accés – excepte aquells més pobres.

L'any 2050 s'ha millorat en ciència i democratització, però s'accentua el desarrelament de la natura. Aquest desarrelament es reverteix al llarg de la següent meitat de segle. I hi ha una transició cap a les cures, més enllà del potencial productiu de les persones: creació de comunitats locals i socials.

Les targetes triades són a bastant possibles, i supervivència és pessimista. Les targetes es trien perquè semblen possibles, o hi ha certa familiaritat. En el cas de potencial és perquè m'agradaria que anéssim cap aquí, i és possible. Caldria una renda bàsica universal i poder disposar de més temps per contribuir en la societat.

Moltes de les coses ja passen en l'actualitat. Però aquest capitalisme tecnològic és molt probable, tot i que té l'inconvenient que la gent es desconnecta de la natura. Hi podria haver futurs més distòpics. L'any 2050 no s'haurà acabat el capitalisme. Es percep com el més probable.

I Future - Martí

Acord amb la Natura

En la presa de decisions es tenen en compte la diversitat de veus humanes i naturals amb l'objectiu de poder prendre deciosions qu beneficin la vida i el bé comú.

Llengües Naturals

La societat reconeix la importància de la Natura, i de poder-la escoltar. Saber llegir la Natura és tant important com saber llegir textos escrits, per això, els ciutadants es poden formar en Llengua Natural del bioma que habiten, i hi ha gent que s'especialitza en la interpretació i traducció de les Llengües Naturals.

F_I A

F_I E

Narracions i art

El conixament que s'adquireix es transmet a través d'històries, contes, narratives i altres formes artístiques que apel·len també a la subjectivitat del receptor i reconeixen la subjectivitat de l'emissor. Aquestes noves formes de comunicar permeten que el coneixament es pugui mantenir encapsulat dins del seu context original.

Cultura Universal

Les cultures s'extralimiten a allò que és humà i engloben la totalitat d'elements que identifiquen un territori, bioma o sistema. Les formes de cultivar, de gestionar l'aigua, però les espècies que habiten el riu, les condicions climàtiques que el modelen, l'aporfítament de l'aigua per part de les plantes o les intereccions entre éssers vius i sistemes inherents per protegir-se i evolucionar són elements identificatius de les cultures.

Tradició i tecnologia

En un futur, la tecnologia s'utilitza per ampliar i complementar els coneixaments tradicionals. Les pràctiques tradicionals de gestió, sovint orientades per fenòmens meteorològics i calendaris lunars ara es complementen amb les tecnologies de l'informació, que amplien els coneixaments i permeten millorar l'efectivitat de l'acció humana sobre el territori i la bioesfera.

Els rius mantenen la mateixa funció. No són només passos d'aigua sinó que són fonts d'aigua on se'n pot agafar una petita part i aprofitar-la eficientment. Es mantenen els ecosistemes de riba, i es cuiden perquè estiguin millor. El riu Onyar tindria més aigua —si és possible que n'hi hagi més—. L'aigua estaria més neta i tindria més vegetació dins del traçat urbà, sense el formigó. Pren més importància per la ciutat i s'hi trobarien —més varietat de— peixos. El riu Onyar és un lloc de relaxació i activitats també.

Un dels principals sectors laborals és la cura i conservació natural: manteniment. La natura té més extensió i hi hauria gent que la custòdia i se n'encarrega. Hi haurà traductors i llicenciats en llengües naturals, perquè s'estudien a l'escola. Cal que als alumnes sàpiguen llegir i escoltar la Natura. També hi hauria moltes feines socials, sobre les relacions humans i cures en la comunitat. Hi ha edificis, igual que ara.

Hi ha també molta més presència artística i s'utilitza la Natura per fer art. Seria com una preservació de la Natura i la seva expressió artística, crear-ne més. Tenir un patrimoni i conservar-lo.

A l'escola s'aprèn sobre convivència social. També s'aprenen les ciències i els idiomes. Hi ha més presència de la intel·ligència ecològica. Però també n'hi ha de lògicomatemàtica. No s'aprèn a través de mecàniques preestablertes sinó que tot es treballaria des de la pràctica. Els nens no serien subjecte passiu de l'educació sinó un projecte actiu. Es treballaria per projectes, sortides, vivències dins i fora de l'aula.

Tot i la preservació per la Natura hi ha unes necessitats socials, en teatre música... Es potencia molt més la creativitat i consegüentment es produeix i es consumeix molta més cultura. Hi ha festes i de tota mena. Segurament hi ha festes com les d'ara, però també n'hi ha de noves.

Es celebren diversos dies a l'any. Per exemple dia dels cretacis. La Natura té presència en les celebracions i aquells dies la ciència i l'art envolta el tema de celebració. També hi ha diversos dies commemoratius.

S'explica molt la narrativa de com era el passat i com és el present; què ha millorat. I es fa artísticament. La història de la transició des de maltractar el medi ambient a acceptar que som part un sistema més gran. Teatre, llibres, contes, pintura serien reflexos d'aquesta història, també en els centres educatius.

No s'acaba d'entendre "cultura universal". Les targetes són bastant complementàries. Acord amb la natura és un element que sembla possible que arribi a passar. També ho seria tradició i tecnologia i finalment la cultura universal i les narracions i l'art. Les llengües naturals no serien "mainstream", existirien i s'estudiarien, però no molta gent. Per tal que passi cal un canvi de mentalitat, i actualment les prioritats no s'assemblen en absolut. Cal que la nova mentalitat no passi pel creixement sinó crear "fonaments" mediambientals i socials que es mantenen i es cuiden. Aquest és un canvi de mentalitat difícil, i perquè passi caldria un esdeveniment sobtat —catastròfic?—.

F_I E

F_I O

F_I E

P Future - Maria

Qualitativisme

El coneixament s'obté a través de les dades qualitatives. Les dades quantitatives es perceben com a desfessades, és una metodologia vella que no proveeix context.

F_P E

Diversitat humana

És primordial que les veus de diferents cultures i persones puguin ser escoltades i considerades durant la presa de decisions. Que suposessin un perjudici per algun col·lectiu seria molt mal vist.

F_P S

Anti-essencialisme

La societat ha acceptat que la realitat no pot ser coneguda, i entèn que només cadascú i cada cultura pot entendre la seva pròpia realitat. Seria inútil fer esforços per definir una realitat absoluta quan tot és relatiu a la subjectivitat de l'observador.

F_P O

Solucions en la tecnologia

La tecnologia és la principal eixa que s'utilitza per desenvolupar solucions als problemes. Tecnologies com AI, les xarxes neuronals, enginyeria, etc. són àmpliament utilitzades.

F_P E

Continuarien existint els professors, si més no per protegir les lleis. Hi hauria delegats de les cultures constituïts en una organització legislativa.

Productors de contingut cultural, llibres i artistes. Per donar a conèixer la diversitat cultural.

És contradictori l'ús de la tecnologia amb el qualitativisme.

Hi hauria molts professionals en el sector tecnològic, docents i professionals en el sector.

Traductors de dades qualitatives a quantitatives per l'ús tecnològic. I la creació d'una nova tecnologia que pugui treballar amb dades qualitatives.

Una religió dogmàtica ja no seria possible. Ja no hi ha un déu correcte. No crec que les actuals religions siguin prou tolerants per a permetre aquesta obertura i respecte cultural.

Podrien aparèixer noves religions basades més en el respecte, l'espiritualitat i fins i tot el naturalisme. Perquè la religió té un rol molt important, l'ateisme i la creença en la ciència tindrien molt de protagonisme. Les religions monoteistes desapareixen i es passa a ser més hippie, espiritual, donar valor a la comunitat.

Es poden crear frustracions, però hi ha una necessitat de resoldre-les. Apareix una paradoxa perquè seria problemàtic tenir conflicte, però a la vegada es permeten tantes contradiccions que els conflictes podrien aparèixer fàcilment.

Per entendre les diverses veus, cal viure més en comunitat. Els espais d'habitatge s'obren a espais comunitaris on convius amb diversa gent. Saber com es renta les dents el veí. Cal una educació comunal des d'edats joves.

El Futur P i el F-I no els veig probables, requereixen canvis en els valors, en la política i la societat que són molt difícils.

Pel F-P, el pas cap al respecte és un mica més possible. Tot i que a mi em passa, ara estem molt polaritzats, ens costa molt empatitzar amb els altres. Cal que comencem petit, entre nosaltres, que ho tenim més a prop.

Segurament veurem una barreja entre el F-P i el F-D, però més mirant cap al F-D. Pot millorar l'aspecte humà, però no crec que el natural.

F_I

Idea	Conversations
Gent que estudia els llenguates de la Natura i els transmet mitjançant l'educació. També treballen per assegurar-se que les activitats productives són informades per aquests llenguatges, especialment les relatives a l'agricultura i la gstió de la terra.	PD, C
Educació en intel·ligència logicomatemàtica i ecològica. L'eduació s'aproxima al coneixamnt des d'una prespectiva pràctica. Projectes dins i fora de l'aula serien l'estàndard.	P
Els artistes i narradors (conta històries, joglars, viatjants i trobadors) són persones que la societat identifica amb el coneixament.	M, PD
Segona rexeixença cultural. Procés de descolonització anglosexona i resurgiment de valors clàssics (el concert del bosc de vivaldi)	C, PD
El riu guanya qualitat d'aigua i augmenten de cabal. Els seus entorns són naturalitzats i s'allibera la pressió urbanística. La gent s'hi banya i pesca. És un espai on s'hi fan activitats i la gent pot desconnectar de la ciutat.	C, PD
Els llenguatges de la natura es transmeten mitjançant la pràctica d'activitats relatives a la cura o manteniment de la Natura amb finalitats productives o no i des de les primeres fases d'ecolarització.	C, P
Models d'autoaprenentatge i transferència de coneixaments i experiències. Els sentits es consideren altament importants i l'aprenentatge és depenenet del context. Es donen a conèixer diferents contextos i la multiplicitat de prespectives i pràctiques.	M
Les històries tendeixen a ser no-fictícies, basades en històries personals, aquestes contenen moralitats i mostren elements culturals. També expliquen històries del passat, del que es vivia a principis dels anys 2000.	M
La ramaderia es redueix considerablement, especialemnt la intensiva.	C
L'aigua dels rius és aprofitada per cobrir l necessitats ecològiques —i humanes—.	P
L'estudi de la biologia i l'ecologia passa a ser essencial. L'objectiu és poder conèixer el Planeta i les nostres dinàmiques	M
L'aprenentatge primari està vinculat a l'artesania i als productors locals, on la mainada s'educa per ser capaç de produir per satisfer necessitats bàsiques i contribuir activament a la societat. Exemple del sabó, el pa a casa, l'horticultura, la llengüa o les arts.	PD, M
Les llegendes i mites tenen molta presència i es fan més evidents i integrades en la narrativa.	M
Creixament de l'agricultura i indústrial local a petita escala per recuperar autosuficiència.	C, PD
Les celebracions segueixen els príodes naturals, que marquen les estacions (Sant Joan, tot sants...) i les llunes, aquestes rivindiquen activament les dinàmiques ecològiques del moment i la biodiversitat mitjançant rituals. Les condicions climàtiques també són celebrades.	M, C, PD
L'espiritualitat, i l'autoconsciència mental i física són pilars de l'aprenentatge	PD
El teatre, la música, la cultura en general supleix unes necessitats socials, però també serveis per respresentar la història i l'existència dels humans dins de la natura.	P
Canvis en els hàbits de consum: es consumeix menys, tot it que els productes tenen major vida útil.	C

Clusters from combining the visioning conversations

Idea	Conversations
Hi ha una veneració i apropament dels cicles naturals.	M
Contes infantils sobre la història de la humanitat, de les pors i les seves emocions i una nova moralitat del compartir, col·laborar i conèixer el planeta.	PD, C
La disciplina artística té una funció en la conservació i la gestió de la Natura. Art i Natura estàn estretament connectats i la natura s'enten com a expressió artística.	P
Recuperació de tradicions i feines relacionades amb el manteniment i la gestió dels rius, com el cultiu de vímet i la manufactura de cistells.	P, PD
Creació de déus sobre la natura i el seu ser.	PD
Literatura humanista i intrcultural, especialment de cultures minoritàries.	PD
El concepte residu desapareix i hi ha noves feines per gestionar els elements i els seus usos.	PD
Els àpats communitaris són maneres de celebrar i cohesionar les comunitats en els barris.	PD
Les narratives pròpies de cada família són molt importants, especialent per transmetre coneixament tradicional i històric.	PD, M
La feina estarà més repartida entre la societat que habita una mateixa areea i hi haurà més temps lliure. De fet, les rutines laborals s'intenten erradicar tant om és possible, transitant cap a nous models laborals basats en la flexibilitat.	M, PD
La gent s'ocupa de mantenir l'epai que té davant de casa i que aquest estigui en condicions.	PD
Retorn de la indústria tèxtil, tant caractrística de la regió. Les feins de cosidores i filadores es recuperen, sota nous estàndards, per produir teixit local.	M, PD
Els tècnics treballen amb les comunitats locals per oferir solucions adaptades al territori i que integrin els coneixaments locals i tradicionals.	M
Transport basat en a col·lectivitat i les necessitats canviants, la mobilitat personal de llarga distància i el transport de matèries.	PD, N
Els carrers serveixen com a espais per l'horticultura.	PD
La ciutat es defineix com a ciutat-riu, la imatge del riu vers els elements rquitectònics característics (historicament) defineixen i representen el rol de l'aigua a la ciutat.	N
Naturalització dels espais públics, carrers i places. L'espai verd entra dins de la ciutat.	N
Producció energètica basada en la proximitat al lloc de consum de l'energia.	N
La Davesa convertida en en espi d'ideal de arbres grossos i grans.	N
Alliberament social vers el capitalisme	N
Societat encarada a protegir els límits del planeta i reduir emissions, l'eliminació d'espècies invasores, etc.	N
En el passat molts productors les van ignorar amb catestròfiques conseqüències ambientals.	C
Transició en la moralitat de la por, la protecció i altres valors defensius a valors col·laboratius i de diversitat.	C
La ciència ficció es comença a interpretar com a realitat o fins i tot el passat.	C
Cal un canvi fonamental en la mentalitat perquè el focus sigui en el benestar eco-sistemic	P
Els Interessos particulrs dificulten la transició cap aquest futur	C

Fp

Idea	Conversations
Professors “tradicionals” que eduquen segons els valors i estàndards del moment per consolidar el poder de les lleis	M
Productors culturals, artistes. La obra s'utilitza per donar a conèixer la diversitat cultural.	M
Nou model d'habitatge basat en la convivència comunitaria. Aquests espais servix-en per la transferència de coneixamnt i cultura.	M
Hi ha un desenvolupament actiu de novs formes per conèixer i descriure les reali-tats.	P
Cambra legislativa basada en la diversitat cultural.	M
Religions espirituals, hippies o fins i tot naturalistes que convieuen amb l'ateisme i la ciència.	M
Existixen riutals mensuals d'intercanvi de coneixaments, sensacions, pensaments, sentits de la vida... que es donen en places i espais característics com parcs. en aquests esdevniments la tecnologia hi té un cert paper, perquè guia aquestes con-verses cap a un femómen emergent, catàrquic.	P
El sector tecnologic continua creixent i té molts professionals i docents pr continu-ar formant noves generacions.	M
Els conflictes són paradoxals, perquè es hi xoquen visions diferents que s'han de respectar les uns a les altres. Sovint aquests contradixions comporten complexitat a la realitat.	M
El nou model d'organització és hortizontal i harmònic, basat en la mediació i la con-ceptualització de l'existèncai com a part del sistema social en el que contribuim, que actua com un únic sistema/organisme.	P
Especialistes en el desenvolupament de tecnologies compatibles amb el qualitativ-isme. Computació quàntica i grans centres de desenvolupament.	M, P
S'educa per la connexió amb un mateix i les seves necessitats, però també en ser empàtic i capcç d'escoltar i entendre les necessitats dels altres humans.	P
La població es redueix	P
Les noves ciènceis són descriptives i accepten la seva imprecisió però també que donen resposta necessitats, són per tant funcionals i aplicades, especilament a través de les percepcions.	P
S'empodara perquè cadscú es crei el seu pròpi sentit de la vida, un camí i filosofia pròpis.	P
Cal que hi hagi una transició de les religions monoteistes i dogmàtiques actuals a unes de noves.	M
La transició posarà molt el focus en la tecnologia (l'actual boom tecnologic) i en l'anti-essencialisme. Cada cop es reconeix més la diversitat cultural i es critica més el colonialisme. La tendència cap a extrems fa que s'hagin d'acceptar diferents perspctives.	P

F_D

Idea	Conversations
La mineria continuarà essent una feina extesa en certes regions per l'exploració de recursos naturals.	M
Les festes es basen en els elements antropocèntrics sobre la història o els èxits humans. La celebració es caracteritza per un dia de festa, de descans.	M
Governança vertical de dalt a baix, però amb plataformes de democràcia digital consolidades que sovint fan referèndums on les opcions són limitades.	M, P
Hi ha moltes feines de serveis, especialment tecnològics i de recerca i desenvolupament de la ciència i la tecnologia	P
La producció agrícola vertical i l'aquacultura és freqüent degut a que les terres han arribat a nivells mínims de producció i ni els químics o les plantes modificades genèticament sobreviuen.	M
Les ciutats s'extenen àmpliament, la gent viu en petits habitatges on es dorm i un es pot entretenir mitjançant l'electrònica (realitats virtuals) i hi ha sobrepoblació al llarg del planeta.	M, P
L'objectiu social i estatal és el treball i la producció. La gent col·labora amb aquests propòsits i el coneixement científic és la norma.	P
La gestió dels espais verds és híbrida entre la digitalització i mecanització i el treball manual. No gens menys, la seva gestió és una qüestió de necessitat.	P
Les fronteres es reforcen i la col·laboració transfrontalera i internacional es redueix.	M
La ciutat té un ritme molt frenètic, i els principals mitjans de transport són el transport públic i vehicles individuals electrificats o cotxes elèctrics.	P
La història es continua explicant en llibres a través de narratives guanyadores. Hi ha una justificació constant d'aquesta història i el seu colonialisme cultural i capitalista.	M
La població és treballadors i productiva, i tenen accés a grans quantitats de coneixement.	P
Les religions proveeixen de respostes de justifiquen l'estatus quo a través de dogmatismes.	M
Hi ha una part de la població frustrada amb aquesta secularització que vol estar més connectada amb la natura i apartada de les rutines. S'autoanomenen "els deserts".	P
Durant la història no hi ha hagut un despertar vers la Natura i el seu paper en la nostra vida i les formes sinèrgiques de viure.	M
Els opositors al sistema tenen poca veu i capacitat d'acció molt limitada pel control i govern.	M
Hi ha una implementació de la renda bàsica universal per assegurar que tothom pot desenvolupar la seva capacitat dins del model productiu.	P
s'obren les portes a un canvi més transformatiu al llarg del que queda de segle, amb la gent reconnectant amb la natura i la creació de comunitats locals.	P
Actualment la tendència és contrària a la democratització	M