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TOMORROW'S ODYSSEY

A time traveler's guide
to our shared future(s)

A publication by FCSH, Nova University Lisbon and Cost Action SHiFT

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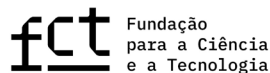
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TOMORROW'S ODYSSEY

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WELCOME ABOARD!

by
Julia Bentz
Jelena Ristić Trajković
Kiat Ng

D

ear time traveler,

Have you ever wondered how cities will adapt to climate change and related challenges? Do your imaginings take a dystopian or utopian view? How do you imagine a city that you would LOVE to live in?

This book is meant to take you on a journey - an odyssey. It is an invitation to reflect, explore and reimagine the city through different lenses. Cities are tapestries of culture, science, art, history, diversity and innovation. At the same time, cities are hotspots of resource consumption, air pollution and greenhouse gas emissions. Yet, cities often are pioneers of more sustainable and equitable ways of living, while addressing air pollution, waste, mobility, housing and climate in a far more effective way than countries or provinces. For the world to thrive, cities are likely to be drivers of change towards regenerative living and being. They were once the birth of civilization. How can they be testing grounds for innovating and reimagining the urban space? What might a regenerative city look like and feel like? How do we harness the creative



potential of cities to achieve regenerative futures for our planet?

This book highlights the creative co-learning process, or odyssey, of an international summer school on “Urban Imaginary - Exploring our urban futures”. Hosted under COST action SHiFT - Social Sciences and Humanities for Transformation and Climate Resilience, the 5-day course took place in the National Museum of Science and Natural History and the Botanical Garden of Lisbon, Portugal, 3-7 July 2023. The summer school was conceptualized as a learning space that engaged cognitive and embodied knowledge and that nurtured both body and mind in a simultaneous and synergistic way. With a total of 48 trainers and participants of diverse disciplinary backgrounds coming from 20 countries (Europe and elsewhere), the summer school applied a transdisciplinary approach that allowed the trainers and participants to navigate between the many polarities, contradictions, and challenges around life in cities and to explore new, regenerative imaginaries of the future.

Our tomorrow’s odyssey in Lisbon involved theoretical lectures, interactive sessions, and guided tours and integrated embodied and experiential learning sessions throughout the course. The lectures, as well as the embodied parts of the program, were following and informing the overall theme of URBAN IMAGINARIES with the aim to offer alternative perspectives and inspire time travelers. The chosen transdisciplinary art-science approach aimed to provide learners/travelers with a felt experience and conceptual understanding of transdisciplinarity and how to explore a real-world problem through a holistic approach.

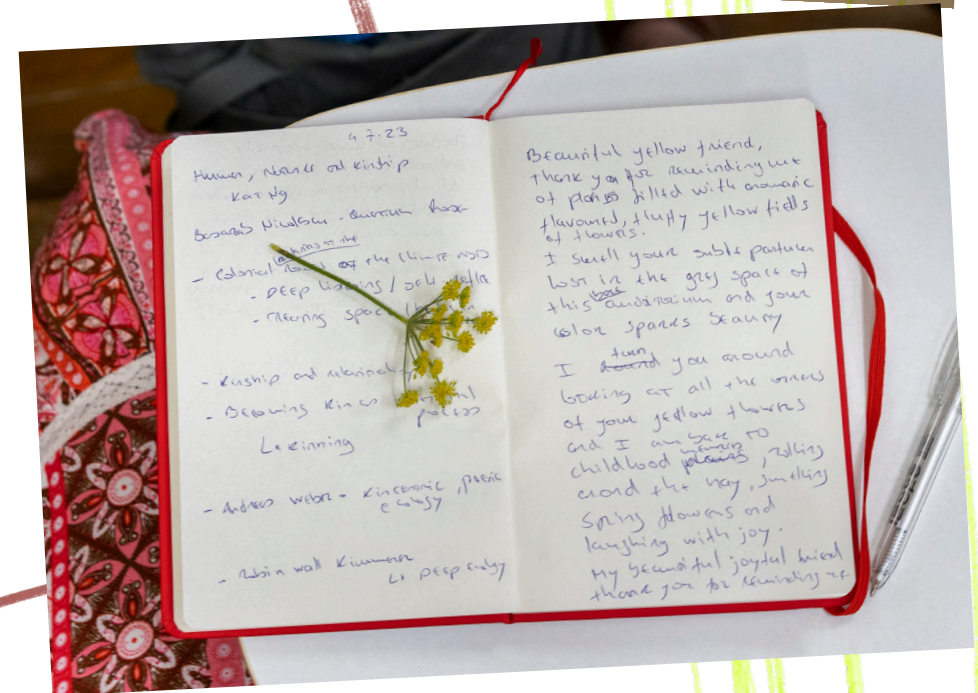
The odyssey involved creative exploratory methods such as futures thinking and emerging concepts, including kinship with the non-human world and nature-based solutions. It provided spaces to learn and explore urban futures through the senses as the senses offer a way to tap into embodied knowledge. To ground imaginations in spatial reality as well as bring forth practical future visions, time travelers were guided through Lisbon city focusing on auditory, visual, or taste and smell senses.

To tap into embodied knowledge and body wisdom, every morning, the course started with an embodiment session in the Botanical Garden. Participants were invited to engage in movement exercises informed by Interplay, a play-based, dance-based movement practice. Beginning with exercises, such as walking, stopping, and running, becoming aware of the space around oneself, each day the movement exercises became more complex. A hand dance and individual movements grew into a group dance on behalf of a poem. With each day our time travelers became more expressive in their movements, in tune and connected with other travelers and the natural elements, seemingly moving more and more together as a whole.

On the last day of the odyssey, participants presented their regenerative urban design proposals for different locations in Lisbon in groups. The presentations involved performances, storytelling, poems, design approaches and visual art and centered around the principles and values of kincentric futures, wellbeing, care, community, utopias, transformation and heritage. Coming from very diverse backgrounds in terms of disciplines and geographical background the participants had brought different forms of knowledge and experience to their working groups. On the following pages you will find participants' urban imaginaries.



Let's explore!





How to navigate this book:

This book is meant to be an inspiration. Instead of providing blueprints and roadmaps laying out clear pathways for transformative change in urban spaces it is an invitation to reflect, explore and reimagine the city through a transdisciplinary lens.

It illustrates the exploratory journey of 48 time travelers through three angles: **(1) Embodiment**, **(2) Urban imaginaries** and **(3) Kinship**.

The Embodiment angle shares the exploration of Lisbon city through three guided tours focusing on auditory sense, visual sense, and taste and smell sense.

The Urban imaginaries angle showcases the final group projects of the participants on “(re)imagining a thriving future Lisbon”. Seven creative stories of the future for different locations in Lisbon city were presented through varying communication formats, from traditional to contemporary.

The Kinship angle is a collection of poems written by the participants during the course. The poems emerged from the participants’ felt connections with a chosen object from nature, embodying the relatedness between human and non-human.

EMBODIMENT

sensing the city

Traveling to the future may involve tapping into embodied ways of knowing and sensing the city. Three parallel guided tours offered the opportunity to explore the city of Lisbon through the lens of a particular sense. One tour focused on taste and smell, one on the visual and one on the auditory sense. The tours were intended to inspire alternative perspectives on the city, explore complexities and evoke new imaginaries.

Experiencing the city through:

visual sense

The visual tour called upon creative drawings of the urban buildings and contrasted the visual experiences with a lack of visual sense through blindfolding experiences.



What images do you want to take to the future?

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What are the identities and values hidden behind the visual appearance of our urban environments?

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Experiencing the city through:

auditory sense

The audio tour stimulated deep listening to the sounds of the river and urban lives.

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What emotions arise for you while walking through the city soundscape?

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Which sounds and rhythms would you like to bring to the future?





URBAN IMAGINARIES

seven stories

Participants of the summer school went in groups on an exploratory journey to “(re)imagine a thriving future urban area in Lisbon”. Illustrating their odysseys, this section invites fellow time travelers to reimagine a thriving future for their own cities. The stories here integrate the theoretical knowledge and embodied experiences gathered in the course and illustrate seven imaginations of different urban spaces in Lisbon city. Through different forms of expressions, these stories weave together seven values of kincentric, community, utopia, wellbeing, care, heritage and transformation.

kincentric

by

Lena Pozdnyakova - Future people

Bogdan Đokić - Snail

Dilek Öztürk Yağcı - Jacaranda

Rūta Pelikšienė - Juniper

MULTISPECIES
 CONVIVIAL
 MULTIGENERATIONAL
 KINCENTRIC
 AS THE BASIS OF OUR
 AWARENESS
 SHARED WORLD(S)
 EXPERIENCE
 OF LIFE FORM AS SUCH

The aim of this project is to draw attention to the ecological entanglements regarding human-place and human-nature relations which we take to be an integral argument when referring to the future of cities. The departure point of our argument here is an inspiration drawn from "Kew Gardens," a short story by the famous modernist writer Virginia Woolf. Woolf, in "Kew Gardens" reflects on the various meanings of being human while also addressing the coexistence between human beings and the natural world. In order to foreground this idea, Woolf introduces characters from diverse levels of society who all

sharing the same space in Kew Gardens, walk and talk, unaware of each other's pains or joys, while at the same time a snail gradually makes its way across the garden, trying to enjoy the homogeneity of that moment - the noises of the city, the airplanes and omnibuses and the sound of nature, and the small talk of the passers-by in the Kew Gardens.

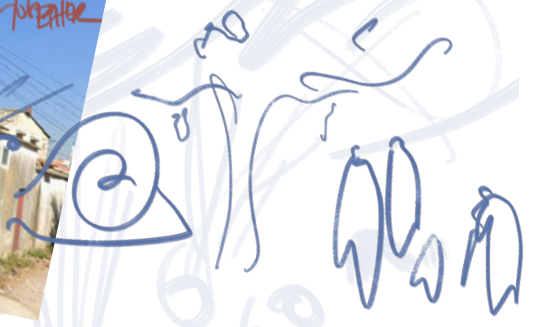
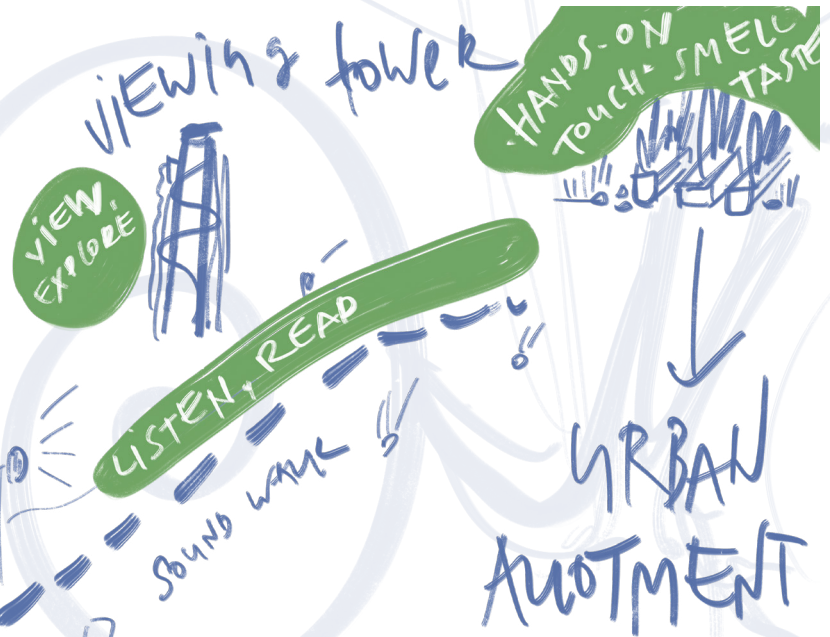
Taking this narrative as a starting point, we introduced four different personas - the snail, the juniper, the Jacaranda tree and the human, who in their performances drew attention to togetherness, multiplicity, and our entangled and kincentric futures. In order to contextualize this idea, we chose a specific location in Lisbon which was used as a residential area but is now demolished and in ruins. Currently empty or abandoned spaces in the Campo de Ourique neighborhood could be transformed to lively and inclusive areas not only for humans but the whole ecosystems, at the same time preserving authenticity of the locality. For instance, an empty chimney can be transformed to a viewing and listening tower; a passageway currently used mostly for parking could be reimagined as a communication corridor where the passer-by meets the city; concrete islands could be made into urban allotments where local communities could rediscover the bond to the soil and food.



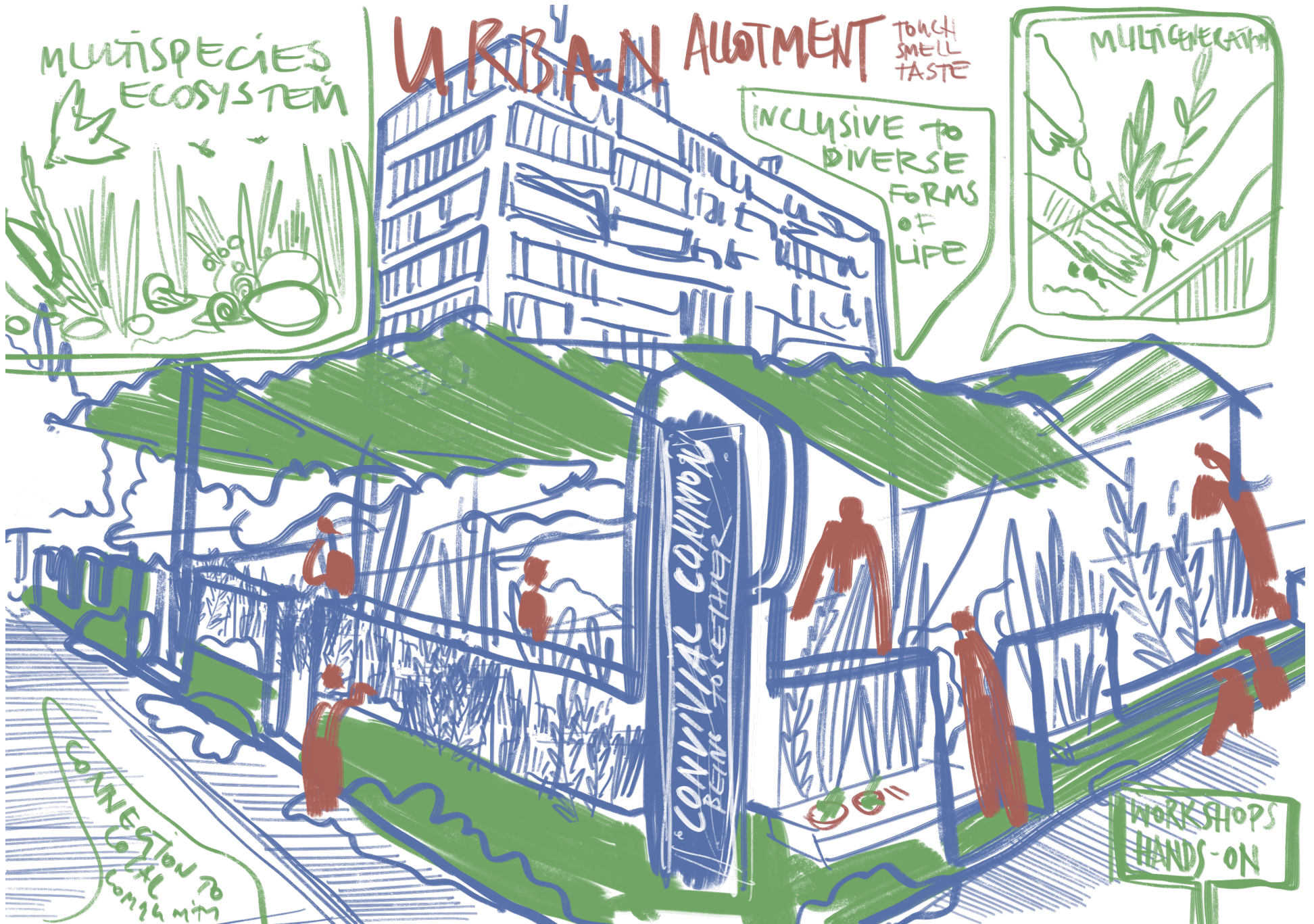
In our vision of the future we focus on kincentric relationships.

That is, the future that equally involves humans, non-humans and more-than-humans. Such a vision is far from being science-fiction; rather, our aim is to (re)imagine an urban future that is realistic, feasible, and practicable.

The hope is to leave everyone with one thought that while we inhabit this planet one perspective if we change our outlook to be inclusive & respectful & we can share our future with other life forms.



Juniper, snail, 19calanda, future people





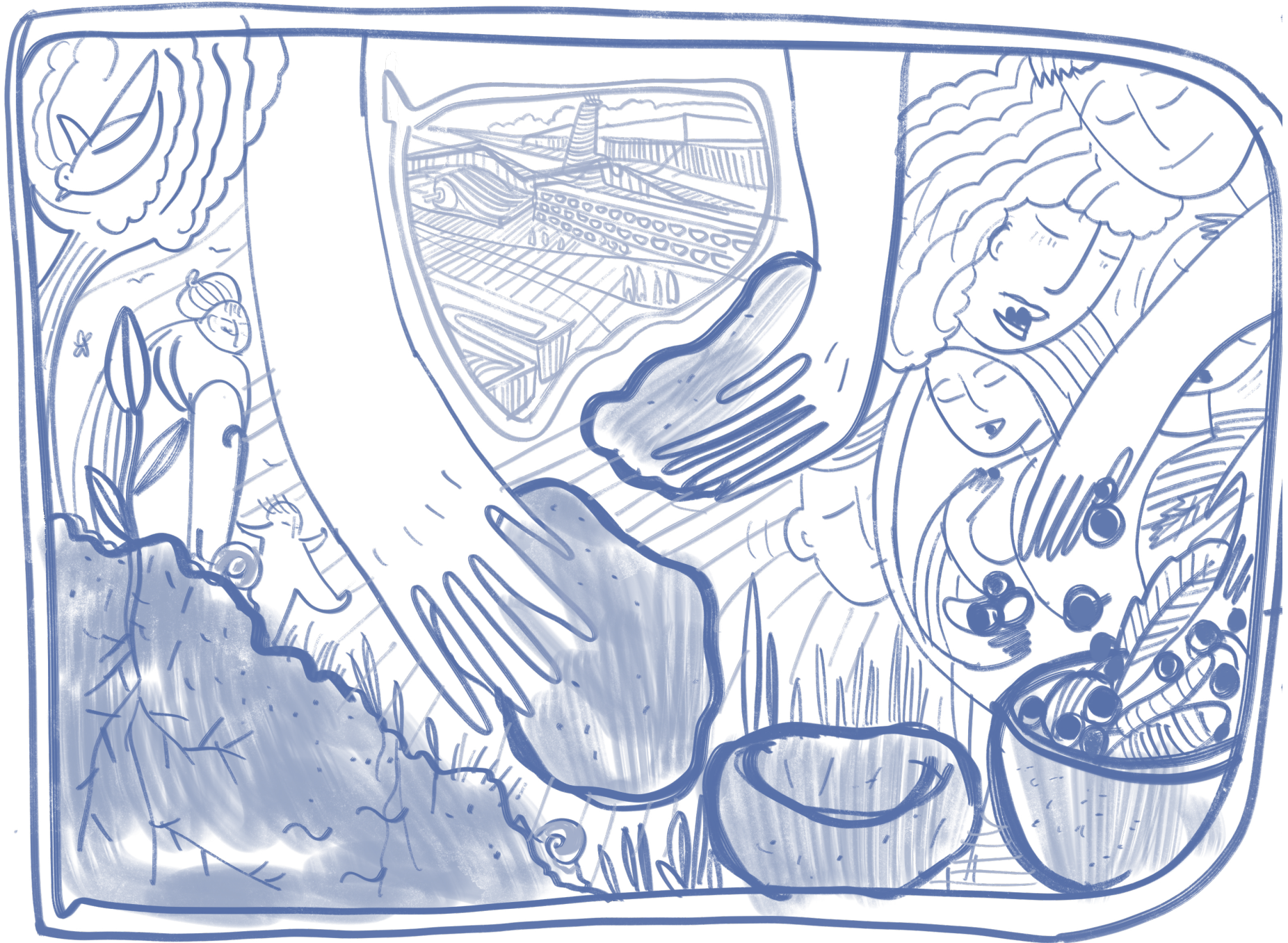
LISTENING

SOUNDS FROM
THE PARK

SOUNDS FROM
THE GREEN
APARTMENT
TOWER

LISTENING SEEING/VIEWING | READING





community

by

Anastazia Dimitrova

Dora Rebelo

Maria Peres

Anisa Jackson

Jelena Šćekić

The first impression when arriving in Lisbon is its airport, which is located in the center of the city. Limited space for landing, air and noise pollution, large crowds, are just some of the problems caused by the location of the airport, which encouraged us to think about its future. The knowledge that there are already initiatives to move the airport to the outskirts of the city, stirred

up the idea of an alternative, greener future of the existing airport complex - a future in which air traffic has been overcome, and the former facilities and infrastructure of the airport are waiting to be given a new purpose.

Indeed, our proposal focused on examining the new, potential uses of the existing infrastructure and facilities of the Lisbon airport.

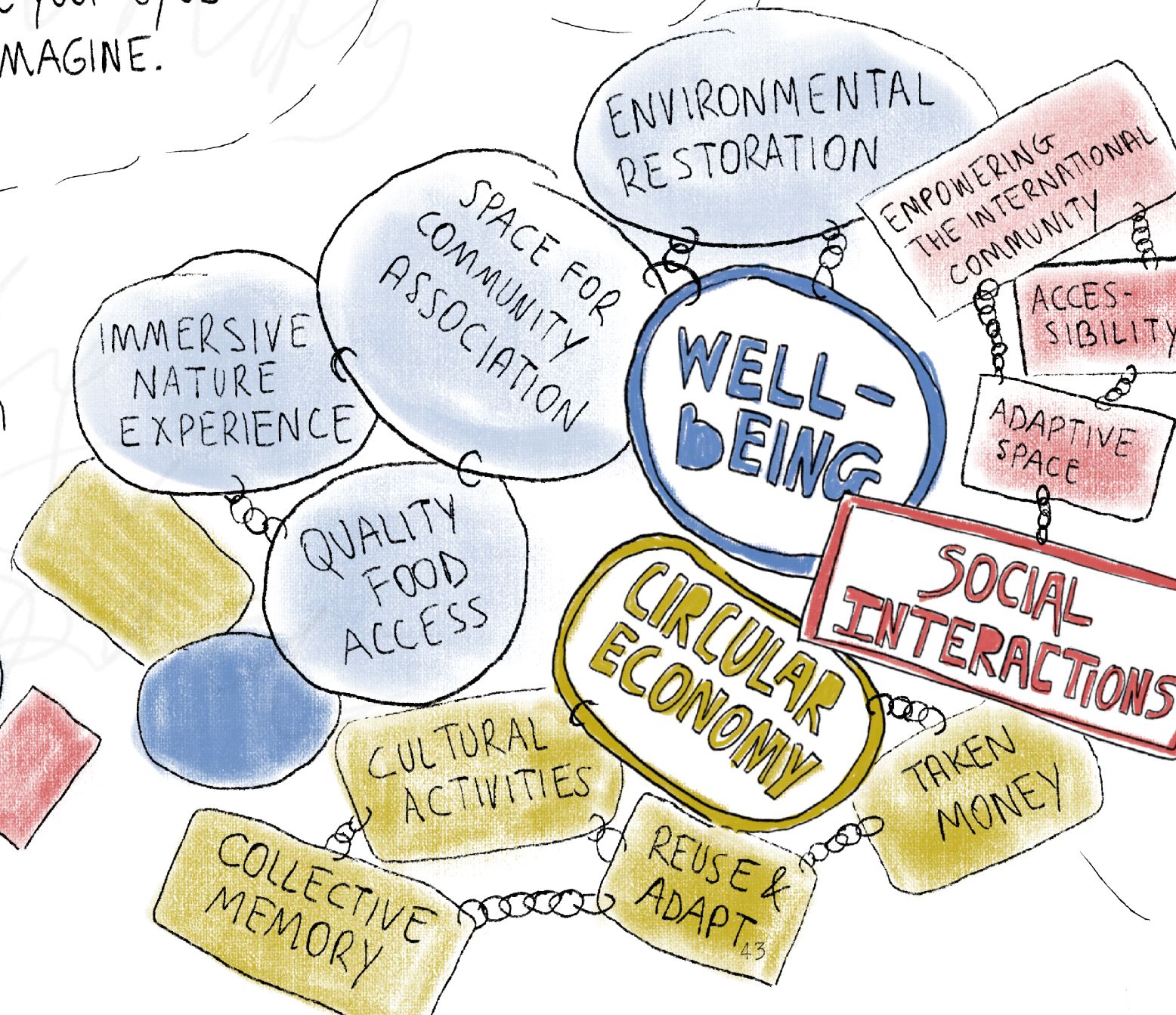
By focusing on well-being, circular economy and social interaction, we want to transform the airport from a non-place where human beings circulate and remain anonymous into a place for purposeful interaction, communication, recreation and rest, a place to connect with oneself and others.

Considering this, and bearing in mind the existing good connection between the location of the airport and the rest of the city, we suggest a green future of the airport which includes forming a community center where the local population could experience a higher quality of life in the city than the current one - which is overwhelmed by mass tourism. Some of the proposed scenarios for the future of the airport, in addition to the formation of a community center as a multifunctional space for socialization and recreation, also include the establishing space for workshops of local artisans, growing and sale of food and other local produce, as well as a unique market that also encourages interactions and learning about the community values and wealth.



Now close your eyes
and IMAGINE.

IMAGINE
a space in which
there is

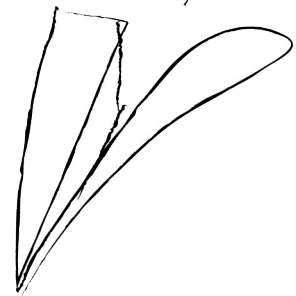


The unthought future...

PUBLIC
MARKET
CENTER



... when airports come obsolete.



utopia

by

Nikola Columby

David Morsi

Catarina Cadima

Inês Sarmento

Ben Stasny

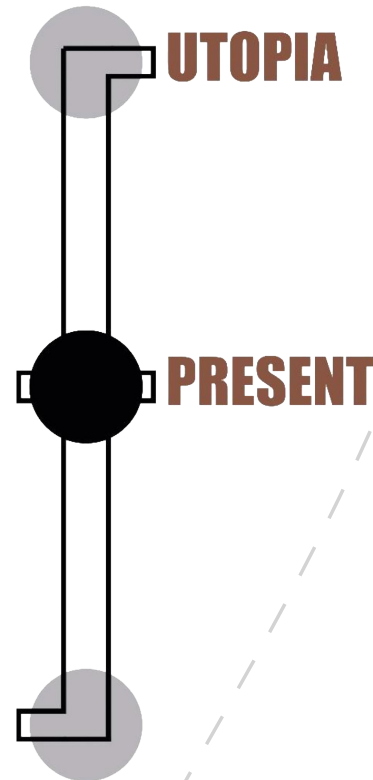
Marko Đurić

Utopian Praça

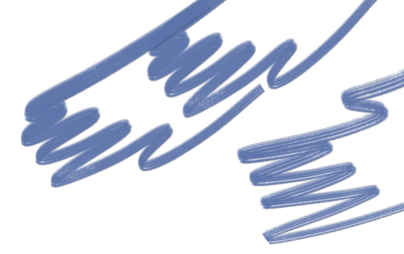


Our utopian praça takes inspiration from the Praça do Comércio in Lisbon. The purpose of our utopian vision for this praça is to incorporate the foundational elements that help bind communities together while also fulfilling practical, utilitarian needs.

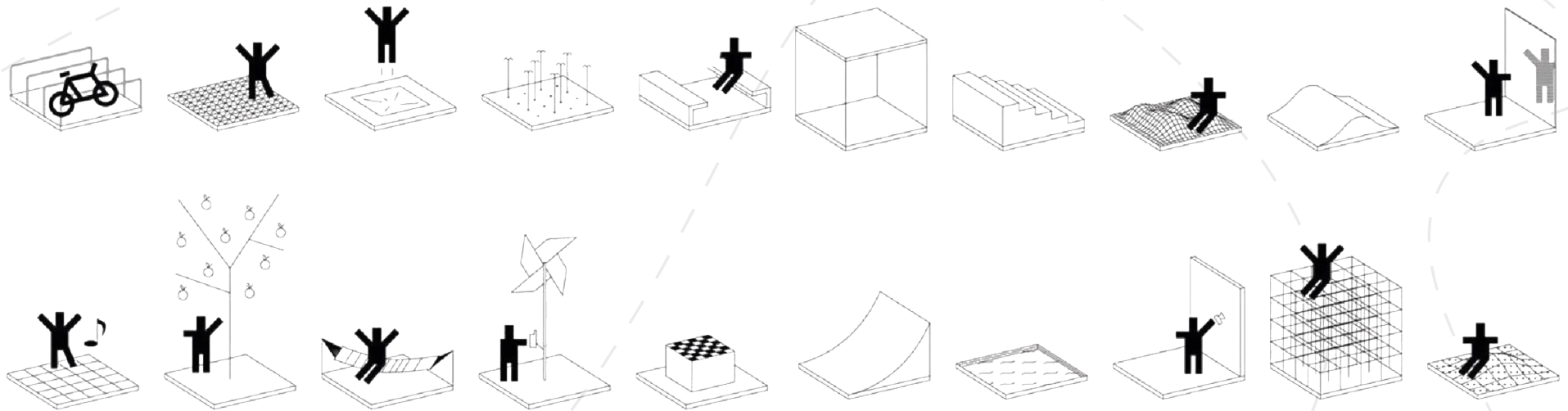
Our group represents a diversity of disciplines and specializations including education, urban design, environmentally-conscious engineering, performance, community engagement, and more. To this end, we prioritized imagining a praça that could emphasize these specialities in order to make it as thorough and beneficial to the community as possible.



This utopian praça is meant to serve as an idealized vision for future communities to strive toward rather than a specific blueprint. While many of our visions for this project are within the realm of possibility, we are more interested in sketching utopian possibilities for the future and seeing where our imaginations take us.



MULTICODED, MODULAR



FLEXIBLE COWS GRID



wellbeing

by

Mathias Foit

Barbara Maria Frigione

Wendy Liu

Tânia R. Santos

Burcu Eke Schneider



*Esperança
a dolphin's tale*

Told by a first-person, non-human narrator, the story engages with the history of the Lisbon Cruise Terminal and the surrounding district of Alfama. Fruit of a collective writing activity to challenge existing perspectives, this is a story of rampant commercialisation, exploitation of nature, lost heritage, generational trauma, and of the severance of interspecies ties. However, rooted in actors and causes' analysis, stimulated

by sensorial experiences on site and locals' impressions of recent transformations, energised by the visualisation of possible futures for that space, the narrative offers hope or, we should say, "Esperança". With the aid of a touch of humour, a selection of soundscapes of the past and the future as well as embodied movement, it envisages - without providing complete solutions, but seeking new transdisciplinary implementations -

a world in which various species live in harmony and peace, where nature can regenerate, and the tourism industry considers the interests and well-being of local communities for a sustainable and just future.

Hello there...

I'm, I'm **Esperança**...I'm, I'm a dolphin.

I'm reeeally shy, you know...my apologies for my low voice...

I want to tell you the story of my family and me.

We live out in the sea, but the sea hasn't always been our home.

My grandma Alfama - dear grandma, she passed away a few years ago - used to live in the river, many many years ago. Back then, it was a completely different place, bustling with life. There were two-legged creatures living close by, doing their business, eating, screaming, and moving on the water on those strange...What do you call them? Boooooatssss??

My grandma told me it was a very joyful life, living in harmony with those living on the ground.

But then a lot of dirt ended up in the river.

A lot of things started appearing in the water, interrupting our play, our way of living...A big and ugly grey building was built along the river shores. There

was even more noise and dirt. Large and noisy boats started coming in, so large that my grandma couldn't even understand where they started or finished. And then my family had to move.

They left the river.

I can still hear the echo of that noise...¹

Stooopp,
please!

I can't
hear my thoughts
anymore!



Tourism lobby

¹ PRACTICE LISTENING
Listen to the
echo of the noise
narrated by
Esperança the
dolphin.

Cruises

Pollution



I have this friend, you know? A seagull, he comes from China. He's name is Hai Yang, and he loves chips...he really loves chips!!

He tells me what's going on in the city. We have a lot of conversations.

I asked him once, a long time ago:

"Why did you come to Lisbon in the first place?"

And he replied:

"Chinese seagulls are into noodles or rice, so I crossed the ocean to have chips."

My seagull friend told me he used to hang out close to the place where two-legged creatures would come in and out of the water. There was a simple grey building and Hai Yang could easily steal chips from those passing by.

Food came twice a week together with the big boats and the people in them.² But the rest of the time it was a quiet and sad place. There was nothing there. Not even chips.

There have been some changes lately. Hai Yang comes to visit me more often. He tells me there are no chips nor the big boats with a big and noisy crowd inside.



² PRACTICE LISTENING
Listen to the sounds of the terminal narrated by Hai Yang the seagull.



The two-legged creatures are now doing other types of activities. Activities that are fun, beautiful, and not in their metallic gigantic floating thrones.

This is why tomorrow my family and I are moving back to the Tejo River. There are horror stories about that place. Noise, dirt, discomfort, unhappiness, but there's excitement, and a sense of freedom.

We are on our way to the river right now.³

I can see the terminal from the distance. It is not like grandma told us it would look like. It is not grey. There are shapes in the walls. Oh the building catches the sun, sunbeams are reflected so strongly here. There are also boats, but they are not as noisy anymore, or as big.

Wait, I see something. Something touches the surface of the water, dancing around. Trying to touch me? It is so gentle. A five-tentacle appendix of those two-legged creatures.

The water is **crystal clear**. Oh, if Grandma Alfama could see how beautiful this is. Two-legged creatures seem to be here every day. Our surroundings are clean. **Respectful**.

I'm embracing my way of moving, my way of listening and feeling. I feel part of it. **The rhythm is slow.**⁴

Once I asked Hai Yang if he knew the meaning of my name, Esperança. He said: "I have no idea, I don't speak Portuguese."

3

▶ **PRACTICE EMBODIMENT**

Feel the freedom of dolphins' movements flowing in you, embody them, and join the dolphins swimming in the river.



4

▶ **PRACTICE LISTENING**

Listen to the sounds that Esperança the dolphin hears as she arrives in her new house.



CARE

by
Helena Bulatović
Eduardo Cassina
Isabelle Donetch
Leoni Paul
Lena Stanišić



rituals
of



CARE

The genesis of the project arises from the concern of how to communicate **care with others.**

How can we translate our appreciation for others into meaningful actions? How can we both express and receive care from others, including beings with different forms of communication?

This contemplation gave birth to the rituals of care - actions that stem from empathy, allowing us to demonstrate and receive concern and affection for others.

From this introspection, a crucial question emerged: how can we communicate these rituals without relying on words?

To explore this, we developed five initial rituals: planting a seed, making eye contact and smiling, leaving water for animals, enjoying the shade of trees, and creating a new care ritual.

Each participant in the group began by drawing a poster representing one of these acts. After a certain time, the poster was passed to the person next to them without any verbal communication, and

the new author was tasked with interpreting the poster and adding their own ideas. As a result, each poster embodies the collective vision of all participants, turning the process of creating these posters into a new ritual of care.







TRANSFOR- MATION

by

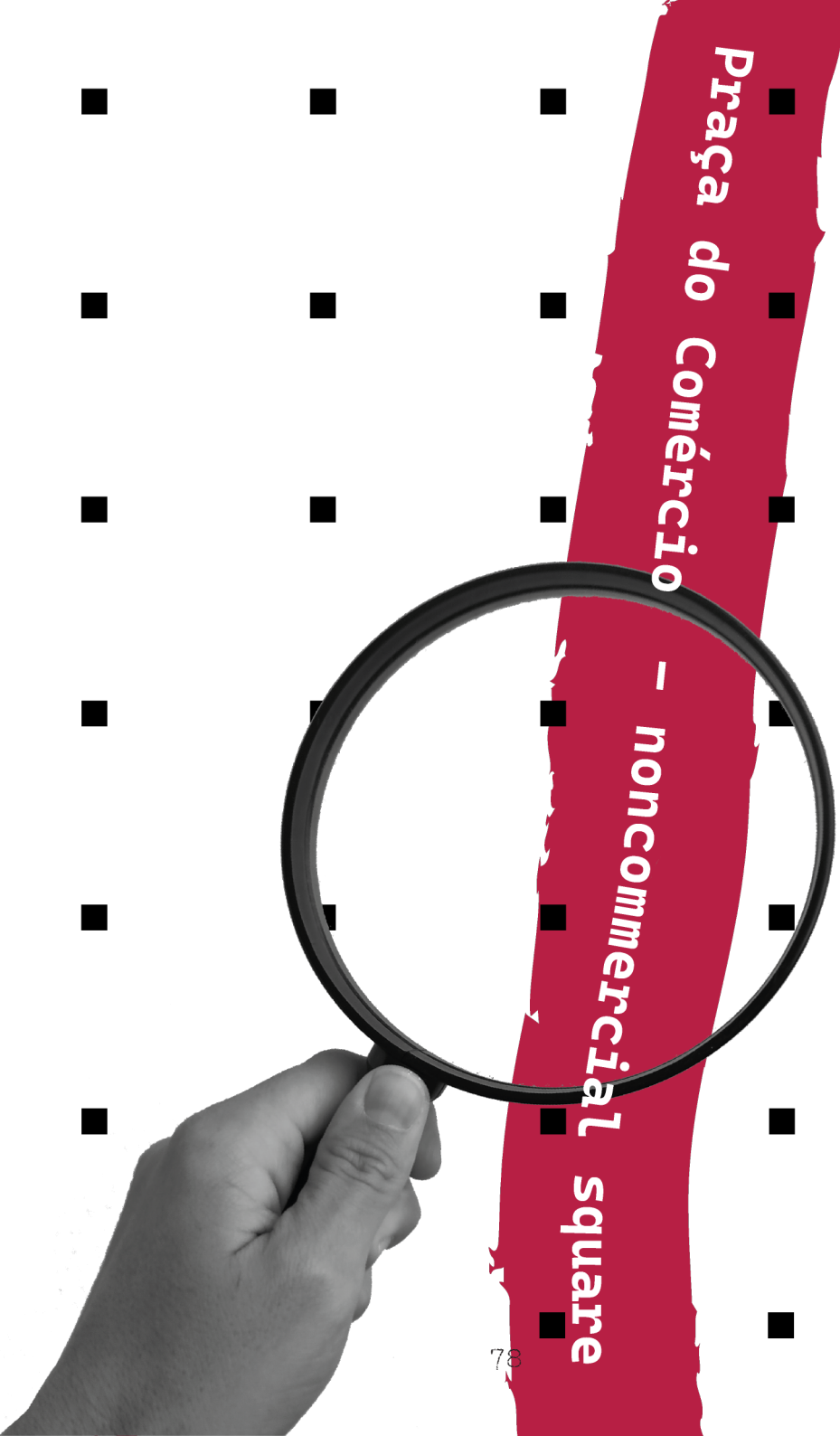
Venera Avetisyan

Katharina Hiebaum

Nađa Branković

Marije Poort

Dezire Tilinger



Praça do Comércio

— noncommercial square

The project looks at Praça do Comércio, one of Lisbon's most notable squares, to understand the complex relationship between time and space that shaped it. The authors start from the belief that it is impossible to imagine a future without understanding the past, as well as the idea that space and changes within it should be viewed through multiple scales in order to grasp their meaning entirely. Thus, the methodology developed is multi-scale and multi-timeline: It is a diagram consisting of numerous images showing the transformation of the square through past, present and future in the X axis and the changes in space through three scales in the Y axis. The S scale deals with the monument in the centre of the square, as the monument is an

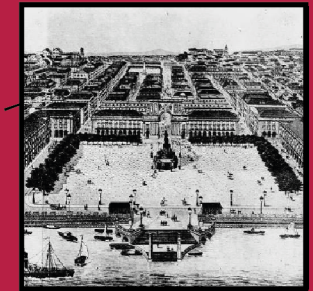
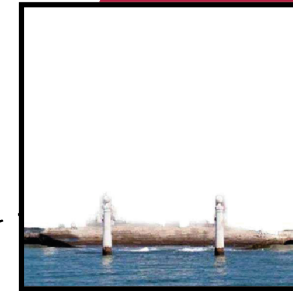
ode to a king who rebuilt Lisbon, but also to a king under whose reign slavery existed. As the square was once a place for slave trading, we proposed removing the statues but leaving the plinth. The absence of the monument, the empty plinth, the ability for anybody to stand in its place is a celebration of freedom. The M scale deals with the staircase leading into the water, which paradoxically is too unsafe to use and therefore is seen as an obstacle rather than a place of connection. This leads us to propose a simple pier, piercing the water and connecting the square and the water once more. The L scale deals with the square as a whole. This place once crowded with people who were selling or being sold; today a place filled with tourists or short manifestations, does not invite one to stay here, to be here, only to pass. We propose a beach, a truly democratic place for everyone no matter their race, social or economic background, a beach in a place of power, a place for leisure, for relaxing and for just being.

S

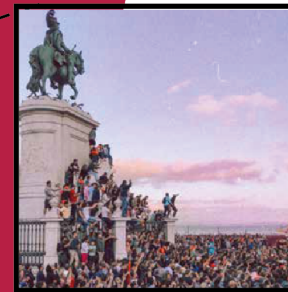
M

L

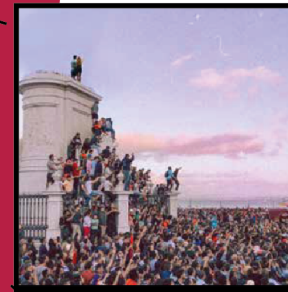
PAST



PRESENT



FUTURE



S

PLACE OF MEMORY

A place where we remember the past and learn about it and from it. A place where there is a balance between guilt and celebration. A place that encourages moving on.

M

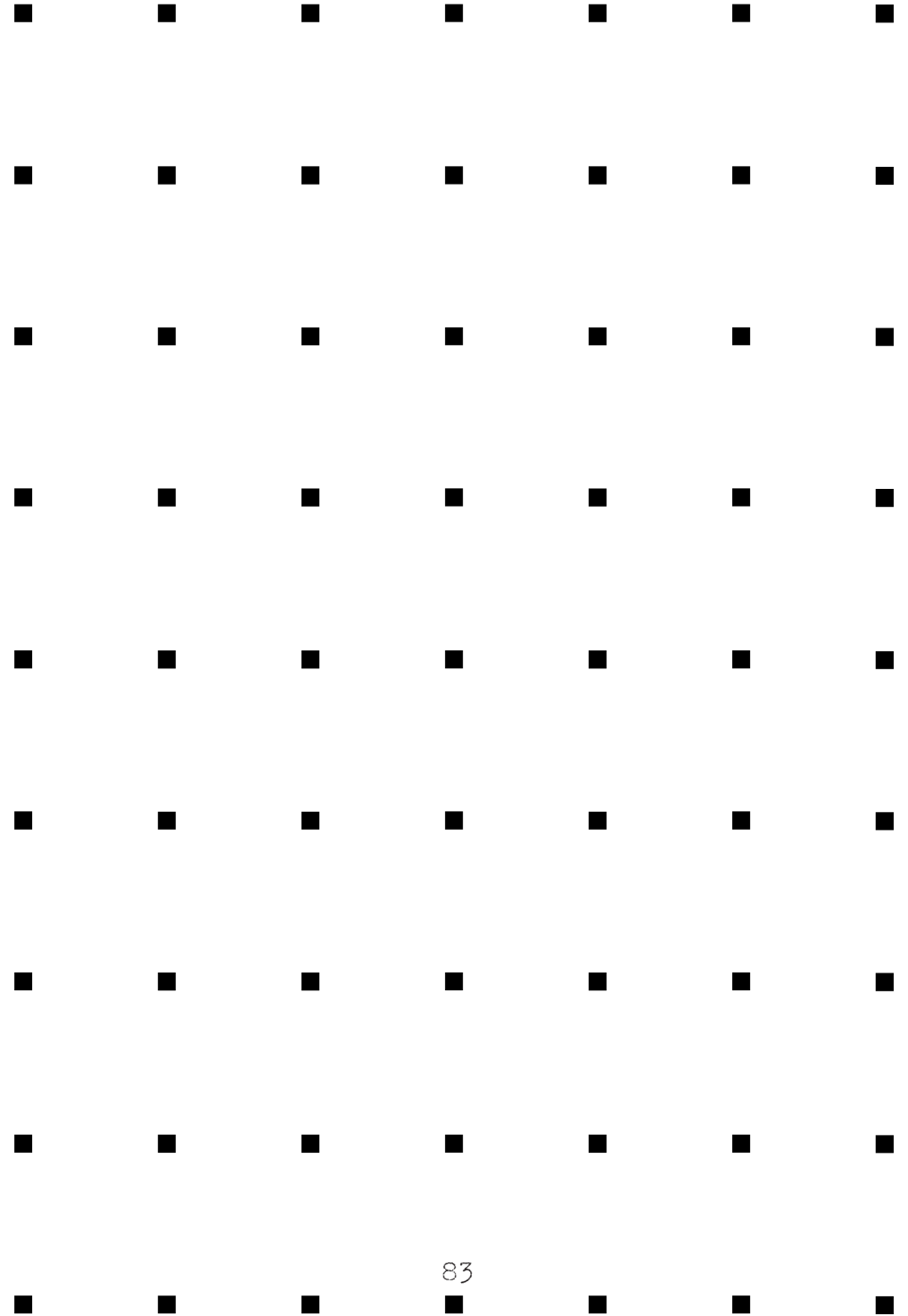
PLACE OF CONNECTION

A place where we can connect in different ways, informally. A place where you can meet people you don't know yet, where you can meaningfully connect with more than humans, a place where you can connect with yourself.

L

PLACE TO STAY

A place to just be, enjoy and rest. A place that offers activities, education and an opportunity to be lazy - just to be.



Andrey said: "Meet me at the Commercial Square
under the ass of an elephant".
I've never been to Lisbon before and under the
elephant's ass.
I was wandering around the square and asking
strangers:
"Have you seen an elephant here?"
Strangers answered: "No. we saw them in the war
movie though. Where are you from?"
I'm from a war movie but that's not the point now.
It's too hot under the sun and a man is playing
"Shape of my heart".
I wish there was a shadow.
Lennon forgot to include this in his Imagine.
He also forgot to include non-humans.
What if this square wakes up at night when every-
one is asleep and remembers:
"I remember you trading a slave
I have never known
that somebody trading a slave
could be a beautiful statue".
But who am I to talk about the king
who rebuilt the city after the earthquake?
this question will not find an answer now.
Andrey said: "In one of the restaurants nearby
Women went out without men for the first time in
Portugal".
I felt in love with this place and the future that
it carried inside back then.
What if to imagine the future of this square
we just need to take a quick look back?
On the first women who went out to drink without
men,
on the first men left alone with their thoughts

one day.
I wonder: what kind of future can architects, a
philosopher,
a tourism researcher and a philologist
offer to this Commercial Square?
- Non-commercial, I guess.
We are hardly strong in commerce.
But to imagine?
Here we are like a fish in the water.
which, by the way, we would like to hear in the
future.
Imagine go quietly to the water, put an earpiece
to your ear and listen to the fish whisper
about the weather, love and the rising rent.
Then to sit by the river and be yourself.
Greet strangers and instead of asking where they
came from, ask: did you hear what the fish were
talking about lately?
to be together and to be alone with yourself.
Benjy once said: "The increase of hyperconnec-
tion and the increase of total loneliness is one
of the paradoxes of our time".
In the future that we want to see, this paradox
disappears, just like cars on the roadway separ-
ating people from water.
and small green bushes appear, and installations
that tell about the past, the future, and of
course, how apartments have become more expen-
sive.
This one was a joke, but let there be humor in
this place in the future.
Hermann Hesse said: "We need another, extra
dimension"
let this place become one of them.

(Venera Avetisyan)

IMAGINE

HERITAGE

by

Elna Gailite

Jasin Pepić

Ljubica Perović

Nahid Jamebozorg

Chiara Cervigni

Jardim do

Príncipe Real

Jardim do Príncipe Real is a beautiful historic garden laid out in 1863 in the centre of the Príncipe Real. Surrounded by elegant buildings, it's an urban refuge for many people, locals and tourists, with exotic trees, cafés, a children's playground as well as several sculptures and memorials.

From an urban futures' perspective the challenge was to preserve the natural and historical heritage of the place and at the same time imagine and design ways to cope with current and future challenges.



Looking at the place from the perspectives of urbanism, design, environment and culture brought to the surface many challenges, as preservation and innovation have often contrasting objectives and visions.



Addressing these challenges our approach was to maintain heritage sites and restore the historical underground water reservoir, increase areas for gardening and local food production and promote social and cultural activities to restore connection between nature and people and build community. Our vision is a place that is resilient, open and interactive honoring its heritage and ready for the future.



KINSHIP

a collection
of poems

by

Carlos Vargas

Chiara Cervigni

Rūta Pelikšienė

Barbara Maria Frigione

Katharina Hiebaum

Tania R. Santos

Lena Pozdnyakova

Dilek Öztürk Yağcı

Exercise:

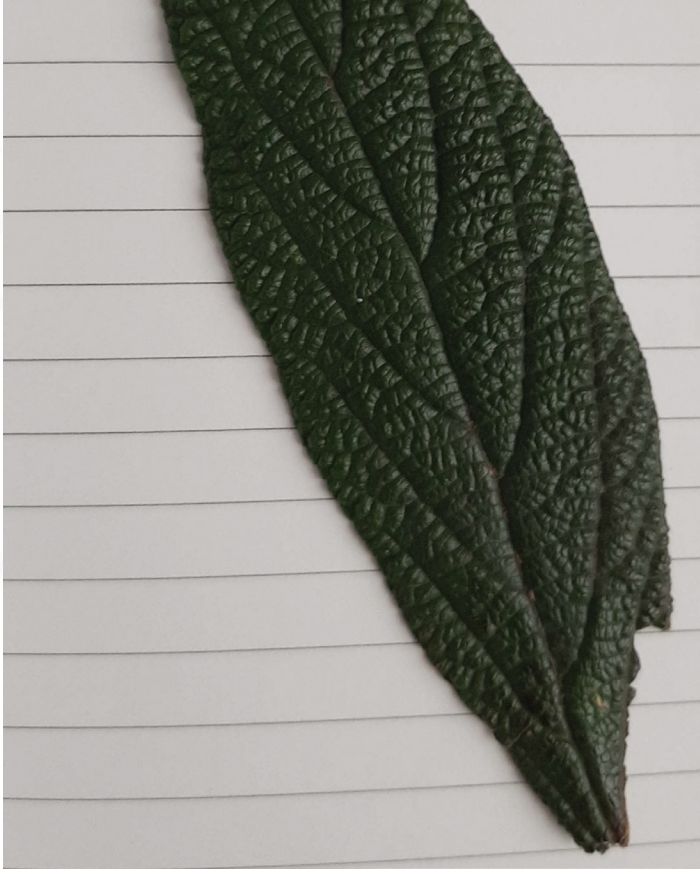
Baskets of offsprings from nature - fallen leaves, sea shells, pine cones and many more - were passed around the participants. This is a collection of poems that were evoked through the relatedness with a particular object from nature.

find an object in
nature and write
a poem from the
perspective of the
object



Handwriting practice lines consisting of a solid top line, a dashed middle line, and a solid bottom line. There are 15 lines in total, arranged in two groups of seven and eight lines.





PT

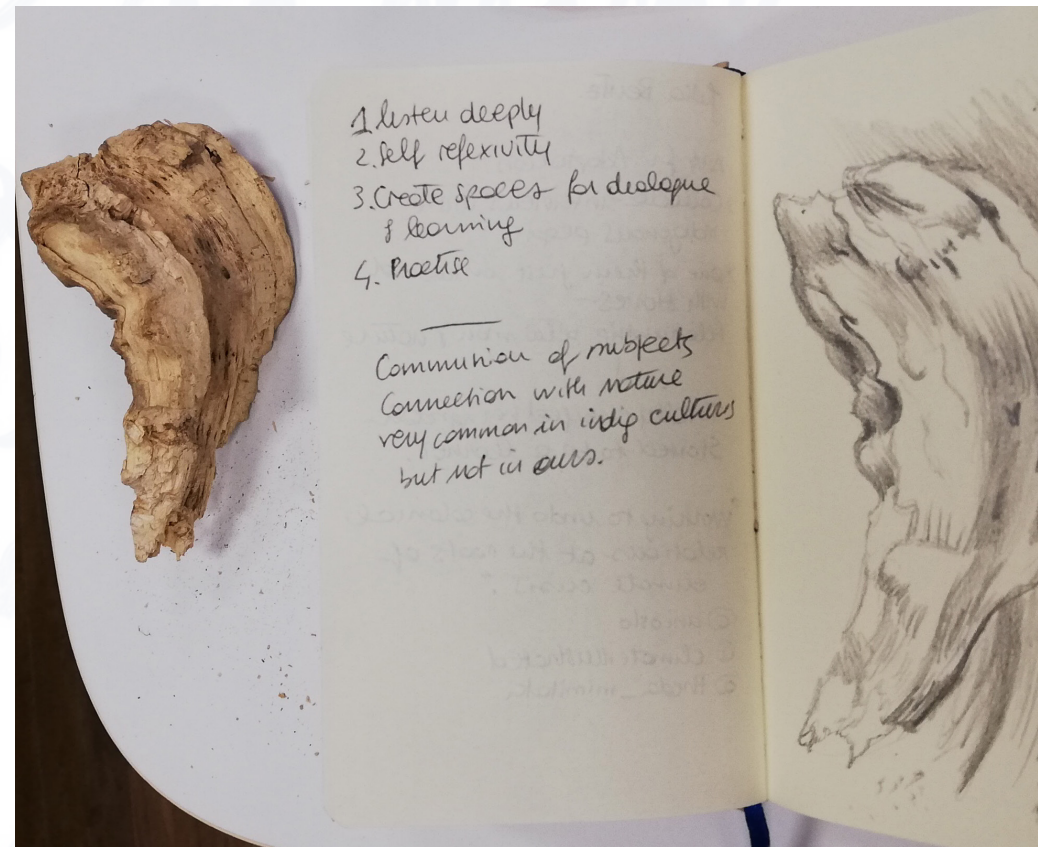
Quando a folha verde tocou na terra, as outras
já lá estavam, à espera.
Se ao menos vocês pudessem ouvir as risadas.

EN

When the green leaf touched the soil, the others
were already there, waiting.
If only you could hear the giggles.

(Carlos Vargas)

(Chiara Cervigni)



1. listen deeply
2. self reflexivity
3. Create spaces for dialogue
& learning
4. Practice

—
Communion of subjects
Connection with nature
very common in indig cultures
but not in ours.

Yellow leaf haiku

Yellow leaf searching
For someone to care about
Finally at peace.

(Rūta Pelikšienė)

Connectin with nature

You're so crispy
You're so dry
You're so spikey
You're so tall

You are elegant
You are bold
You are magical
You are grace

You are a weapon
You are a soul
You are a tool
You are a décor

WOW you are just like me!

(Leonie Paul)

Poem inspired by a
dry sprig of fragrant
leaves

A concert of shapes,
Colours.
A perfect imperfection
Singing the flowing of life.
Simple joy.

No Mercado da Ribeira

Too many sounds.
I can't even feel myself.
People laughing,
People eating,
People cooking.
People, people, people.

Stop.

A floral market lady
Is cutting the stems of some
flowers.

TUC TUC, TUC

Earpods in her ears.
TUC, TUC TUC TUC

Silence.

Cais das Colunas

Feeling the sunshine on me.
Feeling hot.

Time to free my feet
And feel the waves.

Freshness.

SHHH SHHHHH

Waiting.

SHHHHHH SHHHHHHHH

And I want to wait again.

(Barbara Maria Frigione)

Parts of this world

DE

Ich kann versuchen dich zu beschreiben
Da ist Staub in dir
Oder sind es Reste von einem
Das einmal in dir gewohnt hat?
Du hast viel erlebt
Hast im Wind geweht
Die Sonne gespürt
Bist im Regen erblüht
Und jetzt bist du hier
Ich bin froh darum
Du und ich
Wir sind beide Teile dieser Welt
Was gibt mir das Recht
Über dein Schicksal zu entscheiden?
Bin ich besser oder stärker als du?
Nein.
Du hast viel erlebt
Und jetzt bist du hier.

EN

I can try to describe you
There is dust in you
Or is it the remains of one
That dwelt within you?
You have been through a lot
Have blown in the wind
Felt the sun
Blossomed with the rain
And now you are here
I am glad you are
You and I
We are both parts of this world
What gives me the right
To decide your fate?
Am I stronger or better than you?
No.
You have been through a lot
And now you are here.

(Katharina Hiebaum)

Cais das Colunas

When the silence is shared
I am aware of your silence.
Sensing
It tingles.
It splashes.
The ocean absorbs sound
Offers protection
Sound dancing is a visual
Move
Accompanied by a nylon stringed guitar.
The waves dance too,
I matched them together -
My brain did -
There is no will in sound
Except in my singing.



Connecting with an object

The bean feels easy.
The bean belongs to a type of depth
Unknown but childlike
In childhood I would count
Beans.
They were artifacts of play.
I've been told they are
Magic.
In water, soaked,
They sprout.
After being safely protected
From aggression.
Alchemy to the wise,
Biology to the rest.
Red beans
Those resonate the most
Travels to a place
They call it nation,
I don't know what to call
It -
Place of beans.

(Tânia R. Santos)

Juniper. The Haiku.

Put me in your drink.
Sit in my shade when I'm old,
I will refresh you.

The taste and the smell
And sweet bitterness come from
Precious blue berries.

Save me from the heat,
The floods, your selfishness,
And the mess you created

(Rūta Pelikšienė,
inspired by the juniper tree at
Príncipe Real in Lisbon)

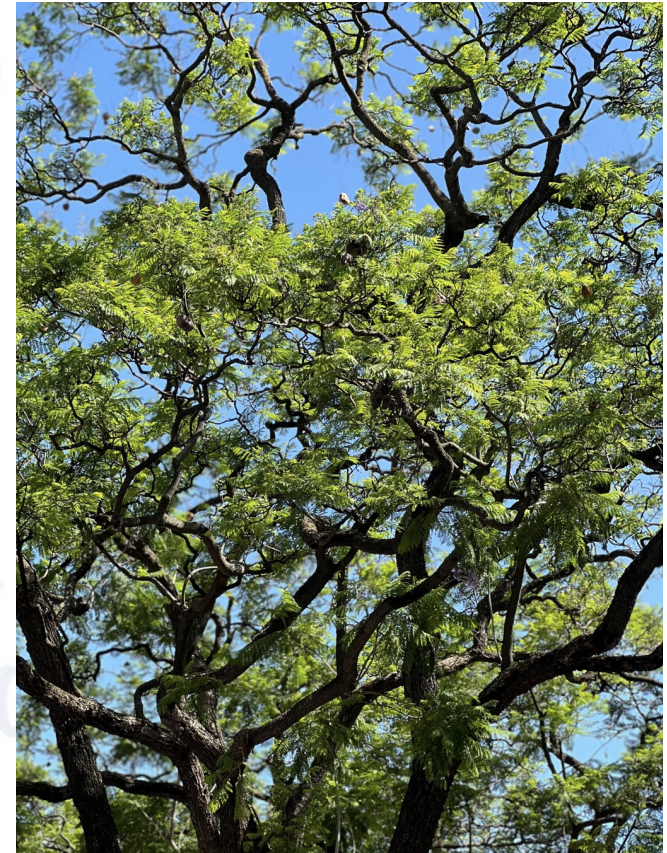
Of Journeys and Jacarandas

Dear poem,
What can you do for a desirable future?
What can you do to de-centre the human,
to re-orient the non-human and more-than-human?

Dear poem,
What can you do for a desirable Lisbon?
Have you no words,
no rhymes to express?
Then let us hear the story of this beauty,
the majestic Jacaranda tree:
Travelling across spaces,
transforming the paths I have crossed
I am here.
Drifted along exotic shores,
found my home in Lisbon.
I am no native here,
but well-adapted.
This is what they call “the chance of space.”
It is full of possibilities
As Doreen Massey says,
It is indeed a “multiplicity of stories-so-far.”
Alas! I do not know how long
will I be able to survive.
How can I bloom,
when the conditions are so hostile?
Dear poem,
What is the future like?
Is there any chance of a lifelike life?
What is l-i-f-e?
A full blossom in spring,
A cool breeze in fall,
The scent of the purple flowers and
the endless entangled leaves
ornamenting my trunks...
The song of the rose-ringed parakeets
whispering into the ears of myriads of creatures
Flies, caterpillars, ants, and butterflies...

Dancing aimlessly on the purple-coloured flowers of my trunks.
The trunks, like the million paths
that cross our lives...
As we all journey
from Being towards a Becoming.

(Dilek Öztürk Yağcı)



I'm your mother. love, the soil

The world is moving in front of my eyes,
And I'm moving through the world as
much as it moves through me —
— the smells, the touch, the view...
I stick my fingers into the soil,
And the soil embraces my skin.

- > The tingling of her surface is in
in her composition. In her texture
— her particles, her parts, the
beings that live within her body.
Being together.
- > She is given by gravity, like me.
My hands feel the gravity and
long to touch her, until her
mass falls through my fingers.
- > Granulated and yet composed,
she holds time, space and life
as a whole. She feeds us.
- > She gives me the crunchy lightness
of herbs, and I convert them
to energy. She becomes me
and I become her. One day.

> I share her fruits with ^①
every body, and tell her
story every where.

I call her "Lamai" — my mother,
a goddess, a cradle of life,
a fruitful womb of every being
in the world: A warrior.
A divine shared energy.

> her connection to me, to us,
is indescribable, but I sense
her everywhere.

> "I'm your mother" —
she says. "love, the soil!"

Lishon, 2023

(Lena Pozdnyakova)



LEARNING AS AN ODYSSEY

by
Julia Bentz
Jelena Ristić Trajković
Kiat Ng



xploring complex issues is seldom a linear or straightforward process. Often it is an interplay of several elements and processes that together provide new insights and refine or reformulate existing knowledge. Learning as an odyssey implies letting go

of predefined ideas of content as well as of one-way knowledge provision. It invites both participants and trainers to become fellow travelers and engage in a learning process.

Embarking on this learning odyssey unveils a wondrous journey through the corridors of imagination transforming our perceptions and expanding our horizons. We learn that the journey to hopeful transformation is not merely an accumulation of scientific facts and figures, but more like a symphony of experiences, a dance of perspectives, and a celebration of imagination, hope, and creativity. As we navigate through this odyssey, we find ourselves attuned to the rhythm of the world around us, listening to the melodies of desirable shared futures in the grand composition of creativity, knowledge and wisdom.

What if we (educators, learners, everybody) saw today's global challenges as an invitation to engage in life-long learning? What can we learn throughout life about ourselves, about our relationships with others, with nature, and the future?

The ability to ask "What if?" is central to feeling empathy and to envisioning and enacting better lives. The lack of broad-scale action towards climate resilience and peace can be seen as a lack of imagination to create shared visions of an alternative future that catalyzes transformations. Collectively envisioning desirable futures provides the motivation and guidance for change.

In the end, our Tomorrow's Odyssey isn't just about reaching a final destination, but about relishing the embodied, creative and hopeful flow of the expedition to our shared desirable future(s).

AFTERWORD

A logbook of time
travelers

by
Barbara Maria Frigione
Chiara Cervigni
Lena Pozdnyakova
Tânia R. Santos

Creativity feeds innovation

by Barbara Maria Frigione

"I felt a lot of positive energy flowing. I felt respected and welcome, not judged. I have always loved art and its different forms, but I've also got the head of an engineer. For this, I've often asked myself how to combine these two souls, answering that maybe it is just not possible. This week I found so many beautiful people struggling with the same thoughts. I'm not alone, and this gives me hope and energy. I'll try to use my creativity more, not being afraid to incorporate it in the world of engineers; not being afraid of not being scientific; not being afraid of being judged by less creative people. Creativity feeds innovation, I hope to learn to better use it. Thanks."

Science + Love = Poetry

by Chiara Cervigni

"This equation, found in one of the summer school presentations, summarizes what I take home from this experience. In our times, when science is often confused with technology, techniques or specialized knowledge, we need people who discover again the beauty and creativity embedded in nature and in all life forms, within and around us. We need more people in love with LIFE. True scientists are people who are so enchanted by life that cannot do anything else than observing and trying to understand more about it. For these people, equations and formulas are poetries talking about stars, planets and all living creatures. This is not so different from arts, poetry, human and social sciences and in fact, especially in the past, many scientists were often explorers, artists or musicians too. Creative minds have no boundaries and cannot be caged into boxes. This experience reminded me that we need to have no fear of embracing the creative side within us, of wearing many hats if we feel so; coming together and working together from different disciplines. This is essential and urgent in order to create a livable future for all living beings. But this won't be easy. Many people will try to stop and slow us down. That's where we need to look at them and say "Hello, thank you!" and carry on again (thanks Marcus, I'll try to remember this!). Breaking the silos, breaking the rules if we need to."

Bridging Academia and Creativity: Journey to Hopeful Exploration

by Lena Pozdnyakova

"I always hope that this artistic, creative, cultural component makes the research that we're doing in academia more fun, and more digestible. This summer school was amazing because we had just a few days to practice embodiment sessions, or to try to draw, and explore sonic practices, and then people used that experience, even in the groups that were not specialized in creative practices, like in arts. And that gave an impact! First of all, it is liberating, because you suddenly realise that there are serious issues, but you can also playfully talk about them, and that is hopeful and helpful because many of the topics that we address are really difficult and really dark and we need hopeful ways to talk about them. try to remember this!). Breaking the silos, breaking the rules if we need to."

*"The weight of practicality was here.
It was also absent.
Dancing with leaves
And dirt.
Pushing and pulling
Are forces that confuse me.
I could never tell them apart.
Being silent was magical and never lonely.
I learned something about rhythm.
Not wanting to rush in the morning
For the sake of presence.
My head bustling with ideas,
Wanting to humbly digest
Each movement.
Being barefoot in a classroom.
Feeling small and tall.
They asked me what I'll do differently now.
Probably breathe.
Trusting the inner movement of the gut
Permission to play
in the most unexpected places.
My steps will be walking slowly
With a rhythm that is shared
But sacred.
I will get my feet dirty
Within the walls
of our own ceremony."*

Poetic Reflection: The Dance of Transformation

by Tânia R. Santos



Bon voyage!

So, dear fellow traveler, we hope this book has provided you with hopes and ideas, and stimulates you to (re)imagine your version of a thriving urban future.

What insights
have you gained?

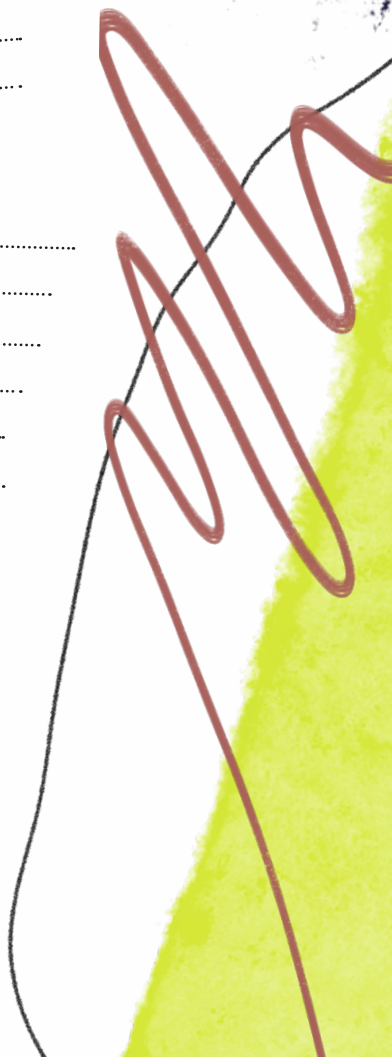
What would you
do differently
now?

What are your next steps?

Endangered
if you
Portuguese
really
put
at ease
garden

Handwriting practice lines on page 118, consisting of 20 horizontal dotted lines.

Handwriting practice lines on page 119, consisting of 20 horizontal dotted lines.



APPENDIX

List of trainers

Julia Bentz, Lena Bloemertz, Marcus Bussey, Leticia Do Carmo, Dominika Glogowski, Maya Van Leemput, Kiat Ng, Pedro Pinho, Marion Rimbart, Jelena Ristić Trajković, Siddharth Sareen, Andreia Sousa

List of participants

Venera Avetisyan, Nađa Branković, Helena Bulatović, Catarina Cadima, Eduardo Cassina, Chiara Cervigni, Nikola Columby, Anastazija Dimitrova, Bogdan Đokić, Marko Đurić, Isabelle Marguerite Donetch, Burcu Eke-Schneider, Mathias Foit, Barbara Maria Frigione, Elina Gailite, Katharina Hiebaum, Anisa Jackson, Nahid Jamebozorg, Yumeng Liu, Maria Peres Marques, David Morsi, Leonie Paul, Ruta Peliksiene, Jasin Pepić, Ljubica Perović, Marije Poort, Lena Pozdnyakova, Dora Rebelo, Tânia R. Santos, Inês Sarmento, Jelena Šćekić, Lena Stanišić, Ben Stasny, Desire Tilinger, Carlos Vargas, Dilek Öztürk Yağcı

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Page 12: Bram Goots	Page 96: Carlos Vargas
Page 16: Bram Goots	Page 97: Chiara Cervigni
Page 17: Bram Goots	Page 100: Katharina Hiebaum
Page 18: Bram Goots	Page 103: Ruta Peliksiene
Page 19: Bram Goots	Page 105: Dilek Öztürk Yağcı

