

CENTRAL SAINT MARTINS  
UAL

# LAB FOR ENDEMIC PRACTICES

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MA REGENERATIVE DESIGN  
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## What if the planetary speaks through the endemic?

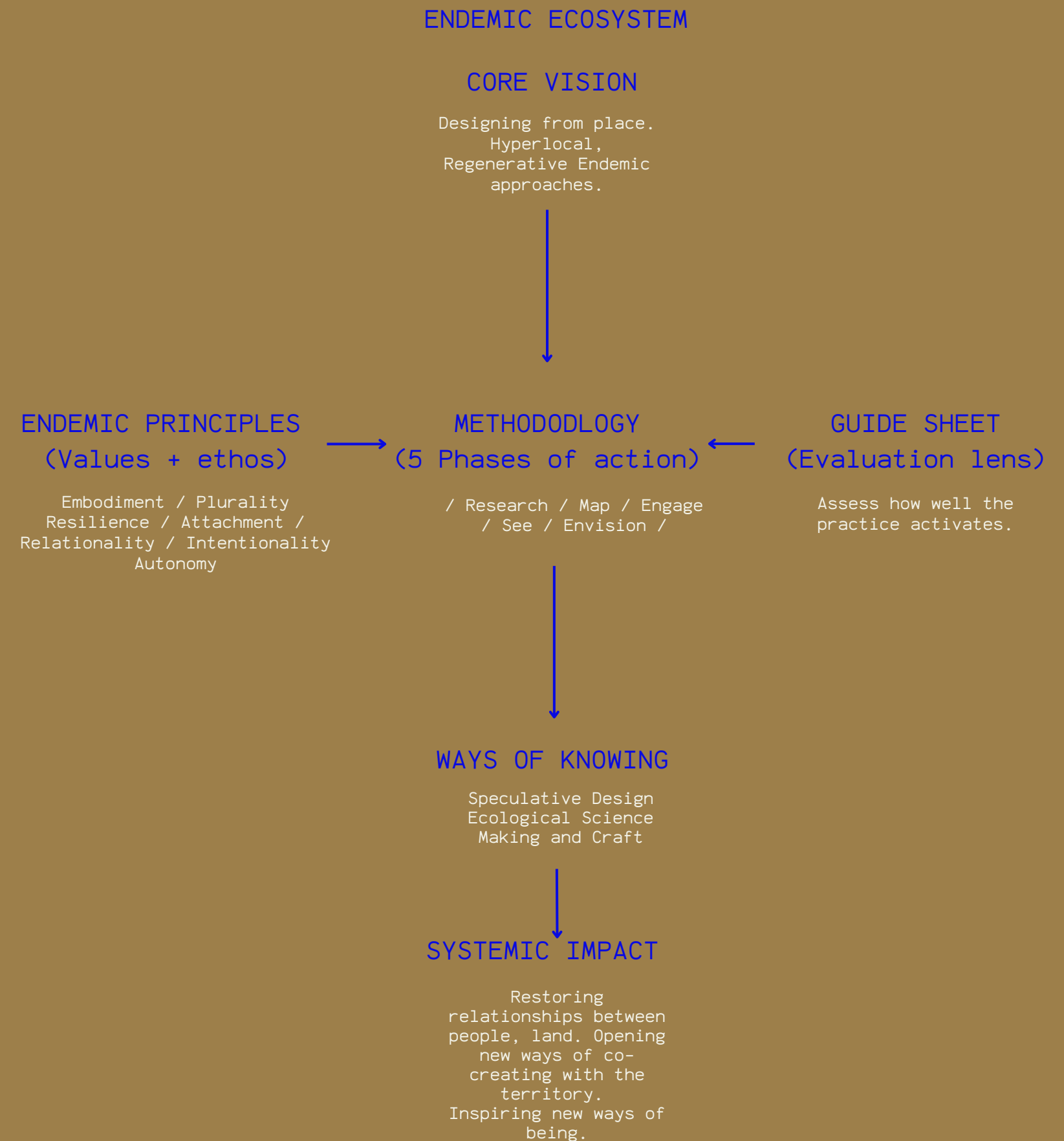
What if global change, resilience, and regeneration are processes already unfolding in the rooted, the specific, the overlooked? The **endemic** (plants, practices, languages, and ways of knowing born of place) is not a limit, but a **lens**. It teaches us to care, to stay close, to listen deeply.

**PART 1. THE LAB:** WHAT IS?  
 FOR WHOM IS IT?  
 GEOLOCALISATION  
 ENDEMIC PRINCIPLES  
 ENDEMIC GUIDE SHEET  
 ENDEMIC METHODOLOGY  
 PROCESS  
 SPECULATION

\_Digital Outcome: [www.labxEP.com](http://www.labxEP.com)  
 \_Physical Outcome: 15 Speculative Spoons

**PART 2. PRACTICE:** BREATHING LANDSCAPES  
 PARTNERSHIPS  
 DATA  
 CONTEXT  
 GEOLOCALISATION  
 OBJECTIVES  
 APPROACH  
 PHASES

\_Digital Outcome: Film  
 \_Physical Outcome: TBD



### WHAT IS?

LAB x EP (Lab for Endemic Practices) is a multidisciplinary platform that reimagines design through the lens of **hyper-locality**, using territory as key.

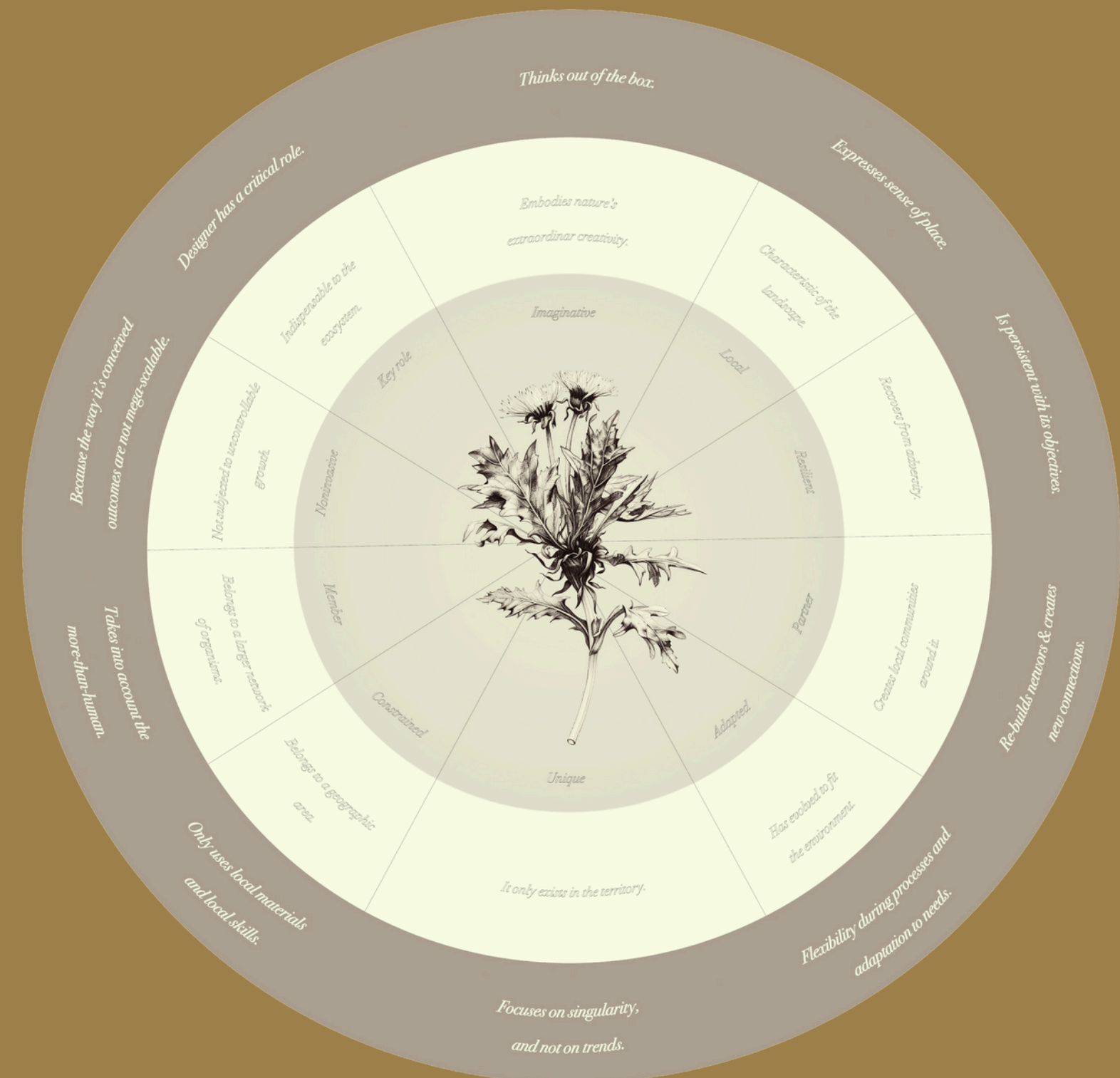
Inspired by the behaviors and adaptations of endemic species, we develop methodologies that support **life** in all its forms. Endemic refers to something confined to a specific geographic area, carrying unique social, ecological, and cultural characteristics.

We design **living systems**. Our approach is relational and process-oriented, grounded in care. We value the connections that emerge throughout our work, striving to regenerate bonds between people, places, cities, and the landscapes we inhabit.

Our practice involves listening to both biotic and abiotic communities. By learning from their ways of being, we seek to replicate their wisdom and **cultivate** deeper ecological awareness, supporting regenerative futures: socially, culturally, and environmentally.

### WHY ENDEMIC?

- Local is the scale at which we can act more effectively preserving biodiversity, local knowledge and cultural heritage (Whal, 2021)
- Adopting an endemic approach means to design better systems from within:
  - Not only by integrating ideas of functioning ecosystems into the design process, but also acknowledging that us, and our processes, need to serve that ecosystem as much as it serves us.
  - Accounting for local knowledge and traditions and taking resources in a way that actively regenerate the system, activating what is already here, often invisible and undervalued.
- What is the main goal? To inspire fresh ways of producing, consuming, sharing, and cohabiting within our territories, restoring relationships between bodies, places, cities and landscapes, re-attaching people to their context.



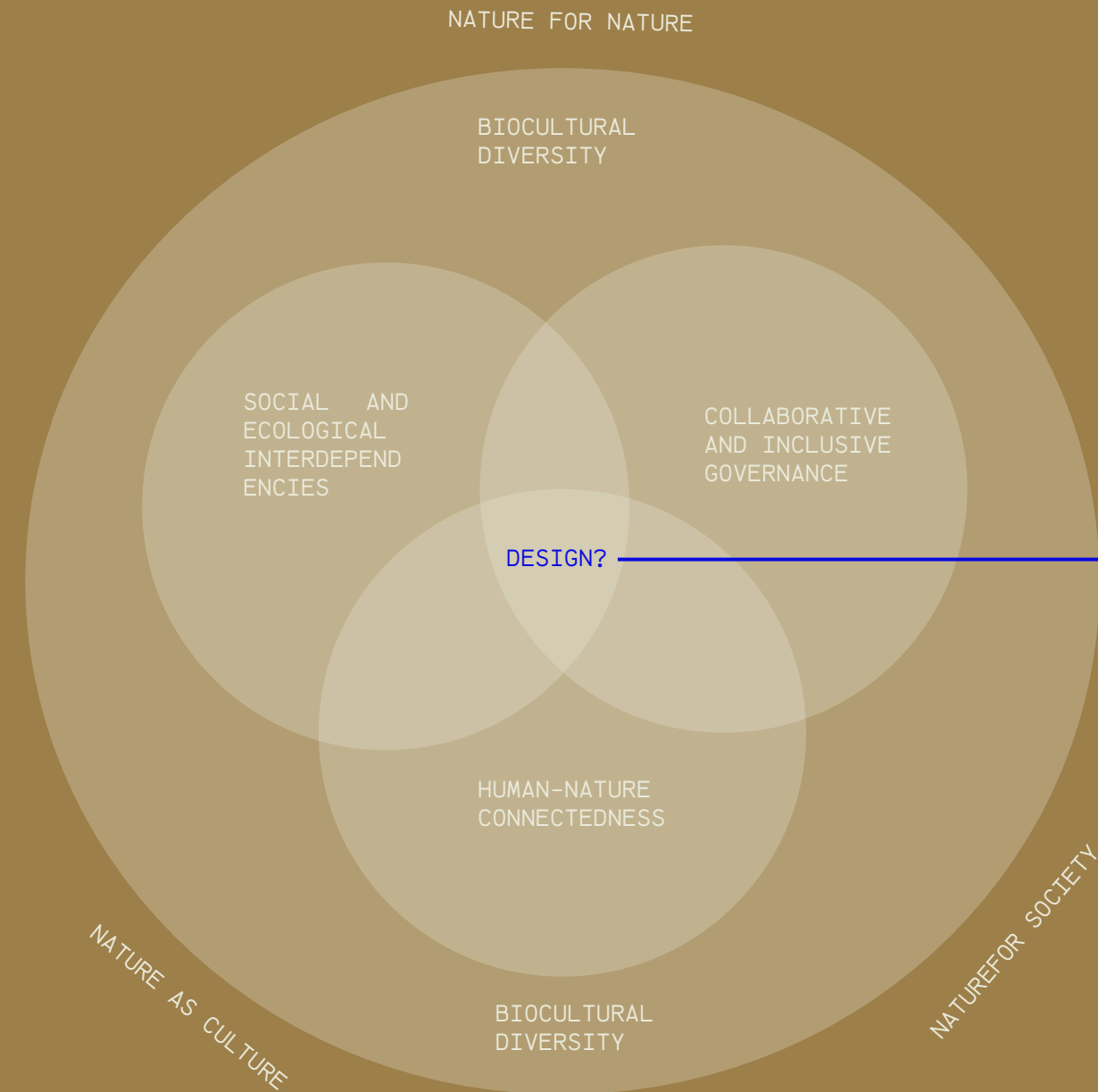
Artwork @Inés Quiñones

# BIOCULTURAL DIVERSITY

Biocultural diversity reflects the interplay among biological and cultural diversity within social-ecological systems, shaped by human societies' unique interactions with nature. This concept encompasses diverse knowledge, beliefs, practices, and values linked to local biodiversity. (Otamendi et al 2025)

Biocultural approaches have gained significant attention in academia as a strategy for overcoming sustainability challenges and fostering conservation initiatives (Hanspach et al. 2020).

Future conservation efforts should focus on biocultural approaches that connect local and global perspectives. This means working with communities, respecting traditional knowledge, and including it in policies. Biocultural protocols can help empower local people and make sure their voices are part of managing natural areas. These approaches not only protect both culture and nature, but also make conservation more effective by fitting it to the local context. By using these tools, biocultural diversity can become a practical part of efforts to support sustainability and resilience.



- SCALLING UP      INFORMING POLICY
- SCALLING DOWN      CO-DESIGNING STRATEGIES
- SCALLING OUT      TRANSFERRING EXPERIENCES
- SCALLING IN      USING VALUES-BASED CHANGES FOR SYSTEMIC CHANGE

### The role of LAB x EP in biocultural approaches:

Design in biocultural approaches is not just about creating objects, but about designing relationships, systems, and futures that honor and sustain the intertwined lives of people and places.

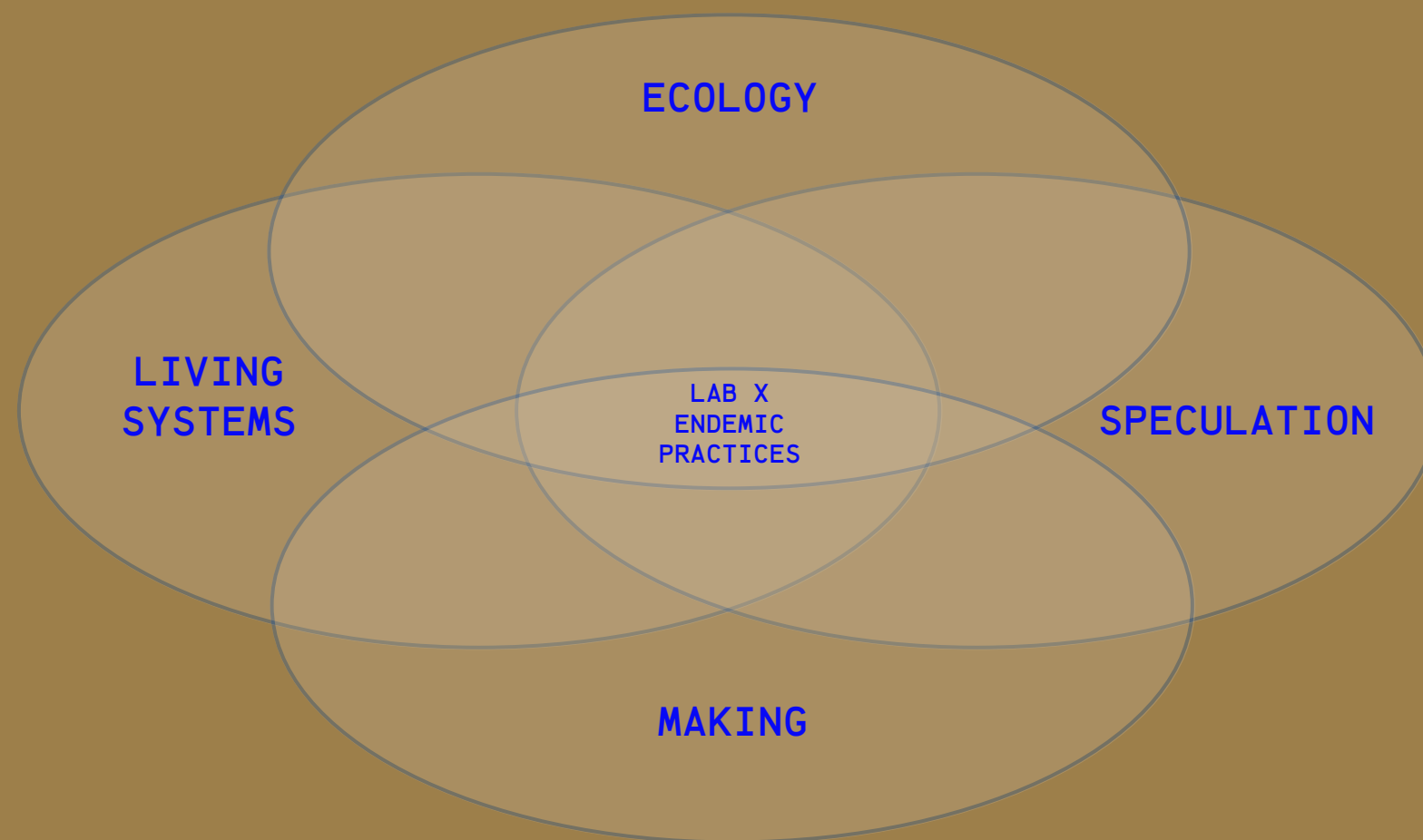
- (01)DESIGN should serve to translate TEK.
- (02)DESIGN should facilitate co-creation and participation.
- (03)DESIGN should foster contextual innovation.
- (04)DESIGN should help rebuild relationships.
- (05)DESIGN should create compelling narratives and artifacts that influence policy.
- (06)DESIGN should foster long-term shifts that are meaningful and culturally rooted, not just top-down or short-term fixes

THE LAB

WHAT IS?

Science provides a critical lens for observation, measurement, and understanding of the natural world. In the context of Lab x Endemic Practices, it involves ecological literacy, plant biology, biomaterials research, ethnobotany, and soil science, among other fields. Scientific knowledge grounds our practices in evidence and helps us evaluate the impacts and potentials of our interventions. It also opens up dialogue with academic institutions and contributes to a shared language between traditional ecological knowledge and contemporary scientific inquiry, supporting hybrid and transdisciplinary forms of knowing.

This approach promotes long-term sustainability through alignment with nature’s logic. We see our work as part of a greater ecological web. This invites practitioners to think systemically, considering the relationships, feedback loops, and interdependencies that our actions affect. It’s about understanding that every material, technique, or cultural intervention has ecological and social consequences. By observing how natural systems regenerate, adapt, and maintain balance, we can design practices that are not extractive but regenerative, supporting biodiversity, soil health, water cycles, and local communities.



Speculation introduces imagination as a method. It involves storytelling, design fiction, future scenarios, and critical reflection to envision alternative ways of living with our territories. By speculating, we ask “What if?” allowing ourselves to explore possibilities beyond current systems. This creates room for cultural innovation, the reinvention of traditions, and the cultivation of hope and agency. Speculation helps to reshape narratives around nature, identity, and progress, inviting people to rethink their roles within ecosystems and societies.

We operate at the intersection of ecology, speculative design, living systems, and hands-on creation. Our work envisions alternative futures that challenge conventional paradigms and foster regenerative possibilities. Through practical making, we translate these concepts into tangible interventions, crafting solutions that are both imaginative and grounded in ecological realities.

Making is the material, tactile, and often communal act of creation. It is through making (craft, prototyping, biofabrication, and design) that ideas become embodied and tested. In the lab, making is not merely production but a regenerative act, capable of healing relationships with land and tradition. It involves local materials, ancestral techniques, and experimental methods to produce artifacts that hold cultural and ecological meaning. Through making, we create tools for reconnection, material cultures that are situated, resilient, and alive.

THE LAB

FOR WHOM?

## REGENERATIVE DESIGNERS AND SYSTEMS THINKERS

- People working at the intersection of design, sustainability, and ecological restoration.
- Likely familiar with concepts like cradle-to-cradle, permaculture, or biomimicry.
- Looking for place-based methodologies that go beyond sustainability and into regeneration.

**Needs:** Frameworks, tools, and narratives to apply systemic, grounded design approaches.

## ARTISTS AND CULTURAL PRACTITIONERS

- Especially those interested in land-based, socially engaged, or speculative practices.
- Often exploring identity, territory, decoloniality, and new world-building.

**Needs:** Conceptual depth, participatory methods, and regenerative aesthetics.

## ECOLOGISTS, ETHNOBOTANISTS & LOCAL KNOWLEDGE KEEPERS

- People engaged in ecological restoration, plant knowledge, and biocultural diversity.
- May include local communities, farmers, or local stewards of territory.

**Needs:** A respectful design framework that honors and integrates their knowledge without extraction.

## EDUCATORS & RESEARCHERS IN ART/DESIGN/ECOLOGY

- University faculty, MA/PhD students, and independent scholars.
- Especially those interested in decentralized knowledge systems, hybrid methodologies, and regenerative futures.

**Needs:** Methodologies for teaching and researching in transdisciplinary, place-based ways.

## GRASSROOTS ORGANIZATIONS & COMMUNITY-LED INITIATIVES

- Working in land regeneration, agroecology, climate justice, or cultural heritage.
- Often deeply embedded in a specific territory.

**Needs:** A framework to empower and structure their actions, tools to scale up or share their localized knowledge.

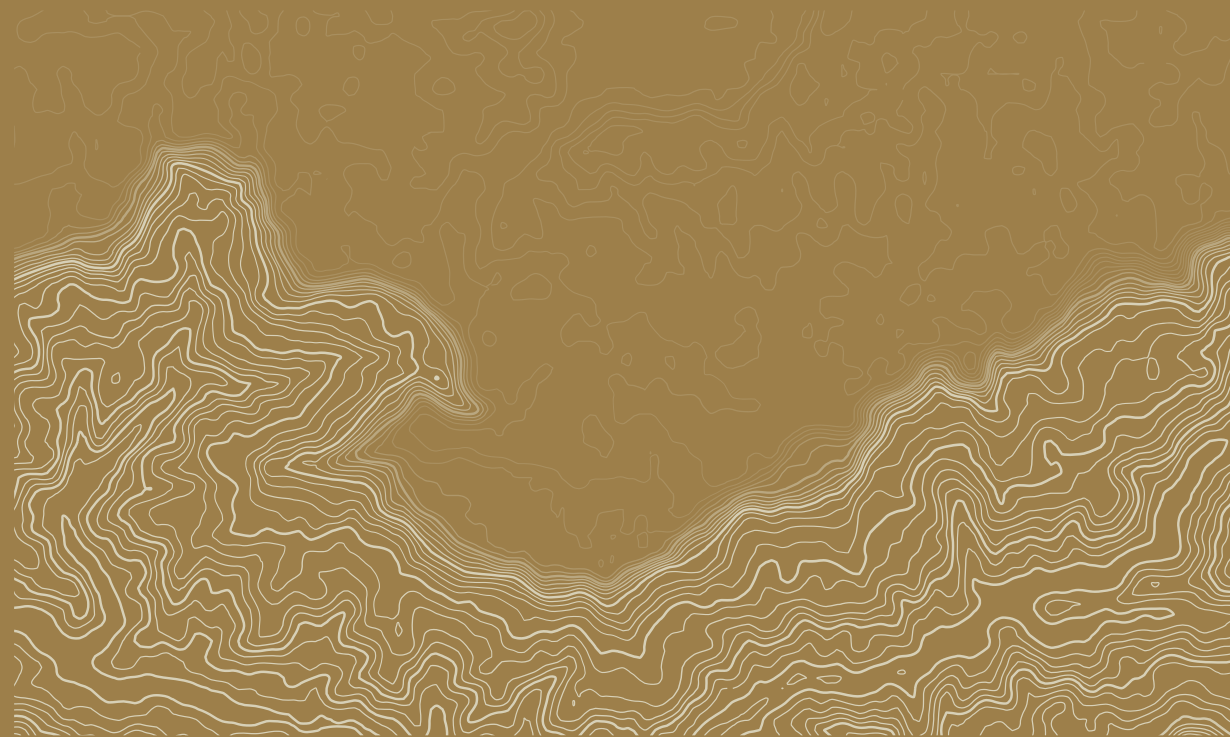
## SECONDARY AUDIENCES (SUPPORTERS & AMPLIFIERS)

- Policy-makers and foundations interested in innovative regeneration frameworks.
- Design schools and innovation labs seeking fresh perspectives.
- Funders of cultural, ecological, or social innovation projects.

The ideal user of Lab x EP is a place-rooted changemaker: either a designer, an artist, a researcher, or a community actor—who seeks to work not on top of, but with their landscape. Agents looking for methods that honor complexity, make space for the unseen, and regenerate relationships between bodies and ecosystems.

## PLACE AS TEACHER:

WE NEED TO DESIGN REFLECTING  
ON THE IDENTITY OF A PLACE,  
GUIDING COMMUNITIES TOWARDS  
A FUTURE WHERE THEY FEEL A  
DEEP SENSE OF BELONGING.



## GEOLOCALISATION: hyperlocal, everywhere.

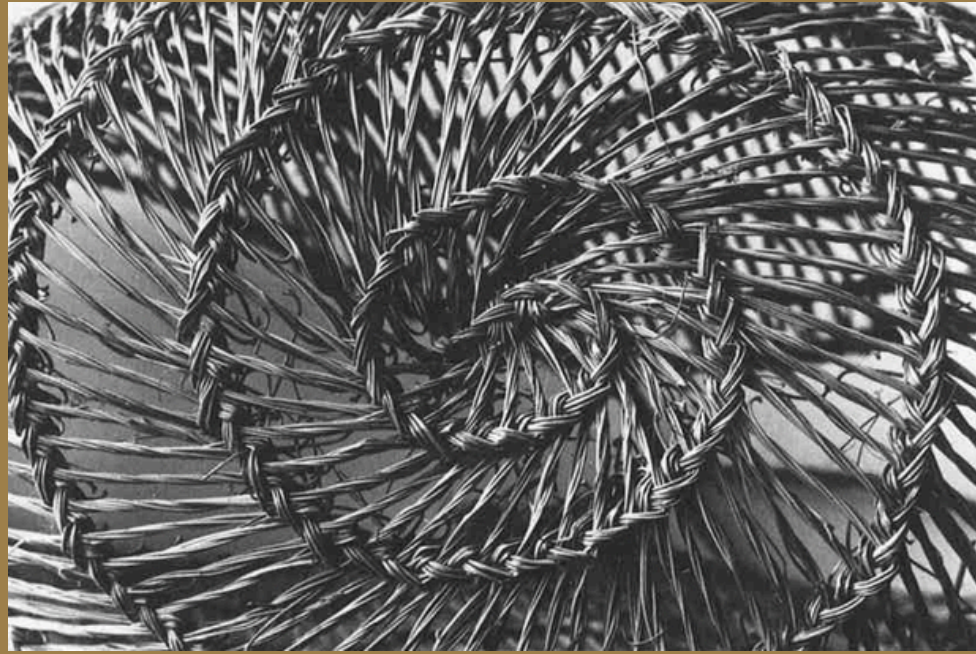
Endemic is what only makes sense in relationship with place. We work from this premise not as a limitation but as a power force. We imagine fertile futures born from what already is, but is unseen.

Lab x EP believes in a global ecology of care, made of rooted, situated, and listening practices “from grassroots to grassroots”.

By practicing this way everywhere, a global network of situated practices emerges. A constellation of locally grounded initiatives, each responding to their context but aligned in values.

These locally universal values are:

- \_Regeneration over extraction.
- \_Reciprocity over control.
- \_Biocultural diversity over monoculture.
- \_Co-creation over imposition.



Photograph of bottom of basket "punto de cofin"  
 Kuoni, B. (1981) *Cestería Tradicional Ibérica*. Barcelona.  
 Ediciones Serval.

THESE PRINCIPLES  
 ARTICULATE THE CORE  
 VALUES THAT GUIDE THE  
 PLATFORM'S VISION AND  
 ACTIONS.

#### (Ø1) EMBODIMENT

We try to restore relationships between bodies, places, cities and the landscapes we are and that we inhabit.

#### (Ø2) PLURALITY

We build under the premise that there is no ontological separation, creating a space for other ways of being to exist.

#### (Ø3) RESILIENCE

The local responds to delocalization pressures, which have great ecological and social costs, by creating new solutions.

#### (4) ATTACHMENT

We strive to be closer to the real, grounding both our ways of seeing and our ways of being in lived experience.

#### (5) RELATIONALITY

Outcomes are not purely functional and instrumental but their objectives are more RELATIONAL.

#### (6) INTENTIONALITY

Fostering meaningful human-nature relationships should remain a unifying principle across all initiatives.

#### (7) AUTONOMY

Our focus is on promoting endogenous, place-based development rooted in local knowledge and capacities.



Photograph of a basketed pumpkin as a container.  
 Kuoni, B. (1981) *Cestería Tradicional Ibérica*. Barcelona. Ediciones Serval.

**(Ø1) CORE INTENTION**

What does this practice want to activate, transform, listen to or care for?

**(Ø4) LIVING SYSTEMS**

What cycles, patterns, or behaviors from nature inspire this process? (e.g. plant transpiration, soil resilience, rhizomatic growth...).

**(Ø6) SITUATED KNOWLEDGE**

What situated or ancestral knowledge does it activate?

What gestures, tools, or languages support this practice?

**(Ø2) BELONGING**

What landscape, community, or/and natural cycle is it connected to?

What living systems is it connecting and what systems is it supporting?

**(Ø3) LIFECYCLE PRACTICE**

How is it born?(intuition, context, collaboration...)

How does it manifest? (action, process, object, experience...)

What happens afterwards? (transformation, trace, residue, evolution...)

**(Ø5) SYMBIOTIC RELATIONSHIPS**

What connections does this practice generate (between people, species, memories, knowledge...)?

What does it need to exist? and what can it offer to other systems?

**(Ø7) CONTINUITY**

Can it evolve, replicate, or transform?

Does it plant seeds for other practices or processes?

THIS GUIDE OFFERS A FRAMEWORK FOR ASSESSING PROJECTS THROUGHOUT ALL PHASES OF THEIR DEVELOPMENT.

## THIS METHODOLOGY WILL GUIDE THE DEVELOPMENT OF EVERY PROJECT WITHIN THE PLATFORM.

Photograph Kuoni, B.  
(1981) Cesteria  
Tradicional Ibérica.  
Barcelona. Ediciones  
Serval.

### (Ø1) RESEARCH

Our research phase establishes the foundation for all actions. It involves defining the geographical scope, engaging with local stakeholders, and exploring the historical context of each territory. Through policy analysis and immersive fieldwork, we gather critical insights that inform place-based strategies and guide meaningful, grounded interventions.

### (Ø2) MAP

This phase focuses on making visible the relationships and dynamics within a territory. Through system mapping and an exploration of stakeholder relations, we uncover patterns, tensions, and opportunities. Reflections and emerging possibilities are gathered alongside critical questions that help guide the next steps and reveal where interventions can be most meaningful.

### (Ø3) ENGAGE

This phase centers on weaving together diverse forms of knowledge. We engage with researchers and experts, as well as with local knowledge keepers whose lived experience offers crucial insight. A review of relevant literature and open dialogue with stakeholders enrich the process, creating a shared foundation from which informed, respectful, and context-sensitive actions can emerge.

### (Ø4) SEE

This phase is about deepening our understanding of the territory. We observe and interpret local dynamics, identify focal points and priorities, and explore historical practices alongside existing assets and knowledge systems. By considering public perceptions and social imaginaries, we gain insight into how the landscape is experienced, valued, and envisioned—laying the groundwork for more resonant and regenerative actions.

### (Ø5) ENVISION

In this phase, we open space for imagining what could be. Through co-creation, we explore possibilities that foster awareness, reflection, and potential behavioral change. Embracing innovation and regenerative potential, we use speculative and critical thinking as tools to design futures rooted in care, creativity, and place. This is where vision becomes a shared act—bold, grounded, and transformative.



THE LAB

ENDEMIC METHODOLOGY

ENDEMIC METHODOLOGY IN DETAIL

(Ø1)RESEARCH

**Geographical Scope:**

Definition and analysis of the specific context of study, addressing its social, cultural, ecological, and economic dimensions.

**Stakeholder Engagement:**

Identification and involvement of relevant stakeholders, including communities, practitioners, policymakers, researchers, and organizations, fostering participatory processes and collaborative knowledge exchange.

**Historical Context Analysis:**

Examination of historical processes, practices, and narratives that have shaped current dynamics and perceptions within the chosen field of inquiry.

**Policy Analysis:**

Study of existing policies, regulatory frameworks, and governance structures that influence the subject of study and its future development.

**Fieldwork and Immersive Observation:**

Engaging in direct, on-the-ground research through immersive observation, participatory methods, and situated experiences to gather qualitative and experiential insights..

(Ø2)MAPPING

**System Mapping:**

Visualizing and analyzing the components, dynamics, and interrelations of the broader system in focus, whether social, ecological, economic, or cultural.

**Stakeholder and Relationship Mapping:**

Mapping actors, networks, and power relations to understand influence, collaboration potential, and systemic leverage points.

**Mapping Reflections, Questions, and Emerging Possibilities:**

Developing iterative maps that document reflections, critical questions, and emerging scenarios, fostering a continuous learning process.

(Ø3)KNOWLEDGE AND NETWORK ENGAGEMENT

**Engaging with Experts, Researchers, and Knowledge Keepers:**

Establishing dialogues with individuals and groups holding relevant knowledge (scientific, technical, traditional, or experiential) to enrich the research and action process.

**Building Connections and Stakeholder Dialogue:**

Facilitating meaningful interactions with people and groups actively involved in the subject matter to encourage mutual learning and co-creation.

**Literature Review and Critical Inquiry**

Conducting systematic reviews of existing research, case studies, and practical experiences to ground the project in established knowledge while identifying gaps and opportunities for innovation.

(Ø4)SEE (WHAT IS UNSEEN)

**Understanding Current Dynamics**

What are the underlying factors influencing the current situation beyond visible symptoms?

**Focal Points and Priorities**

Where should attention be directed to achieve meaningful and impactful results?

**Identifying Interconnected Factors**

Which additional dimensions (social, ecological, cultural, economic, political) should be considered to fully understand the complexity of the situation?

**Learning from Historical Practices**

How can historical knowledge and practices inform present and future strategies?  
Assessing Needs, Abundances, and Perceptions  
What are the most pressing needs? What resources are abundant, underutilized, or undervalued?

**Mapping Assets and Accessibility**

What tangible and intangible assets are available, and how accessible are they to those involved?

**Public Perception and Social Imaginaries**

How do public opinions and collective imaginaries shape the understanding and approach to the issue at hand?

**Existing Knowledge Systems**

What forms of knowledge coexist in the context, and how can they be integrated and valued in the development of solutions?

(Ø5)ENVISION FUTURES

**Exploring Possibilities**

What new opportunities and pathways can be envisioned through interdisciplinary and collaborative approaches?

**Designing for Behavioural Change, Awareness, and Participation**

How can strategies be developed to foster shifts in perception, increase awareness, and promote active participation among relevant stakeholders?

**Innovation and Viable Futures**

Can new materials, technologies, or practices support the development of economically viable and socially relevant futures?

**Regenerative Potential of New Approaches**

To what extent can innovations (material, social, cultural, or ecological) contribute to systemic regeneration and resilience?

**Speculative and critical futures thinking**

How can speculative design and critical inquiry challenge dominant narratives and open up alternative future scenarios?

THE LAB

PROCESS

# PLANT or WEAVER?

Studying the endemic flora has helped me understand the functioning ecosystems. It has helped me DECENTER the human figure, In a way, by getting to know these living beings I gained empathy, and found a deeper connections to these lands.

I dwelled into the concept of OTHERNESS, and reflected on how re-frame it. Arne Naess' *ecological self* expands identity beyond the individual ego, inviting identification with ecosystems, species, and landscapes.

For Naess nature's otherness is not opposition but a call to widen the circle of the self. In deep ecology, the "other" becomes part of the self through lived experience, empathy, and identification, not through domination or assimilation.

**THE CALL IS TO SELF-EXPAND, NOT TO SELF-ENCLOSURE (NAESS, 2008)**



Photograph cosmos.co

AS I gain understanding of arid ecosystems and the deep adaptations of their flora and fauna, realized it might be a social construct to think that these ecosystems are unproductive, since they can work perfectly according to the natural laws.

Why only WE get to decide what is productive?

One of the plants characterizes the landscapes around the area, *Stipa Tenacissima*. It has colonized the steppes and its use is currently in decline.

The ecology of this plant is fascinating, as it has adapted to the conditions and helps restore the land. It creates small islands of fertility around it and help other beings to thrive.

Could we partner up with Esparto grass to restore the soil?

Ecologically, *Stipa* has helped prevent erosion and desertification by stabilizing dry, loose soils with its deep, fibrous root system. This makes me reflect upon our behavior toward these ecosystems vs the way endemic species like *stipa* behave. Our dominant and technocratic means are very different and certainly lead to very different outcomes. This grass has been in this area since the Neolithic period, shouldn't we take a deeper look at how is it working within its system?



Photograph Kuoni, B. (1981) *Cestería Tradicional Ibérica*. Barcelona. Ediciones Serval.

Esparto grass has shaped human life in Spain for thousands of years. It dictated where communities could thrive, as people settled near its natural stands to harvest and process it. It influenced economies, creating entire industries based on rope-making, basketry, and even early forms of paper.

In this sense, *Stipa tenacissima* cultivated human labor, traditions, and trade routes. Upon the arrival of petrol-based alternatives during the 60's, the industry started its decline and together with forced rural migration, it almost dissapeared.

It's now very rare to see companies working with this material, in fact there are only 5 processing facilities.

Esparto grass in being picked at a public level in 5 municipalities, it receives public money inn order to make it non deficient.

In a way *Stipa tenacissima* influenced human labor, settlements, and ways of life, humans became its stewards

Can we let it shape our creativity and survival again?.

THE LAB

PROCESS: MATERIAL RESEARCH



FIBER TO FELT



THREAD AND FELTED STIPA

Through a series of material experiments with *Stipa tenacissima*, I found myself not only exploring its physical properties but also deepening my relationship with the land it grows on.



POWDERED STIPA



SHREDDED STIPA BIOCOMPOSITES

Working with natural materials like Stipa doesn't just yield biocomposites or fibers, it opens pathways of attention, respect, and co-presence with the more-than-human world, reactivating ancient ways of knowing rooted in place.



STIPA BIOCOMPOSITE WITH ANIMAL GLUE



EXPERIMENTS WITH LIME AND FIBER

Handling this endemic grass (harvesting, soaking, combing, weaving) became a tactile dialogue with the territory, revealing its rhythms, resilience, and ecological intelligence. This embodied practice fostered a profound sense of connection, as each step of the process brought me closer to the cycles and conditions of the semi-arid ecosystems of the Mediterranean.

All Images @Inés Quiñones

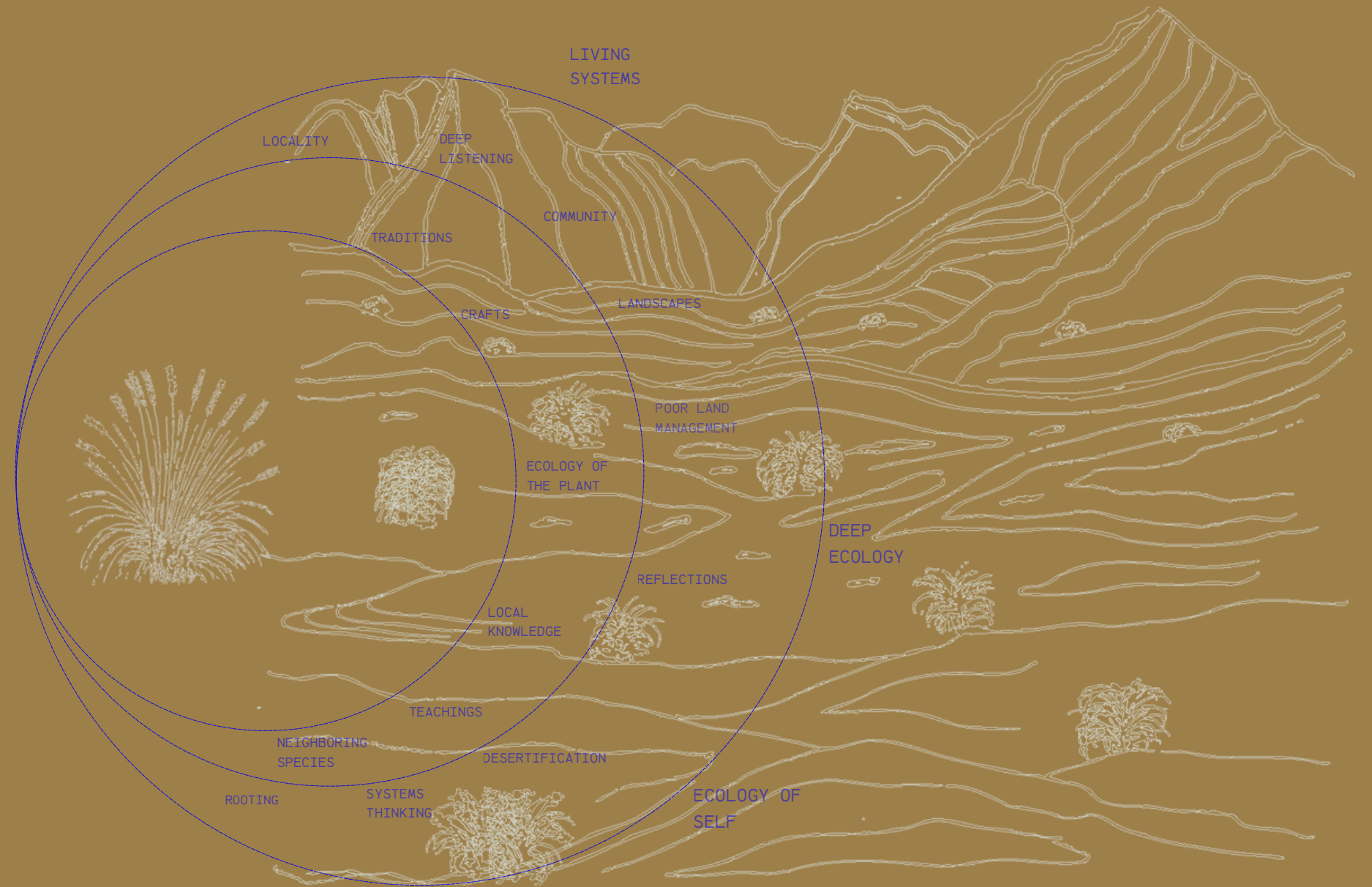
# ON WEAVING

“Weaving is perhaps one of the most intimate expressions of man’s adaptation to his needs. Taking advantage of the plant elements of his environment, he shapes them according to an inner vision nourished by empirical experience. Nevertheless, basketry or weaving is hardly taken into consideration as one of the “remains of man”; it has disintegrated in the waste heaps of the past. While ceramics appear in almost all archaeological sites and, even when broken, persist through time, the remains of basketry have been discarded and are insufficient to convey their dimension across time. (Kuoni, B. 1981)

## MAKING AS A WAY OF WEAVING

The world of our experience is, indeed, continually and endlessly coming into being around us as we weave. If it has a surface, it is like the surface of the basket: it has no ‘inside’ or ‘outside’. Mind is not above, nor nature below; rather, if we ask where mind is, it is in the weave of the surface itself. And it is within this weave that our projects of making, whatever they may be, are formulated and come to fruition. Only if we are capable of weaving, only then can we make. (Ingold)

Images @Inés Quiñones



We identify a place when we have emotional memories of it, through an experience translated into knowledge.

Tactile experiences like weaving create this emotional memories and help expand the understanding of “place”.

## EXPERIENCE – KNOWLEDGE – BELONGING

Leads to direct connection with the more-than-human.

Becomes deep ecological wisdom grounded in inter-being.

Is the OUTCOME: a self-expansion into nature.

THE LAB

PROCESS: RELATIONSHIPS

Engaging in the study and experimentation with Stipa has enabled me to establish a network of contacts, facilitating a deeper understanding of arid ecosystems. Through this work, I've connected with researchers, land stewards, and practitioners who share a commitment to exploring the dynamics of dryland environments.

These relationships have opened avenues for collaborative learning and have enriched my insights into the complexities of arid landscapes.

They have also inspired me to speculate and create a series of objects that serve as vehicles to explain the complexity of desertification.





THE LAB

15 SPECULATIVE SPOONS



Is this a spoon or a small rebellion?

What if nourishment begins long before the food arrives?



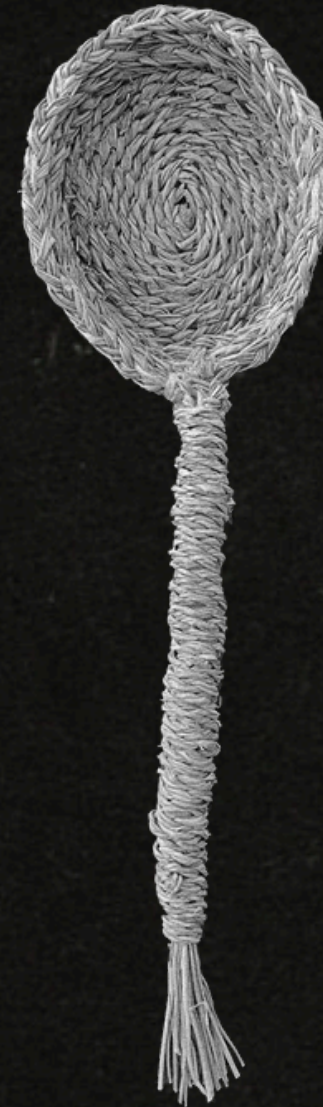
What are you really feeding when you eat from this land?



Can endemic species play restore our relationship with place?



Can an object carry a landscape?



What does it mean to digest a territory?



What does it mean to eat with something that once held the wind?

What if slowness is a form of resistance?

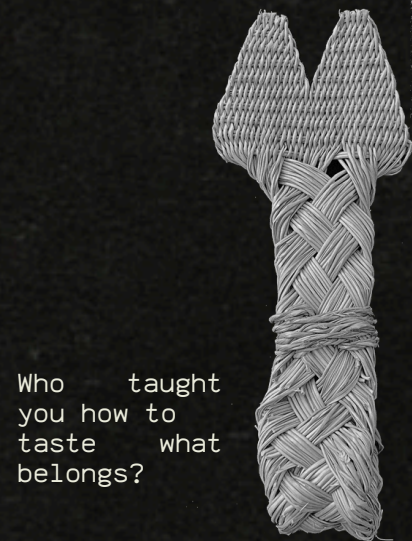


When you nourish yourself, do you nourish the place too?

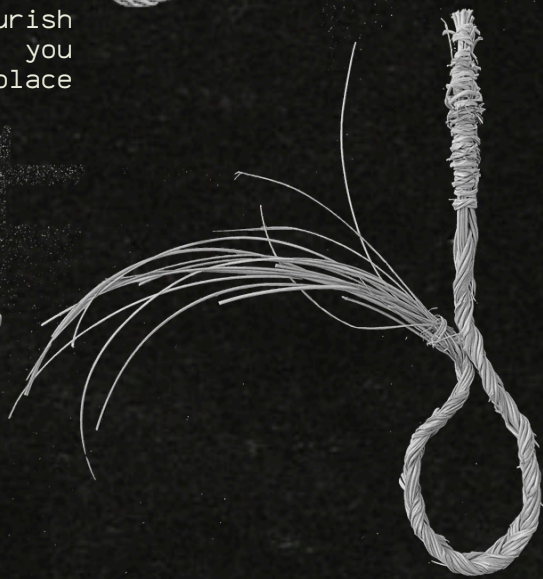
What are the politics of how we hold, scoop, gather?



Can a spoon carry memory?



Who taught you how to taste what belongs?



Can you taste care?



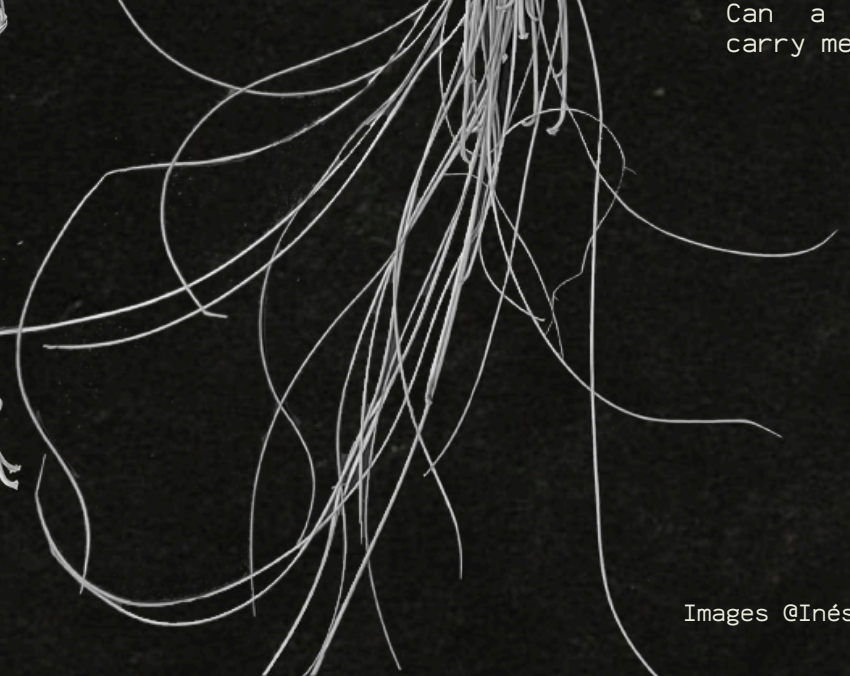
What would the land make, if it had hands?



Is there such a thing as a decolonial spoon?



What are the politics of how we hold, scoop, gather?



Images ©Inés Quiñones

# BREATHING LANDSCAPES

*Breathing Landscapes* is a project of biocultural regeneration aimed at re-signifying arid landscapes through new cultural, ecological, and emotional perspectives.

**It is based on the hypothesis that the biocultural regeneration of these territories must include an aesthetic, affective, and symbolic dimension.**

This isn't a new idea. Back in the eighteenth century, Alexander von Humboldt was already stressing how important it is to understand and manage natural systems not just intellectually, but through the emotional and affective relationships we form with nature (Abello & Bernaldez, 1986; von Humboldt, 2014). A couple of centuries later, Spanish biologist Fernando González Bernáldez echoed this view, suggesting that our ways of perceiving and emotionally connecting with landscapes are deeply rooted in the coevolution between humans and nature (Bernaldez, 1985; Castro et al., 2023).

When we lose touch with nature, there is an "extinction of experience", we thus also risk weakening our emotional bond with it. This disconnection can make us more tolerant of environmental harm and less likely to take action in the face of ecological challenges (Soga & Gaston, 2018).

Interestingly, people tend to feel more positive emotions in landscapes like high mountains or Mediterranean forests. On the flip side, dryland environments—deserts, badlands, ramblas (seasonal rivers), Mediterranean scrub, or areas covered in greenhouses—often trigger negative feelings like fear, anxiety, shame, or sadness.

These emotional responses seem to back up the Biophilia theory (Wilson, 1984) and align with studies showing a general preference for green and blue spaces (like forests and wetlands) over drier, yellower, or browner ones (Bidegain et al., 2020; Howley, 2011). As a result, the greener landscapes are usually seen as beautiful and full of life (Gobster et al., 2007), while dryland areas are often viewed as barren, lifeless, or low in biodiversity (Castro et al., 2011; Otamendi-Urroz et al., 2023).

***Territories as emotional spaces in decision-making.***

MAP @Inés Quiñones ADAPTED FROM: Ives et al. (2018) and Riechers et al (2021)

**DISCONNECTION FROM NATURE**



**CONNECTION TO NATURE**

**MATERIAL**

Territory as resource

**EXPERIMENTAL**

Perceptions of the territory  
(ACTIONS+ EXPERIENCES IN/WITH NATURE)

**COGNITIVE**

Unearthing ancestral memory  
(KNOWLEDGE+ BELIEFS ABOUT NATURE)

**EMOTIONAL**

Empathy with the territory  
(FEELINGS+ EMOTIONS TOWARD NATURE)

**PHYLOSOPHICAL**

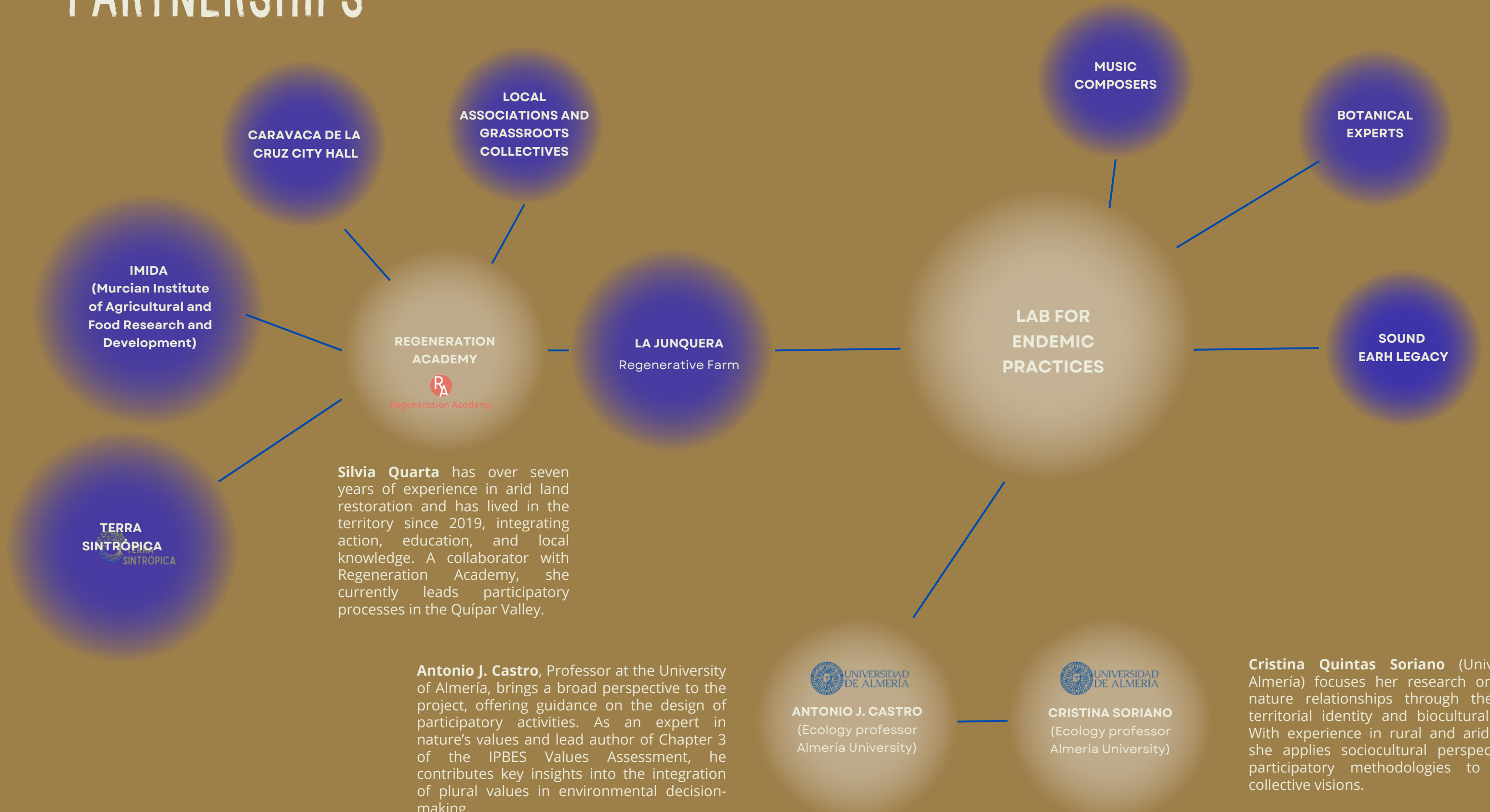
Cultural change



PRACTICE: BREATHING LANDSCAPES

PARTNERSHIPS

# PARTNERSHIPS



**Silvia Quarta** has over seven years of experience in arid land restoration and has lived in the territory since 2019, integrating action, education, and local knowledge. A collaborator with Regeneration Academy, she currently leads participatory processes in the Quípar Valley.

**Antonio J. Castro**, Professor at the University of Almería, brings a broad perspective to the project, offering guidance on the design of participatory activities. As an expert in nature's values and lead author of Chapter 3 of the IPBES Values Assessment, he contributes key insights into the integration of plural values in environmental decision-making.

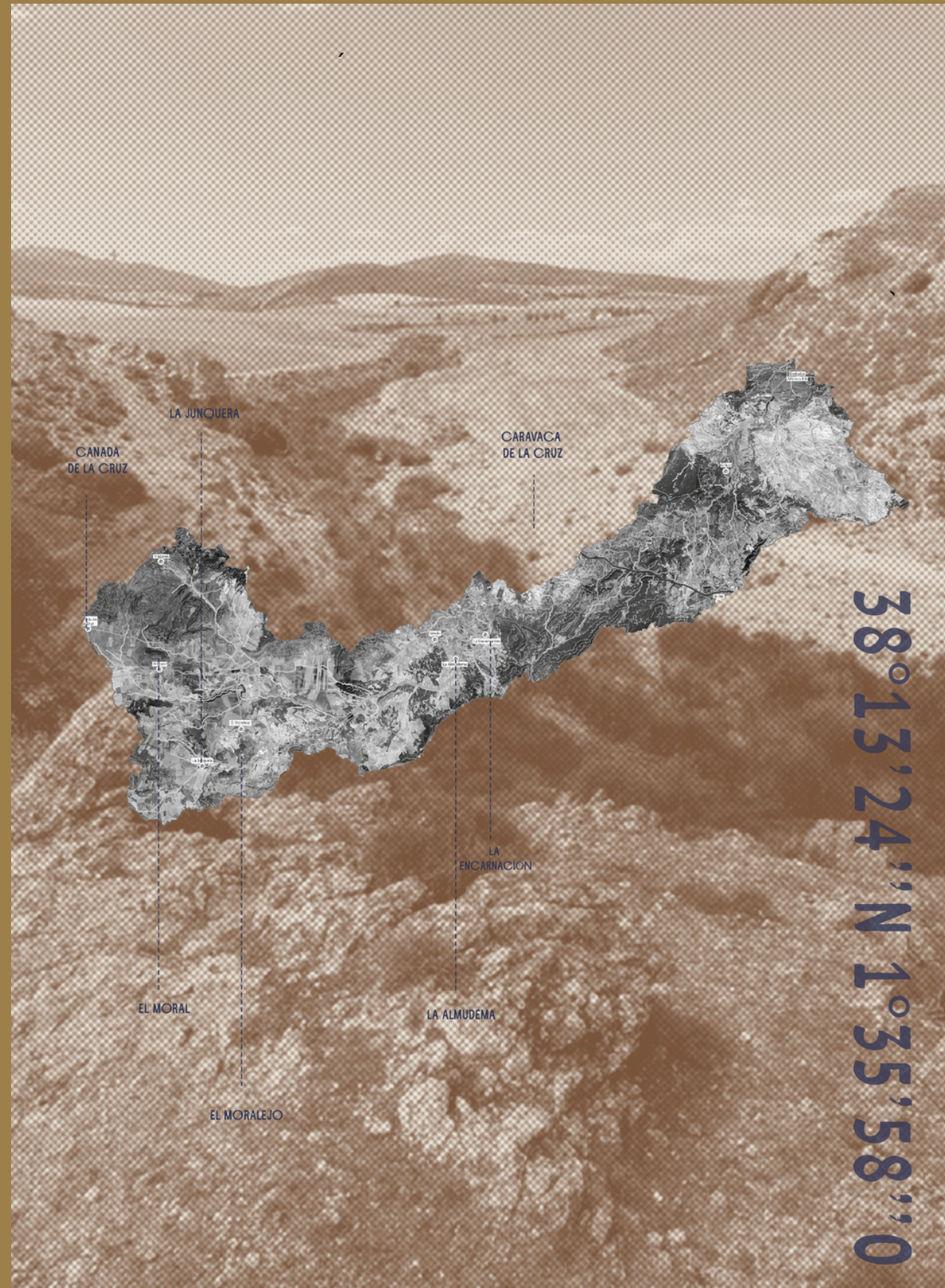
**ANTONIO J. CASTRO**  
(Ecology professor Almería University)

**CRISTINA SORIANO**  
(Ecology professor Almería University)

**Cristina Quintas Soriano** (University of Almería) focuses her research on human-nature relationships through the lens of territorial identity and biocultural heritage. With experience in rural and arid contexts, she applies sociocultural perspectives and participatory methodologies to co-create collective visions.

PRACTICE: BREATHING LANDSCAPES

LOCALIZATION AND OBJECTIVES



## GEOLOCALIZATION: QUIPAR VALLEY, MURCIA, SPAIN.

The Quípar River basin in northwestern Murcia is facing critical ecological and social decline, including drought, pollution, erosion, and rural depopulation. Traditional agricultural systems are being replaced by intensive models, degrading both the landscape and local communities. This project proposes a holistic regeneration—of ecosystems and cultural ties—highlighting the need for emotional and aesthetic reconnection with the land to reimagine rural areas as spaces of resilience, beauty, and innovation.

Regeneration Academy has been active in the region for over five years, offering training in regenerative agriculture at La Junquera, a living lab for soil restoration and biodiversity. Backed by the Caravaca de la Cruz City Council and in collaboration with CEBAS-CSIC, the project supports a participatory climate adaptation model focused on drought and flood management. Over 100 local participants have contributed through workshops and interviews, leading to the upcoming signing of a Territorial Manifesto in May 2025, as part of the EU-funded HuMUS project on soil health.

However, these efforts have yet to fully integrate the aesthetic, symbolic, and emotional dimensions that shape people's connection to place. Uncovering people's perceptions of different landscape configurations, and how inhabitants value the contributions of nature to human wellbeing, is essential to understanding current landscape trends. (Bidegain et al, 2020)

## OBJECTIVES

We aim to foster the regeneration of the Quípar Valley not only from an ecological perspective but also through a biocultural approach, promoting emotional and sensory reconnection with an arid territory undergoing processes of ecological and social degradation. Through artistic creation, situated research, and the co-creation of knowledge among local inhabitants, cultural agents, and scientists, we seek to explore the landscape through sensory and artistic lenses, revalue territorial epistemologies, and co-create a collective vision for the future with the community.

Our goal is to restore the bond between people and their territory, highlight the richness of these ecosystems, and promote the value of their sustainable cultural practices. This process will contribute to building a shared territorial identity, strengthening the community's social fabric, and articulating proposals that influence public policies aimed at the protection and regeneration of these ecosystems.

"Communities down the millennia have developed elaborate rituals and practices to limit off take levels, restrict access to critical resources, and distribute harvests" (Western and Wright, 1994, p. 1).15

# DATA ANALYSIS

## Ecological strengths and potential of the Alto Quípar Region:

- **High Soil Diversity and Scenic Value:** The Alto Quípar region boasts a remarkable variety of soils that support unique flora and fauna, contributing significantly to the area's scenic and ecological value.
- **Soil Improvement Potential:** Predominantly composed of clay and silt, the soils in Alto Quípar have a high capacity to retain organic matter—up to 2% in agricultural lands and 4% in natural areas. Their structural stability and ability to enhance water infiltration while reducing erosion make them highly responsive to sustainable land management practices aimed at soil restoration.
- **Carbon Storage Capacity:** Due to low mineralization rates, the higher elevation soils in the region exhibit significant potential for carbon sequestration, surpassing other areas within the Murcia region.
- **Vital Role of the Quípar River:** The Quípar River is essential to the region's ecological and cultural fabric. It sustains riparian ecosystems, small wetlands, and agricultural lands, while also supporting local agriculture and livestock. Its numerous springs and fountains create unique spaces of ecological, cultural, and identity value for rural communities.
- **Ecological Restoration Potential:** With appropriate care and sustainable practices, the river and its surroundings have the capacity to regain their natural vitality, enhance resilience against climate change, and serve as a model for ecological regeneration throughout the region.

## Opportunities for soil improvement in the territory:

- **Opportunities to enhance soil health in our territory** stem from recognizing these challenges, understanding the essential value of this resource, and fostering a collective will to regenerate and protect it. It's crucial to comprehend that all sectors are interconnected and can collaborate to achieve meaningful change. Based on the Diagnostic Workshops, several promising pathways have been identified:
- **Improved Water and Soil Management:** Advocating for more efficient, respectful, and territory-adapted management practices is fundamental to sustaining rural life.
- **Promotion of Sustainable Agricultural and Livestock Practices:** Encouraging dryland farming and environmentally friendly traditional practices supports a production model that conserves natural resources. Additionally, specific support will be provided to young individuals aspiring to engage in responsible agriculture, ensuring generational renewal and strengthening the rural fabric.
- **Valorization of Local Products and Rural Values:** Promoting sustainable local production revitalizes rural identity and culture, serving as key elements for driving the territory's economic and social development.
- **Awareness and Training Across All Sectors:** Educational initiatives will be fostered to raise awareness among citizens, producers, and administrations about best and worst practices, encouraging active reflection on the impact of our activities on the water cycle, biodiversity, and soil health.
- **Need for Cooperation and Mutual Support:** Collaboration among farmers, livestock breeders, administrations, associations, and citizens is essential to ensure the future of the soil and the rural environment.

## Numerous threats have been identified that jeopardize soil and water health in the Alto Quípar region. The most pressing and widespread issues include:

- **Expansion of intensive agriculture:** The overuse of chemical inputs and plastics in cultivation practices leads to soil compaction, salinization, and degradation. Additionally, this intensification exacerbates the overexploitation and contamination of aquifers and surface waters.
- **Degraded and contaminated soils:** The region faces increasingly impoverished and unprotected soils, with losses in organic matter and fertility due to erosion and tillage, compounded by contamination from chemicals and plastics.
- **Overexploitation and contamination of water resources, and exposure to droughts:** The reduction of surface water and groundwater levels, along with their contamination from increased irrigation in intensive agriculture and prolonged droughts, directly affects soil quality, vitality, and fertility.
- **Declining profitability of extensive agriculture and livestock farming:** This trend encourages the abandonment of dryland farming and traditional agricultural and livestock practices, hinders investment in sustainable methods, and promotes more intensive land use without conservation measures.
- **Depopulation and lack of generational renewal:** These factors lead to the abandonment of agricultural land and the loss of sustainable management practices and associated knowledge. A lack of identity, low profitability, and limited entrepreneurial opportunities further exacerbate this negative cycle in the territory.
- **Disconnect between policy and local needs:** Bureaucracy and legislation hinder practices that could protect and regenerate the soil.
- **Lack of awareness and education:** There is a disconnect between citizens and the countryside, with a shortage of competent technical support and training for farmers, livestock breeders, and policymakers, making it difficult to adopt innovative practices for conserving and improving soil health.

## CONTEXT

With this trans-disciplinary project, we aim to shift the narrative around arid ecosystems. In particular, we seek to highlight the rich biodiversity and abundance of native species in these landscapes, as well as the historical wisdom and cultural practices that once enabled their sustainable management.

The ultimate goal is to regenerate the Quípar Valley through an emotional reconnection with the territory. In this way we hope that integrating the emotional dimension into these areas can inform conservation efforts.

## BIOCULTURAL SHIFT:

Negative emotions observed for arid and semiarid landscapes may reflect the lack of knowledge of the unique biodiversity of this region (El Ghafraoui et al., 2003).

**As ecologist and author Robert Pyle points out, collective ignorance ultimately leads to collective indifference.**

Conservationists have struggled to communicate the value, beauty, and relevance of biodiversity to the broader public, often speaking only to those who are already convinced rather than engaging new audiences.

The educate the public approach might not be enough to motivate change. To be successful in conserving biodiversity, the value and relevance of nature in the public mind must be made clear to raise awareness of the broader ecological realities that provide the context for human life.



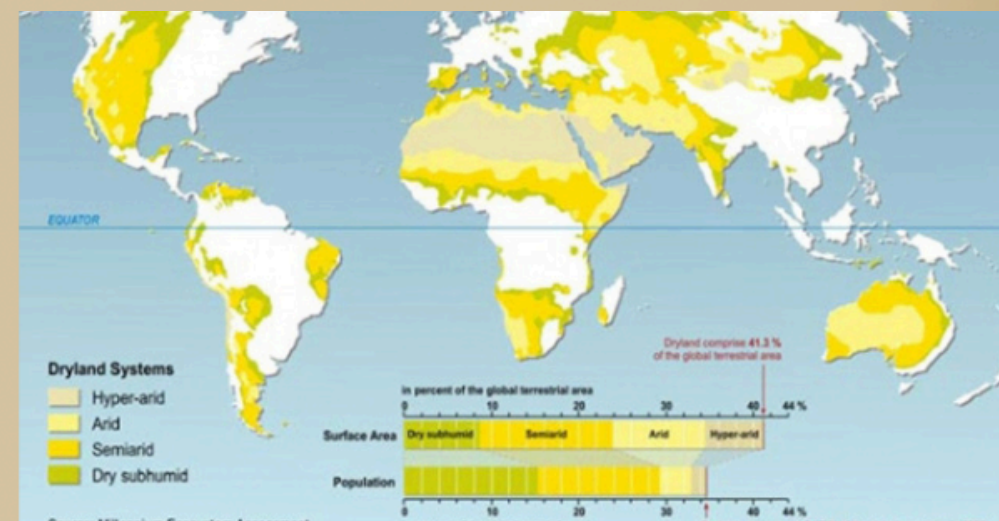
Images @Inés Quiñones

Arid ecosystems cover 41.3% of the Earth's surface. Throughout history, diverse cultures have thrived in these territories through the careful and adaptive management of available resources. Today, the unbalanced use of those resources—coupled with a growing disconnection from these ecosystems—is driving the soil towards irreversible degradation.

The arid landscapes of southeastern Spain are a clear example of this growing disconnection.

Often regarded as unproductive or degraded lands, they have been rendered invisible by dominant cultural and agricultural models oriented toward hyper-productivity—obscuring their rich history of adaptive cultural and agroecological practices.

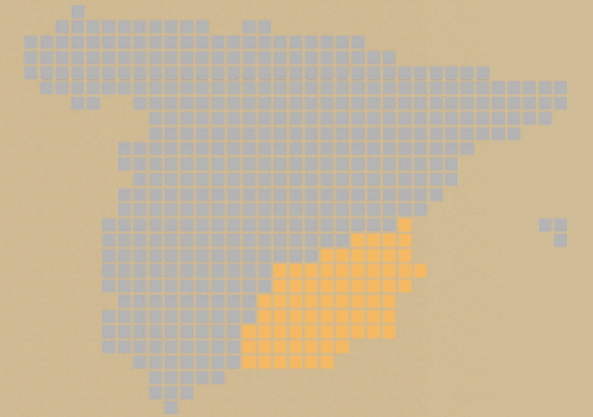
## DRYLANDS OCUPY 41.3% of the Earth's land surface



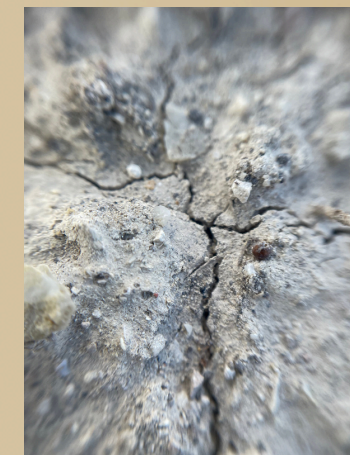
www.sciencedirect.com. (n.d.). Arid Land - an overview

## \_SPAIN'S SOUTH EAST

The current food system is one of the main contributors to the environmental degradation of our planet (FAO, 2021). The disruption of phosphorus and nitrogen cycles, the release of green-house gases (GHGs), and the degradation of vital resources like water and soil serve as compelling examples and explain the overtaking of six planet boundaries (Rockström & Gupta, 2023) that a decade ago appeared distant and abstract.

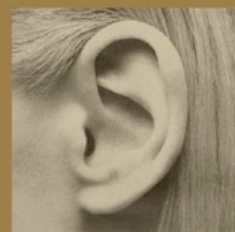
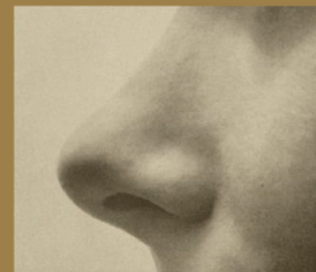


More than 30,000 hectares in the province of Almería alone are based on the overexploitation of coastal aquifers that have become salinized.



This production model requires a lot of energy: drilling over 500 meters deep, pumping water while burning diesel and transporting produce throughout Europe. Not to mention the social costs of having to contract illegal immigrants as labor in order to keep up with results.

Is our fear of desertification actually what's causing it?



*How can aesthetic, material, and affective experiences contribute to the reconnection between people and arid landscapes?*

### HNC (HUMAN-NATURE CONNECTEDNESS)

Human-nature connectedness can be defined as ‘a stable state of consciousness comprising symbiotic cognitive, affective, and experiential traits that reflect a realization of the interrelatedness between one’s self and the rest of nature’. (Zylstra et al. (2014)

There is evidence that natural aesthetics are likely to be part of the explanation for a positive relationship between people and nature; just as aesthetics are an important part of biophilia, the visual appeal of nature is also important for connectedness with nature.d experiential traits that reflect a realization of the interrelatedness between one’s self and the rest of nature (Lumber, R 2017)

On the other hand, deep ecological wisdom arises from long-term attention, reflection, and ethical insight.

While modern knowledge often aims to control nature, deep ecological knowledge comes from being in dialogue with nature.

Naess’s concept of knowledge:

- Emerges from situated, experiential contexts, not detached analysis.
- Is interconnected, seeing all beings as knots in the biospheric net.
- Includes moral knowledge—knowing how to live well with rather than over.

Deep ecology doesn’t reject science, but insists it be guided by wisdom rooted in humility and relational understanding.

### RECONNECTING HUMANS TO NATURE MAY THEREFORE CONSTITUTE A LEVERAGE POINT FOR SUSTAINABILITY TRANSFORMATION. Muhr, M. M. (2020).

### LAB X EP APPROACH: ARTS BASED METHODOLOGIES

Through artistic and sensory experiences, agroecology, situated knowledge and scientific engagement, the project seeks to promote emotional reconnection with the landscape, re-signifying its identity through aesthetics and participatory practices.

*Breathing Landscapes* brings together local residents, farmers, neo-rural settlers, and cultural agents, facilitating a transition towards more just, vibrant, and sustainable imaginaries. The initiative culminates in a collective exhibition and a digital archive that highlights the vibrant beauty of arid landscapes.

The novelty of this approach lies in exploring how emotional connection to arid landscapes can be cultivated through immersive, artistic, and participatory experiences that strengthen the bond between culture and ecology.

Through active listening, collective creation, and sensitive documentation of memories, emotions, and practices, it seeks to activate a new *biocultural* narrative that reimagines arid territories, not as marginal lands, but as places of biodiversity, identity, and potential.

The initiative highlights the rural environment’s creative potential, fosters encounters between diverse forms of knowledge, and activates co-creation processes that strengthen community ties and connection to the landscape.

## PHASE 1: EXPLORING THE TERRITORY

This action focuses on exploring the sensory stimuli present in arid territories. Through observation, experimentation, and deep engagement with place, I aim to rediscover and invent sensory materials rooted in local identity. The outcomes will inform participatory workshops, where sensory experiences will foster new connections, narratives, and aesthetic encounters.

Images: cosmo.co



Sounds from the soil, local fauna, and ambient environments will be recorded across diverse landscapes in the valley: balanced ecosystems, degraded lands, intensive crops, and abandoned areas. These recordings will form a sound map, with each audio linked to corresponding landscape imagery. The working hypothesis is that the quietest territories will also be the most degraded and heavily intervened.

SOUND MAP

### CHROMATIC PALETTE

Natural pigments will be extracted from soils collected across different areas of the valley to create arid watercolors. Each hue will be identified by a code, forming an emotional and visual archive and a chromatic palette of the territory.

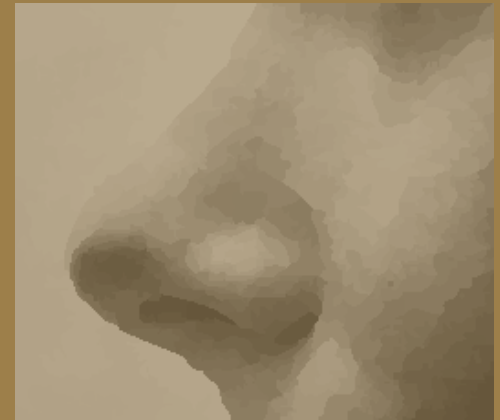


Edible native species and crops linked to regenerative agroecological practices will be studied. A visual catalogue of these species will be developed in the form of cards, later used in workshops to evoke memory and reimagine future foodscapes. This research will be conducted in collaboration with IMIDA.

CATALOGUE OF EDIBLE SPECIES

### TEXTURE ARCHIVE

The textures of the dry landscape will be explored through materials such as esparto grass, soil, bark, and stones. The aim is to awaken the tactile memory of the territory and rediscover the connection between hands, matter, and landscape.



An olfactory library will be developed by distilling or macerating aromatic native species (such as thyme, esparto, rosemary, savory, mastic, and sage). Less obvious yet equally characteristic scents will also be captured: the smell of wet earth after light rain, compost, fermentation, dry dust, and burnt wood.

OLFATIVE LIBRARY

## PHASE 2: SENSORY WORKSHOPS

Using the research and materials gathered in Action 2, sensory workshops will be organized for local residents of Alto Quípar, a community of around 200 people including farmers, shepherds, retirees, transport and hospitality workers, agricultural laborers, and young newcomers. Others with ties to the valley or from nearby areas may also join.

These participatory workshops, inspired by STEAM (Science, Technology, Engineering, Art, and Mathematics) methodologies, aim to bridge local knowledge with new possibilities for the territory. They will focus on creating a “third space” — a safe environment for expression and experimentation. Participants will explore materials and receive a roadmap with prompts and suggestions. The session will end with a collective conversation to co-create a shared map of thoughts, memories, sensations, perspectives, and reflections, highlighting participants’ own value preferences and positive visions for the territory.

### VISUAL CARTOGRAPHY WITH TERRITORIAL PIGMENT

**(Geology + Art + Emotion)**

Using watercolors made from local soils, rocks, ash, and sediment, participants create personal or collective maps. Scientific input explains the mineral composition; artistic guidance encourages painting sensations, paths, and place-based connections. Oral histories of the land and its transformations are shared.

Outcome: A color archive of the territory with named swatches and accompanying stories.

### ECOACOUSTIC LISTENING STATION

**(Technology + Territory)**

Environmental sounds (soil, wind, birds, voices, insects) are recorded. Participants identify these sounds through images and creatively compose soundscapes using adjectives, songs, or oral stories.

Outcome: A layered and annotated sound map of the biodiversity in the territory.

### SENSORIAL DINNER OF THE TERRITORY

**(Agroecology + Design + Cuisine + Memory).**

This collective meal will feature local, seasonal, or foraged ingredients. Every element—from the menu to the table setting—serves as an expression of the landscape and the relationship to it. Participants are invited to co-design the dinner, drawing on traditional knowledge. Each dish may be paired with a story, song, or memory, and guests are encouraged to reflect on the emotions and sensations evoked by each flavor.

Beyond a local celebration, the dinner invites reflection on agroecological cycles, soil and human nourishment, and edible biodiversity. Ingredients may be mapped according to origin, seasonality, or ecosystem.

### MATERIAL BIOGRAPHY

**(Science + Narrative)**

Participants receive samples of local materials (e.g., plant fibers, soil, resin). Their physical structure, origin, and properties are introduced through a scientific lens, while an artistic perspective invites imagining their personality, life cycle, and symbolic role. Traditional uses of the material are also shared.

Outcome: An illustrated biography of each material.

### BOTANICAL AROMA LIBRARY

**(Chemistry + Memory)**

Participants explore aromatic extracts and learn about the molecules and extraction methods behind the scents. They then design a scent that evokes a specific emotion and share memories linked to that aroma.

Outcome: A community-based collection of scents and olfactory memory cards.

### PHASE 3: FUTURING

Based on insights from the sensory workshops, a final participatory session will be designed to identify collective visions for the future of the region. The goal is to preserve biocultural diversity and build territorial identity through a trans-disciplinary process. This workshop will bring together participants from previous sessions to share perceptions, identities, and feelings developed during the activities.

It will follow the **Three Horizons methodology** — a structured approach for envisioning change and guiding meaningful action.

1. Assessing the current landscape, recognizing both challenges and values (Horizon 1);
2. Imagining an ideal future aligned with emerging trends and innovations (Horizon 3);
3. Identifying strategies to bridge the gap between present and future by supporting promising initiatives and transforming outdated practices (Horizon 2).

The process encourages collaborative knowledge-building and exchange among diverse participants. The results will be analyzed through qualitative narrative methods to identify key drivers of the shared vision and generate guidelines that can be adapted to support socio-ecological resilience in similar contexts.

### PHASE 4: LAB OF INNER LANDSCAPES

The goal of this action is to create both a physical and digital space that allows the local community and external stakeholders open and structured access to all materials generated throughout the project.

This space will function as a **living archive**, a platform for visibility, and a meeting point to share results, methodologies, and emerging narratives from the biocultural regeneration process of the Quípar Valley.

I will curate the exhibition and design the display materials, which will include maps, infographics, sensory materials used during the process, sensible cartographies, a musical theme, and videos. We are counting on the Caravaca de la Cruz City Council to provide a space for this. All valley residents will be invited to visit, along with regional inhabitants, researchers from partner universities and institutions, participants, representatives from other regeneration projects across the Iberian Peninsula (such as Alvelal and Terra Sintrópica), and external funders.

All of this will also exist on an online platform that will compile the actions carried out throughout the project: the territorial exploration phase, reflections, contextual information, videos of the workshops, and ultimately, a **living archive of the valley's essence**: a color chart, ingredients, local lexicon, voices, sounds, musical theme, and a tactile and visual archive.

Through this online platform, BREATHING LANDSCAPES becomes a vibrant, evolving archive that the community can continue to update and that can also serve as inspiration for other territories.

### PHASE 5: MEASUREMENT AND ASSESSMENT

To assess the project's impact on participants' relationship with, understanding of, and identity connected to the territory, a series of surveys will be conducted during the sensory and future vision workshops. These surveys will combine closed and open-ended questions to gather both quantitative and qualitative data.

Participants will be asked to evaluate images of Quípar Valley's rural and natural landscapes and reflect on their emotional responses to arid environments. This will help identify types of nature-related values, levels of human-nature connection, and emotional responses. A photo-elicitation method will be used to support understanding, especially among older participants, and to encourage emotional engagement.

The surveys will be carried out in two phases: before/during the initial workshops and after the final visioning session. Allowing comparison of how values, identities, and emotions evolve through participation.

A fundamental part of the project is the co-creation and active participation of various local actors. Researchers from the University of Almería will carry out an evaluation of participants' values, preferences, and emotions at both the initial and final stages of the project. These evaluations aim to: (1) assess the transformative potential of the co-creation process (summative evaluation), and (2) analyze the specific contributions of the different trans-disciplinary methods used.

A mixed-methods approach will be applied, collecting both quantitative and qualitative data through participant surveys. The results will be shared in various formats, such as reports, academic articles, or outreach publications.

Key indicators include:

1. Impact – number and diversity of participants across activities;
2. Co-creation – level of collaboration and development of territorial identity and shared knowledge;
3. Artistic/Research Quality – degree of innovation, uniqueness of the proposal, cultural relevance, and socio-ecological significance.



**PHASE 1: EXPLORING**  
**SEPTEMBER 2025**

**INES**  
**7 MONTHS**  
**10 days / month at**  
**La Junquera**

- Territory exploration.
- Result compilation.
- Creation of material archive.
- Video of process.



**PHASE 2: WORKSHOPS**  
**APRIL 2026**

**INES + SILVIA + CRISTINA**  
**9 months**

- Workshop design.
- Workshop implementation.
- Gathering results.



**PHASE 3:**  
**FUTURING**  
**DEC 2026**

**INES + CRISTINA**  
**4 months**

- Workshop design.
- Visioning workshops.
- Information gathering



**PHASE 4:**  
**EXHIBITION +**  
**DIGITAL ARCHIVE**  
**APRIL 2026**

**INÉS 6 MONTHS**

- Exhibition space design.
- Co-design of videos, infographics, and a musical theme for the valley.
- Online platform design.



**PHASE 5:**  
**MEASUREMENT**  
**AND RESULTS**

**CRISTINA 18 MONTHS**

- Initial survey design
- Collection and analysis of initial data
- Final survey design
- Collection and analysis of final data and comparison



(01) CORE INTENTION	EXPLORING THE TERRITORY SENSORIAL WORKSHOPS FUTURING WORKSHOP	Intends to reconnect people emotionally and culturally to arid territories through art, sensory exploration and co-creation.
(02) BELONGING	SENSORIAL DINNER FUTURING WORKSHOP	Fosters intimate, collective experiences with food related memories, inviting participants to root, share and co-create sense of place,
(03) LIFECYCLE PRACTICE	SENSORIAL WORKSHOPS	Workshops generate reflection on land cycles, they foster slowness connecting the people to natural rhythms rather than aiming fast-paced outcomes.
(04) LIVING SYSTEMS	SOUND MAP AGOECOLOGICAL PRACTICES MATERIAL BIOGRAPHY	Makes ecological systems (soil, species, water) visible. Creates new links between these elements supporting a system's view of the ecosystem.
(05) SYMBIOTIC RELATIONSHIPS	COMMUNITY CO-CREATION DINNER SENSORIAL WORKSHOPS	Builds connections accross generations, disciplines and species, linking memory, biodiversity and future visions.
(06) SITUATED KNOWLEDGE	MATERIAL BIOGRAPHY SCENT LIBRARY STORYTELLING	Centers local craftspeople, plants and knowledge keepers, highlighting embodied and place-specific wisdom.
(07) CONTINUITY	DIGITAL ARCHIVE	Ensures the project exists beyond the workshops, though co-creation of archive, digital storytelling and potential replication in similar landscapes.

(01) OBJECTIVES\_LAB x EP

My objective for the LAB is to establish a platform that showcases regenerative, place-based projects, making the concept of regeneration more tangible and accessible. By curating a diverse portfolio of such initiatives, I aim to foster collaborations and deepen the collective understanding of regeneration's scope and impact. Visualizing these projects can bridge the gap between theory and practice, inspiring broader engagement and action.

(03) NEXT STEPS

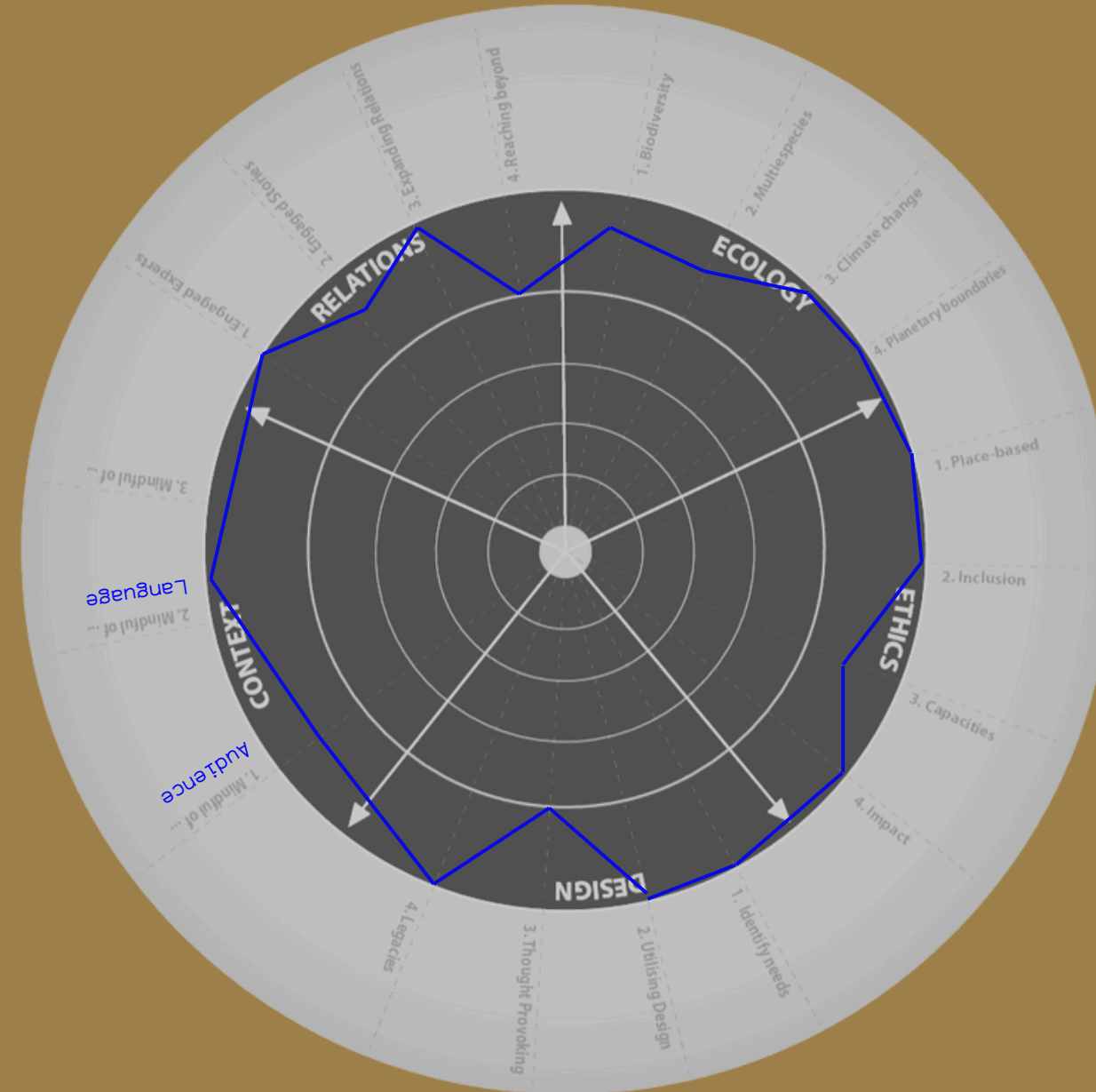
I am about to launch the LAB x EP website. This platform will contain no projects yet but I will use it as a presentation when trying to engage in collaborations.

I plan on sending BREATHING LANDSCAPES to other open calls if the proposal does not go through, If it goes through, the project will kickstart in September 2025 and will last 2 years. This would be a great chance for me to experiment and push my limits forward.

I have been invited by the ecologists at the University of Almería in their project EmBrace: a project that proposes that NBS can inspire landscape stewardship actions that enhance co-benefits in multi-functional protected landscapes.

Also, I have been highly encouraged by the professors of this group to pursue a PhD, I am still reflecting about this possibility,

On the side I will present my research material to Future Materials Bank.



(02) COMPASS: BREATHING LANDSCAPES

In the initial phase of Breathing Landscapes, my focus will be on cultivating qualities that may currently be underdeveloped. This involves actively engaging with the local community to gather stories and understand the existing capacities within the area.

I've considered the importance of ensuring that the project resonates with its primary audience: residents of the valley, many of whom are older adults, farmers, and local stakeholders. Rather than presenting concepts that are overly abstract or provocative, the aim is to create an inviting and accessible initiative. By doing so, we hope to foster meaningful connections and encourage participation from all community members. I have to further research in workshop design and language use towards this audience.

(04) RELATIONAL ACCOUNTABILITY

I've realized it is very important for me to keep researching. I am planning on being in contact with Antonio J. Castro and reflecting on the possibility to publish together with him. This will keep me researching.

I also want to contact and visit people working in Spain in Regeneration. Will also try to participate in the next Bioleadership Fellowship Program with the Lab so I can maybe get some insights and new relations and push it forward.











