

10  
04  
25

# Compos(t)ing

## Regenerative Creative Practices



# table of contents

|   |    |
|---|----|
| about Compos(t)ing                      | 05 |
| Central Themes                          | 06 |
| Embodied Start                          | 08 |
| Plenary Conversations                   | 12 |
| Workgroups Discussion                   | 21 |
| Compos(t)ing Session                    | 68 |
| Keynote                                 | 72 |
| Impressions                             | 76 |
| Compos(t)ing curators                   | 78 |
| With Thanks                             | 81 |
| Future of Compos(t)ing                  | 83 |
| Appendix: Participants' Reflection Memo | 84 |



To view more about Compos(t)ing on film, click [here](#) or scan the QR code







## about Compos(t)ing

Compos(t)ing is a response to the urgent need to advocate for a regenerative culture and economy in which human and more-than-human life can flourish. We believe that arts and design practices, with their combined aesthetic, material, political and transformative abilities and sensibilities, can make a vital and leading contribution.

The aim of this symposium was to develop a common ground and a spectrum of regenerative principles across education, economic systems and creative practices. The symposium presented a range of diverse cases and critically examined their current trajectories and possible future developments through a selection of 14 workgroups.

These creative practices, including realised processes, proofs of concept, works in progress, developed artworks, products and/or services, were presented by their creators and discussed in moderated groups of participants. The cases demonstrate a shift away from an extractivist cultural and economic framework that has long dominated the planet's flows of matter and information. Instead, they point toward a regenerative culture and economy urgently seeking pathways to a habitable world for future generations of both human and other-than-human beings.

Contributors offered their work and knowledge in a spirit of generosity, aiming to inspire and stimulate other practitioners. Participants, in turn, were invited to offer their critical insight, creative responses, and probing inquiries to enrich and deepen the qualities of the presented work.

We aim to compile key insights, methods, and tools to facilitate an exchange of ideas by asking how these approaches might unfold across different scales, contexts, and forms of work. What are the elephants in the room? Which relationships need to dissolve, and which must be nurtured between pedagogies, creative practices, and the larger systemic patterns in which they are embedded?



## Central themes

The curatorial team envisions the practice-centred workgroups, which form the core of the symposium, as regenerative processes in themselves. The intention is for all primary and contributing participants to engage from principles rooted in mutual support and collective care. While we do not suggest that all featured works or cases are fully regenerative, we seek to present creators who embody core regenerative values within their practices. Also, part of the purpose of the symposium was to show the plurality of ways of practising. This not only reflects different paths of inquiry but also expands our understanding of what regeneration is and what it has the potential to become.

This symposium focuses on regenerative design and artistic practices. While we do not exclude theoretical perspectives on regeneration, our aim is to centre practice in order to avoid the risk of speculative excitement that can distance us from the complex realities we need to stay with to meaningfully advance the field, ensuring that tangible, grounded approaches remain at the forefront of creative and ecological transformation.

The discussions were organised around three thematic threads, each offering a distinct lens through which questions were posed to the presented cases. They are: creative practices; regenerative economies and human-inclusive ecosystems; and education and didactics. These threads are interwoven with three regenerative ways of engaging: making, exchange, and knowing, which serve both as modes of contribution and as frameworks for reflecting on how regenerative practices take shape across different contexts.

### Regenerative ways of making

Which choices have artists and designers made to develop practices and realise works that can be considered regenerative? What aspects of artistic works and designed processes, products and services actually contribute to the health of ecosystems? How can this be done? How do you know? How do we assess the long-term impact of these choices, and what tools or frameworks might help practitioners to evaluate the regenerative potential of their work? Reflection, transparency and openness to feedback from both human and ecological communities may become essential components in this assessment.

Sustainability art and design principles are usually conceived as a set of constraints to be followed, as sustainable art and design is focused on minimising negative effects. Regenerative creative practice, on the other hand, seeks to maximise effects that are beneficial to all life (including human life). What contrasting art and design patterns come into play in the context of the aim of maximising life-supporting effects? How can regenerative intentions be made visible in form, function, or systems of production and exchange?

What aesthetics emerge from regenerative creative practices? Does regenerative design always have to use green, brown and grey colour schemes and organic aesthetics? What principles could we agree on to root the practice of regenerative art and design more firmly? Can aesthetics themselves contribute to regenerative outcomes, not only by reflecting ecological values but by inviting deeper relationships with the living world?

### Regenerative networks of exchange

Regenerative creative practices cannot develop in isolation from the larger economic systems

## central themes

in which they are embedded and often aim to contribute to systems change. In this strand, we want to focus on the larger systemic issues that inform regenerative paradigms and explore what paths for radical and/or incremental transformation might be possible.

If economic processes are to contribute to ecological regeneration (rather than merely minimise the ecological harm they do), how can common economic principles be reconsidered? Key examples come from agriculture, but how do they extrapolate to economic fields in which manufacture plays a role?

What are the elements and structures of business models in which ecosystems benefit from their participation? What principles of scale do and do not apply in regenerative creative practices?

In the regenerative economies and human-inclusive ecosystems thread, the focus is on issues related to bringing the processes of economy into alignment with those of ecology. This involves examining how value is defined and exchanged and questioning the assumptions of growth, productivity and efficiency that dominate conventional economic logic. We consider how regenerative practices might reconfigure supply chains, ownership models, labour relations and circular systems of production and reuse. Contributors in this area invite us to reflect not only on what we make, but also on how we organise our relationships, distribute resources and share responsibility within broader ecological frameworks.

### Regenerative ways of knowing

If human creative practices are to contribute to the health of ecosystems, what knowledge, skills and choices should be available to students of art and design?

How can we teach collaboration with other-than-human life, rather than simply taking them for granted as resources?

How can Indigenous knowledge practices, with centuries of accumulated regenerative insight, be included in the creative curricula?

How can non-humans be considered teachers? What perspectives on ecological and economic systems could be integrated into learning environments? What elements of human-centred art and design can be extrapolated to more-than-human-centred practices? What is the role of personal autonomy and creativity within the context of deeply complex and interdependent ecological networks?

Regenerative ways of knowing invite a reimagining of the educational frameworks we rely on to cultivate future creative practitioners. This includes exploring how embodied, and place-based forms of knowledge can be brought into dialogue with academic and production disciplines. It also requires critical reflection on the dominant cultural narratives that separate humans from nature and frame non-human life as passive or instrumental. By advocating empathy, attentiveness, and humility in the learning process, we can begin to shape a pedagogy that acknowledges interdependence and promotes long-term ecological responsibility as a core artistic and design value.



“Within our body,  
there is a regenerative  
process, which is  
breathing. We breathe  
**22,000** times per day,  
**19** times per minute,  
whereas we used to  
breathe **10** times.  
The world we are living  
in demands that we  
breathe more, and it  
also means that the  
more you breathe, the  
less you listen.”

Anthony Heidweiller




### Embodied Start

Anthony Heidweiller (ATD) & Jay-J Taukave (UvA)

### Embodied Start

Anthony Heidweiller is an associate professor at the Academy of Theatre and Dance. Trained as a classical opera singer and former director of the Opera Forward Festival at the Dutch National Opera & Ballet, he researches the relationship between regeneration and breath. Within KUO (Kunstvakopleiding Nederland, the Dutch Higher Arts Education Organisation) Lifelong Learning group, he leads research on how to position regenerative arts education on the national sector agenda.



A photograph of a man, Jay-j Taukave, performing on a stage. He is wearing a traditional Polynesian outfit with a patterned shirt and a fringed skirt. He has a beard and is gesturing with his hands towards a large audience. The audience is seated and standing, many with their hands raised in a gesture of participation or applause. The stage is lit with blue and white lights, and there are spotlights visible in the background.

“Breath comes into us and it is alive. And it is important that, through breath, for me and for my community, **we see it as a transfer of knowledge**. It enables us to share Indigenous knowledge and stories of our ancestors, connecting us with each other and nurturing relationships. It connects us through the ocean to become one. We are here. For us, breath as this transfer of oral traditional knowledge is about reconnecting to our identities. It is the space that is reactivated, and this transfer of knowledge often comes in the form of **story-living**, our stories expressed through performance, music, dance, poetry and origin.”

Jay-j Taukave

Jay-j Taukave is a PhD candidate at UvA whose research relates to his position as part of the International Maritime Organisation's Pacific delegation and the use of Indigenous cultural practices from Rotuma, his island home in Fiji, in diplomacy and negotiations for oceanic climate justice.





## Plenary Conversations

The discourse was held with representatives from the collaborating institutions, exploring what regeneration meant to them, their respective practices and their institutions. Speakers included (from left) Anke Jongejan, senior lecturer and researcher at the School of Design, HKU; Klaas Kuitenbrouwer, senior researcher at the Nieuwe Instituut and director of the Zoöconomic Institute; Una Henry, dean of the WdKA; Laura Cull Ó Maoilearca, professor at the ATD and Annemarie Piscaer, researcher and lecturer at CARADT. Delfina Fantini van Ditmar, professor at CARADT, also gave a video statement sharing the vision of the newly inaugurated Regenerative Art and Design research group that she is chairing. The moderator of this session is Shailoh Phillips from Reschooling with.





**Anke Jongejan** “The practice of being an educator is very much about becoming aware of your own worldview and creating space for students to experience it. It’s also about giving them a sense of agency. The understanding that even if they’re not taking on the whole system alone, the small actions they take still have an impact.

We call this the Acorn Method. Planting an acorn might seem insignificant now because you won’t see what it becomes. But if everyone plants an acorn, we grow a forest.”

**Klaas Kuitenbrouwer** “To me, it starts with sensitising yourself to the fact that you are, a citizen within ecosystems.

Fundamentally, If you acknowledge your complete interdependence with all living things, then everything else follows from that. There are many questions of knowledge, many questions of practice, but it all begins with acknowledging this: to be with the living, to be on the side of the living, is where it starts.”

**Una Henry** “We are entering quite an extensive phase of curriculum development, in which ecology and regeneration are very much at the heart. Developing the new strategic agenda is essential. It was my way of completely transforming the approach of education. As part of that process, we also considered degrowth in thinking about how we move forward in the longer term, to take a radical stand on the role of artistic production.

This thinking extends beyond the academy itself and includes sustainable partnerships we might form or develop. I am really looking forward to the coming years, when we can shape a curriculum that is truly future-proof, one in which our students are already empowered to become new creators or cultural producers who think and act from a position of responsibility.”

**Laura Cull Ó Maoilearca** “My particular focus in this field is on Global South and Indigenous perspectives. It’s also the focus of the work I’ve been doing in interspecies performance.

There’s a tendency, at least within my field, for discussions around ecology and animals not to address dehumanisation as a contextual factor. I’ve been trying to explore how we might bring an intersectional social justice perspective into the conversation around animals and performance, alongside and with animals.”

**Annemarie Piscaer** “My fascination with dust led me to materialising data, and I’m really interested in how this is done, particularly in relation to questioning agency. Who has the agency to be part of the conversation? The human? The non-human? I’m questioning my own agency, as well but also, when we talk about visualising data, what is the agency of the data itself, or of the material?

The tableware from Studio Dust is all about dialogue and facilitation by using it as a communicative instrument to bring people together. From politicians and citizens to scientists and ceramicists, it offers a way of having a dialogue around set topics and of learning from one another.”

**Shailoh Phillips** “I am very actively involved in the process of understanding what needs to die and decay, and how we actually allow that to happen in a respectful and honourable way. There are a tremendous number of people who are on the edge of burnout, exhaustion, disillusionment and frustrated with institutions. We are now embodying this entire cycle of grieving what we are losing, dreaming of what could be, trying things out together, composting, fermenting, and engaging in performative actions.

Each person does this within their own context, but together we perform a kind of city, a network, where we nourish one another in order to be able to continue doing what we do.”



WAT DE  
FUCK  
GEBEURT ER?

regenerating ecologies,

PETALS ARE  
SEEN

BY SEEDS  
THAT DREAM

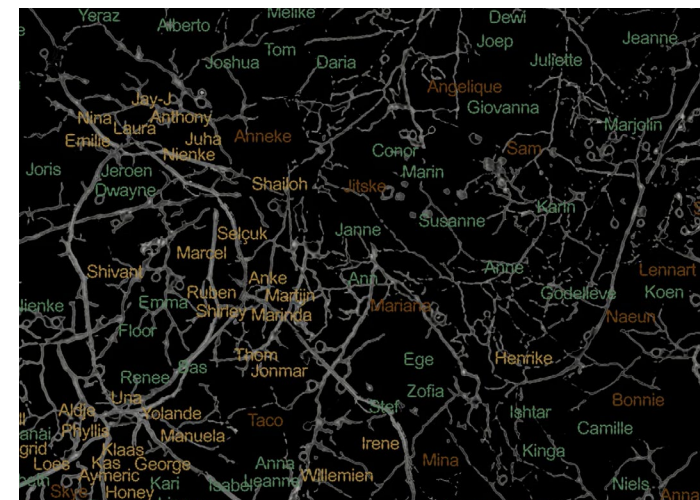
“Regenerative design is granted in a living system approach, **aligning with living principles and natural cycles.**

As a foundation, practitioners need to acknowledge that this approach respond to a unique ecological, cultural and historical contexts.

It requires a fundamental shift in how we envision ourselves as humans in relation to others and also the planet.”

Delfina Fantini van Ditmar







# Room 1

Practicing  
Living Systems  
(Pt.1: Students)

Room One

Practicing  
Living Systems  
(Pt.2: Educators)

1E

2E

## Workgroups Discussion

|   |    |
|---|----|
| 1A. Belonging Matters by Willemien Ippel (The Linen Project) and Irene Fortuyn (Hand & Land)  | 22 |
| 1B. Gleaners and the Worms (outdoor workgroup) by Emilie Gallier, Nienke Terpsma and Nina Boas (ATD)  | 26 |
| 1C. Oyster Heaven & Regenerative Loops by George Birch  | 30 |
| 1D. Financing Ecological Recovery through Houses for Humans by Marcel Heskes (De Kleverbergh) and Selçuk Balamir (De Nieuwe Meent)                                | 32 |
| 1E. Practising Living Systems part 1 (Students) by Judith van den Boom (Central Saint Martins UAL) and Risk Hazekamp (CARADT)                                     | 35 |
| 1F. Facing the Elephant in the (Class)Room by Anke Jongejan (HKU Design) and Henrike Gootjes (ArteZ University of the Arts)                                       | 38 |
| 1G. Cross-Pollination and Collective Action by Wander Eikelboom and Bas van den Hurk, (CARADT) and Juha van 't Zelfde (ATD)                                       | 41 |
| 2A. Permacomputing by Aymeric Mansoux and Loes Bogers (WdKA)*   |    |
| 2B. Gardening Tactics (outdoor workgroup) by Martijn van Gessel (Green Autonomous Zone HKU), Jonmar van Vlijmen (De Onkruidenier) and Thom Bindels (Amper Design) | 44 |
| 2C. Beyond Sustainability by Shivant Jhagroe (Leiden University)  | 48 |
| 2D. Calibrating the New Store Regenerative Label by Klaas Kuitenbrouwer (Nieuwe Instituut) and Hidde Griek (Flip the City)  | 50 |
| 2E. Practicing Living Systems part 2 (Educators) by Judith van den Boom (Central Saint Martins UAL)   | 54 |
| 2F. Living Material Practice by Michaela Davidová (CARADT), Kas Houthuijs and Honey Jones-Hughes (WdKA) and Shirley Niemans (HKU)                                 | 58 |
| 2G. Wild Pedagogies: Being at Home in the World (outdoor workgroup) by Ruben Jacobs (HKU Art and Economics) and Annemarie Piscaer (CARADT)                        | 62 |

\*documentation unavailable



## Belonging Matters

**Presenters:** Jan Melis (replaced Irene Fortuyn) from Land en Hand  
Willemien Ippel from Crafts Council NL and The Linen Project

**Moderator:** Annemarie Piscaer from CARADT

**Student Ambassador:** Isabel Legate from WdKA

### About:

Belonging Matters aimed to advocate stewardship among users, communities and landscapes through a hands-on session. Owing to its tactile qualities, textile material nurtures meaningful connections among stakeholders, serving as more than just a resource in design. It has the potential to become a powerful communicative instrument. This duo workgroup introduced The Linen Project, which revives local flax production, exploring every stage of linen-making, both manually and industrially, to reimagine economic, social and cultural paradigms. In Land & Hand (by Ketter & Co), materials and crafts reconnect people with the landscape in the Netherlands, preserving historic knowledge where craftsmanship once mirrored its surrounding environment, including the diversity of reed, clay, stone and wood, all sourced within walking distance. Participants in this workgroup were asked to bring a piece of textile that carried personal meaning or emotional attachment to them.

### Workgroup Overview:

Moderator Annemarie Piscaer opened the session by explaining what she does. She is a designer, educator at CARADT and PhD researcher at KU Leuven LUCA School of Arts. Her work focuses on the intersection of materials, ecology and the versatility of air. She runs her own practice Studio Dust and teaches material ecologies at St. Joost School of Art & Design. Her current PhD explores how air pollution can be made visible and tangible through materials like ceramics and textiles. Her work uses dust, both literal and symbolic, as a means to connect people and places through conversations and engagement. Through participatory projects she aims to translate abstract environmental data into relatable and embodied experiences.

Presenter Jan Melis represented Land en Hand (by Ketter & Co), a project active across all Dutch provinces. It explored the connection between landscape, material and craftsmanship while also addressing a key issue in education: the artificial divide between “higher” and “lower” education, particularly the undervaluing of hands-on vocational learning. The project challenged this hierarchy by emphasising the equal importance of learning through the head, heart, hands and even feet by connecting thinking, feeling, making and experiencing. It aimed to reintegrate making and embodied learning into education, especially by bringing students into direct contact with the landscape. The project responded to broader societal concerns such as individualisation, climate change and disconnection from material and place. Ultimately it sought to revalue making as a vital form of human expression and knowledge.

Presenter Willemien Ippel is the co-founder of Crafts Council Nederland where she supports the revival of traditional crafts, education and the connection between makers, for example by co-initiating a national Crafts Map to identify and connect highly skilled makers across the Netherlands. She co-founded The Linen Project with Pascale Gatzen in 2018 to explore whether the Netherlands could once again produce its own textiles, particularly linen. The project investigated how flax, abundant in the Netherlands, Belgium and northern France due to ideal climate conditions, could be turned into linen through sustainable hands-on methods.

It emphasised regenerative practices, soil health and embodied knowledge through practical learning. Community involvement was encouraged through the Linen Stewards and One Square Metre programs, which invited public participation in flax cultivation and processing. She also collaborates with industry to redesign the textile value chain for greater fairness, transparency and local engagement.

### Key takeaway:

Collaborative place-based educational projects often exposed deep-rooted systemic issues like the difficulty of aligning agendas and structures between different schools and institutions. Despite these challenges, Land en Hand projects showed how reconnecting students with local landscapes, materials and craftsmanship could advocate sustainable, inclusive and aesthetic practices. It highlighted the disconnect in modern consumer culture where people no longer know how or where things are made. By physically engaging students with their environment and local industries, the project built awareness and appreciation for circular value chains. This approach was recognised with the New European Bauhaus Award, underscoring its relevance in rethinking education, design and production in a climate-conscious era.

Empowering students from lower educational backgrounds began with immersive place-based learning that connected them to their environment. By encouraging creativity, responsibility and public expression, Land en Hand was supported by relatable and local educators to help students gain confidence, ecological awareness and a sense of agency within their communities. The project at Sint-Lucas in Bortel involved students aged 16 to 20 and was developed in collaboration with De Parade, a travelling Dutch theatre festival. The initiative encouraged students to explore their relationship with the environment by asking them to create personal interpretations of the landscape and express these ideas through handmade headpieces. These wearable artworks symbolised how young people connected with and gave voice to their surroundings.



Final presentation at De Parade, photo: Land en Hand



A student's headpiece, photo: Land en Hand

A central aim of the project was to help students recognise their place within an ecosystem and to reflect on how their creative practices could have ecological relevance. This environmental consciousness was further emphasised through one student's innovative workshop in which she taught festival visitors how to make paper from local materials. She embedded seeds into the paper, allowing participants to take the pieces home and plant them, transforming artwork into blooming gardens.

Another important outcome was the creation of seed patches intended to repair the damage festivals often leave on grass fields. These green plasters were designed to restore the



landscape after events like De Parade, responding to concerns from local communities about environmental disruption caused by large gatherings. This added a practical and restorative element to the creative process and showed how art could contribute to sustainability.

Students also took part in a performance at the opening of De Parade, showcasing their headpieces in a proud public presentation. Despite initial hesitation, workshops with a professional performer helped them build the confidence to present their work. This element of the project empowered them to take ownership of their creations and engage with a wider audience. The project was supported by young designers and educators familiar with the region, offering both mentorship and new educational approaches, ensuring a deeper connection between students and their environment while also fostering emerging teaching talent.

To sustain traditional crafts, the Linen Project advocates moving beyond isolated efforts by encouraging grassroots community-driven learning and weaving making practices back into daily life. This involves embracing slow knowledge and nurturing spaces for shared craft engagement, even at the most intimate scale. While such initiatives demonstrate how to re-establish ties between people, materials and their surroundings through hands-on experiences, they often face resistance from dominant educational and cultural systems. Willemien acknowledges the disheartening gap where crafts are largely missing from schools and widely overlooked in mainstream society. Yet she finds optimism in localised and accessible action.



Presenters (from left) Willemien Ippel & Annemarie Piscaer



Participating in small efforts such as cultivating flax at home or organising communal crafting evenings can foster deep connections with others, the land and ancestral skills.

Drawing on the book *The Craftsman* by Richard Sennett, a participant highlighted how historically craft, particularly textile work, was gendered. This was often imposed on women as a form of social control rather than creative empowerment. Such legacy still shapes how craft is perceived today by dismissing it as women's work and undervalued especially within institutional systems. This participant questioned "how do you change the system?" This resonates with Willemien's recognition that meaningful change does not only happen through formal structures but must also grow from the bottom up through personal practice, local projects and a cultural re-engagement with making. Annemarie agreed by adding that inclusivity could become both a systemic and a personal challenge. It is not just about reclaiming traditions but broadening who participates and who sees value in making. That can mean involving men, acknowledging the embodied labour behind romanticised craft imagery through social media and embracing

both the beauty and the grit of traditional skills. Willemien added that collecting undervalued traditional objects or tools, making linen in our own backyards and teaching through lived experience are all quiet but powerful acts of resistance. These are truly ways to restore meaning, dignity and inclusivity to craft in contemporary life.



A later conversation revealed a deeper questioning of how we evaluate impact, luxury and what is truly valuable in a world driven by consumption. Another participant reflected on the tension between personal and emotional engagement where "the beauty and the goodness feeling in the heart" and the desire to create systemic change, recognising that even small local actions like forming micro communities can catalyse broader movements. Jan addressed another elephant in the room which is our unsustainable consumerism that is masked as progress, where even shifts like the luxury of buying an electric car fail to question the deeper system of excess. Willemien then challenged the very notion of luxury, asking whether true luxury lies in endless consumption or in the meaningful ancestral connection that comes from using one's hands and valuing quality, craft and care. Together the collective insights call for a fundamental cultural shift away from speed, disposability and material accumulation toward a slower indepth and relational value as the path to systemic change.



To view more about Compos(t)ing on film, click [here](#) or scan the QR code



# Gleaners and the Worms

Presenters: Emilie Gallier, Nienke Terpsma and Nina Boas from ATD  
Moderator: Laura Cull Ó Maoilearca from ATD  
Student Ambassadors: Carlota Garcia & Taína Meier Suarez from WdKA

About:  
The multidisciplinary collaboration Gleaners and the Worms studies inclined bodies and earthworms. Together they develop practices for coming closer to earthworms and observing regenerative postures. Eyes Closed I See invites the gaze to touch over a landscape of pages covering the soil and encouraging connections with its living organisms. Holding and Being Held is a dance featuring bodies wearing very long aprons. Are humans worms with aprons? With bodies of roots and waterfalls, they propose an experience of reciprocity.



Participants forms a circle around the stump with vibrating livings. They located East, South, West, and North, to rehearse gaze in various distances.



Artist Nina Boas wears a mask and inked dress during the soil connection practice at the heap of wood, sensing the qualities of this ongoing compost.





Processing collected matters and information encountered in the garden's composts, some lay down in the field of textiles, while others read, or draw, or sound



workgroup: gleaners & the worms

Participants practicing yielding on the surface of a field of textiles, aprons, ropes and collected castings



The session closed with a reminder of the check-in question "(with) where is compost?" and with an open conversation



Artist Emilie Gallier, with the help of moderator Laura Cull and student ambassadors regathers pages of the zine des Minières



## Oyster Heaven & Regenerative Loops

Presenter: George Birch from Oyster Heaven  
 Moderator: Manuela Zammit from Nieuwe Instituut  
 Student Ambassador: Eric Stynes from WdKA

### About:

Oyster Heaven regenerates oyster reefs using a business model that facilitates ecological impact. Working with selected corporate clients, they develop a holistic, science-based and scalable way to clean oceans and restore marine ecosystems. Using biodegradable low-cost 'mother reef' bricks as scaffolding on the seabed, they support oysters as they grow into fully formed self-sustaining reefs. By putting regeneration first, Oyster Heaven operates and creates direct impact on marine ecosystems while fitting into the business models of their clients and having a chance to change them.

### Workgroup Overview:

George Birch, founder of Oyster Heaven, shared how his team intricately navigates scalable oyster restoration and regenerative solutions to build ecological and economic resilience. Their approach involves close collaboration with frontline communities and corporate organisations while innovating to overcome time-related challenges.



Presenter (right) George Birch



Mother reef brick, photo: Oyster Heaven

George began the session by explaining the historical abundance of oysters in the North Sea and emphasised their ecological and societal importance including water filtration, habitat creation and coastal defence. He explained the concept of critical mass for oyster restoration stating that 100,000 oysters are needed for ecosystem take-off but European restoration projects have never reached this threshold.

George discussed the use of clay bricks, 'mother reef', as scaffolding for oyster reefs citing their cost-effectiveness, scalability and biodegradable characteristics compared to alternatives like concrete or 3D printed materials. He showcased the rapid regeneration of ecosystems with oyster reefs supporting diverse marine life such as crabs, lobsters, eels, whitefishes and temperate corals within 12 months of installation. The importance of large-scale restoration is emphasised with Oyster Heaven installing three projects over this summer with four million oysters each, doubling the total restored oysters in Europe in just two weeks.

### Key takeaway:

George quoted the Chinese proverb "Hatred corrodes the vessel that contains it," reflecting on the emotional challenges of anger and frustration in environmental work that created barriers and delays. For example, the lengthy licensing process for oyster restoration usually took 18 months at best and involved the same scrutiny as oil and gas platforms despite the restorative nature of the projects. He highlighted other specific regulatory hurdles such as concerns over benthic worms and red-throated diver birds which delayed projects and failed to account for broader ecosystem benefits. The need for a more streamlined and restoration-friendly regulatory framework was discussed with George advocating for a utilitarian approach that prioritised ecosystem-wide benefits over isolated concerns.

In referring to the "Hero versus the Radical" mindset, George also positioned his team as the radical makers who focused on immediate large-scale action to buy time for heroes like the systemic thinkers and experts to address broader complexities. He advocated, "We have gone beyond so many tipping points and we've got marine deserts where nothing will come back to. We need to excel in speed and scale."

Oyster Heaven's business model focused on supply chain resilience rather than traditional sustainability metrics which greatly appealed to large corporate clients. He described how oyster reefs provided tangible benefits such as clean water, more fish protein and safer homes which aligned with corporate interests regardless of political or environmental ideologies. Nestlé, as the largest catcher of wild fish in the North Sea, was cited as a major client with oyster reefs ensuring the resilience of their pet food supply chain.

George discussed the ethical considerations of partnering with corporations. Their goal was to emphasise a regenerative loop which suggested that oyster restoration was not just an environmental fix but a catalyst for broader corporate responsibility across their other supply chains. This also ensured Oyster Heaven had a seat at the table underscoring the need for meaningful inclusion and influence in shaping sustainable strategies and not just being a symbolic partner.

George emphasised the importance of working with frontline communities particularly fishermen which he found to be one of the most interesting nuances of his operation. He approached the communities with the aim of co-creating restoration projects and ensuring their buy-in and participation. He shared strategies for engaging fishermen such as meeting them on their boats and avoiding large group discussions in favour of one-on-one conversations. His team preferred to frame the goal of their projects as ensuring the persistence of coastal communities for future generations and enabling fishermen's descendants to continue their role as stewards of the coastlines.



# Financing Ecological Recovery through Houses for Humans

**Presenters:** Marcel Heskes from De Kleverbergh & Squarewise  
Selçuk Balamir from De Nieuwe Meent  
**Moderator:** Klaas Kuitenbrouwer from Nieuwe Instituut  
**Student Ambassador:** Joshua Schoonen from WdKA

## About:

This duo session focused on regenerative and financing models that foster ecological restoration, community cohesion and sustainable living, drawing on the housing projects De Kleverbergh and De Nieuwe Meent.

The goal is and continues to be the creation of integrated practices where every phase of a dwelling's life including design, construction, use, financing and end of life actively contributes to the ecological and social well-being of both human and more-than-human communities. One of the major challenges is aligning financial structures with broader values ensuring that financing mechanisms go beyond purely economic return and facilitate ecological regeneration, social equity and long-term community resilience.



Presenters (middle) Marcel Heskes & Selçuk Balamir



## Workgroup Overview:

Marcel Heskes, co-founder of the transition agency Squarewise and a member of the regenerative estate De Kleverbergh, began by outlining the project's four pillars: biodiverse landscape, biological agriculture, eco-centric housing and local social entrepreneurship. These guided the effort to create a healthy ecosystem where human and non-human life coexist and thrive. Marcel described the evolving history of the De Kleverbergh site, which had once functioned as a stone factory, later became a horse-riding school and dairy farm and was now undergoing transformation from degraded farmland to a biodiverse environment that supports a more-than-human community and sustainable agriculture. The plans included 18 eco-centric homes and a year-round Food Hub.

Since February 2025 Vereniging Leven met het Land became a Zoöp focusing on the holistic ecological development of the Kleverberg. In the development of the houses the still

experimental Zoöconomic method was applied. It was developed by the Zoöconomic institute which helps organisations to become Zoöps. The overarching objective of the Zoöconomic approach was to establish integrated practices whereby every stage of a home's life cycle including its design, financial models, construction process, manner of habitation and eventual disassembly actively contributes to the ecological and social flourishing of both human and more-than-human communities. One of the principal difficulties involved aligning monetary frameworks with wider principles ensuring that funding systems extended beyond mere financial gain and supported ecological renewal, social justice and enduring community strength.

Selçuk Balamir, a researcher in post-capitalist transition and eco-social justice, shared his experience with the housing cooperative Nieuwe Land which converted a former primary school into a residential and social space offering affordable housing at social rent levels. The project was funded through a mortgage from GLS Bank an ethical cooperative bank in Germany. From the start the aim was to remove the property from the real estate market keeping it permanently protected from speculation and gentrification. Selçuk discussed the structural and practical barriers to scaling such models including the amount of time, privilege and specialised knowledge required. He emphasised the need to centre marginalised voices and to ensure that cooperative housing became accessible to all.

These lessons were carried forward into the Nieuwe Meent project a seven-storey CLT (cross laminated timber) building with 40 units. Selçuk and his team applied and refined insights from Nieuwe Land to make the new project more inclusive and robust. Today 75 per cent of the residents come from ethnic minority backgrounds and every unit is designated as social housing.

The project reflected a deep ecological ethic with features such as birdhouses built into the design to accommodate non-human inhabitants and support biodiversity alongside human needs.

## Key takeaway:

Marcel emphasised the need to move away from financial models rooted in profit and instead embrace those grounded in relationships and regeneration. He explained that De Kleverbergh is transitioning towards a steward ownership model where assets like land and buildings are protected from being sold, ensuring their long-term use for community benefit. Rather than focusing on private return on investment (ROI), Marcel proposed the concepts of return on relations (ROR) and return of life (ROL) which prioritise community connection and ecological vitality. He spoke of the need to partly de-finance our ways of thinking about and working with value. He cited Margaret Wheatley who said, "Whatever the problem, community is the answer." Marcel's own decision to convert his business into a steward-owned company and to release surplus capital reflected a belief that those with privilege carry a responsibility to model and enable systemic change.

For Selçuk, regeneration has been a way of paying forward what he once received. Although he had stable housing and a fulfilling life he felt compelled to act. Years ago he had been welcomed into the Nieuwe Land community, an opportunity made possible by the dedication and generosity of others. That experience left a lasting mark which could not be repaid, only passed on: paid forward. He chose to do so not through transactions based on commodified exchange by individuals but by building spaces for shared abundance and collective flourishing focusing on models that facilitate the growth and maintenance of commons. The value of the



commons is not expressed as 'profit' but should be seen as 'surplus'. This surplus is the actual value that is created and it should not be attempted to financialise this to invest back into the project because then the actual value would disappear. This commitment now lives on structurally in the Nieuwe Meent project. Once its initial debts are repaid the building will begin to support future cooperative housing initiatives. What began as a personal gesture of gratitude is becoming a self-sustaining system of regeneration.

Handy terms and concepts from the conversation:

- Surplus (instead of profit): the value that is created collectively within a community
- Transversing: moving private types of investment into commons-based investment
- Commons-based governance models (instead of private ownership): "Community is the answer" - systems where communities collectively manage and steward shared resources for long-term social and ecological benefit
- Entredeneur (instead of entrepreneur): one who creates and nurtures ventures that are socially and ecologically responsible

Both Marcel and Selçuk reflected on their personal journeys of transformation and the process of unlearning conventional beliefs around security, wealth and ownership. Marcel noted how his values and sense of boundaries have shifted over time recognising that regeneration is not a fixed state but a continuous process of adaptation. Selçuk emphasised the importance of creating spaces where new values can take root and be lived offering support to others on similar paths.

One participant stressed the importance of sharing the insights and models from such projects to influence policy and support broader change. Selçuk agreed highlighting the value of storytelling and collective learning. He also called for the participation of more public entities in financing to make cooperative housing truly accessible and sustainable. The discussion highlighted successful models such as the Mietshäuser Syndikat in Germany and Economy Transformers in the Netherlands which work to secure land and buildings for regenerative non-extractive uses.

## Practicing Living Systems (Pt 1 Students)

**Presenters:** Judith van den Boom from Central Saint Martins UAL  
Risk Hazekamp from CARADT

**Moderator:** Ingrid Commandeur from PZI

**Student Ambassadors:** Nikita Lakkaraju from WdKA & Jasmine Vermue from PZI

### About:

This session invited students to reflect on and discuss how to practise regeneration. How do you integrate regenerative considerations into your design processes? What are the species, places and perspectives to take into account? What does it entail to work as part of living systems? Judith van den Boom shared perspectives on living system thinking, ecocentrism and how we consider the knowledges that are part of regenerative design. Risk Hazekamp presented key insights from their research on cyanobacteria and what it means to care for a single-celled micro-organism. This was an invitational session to think more deeply about relational foundations, ecological and ethical approaches and vocabularies. Students were invited to reflect on these principles and explore how they could shape their own considerations towards developing a living system practice.



### Workgroup Overview:

Judith began by reflecting on the internal hesitation many experienced when attempting to speak for non-human species, often asking, "Who am I to do this or say that?" Despite this uncertainty, she emphasised the importance of our human bodies in how we relate to both space and other species. For her, embodiment is a necessary medium through which connection and understanding occur. She touched on the idea of anthropomorphism, assigning human characteristics to non-human entities, not simply as a mistaken or misleading practice but as something more revealing. While often criticised for misrepresenting nature, anthropomorphism can also be seen as a sign of our incompleteness, a recognition that we do not and cannot fully understand the non-human world. This admission, rather than being a weakness, becomes an invitation: to look through different eyes, to engage with other ways of seeing and knowing, and to accept that full comprehension is neither possible nor required.

Judith admitted that she did not and would never understand the full biological, ecological or relational complexity of the world and that this was acceptable. What mattered was the willingness to continue learning and engaging. She highlighted the importance of empathy as a



mode of thinking and practising, something to be explored and played with, not necessarily to yield concrete outcomes but to shift perception. She also critiqued the tendency within certain practices, including her own, to become overly introspective or self-referential. While it could be satisfying to reflect on one's own practice and its intentions, Judith cautioned against losing sight of the broader lived realities by asking whose reality we were speaking from. She called for a form of engagement that remains rooted in the messiness and multiplicity of life, suggesting that empathy, when practised sincerely, can challenge and expand how we think, relate and act.

Risk (they/them) came from a background in analogue photography, deeply rooted in a love for chemistry and material processes. Initially creating self-portraits in landscapes, their early work engaged with issues of gender and intersectionality, even before these themes became widely recognised in the arts. As they became more aware of the environmental impact of photographic chemicals, Risk began to critically reflect on their own practice. They transitioned from colour to black-and-white photography and started questioning the systemic and material implications of their medium. This reflection expanded into collaborative community-based practices and deeper investigations into the colonial history of photography. Risk's research later centred on developing plant-based bio-art alternatives to conventional photographic methods, co-creating work with single-celled organisms, which they recognise as co-researchers and co-authors. Through this, they connect with regeneration not only ecologically but also epistemologically by reimagining artistic processes through non-human perspectives and resisting extractive human-centred systems of knowledge production.

#### Key takeaway:

Drawing on Heather Davis, Judith reflected on a quote by Davis that expressed a profound sense of interconnection between the self and the surrounding world. Davis wrote, "we are what surrounds us," noting that through breathing, eating and the surface of our skin, the boundary between inside and outside was continually breached; we were composed of the world, not separate from it. Judith further emphasised this notion of bodily porosity to question the idea of a fixed or individual identity. What we called the "self", she suggested, was in fact made up of countless others – biological, elemental and more-than-human. Our given names marked only a fragment of the vast and entangled existence that constituted our being. This awareness of interdependence also informed her understanding of creative practice. Rather than a tool for control or dominance, creative practice became a way of existing in the world which could be open, attentive and rooted in relational awareness. It offered a means to work with and from within the complex web of life, rather than standing apart from it.

Judith identified three key elements that connected her creative practice, PhD research and understanding of regeneration:

Fieldwork was central to her approach and was rooted in working both from and for place, emphasising a reciprocal relationship with the environments and communities she engaged with. She described her time on Vancouver Island and collaborative workshops where she considered ecosystems as service stations, including how her own practice functioned in relation to this idea. This immersive approach allowed for a situated and relational understanding of her work, moving away from the isolation often associated with academic spaces towards embodied collaborative learning.

Journalling was an important tool for processing and learning from her experiences. It provided a way to document stories, reflections and emerging knowledge, enabling relational learning. Through activities organised by her collective UFO and cross-cultural collaborations in locations such as Brazil and the Philippines, she highlighted storytelling, shared walks and dialogue as methods for gathering knowledge and fostering collective practice. This approach showed her commitment to learning from the rhythms, cycles and specificities of place rather than imposing conventional design processes.

Finally, Judith stressed a strong sense of urgency in her work. She critiqued the instrumentalisation of concepts like regeneration and Indigenous knowledge, advocating instead for deeply relational and ethical engagement. She called for honest and difficult conversations within communities of practice, beyond ego and superficiality, to explore how we lived, learnt and acted in response to ecological and social crises. Her approach demanded that creative practice be both reflective and genuinely regenerative.

Risk reflected on the structural injustices embedded within the history of photography. Drawing on scholar Ruth Wilson Gilmore's observation that Kodak altered its film emulsions not to better represent darker skin tones but due to pressure from the chocolate industry, Risk highlighted how technological change had often been driven by commercial interests rather than a commitment to social equity. This example illustrated the broader issue of how photography, as a medium, had long upheld colonial and racialised systems of visibility, deciding who was seen, who was named and who remained invisible. Risk pointed to the camera as a tool historically shaped by a colonial gaze, reinforcing systems of power and exclusion. In acknowledging this, they called for an honest confrontation with the medium's legacy and advocated for alternative regenerative image-making practices that challenged dominant ways of seeing and being seen.

A participant asked whether the speakers' practices created a sense of inconvenience or disruption within institutional settings, particularly by slowing down processes or complicating decision-making. She wondered if this sense of institutional friction resonated with their experience. Judith responded affirmatively, reflecting that the word "unwelcome" came to mind during the morning panel. She related this to the broader systemic resistance faced by regenerative practices which often challenged entrenched political and power structures. She suggested that such work, by its very nature, disturbed the status quo, making those involved in it feel out of place or unwelcome. Judith contrasted the comfort of engaging in reflective creative practice within safe spaces with the challenges of taking such ideas into public or institutional contexts where they might be misunderstood, dismissed or politicised. In response to this resistance, Judith emphasised the importance of resilience and collective support. She encouraged practitioners to remain grounded in shared values and to continue the work despite feeling marginalised. For her, acting as a collective offered both strength and legitimacy. It was within these collective efforts that meaningful change could emerge, even when the broader systems might resist or reject it.



# Facing the Elephant in the (Class)room

**Presenters:** Henrike Gootjes from ArtEZ  
 Anthony Heidweiller from ATD  
 Anke Jongejan from HKU School of Design

**Moderator:** Collective moderation

**Student Ambassador:** Mariana Jorge Dos Santos from WdKA

## About:

What does regeneration truly mean? This session explored the principles of regeneration through an Indigenous lens of resilience. A shift towards regeneration is a fundamental challenge to societal and cultural structures and requires each of us to confront some deeply embedded convictions along the way. Creative practices are tools to envision what we can move towards. What other skills are necessary and what role does higher arts education have to play in becoming regenerative?



Presenter Henrike Gootjes



Presenter Anke Jongejan

## Workgroup Overview:

Henrike Gootjes is an artist and educator trained in the Netherlands, with teaching experience across the US, Australia and France. She shares her journey of questioning the role of art in a world facing profound crises. Despite professional success, she reached a turning point where she felt the limitations of art and education in addressing global issues, particularly within neoliberal frameworks. This led her to explore economics and geopolitical systems more critically, ultimately resulting in her book *Regeneratie* (Regeneration). In it, she identifies dominant narratives such as the belief that we must colonise to sustain ourselves and that only what enters the 'marketplace' holds value as forces driving ecological and social destruction. In this collective session, Henrike's role is to offer a critical lens on these narratives and facilitate participants to reflect on the broader systems shaping our world and the limitations of conventional artistic responses.

Anthony Heidweiller is a classically trained singer who began his artistic journey as a response to his stammer in childhood. He found in art and specifically in breath work a pathway to communication and healing. Coming from a background unfamiliar with classical music, his time at the Conservatorium was less about artistic ambition and more about personal transformation. Over time, breathing became central to his practice, not just technically but

as a means of confronting racism, exclusion and self-doubt. In the session, Anthony shares how breath, the nervous system and the bloodstream are interconnected, offering a pathway to inner strength, calm and expression. His role is to draw attention to the often-ignored inner regenerative processes that support authentic dialogue, courage and softness in the face of personal and collective challenges.

Anke Jongejan presents a concrete practice-based perspective in the workshop by sharing a specific educational case: the newly developed Minor Arts and Ecology at HKU, which she co-led from September 2024 to January 2025. While Henrike offers conceptual insights and Anthony speaks from personal artistic practice, Anke focuses on pedagogy, student experiences and how ecological thinking can be embedded in education. The minor is designed as a semester-long "small ecosystem" where students explore themes such as nature, climate and their role as makers through experiential, outdoor and interdisciplinary learning. With six teachers contributing their diverse expertise, the programme encourages students to create their own projects while engaging in regenerative community-oriented educational practices. Anke's role in the workgroup is to demonstrate how ecological education can be applied and embodied in real learning environments.

## Key Takeaways:

The central framework of Henrike's book is built around the wisdom shared by Mercy, an Indigenous South African regenerative farmer and scholar. She identified three core traits of resilient people: first, they see reality for what it is, no matter how difficult; they can imagine a better future; and they draw on their own capacities and those of their environment to move toward that future. These powerful insights shaped the book, beginning with "seeing reality," where Henrike identifies five dominant destructive narratives. These elephants in the room are the belief that we must colonise to survive, that everything must be commodified, that we are separate from nature, that laws do not protect us and that war must be continuous. These narratives, rooted in a logic of death and depletion, are contrasted with the regenerative logic of life. Drawing from her experiences, including time spent with artists in Ukraine during the war, Henrike concludes the book with ten practical regenerative strategies including hopeful actions such as "know your enemy," "re-indigenise," "become bio-feel" and "repair living relationships". These offerings make a transformative roadmap for individuals and communities seeking to shift from extraction to regeneration.

A question posed to Anthony highlighted a common struggle: although we live in a political and economic universe that shapes our actions, we often ignore the full reality of our situation. Instead of fully experiencing the present moment and its challenges, we tend to jump to quick solutions. This avoidance meant we rarely gave the physical, mental and emotional impact of our circumstances the attention it needed. Without acknowledging how these realities affect our bodies, minds and perceptions, we lose a crucial sense of agency to create



Presenter Anthony Heidweiller



real change. In response, Anthony explained how breath, the brainstem and consciousness are deeply interconnected and essential to this acknowledgment process. By consciously engaging with our breath, we calm the nervous system, especially the brainstem, which governs instinctive reactions like fear and self-doubt. This allows us to quiet the inner voice that questions our readiness and instead cultivate clarity, softness and strength. This physiological awareness fosters a regenerative movement within us, reconnecting breath, nervous system and bloodstream to support presence, resilience and the courage needed to fully experience our reality and engage meaningfully with the world around us.

In this rich dialogue, Anke and two participants explored another elephant in the room, which is the tension between institutional assessment systems versus more regenerative student-centred approaches to learning. An educator participant questioned the constant pressure of qualification and expressed a desire to shift toward a feedback culture rooted in conversation and shared growth. Anke responded by acknowledging the institutional constraints such as mandatory ECTS credits but also shared how, in the Minor Arts and Ecology programme, students organically disengaged from conventional assessment. Although formal evaluations still occurred, students were more focused on presenting their work meaningfully, learning from one another and embodying the values of their projects. She recounted how assessment feedback went unread for weeks, underscoring how little importance the grades held compared to the experience itself. The idea of allowing students to self-assess through the perspective of a non-human stakeholder in their project further illustrated an attempt to shift accountability from external judgement to relational responsibility. Another educator participant mentioned Carol Sanford's book *No More Feedback*, which critiques the traditional feedback paradigm through a regenerative lens, advocating for developing intrinsic capacities to self-assess. Anke reflected on the hidden influences shaping educational experiences such as space, time and unconscious cues. She found comfort in realising that, when trust and autonomy are cultivated, these structures may not hold as much power as once feared. The conversation ultimately pointed to a deeper reimagining of learning where trust, lived experience and student agency begin to dissolve the authority of formal assessment.

The session ended with a phenomenological writing assignment that invited participants to recall a personal lived moment in which a small experience revealed a deeper sense of connection or belonging. The goal was to relive and describe this moment in vivid and sensory detail as if it was happening at the current moment, which could capture both the external scene and internal feeling. This form of writing helps individuals reconnect with their embodied sense of place in the world. After writing, participants shared their text with a partner who then read it back to them, adding a reflective layer that deepened awareness and amplified the original experience through relational exchange.

## Cross-Pollination & Collective Action

**Presenters:** Bas van den Hurk from CARADT  
Wander Eikelboom from CARADT  
Juha van 't Zelfde from ATD

**Moderator:** Collective Moderation

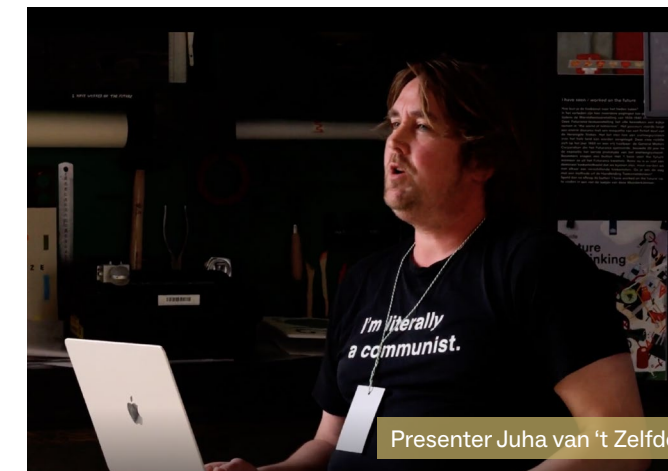
**Student Ambassador:** Alice Degelow from PZI

### About:

Collective creativity shows us a roadmap to regenerative practice. Ecosystemic ways of thinking and learning allow us to co-evolve and co-create in a sustainable and interconnected way. In the context of higher art education, methods for pollination and collaboration foster in both students and teachers a sense of agency which allows them to contribute to a decolonial, degrowth alternative system through their creative practice. This session offered an experience of how exploring collective values creates opportunities for mutual aid.

### Workgroup Overview:

This collective workshop transformed individual desires into collective action through mutual aid, creative collaboration and solidarity. It brought together three facilitators with diverse backgrounds. Bas is an artist and aesthetics researcher who works within flexible interdisciplinary collectives involving artists, performers and theorists. Wander is an educator trained in critical humanities who develops design education around more-than-human perspectives challenging dominant systems such as capitalism and hierarchical education. Juha is an artist-organiser and teacher whose work is rooted in club culture, mutual aid and political activism, with a focus on community organising, solidarity and survival strategies in times of systemic crisis.



Presenter Juha van 't Zelfde



The workshop responded to growing pressures on educational and cultural institutions and invited participants to prefigure alternative ways of working and living together. The collective assignment took place in three interactive steps. First, participants identified their desires, anything from basic needs to radical goals and recorded them on post-its. These were arranged on the floor to visualise shared interests and create spontaneous affinity groups. Second, participants shared what they could contribute: skills, tools or access ranging from cooking and organising to equipment or emotional support. This revealed the group's collective capacity. Third, each group discussed what they still needed to realise their shared desire or project, whether through resources, knowledge or support systems.



Through these steps, the workshop built a model for non-hierarchical collective organising emphasising care, creativity and practical resistance. It offered a space to rethink our roles and responsibilities in a time of climate emergency, state violence and institutional precarity. Rather than promoting passive reflection or isolated action it called for the creation of active supportive networks capable of addressing urgent social challenges through solidarity and imagination.

### Key Takeaways:

The first discussion surfaced four core collective desires: developing transformative strategies, enacting everyday tactics, building strong communities and grounding action in shared values.

The 'Strategies' group did not settle on a single approach but engaged in a rich discussion about revolution and shifting focus from systems that sustain the few to those that support the many. They reflected on various organisational practices that challenge conventional structures by changing priorities such as altering time or re-centring activities. The conversation moved towards considering what kind of revolution they aimed for, whether large-scale systemic change or smaller meaningful actions. One idea they explored was the embodied start that Jay-J contributed about what his indigenous culture still practises and the ritual of singing and sensory experience. This stood in stark contrast to the subsequent plenary session that featured only white speakers. This highlighted a critical exclusion and raised questions about the dominant hierarchies of knowledge and the need to rethink what counts as valid knowledge in collective spaces. They also debated the role of feedback mechanisms recognising that typical feedback often becomes mere data within existing systems rather than a tool for real change. The group considered how to transform feedback into a revolutionary practice that genuinely alters power dynamics and organisational processes. Overall their strategy centred on reimagining structures and values to create more inclusive transformative forms of collective action.



The 'Tactics' group explored how to reclaim agency within both micro and macro scales. This can range from everyday workspaces under capitalism to broader urban contexts. Their discussions began by mapping what each participant could offer ('the haves'), which revealed an unexpectedly rich network of resources. However identifying the specific needs and purposes for these resources proved more complex prompting a deeper reflection on direction and intention. The group considered how existing tools and connections could be reoriented towards grassroots organising and regeneration rather than being dictated by bureaucratic

structures. A key outcome was the desire to shift towards alternative ways of working and living. This could be small manageable steps that could evolve into sustainable practices. Ideas included creating time-limited offline spaces, for example one hour a day without network connection, or co-working in shared physical spaces like a garden allowing people to build relationships, share knowledge and collectively learn how to create and sustain alternatives.

The 'Community' group began by considering the practical aspects of shared space and what it could become but found the most insight through identifying needs. While they recognised a wealth of tools and resources, the discussion shifted towards how to organise those within a meaningful and inclusive framework. A key theme that emerged was diplomacy described as the "cement" that holds communities together. This referred to being mindful of others by understanding who is present, what they bring and how shared intentions can guide collective action. The group emphasised that alongside eagerness to act, communities need purpose, emotional safety and space for difference. Key values identified included care, listening and self-expression by creating environments where everyone feels free to be themselves. Rather than defining a single ideal community, they arrived at a set of shared ingredients grounded in their diverse experiences. These formed a foundation for respectful collaboration and long-term mutual support.



The ‘Values’ group explored how shared values might be expressed and cultivated through acts of collective knowledge-sharing. Many participants in this group had backgrounds in writing, books and facilitation which inspired the idea of a “Living Library.” This concept drew on real-world precedents such as Utrecht University of Applied Science’s version where people with lived experience around specific values become “books” others can engage with. Also adapting the “Future Library” by Scottish artist Katie Paterson which imagines knowledge carried across generations through unseen texts printed a century later. The group finally proposed a mutual aid version of a Living Library. An informal, non-hierarchical, unfunded space for dialogue and listening grounded in willingness rather than institutional structures. With participants from four different educational institutions, they considered how such a library could support regenerative creativity across campuses. They imagined starting simply which can be by sharing contact details, gathering relevant texts and facilitating conversations as a practical first step towards building value which is long-term, open and rooted in care.



## Gardening tactics

**Presenters:** Jonmar van Vlijmen from De Onkruidenier  
Thom Bindels from Amper Design  
Martijn van Gessel from Green Autonomous Zone HKU

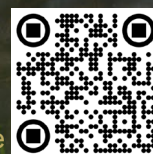
**Moderator:** Collective Moderation

**Student Ambassador:** Jasmine Vermue from PZI

**About:**  
Many art practices, including art educational institutes, have adopted gardening as part of their practice. In what ways can gardening be an art and artistic tactic? And in what ways can this gardening tactic be regenerative? What examples are there, what lessons learned can be shared and what blind spots are there to be aware of? In this session, contributors gathered a few artistic gardening projects to allow participants to get a grip on gardening as a regenerative creative practice. The session took place partly outdoors.



To view a film by HKU that explores this session in more detail, [click here](#) or scan the QR code



Presenters Martijn van Gessel, Jonmar van Vlijmen and Thom Bindels



Participants were asked amongst other things to join the practice of soil transplanting





One way participants challenged the enclosure of Museumpark was by removing rocks placed by the municipality to prevent homeless people from sleeping there



Participants examined specimens using microscopes attached to their smartphones



The table arranged with tools from exploring the living world in Museumpark



Participants questioned the autonomy of the living world in the Museumpark.



## Beyond Sustainability

Presenter: Shivant Jhagroe from Leiden University  
 Moderator: Manuela Zammit from Nieuwe Instituut  
 Student Ambassador: Isabel Legate from WdKA

### About:

In his book *Voorbij duurzaamheid* (Beyond Sustainability), Shivant Jhagroe argues that thinking and acting through the lens of 'sustainability' serves as a green pacifier, preventing radical and just systemic change. Belief in the sustainability myth obscures how deeply sustainability is intertwined with colonialism, capitalism and social exclusion. He presented a passionate argument, supported by examples, for a new political language and imagination. He paved the way for an eco-just society where a compassionate duty of care for the Earth and one another takes centre stage.



Presenter (right) Shivant Jhagroe



### Workgroup Overview:

Shivant is an Associate Professor at Leiden University, where his research focuses on sustainability, politics and climate justice, with a critical perspective on what sustainability actually entails. He explores how we might think both with and against sustainability, particularly from a decolonial point of view. His work examines how dominant sustainability narratives and lifestyle choices are positioned between an older extractive capitalist system and a more ethically grounded commitment to planetary health and mutual care. This session engaged with the transition from sustainability to ecojustice through decolonial, regenerative, relational and intersectional community-driven approaches.

Shivant structured his talk into three main parts. He began by examining the historical "dark side" of sustainability, highlighting how it has often been intertwined with systemic exclusion and exploitation. He then proposed a shift in perspective from traditional sustainability to a framework of ecojustice, emphasising a more equitable approach to ecological and social issues. Finally, he introduced the concept of regeneration from a decolonial ecological standpoint, advocating for reparations, restoration and the rebuilding of socio-ecological relationships. He stressed the importance of engaging not only against institutional norms that perpetuate exclusion, but also ethically entangling with institutions to transform them collaboratively.

### Key Takeaways:

Shivant emphasised that the planetary crisis affects people unequally, with vulnerable communities like small island states suffering the most despite contributing least to its causes. Citing UN Special Rapporteur on extreme poverty and human rights Philip Alston's concept of "climate apartheid," he highlighted how climate change deepens existing racial and class inequalities, where some lives struggle to survive while others have the resources to adapt. He pointed out, for example, that sustainability and access to healthy organic living are deeply tied to issues of class, race and systemic inequality. While marketed as universally beneficial, green lifestyles and technologies are often only accessible to wealthier and predominantly white groups. He calls this the "green privilege" and the rise of an "eco-elite." This results in health disparities, such as in the Netherlands, where the wealthy live significantly longer than lower-income groups. Moreover, the global shift to sustainable energy often relies on the exploitation of Indigenous lands and communities, exposing the exclusionary and extractive underside of the green transition.

A shift from neoliberal consumer-driven sustainability toward a more relational and restorative vision of ecojustice is needed. This centres on repairing historical and ecological injustices by restoring relationships. This applies not only among humans but also with non-human beings and ecosystems, Shivant added. Community-based regenerative practices are vital, as seen in the Innu community's relationship with the Magpie River in Canada. For the Innu, the river is not a resource but a living relative, deeply woven into their culture, history and identity. In a groundbreaking move, the Magpie River was granted legal rights in 2021 such as the right to flow, to maintain biodiversity and to be free from pollution, making it one of the first rivers in the world to receive such recognition. This legal status, achieved through Indigenous activism, served to protect the river from further hydroelectric development and institutionalised a deeply relational worldview. This example shows how ecojustice can be enacted by aligning legal frameworks with Indigenous ways of knowing and restoring socio-ecological relations in meaningful lasting ways.

Shivant calls for a reimagining of the oikos, our shared home of economy and ecology, not as a human-centred space but as a deeply relational multispecies one. He highlights movements like La Via Campesina, which decolonise agriculture by centring soil health, seed sovereignty and the rights of peasants, women and Indigenous communities, showing how ecological justice can emerge through intersectional grassroots efforts. He also points to the Zoöp model, which integrates non-human perspectives into governance structures, literally giving a seat at the table to ecosystems and other species. These examples demonstrate how ecojustice can reshape decision-making by restoring political and ecological relationships across species and systems on a planetary scale.

Several other initiatives illustrate efforts to restore and recentre these suppressed narratives. The Green Stories of Colour project by the art collective Control Technology in the Netherlands highlights ecological experiences of people of colour through rituals like seed planting, henna as a spiritual teacher and turmeric as both medicine and pigment. Green Muslims engage in spiritual ecological practices reframing the Earth as a temple and resisting Western-centric sustainability narratives. Artists like Elmo Vermijs amplify non-human voices through installations such as The Parliament of Trees, which foregrounds the often-overlooked experiences of trees as carbon absorbers. Local initiatives like Public Food and the Peace Gardens in Rotterdam reclaim food and land as public resources not market commodities. These projects embody a pluriversal vision of ecojustice aligned with Arturo Escobar's call to diversify knowledge systems and institutions, moving beyond hierarchical colonial models toward relational and community-rooted forms of restoration.



## Calibrating the Regenerative Label of New Store

**Presenters:** Klaas Kuitenbrouwer from Nieuwe Instituut  
Hidde Griek from Flip the City  
**Moderator:** Yolande Sep from Design to Thrive  
**Student Ambassador:** Mariana Jorge Dos Santos from WdKA

### About:

The Regenerative Label helps assess the level of regenerative performance of materials, products or services on offer at the New Store of Zoöp Nieuwe Instituut. It asks how different phases in the life cycle of products or services contribute to socio-ecological health, from growing raw materials to producing artefacts, transport and logistics, transactions and finance, use and end of life. The label is intended to help compare the strengths and weaknesses of different approaches to making things. This serves as a testing ground to support designers who want to work regeneratively.



Presenters (from left) Klaas Kuitenbrouwer & Hidde Griek

### Workgroup Overview:

Klaas opened this session by explaining the Zoöp model which he initiated and where the Regenerative Label originates from. Zoöp is a governance model and philosophy rooted in the idea of actively collaborating with life. It encourages organisations to recognise themselves as participants within our ecosystems. Rather than treating non-human life as external to human systems, Zoöp brings the interests of the living world into the heart of organisational decision-making. At the core of the Zoöp model is the role of the Speaker for the Living, a designated spokesperson for the interests of non-human life forms within an organisation. This person works with decision-makers to ensure that choices made by the organisation consider and enhance the well-being of all life, not just human or financial interests. Ultimately, Zoöp steers a step-by-step shift towards regenerative practices that respect ecological interconnectedness and promote systemic health.

The Regenerative Label, a tool inspired by energy labels, assesses the regenerative impact of products aiming to embed non-human interests into ecological and economic decision-making. It applies a structured method to assess the life cycle of products across six phases: raw materials, production, transport, financial structures, use and end of life. The New Store functions as a testbed for these ideas, prioritising ecological and social learning over profit. As part of the broader Zoöp learning process, the New Store also fosters structured

experimentation and co-design with life to cultivate a regenerative system.

Invited to join this session was Hidde Griek, founder of Flip the City, whose product is one of the eight items featured at the New Store. Flip the City is a weed tile that uses duckweed as a substrate for creating biodegradable tiles to green urban spaces and regenerate water ecosystems. Duckweed, which grows exponentially in the Netherlands due to high nitrogen concentrations in water, is harvested to combat the current large waste stream and used as fertiliser in the tiles. Local seeds ensuring compatibility with local pollinators and ecosystems are integrated into the tiles, which quantifies biodiversity increases and impacts. The project has sold 25,000 tiles working with 70 municipalities across the Netherlands and has transitioned from a €60 per tile cost to a €10 price point by adding local recycled paper and wood chips to strengthen the substrate and optimising production processes.

Using the Regenerative Label's six-phase structured method, the session continued as a group exercise to evaluate Flip the City's weed tile product together with the participants.

### Key Takeaways:

The growing and harvesting of duckweed as a raw material reveals a complex ecological dynamic. Duckweed naturally supports more-than-human life by feeding ducks and providing habitat for small aquatic organisms. However, when it grows unchecked, which often is due to human-influenced conditions, it becomes overabundant, blocking sunlight, reducing oxygen and suppressing biodiversity in aquatic ecosystems. In this sense, the growing phase can constrain both human and more-than-human bodies by disrupting habitats and limiting ecological diversity. However, when duckweed is harvested strategically, (that is, only its abundance is harvested as it still plays a necessary role in the canal ecosystem) it transforms from a problem into a regenerative material, especially when it comes to healing the water ecosystem. Harvesting becomes a form of ecological care by supporting systemic health rather than extracting for profit alone.

The production phase of the weed tile product involves a network of partners and materials aiming to minimise harm and promote sustainable practices. Duckweed is harvested by municipalities and transformed by partners into compost used in the tiles. While the core production, which includes packaging, moulding and assembly, is all done by hand and through small-scale partners in the Netherlands, only some components directly support more-than-human life. One clear example of ecological support comes from the seed component of the tile. These seeds are biologically grown in the northern Netherlands where their cultivation creates biodiversity-rich environments that benefit bees, insects and other organisms. This part of the production cycle clearly contributes to habitat, food sources and supportive relations for more-than-human bodies. However, Hidde noted, apart from the seed component which directly benefits more-than-human life by fostering biodiversity, other aspects of production do not clearly support non-human ecosystems. This raises a broader question about where to draw the line, as a participant and Hidde both challenged. While indirect benefits may exist (for example, workers investing wages in sustainable causes), it is difficult to measure or define their ecological impact. The challenge lies in deciding how far responsibility or influence extends within a complex system. Klaas sees engaging partner organisations in the regenerative vision as a key next step. While the current focus is on minimising harm and ensuring ethical practices, there is growing interest in how partners and their workers can actively contribute to regenerative goals. Though the answer is not clear yet, Klaas recognises the importance of moving beyond certification to explore how this ethos might multiply across the production



ecosystem. He believes this is a critical area for future development.

A participant challenged the use of the term 'regenerative' in the project by arguing that respecting nature in the supply chain is not enough. They emphasised that true regeneration involves more than sustainable sourcing. It requires a product or process to actively contribute to the complexity and vitality of a living system in a way that is place-specific and purpose-driven. The participant felt the current framing is too focused on isolated parts like water bodies without considering their role in broader ecological systems. In the ensuing conversation the perspective pointed out this view may underestimate the knock-on effects of harvesting the excessive duckweed. It is exactly the removal of excess duckweed that allows urban water bodies to take up their role in urban ecosystems again. In fact, as it became clear in the conversation, the entire project is designed as a chain of interconnected restorative ecological interventions.

It was argued that regeneration is about participating in and helping to shape new life-supporting systems rather than simply reducing harm within the existing one. While they appreciated the project and saw its potential, they cautioned against using the regenerative label prematurely. It was agreed that the term 'regenerative label' could cause confusion. The term was derived from the practice of energy labels for refrigeration but it may be too easily understood along the lines of 'record label' or more like a mark that indicates the product meets certain requirements. In the session it was discussed that 'regenerative compass' would be a better term as this foregrounds the aspects of ecological learning, place-based awareness and systemic transformation.

Hidde responded by emphasising the need for gradual systemic change rather than abrupt shifts, referencing Heidegger's idea that true transformation happens through systems evolving from within. He argued that you cannot impose a new system and expect immediate adoption; instead, alternatives must be compelling, felt and meaningfully connected to existing structures for real change to occur.



Duckweed Tile by Flip the City. Photo: Taronia



New Store 3.0 at the Nieuwe Instituut. Photo: Petra van der Ree

Klaas raised a provocative and foundational question about the regenerative potential of logistics. It challenges the common framing that transportation can at best only reduce harm. He noted that while transporting products by bike might be less damaging, this still falls short of contributing positively to ecosystems. Instead, Klaas asked whether logistics itself could be designed to support life and regeneration. Drawing on ecological analogies, he referred to how animals like sheep aid plant reproduction by carrying and dispersing seeds as they move

through meadows. He suggested this as a model: could supply chains function in similarly life-supporting ways? Though still in early stages, Klaas sees this line of thinking as a meaningful step beyond conventional sustainability. He proposed combining logistical functions with ecological or social roles. He also referenced Oyster Heaven, a project that restores marine ecosystems by building artificial reefs despite relying on less-than-ideal financial structures. Hidde raised an important question of hierarchy. Can a high regenerative impact justify certain compromises? Klaas's inquiry invites a broader shift in mindset by moving from minimising harm to imagining systems where even transportation becomes a participant in regeneration not just a necessary cost.

Klaas and Hidde discussed the product's end of life focus on preventing pollution and supporting habitats. They highlighted how the product fosters crucial ecological relationships in urban settings. A key challenge is educating customers who often unknowingly choose less beneficial plants due to lack of knowledge and convenience. Their approach includes quantifying biodiversity benefits and sharing detailed data with users to guide informed choices. Beyond individual use, the product encourages community involvement in greening efforts, strengthening social ties and new relations. They also employ targeted outreach to local officials creating accountability and driving collective action to support urban biodiversity.



To view more about Compos(t)ing on film, click [here](#) or scan the QR code



## Practicing Living Systems (Pt 2 Educators)

Presenter: Judith van den Boom from Central Saint Martins UAL  
 Moderator: Aldje van Meer from WdKA  
 Student Ambassadors: Carlota Garcia from WdKA and Alice Degelow from PZI

### About:

This session invited educators to reflect on and discuss teaching regeneration. How do we integrate regenerative principles into design education across institutions? What does it entail to work as part of living systems? Judith van den Boom shared perspectives on living system thinking, ecocentrism and how we consider the knowledges part of regenerative design. It was an invitational session to think deeper through the relational foundations, ecological and ethical approaches and vocabularies. During this session educators were asked to reflect on these principles and explore how to from a place-based living systems mindset.



### Workgroup Overview:

This session dived deeper into the ethos shaping the MA in Regenerative Art and Design at Central Saint Martins in London. Then in its fourth year, the programme brought together design, ecology and anthropology to explore systemic change, relationality and social and ecological justice. Judith, the course leader, reflected on regeneration not as a theme but as a lived practice rooted in collaboration, place-based knowledge and an ethics of care. She shared personal fieldwork experiences and the values guiding the course, from holistic thinking and activism to relatedness and interlocal connectedness.

Judith also spoke about her PhD, titled *Designing Resonance*, which explores how ecocentrism can serve as a framework for regenerative design. Rooted in relationality, her research investigates how designers can become more attuned to living systems and collective forms of practice. Drawing from sociology, anthropology and activism, she critiques the absence of human complexity and interdependence in design education. Her work includes building a digital archive called *The Almanac*, which honours plural knowledges, and developing workshop formats focused on collective assemblages. Through both online and in-person fieldwork, she brings together diverse voices, asking how we can design with, through and for the living.

Participants explored how to centre values within their creative practices, moving beyond

Western-centric narratives to embrace plural perspectives and ways of knowing. Emphasis was placed on building a reflective community of practice and understanding our role as practitioners working from and for place, relationships and knowledge. This session invited students to engage critically with their positionality and to reflect on what it means to teach, learn and create regeneratively in personal, professional and collective manners.

### Key Takeaways:

Judith sees the term “living systems” as deeply interconnected and context-specific, and it is far more complex than how they are often discussed. She believes that while we understand “systems” well, we often struggle with truly grasping the “living” aspect. Living systems are not just nature or ecology; they include bodies, forests, watersheds and even geological shifts, all nested within one another including biotic and abiotic members. She emphasises that place-based matters. It is not just physical location but also social, ecological and political dimensions. Living and non-living elements constantly influence each other, and our actions, however small, impact these systems. Understanding this interdependence is essential for meaningful regenerative design.

The importance of plurality was emphasised as essential for understanding and navigating complex systems and place. Rather than seeking a single truth, Judith argues for honouring multiple perspectives equally. Citing Lynn Margulis, she highlights that life evolved through networking not dominance, showing that many modes of evolution and ways of knowing can coexist. She critiques the Western tendency to categorise and prioritise certain knowledge systems as truth, labelling others as alternative. Instead, she advocates recognising all perspectives as valid. Plurality is therefore deeply connected to social and ecological justice, requiring us to ask: whose knowledge, whose time and whose story?

Judith describes life systems as dynamic, interdependent and constantly regenerating. She highlights that regeneration is not a static outcome but a continuous, living process inherent in nature such as breathing and seasonal cycles. Unlike human-made concepts like sustainability, regeneration is a natural function of life itself. In regenerative design, this means embracing uncertainty as all parts of the system — including us who are unpredictable and evolving. She stresses the need for deep ecological literacy to work meaningfully within these systems. Lastly, she warns against relying on a narrow set of voices in literature, calling instead for a plurality of contributions to move regeneration forward.

Ecocentrism, as explained by Judith in her PhD work, is an ethical and philosophical framework that places the Earth and all its components, living and non-living, at the centre of moral consideration. It challenges anthropocentric worldviews by insisting that humans are only one part of a larger interconnected system. Judith draws on the work of Aldo Leopold, a foundational figure in ecocentric thinking, who developed the concept of land ethics in the early 20th century. He argued that the land including soil, water, plants and animals must be seen as part of a moral community. This view requires expanding our moral imagination to include all life forms and the systems that support them. Judith highlights that although these ideas have existed for over a century, they are rarely practised or fully understood, particularly in disciplines like design where applying ecocentric principles remains difficult. She notes that artistic practices may more easily engage with these ideas, while areas like service or industrial design often struggle to translate them into practical frameworks. Her research calls for a deeper integration of ecocentric thinking into creative practice, encouraging designers to rethink relationships,



responsibility and community beyond the human.

Judith draws on the ideas of Manfred Max-Neef, particularly his concept of “standing in the mud,” to emphasise the importance of immersive, grounded fieldwork in regenerative design. Rather than briefly visiting communities or environments and extracting insights, she argues that true understanding requires time, presence, listening and learning from others especially their languages and worldviews. She highlights the difference between designers who conduct short-term research and ecologists or anthropologists who live in place for extended periods. For Judith, engaging deeply with place is essential for ethical and informed practice, raising questions about representation, access and the responsibilities of working in and with communities.

In Judith’s assignment on “standing in the mud,” a concept from Manfred Max-Neef’s Barefoot Economics, she invited participants to reflect on what it meant to them and how it might apply to their own practice or institutions. The metaphor encourages presence, place and engagement with lived realities. One participant shared a personal story about their gardener father, recalling how sitting with their feet in freshly dug soil helped calm them as a child. They connected this to being part of a living system and highlighted the grounding, therapeutic nature of soil. Judith and the group discussed how “mud” symbolises material, cultural, emotional, social and ecological dimensions, making it a rich metaphor for relational and embodied understanding in regenerative work.

Judith shared a reflection inspired by Ezio Manzini’s Politics of Everyday, emphasising the urgent call to action in challenging times. She resonated deeply with Manzini’s idea of “designing in dark times,” which encourages refusing resignation to the current state of life and instead exploring new possibilities for thought and action. Judith acknowledged the importance of standing in reality and recognising difficulties but stressed that this does not mean accepting things as they are. For her, creative and regenerative practice must be active and evolving, constantly pushing boundaries to shift perspectives, markets and systems towards new ways of thinking and doing.

Judith explained that an ecotone is an ecological term describing the area where two different communities meet, such as the boundary between forests and grasslands. She said this meeting place is often one of tension or friction but also the zone with the greatest biodiversity due to the mixing of species. She credited Donna Haraway for her ideas about the edges of communities, highlighting the importance of these boundary spaces not only biologically but also socially and culturally where different groups come together and create opportunities for learning and diversity. Judith pointed out that today’s society suffers from a lack of ecotones because of growing polarisation, with people staying within their comfort zones and only reinforcing their own beliefs. She encouraged embracing ecotone spaces as places of tension and discomfort, as these are where growth and cross-pollination take place. In regenerative design, she described being an ecotone practice as facilitating encounters and biodiversity without attempting to control or fix the outcomes, allowing communities to meet and evolve naturally. She also emphasised the need to develop new methods and frameworks in creative practice just as tools change over time, and saw ecotones as essential for fostering ongoing innovation and collaboration.

In the reflective discussion at the end of the workshop, several key themes and values emerged from participants as they shared insights from their conversations and the session overall.

A strong thread was the importance of allowing space for mistakes, failure and complexity in regenerative and creative practice. One participant highlighted that students should be able to experiment freely, even with toxic materials, without shame or pressure to achieve ‘purity’. This tied into a broader reflection on embracing imperfection, referencing Alexis Shotwell’s Against Purity and the idea that failure is a necessary and valuable part of the process.

Another participant spoke about the discomfort of stepping outside their comfort zones, especially in fieldwork and community engagement. They noted that while initial interactions and unfamiliar settings might feel awkward or inconvenient, this discomfort is essential for growth. The value of “standing in the mud” came up repeatedly, not just as a metaphor for real-world engagement but also as a call to sit with discomfort and tension rather than avoid it.

A student participant noted the idea of friction in the classroom, in design and in dialogue as being not something to be avoided but something that can lead to deeper understanding and richer conversations. Participants questioned how design might intentionally make space for friction rather than smoothing it over.

The concept of the ecotone was referenced again, with participants recognising its significance as a space of learning and transformation. It was seen as a metaphor for regenerative practice: a zone of overlap, tension and biodiversity.

Curiosity emerged as another key value. It was seen as essential to care, presence and continued learning. One participant warned against the loss of curiosity as a kind of spiritual or creative death.

Another important theme was process. Participants valued making change and learning processes visible and spoke of the need to accept ongoing transformation, fluidity and the temporariness of ideas. The notion that frameworks and tools should not be fixed but adaptive over time was also raised; what is useful today might not be tomorrow.

Finally, participants reflected on the tension between generosity and non-action. In ecological terms, they discussed the importance of sometimes not acting or intervening. This acknowledges participation in systems can be both active and passive. This led to questions about whether, in design and creative practices, participation is sometimes forced and whether there is value in letting things unfold without intervention. Overall, the discussion revealed a shared commitment to openness, curiosity, process and the acceptance of tension and complexity as essential aspects of regenerative practice.



## Living Material Practice

**Presenters:** Shirley Niemans from BioLab HKU  
Michaela Davidová from CARADT  
Honey Jones-Hughes from WdKA

**Moderator:** Kas Houthuijs from WdKA

**Student Ambassadors:** Joshua Schoonen and Nikita Lakkaraju from WdKA

### About:

Art and design disciplines often involve the use of materials and processes that can have significant environmental impacts. Which then begs the question of what regenerative making practices entails. There is a need for non extractive ways of making, collaborating, growing and living. In this session, the contributors looked at the HOW. How can we bring regenerative principles into educational practice? The current educational framework seems not adapted to this challenge yet. How do we collaborate with the living and what facilities, tools, workspaces and learning environments can we provide? Experiences were shared among the three different art academies who recently set up their biolabs and continues to exploring new ways of making.



Presenter Michaela Davidová



Presenters (background) Kas Houthuijs & Honey Jones-Hughes

### Workgroup Overview:

This collective workgroup explored how to advocate regenerative practices in art education through the use of biolabs, aiming to move away from extractivist approaches and towards more collaborative and ecologically responsible making. The three speakers were Shirley Niemans from HKU, who coordinates the biolab and integrates sustainable material practices into the arts and ecology curriculum; Honey Jones-Hughes from WdKA, an artist working with social design and instructor at the Living Station Lab, focusing on collaborative projects addressing climate and social issues; and Michaela Davidová, an artist, researcher and lab coordinator at the Material Incubator at CARADT, whose work centres on the ecological impact of photography and bridging art, science and sustainability. Together, they represented three distinct biolabs offering unique perspectives and approaches to regenerative design, which they shared and discussed further in small group sessions.

### Key Takeaways:

HKU's Biolab, led by Shirley, has evolved from an earlier interdisciplinary lab created six years ago to address the need for new sustainable forms of making and experimentation. Initially focused on open-source approaches and material research, the lab has produced a growing

archive of bio-based and compostable materials. As interest expanded into cultivating living materials, it became clear that a different space and mindset are needed.

With no dedicated area available, the Biolab was launched by sharing space and equipment with another workshop, operating a few days per week. Though still limited by biosafety regulations and time, it remains active, offering workshops, interdisciplinary collaborations and participation in the Biodesign Challenge.

A key development is the cultivation of flax in a small garden space, linked to the Linen Project, a collaboration that revives traditional processes from plant to fabric. This systems-based approach enables students to engage with the full cycle of material production, making ecological relationships visible and tangible.

The lab has recently received approval to expand the garden, allowing for more extensive educational work with dye plants and fibre crops. Through this, it continues to encourage students to see living organisms as co-designers, prompting deeper reflection on authorship, time and sustainable creation in art and design.

Michaela, an artist without formal biology training, manages the Material Incubator at CARADT and St Joost Academy of Arts and Design. The lab supports regenerative artistic practices in collaboration with living organisms, emphasising mutual care and entangled relationships between human and more-than-human life. Originally intended for researchers and master's students, the lab is now open to undergraduates through the Material Ecologies minor, encouraging them to form deeper material and ecological connections. Rather than extract, buy or order lab materials, students are invited to relate to local environments such as forests, seaweed-rich coasts or familiar urban ecologies through careful observation, respectful foraging and reciprocal relationships. The lab space includes both a semi-sterile environment and an open experimental area, hosting organisms such as Ganoderma, cyanobacteria and slime moulds.

Michaela promotes moving beyond the sterile lab model towards more field-based and embedded practices by developing "field codes" instead of lab coats to support presence, care and learning from place. A major challenge lies in shifting away from extractive habits, academic outcome pressures and the convenience of consumerism. Instead, the lab fosters place-based, care-oriented processes that ask how to live, create and learn in true relation with the ecosystems they inhabit.

Honey works as an educator in the Living Station, a multidisciplinary space that explores the intersection of artistic practice, sustainability and living systems. The Living Station consists of three interlinked parts: the Bio Lab and Material Kitchen, the Trash Bunker and the Rooftop Garden, initiated by the alumni group SPIN Collective. The Bio Lab and Material Kitchen serve as a flexible space for both scientific and creative material research. Honey encourages students to work hands-on with biological processes, cultivating mycelium, creating pigments, fermenting kombucha and examining matter under microscopes. The Mushroom Club, led by colleague Anna, meets there weekly and supports peer-led learning in fungal growth and care. The kitchen area allows students to cook new biomaterials from foraged or waste ingredients, promoting slow and experimental approaches to making. The Trash Bunker, originally a student initiative, functions as a materials depot for salvaged and sorted waste. Run by student assistants, it links with city partners to recover discarded materials from timber to textiles, providing accessible



low-impact resources for projects and extending the lifespan of materials.

The Rooftop Garden and weather stations, developed by SPIN Collective, foster ecological observation and engagement with environmental rhythms. Honey advocates for critical and embodied research rooted in care, attentiveness and time. She encourages students not to focus solely on extracting or producing outcomes but to build lasting relationships with their surroundings, whether microbial, material or social, and to stay with the questions their work raises.

Moderator Kas guided the next part of the programme by dividing participants into three groups to explore key themes through discussion and practical observation. Each group focused on a topic: addressing structural challenges, the elephant or elephants to regenerative practice, sharing effective educational methods or manifestos and co-creating guiding principles for regenerative learning.

Shirley gathered with a small group to explore educational activities that support more regenerative learning spaces. Their discussion touched on the role of heritage practices such as hunting and bushcraft, which, while sometimes seen as controversial, can offer direct insight into ecosystem functioning and resource use. The group reflected on the contrast between modern consumption, where impacts are hidden, for example in supermarkets, and traditional methods like hunting, where consequences are visible and acknowledged. They also explored the growing student interest in self-sustaining practices and the value of reconnecting with material origins. Other topics included the ethics of lab work, particularly around the killing of organisms, and the potential of using second-hand tools and materials to reduce waste. The conversation ended with a critical reflection on ethics, particularly how students and educators might engage more consciously with life cycles and impacts in their work, embracing transparency over avoidance in both theory and practice.



Presenter Shirley Niemans



Kas and Honey gathered insights from their participants, highlighting structural challenges in arts education and practice. Key issues included institutional limitations on sourcing sustainable materials, the tension between eco-conscious choices and cost and the rigid structures of planning, assessment and authorship, which often favour individualism over collective approaches. Participants stressed that current systems rarely support collaboration from early educational stages, as grading and recognition remain individual. Kas asked, “If not in

an art school, where then?”, urging institutions to lead in nurturing sustainable, narrative-rich and caring practices not only during projects but long after they are publicly shown. A critical reflection emerged on how Western institutions engage with Indigenous knowledge, often romanticising it from a distance rather than integrating its values meaningfully. One participant noted the importance of shifting from dominant worldviews to Indigenous ones, which emphasise relationality, care and ongoing stewardship, as explained in the workgroup Facing the Elephants of the (class)room held in the morning by speaker Henrike Gootjes.

Michaela and her participants explored visions for future learning environments, proposing a more holistic, ethical and interconnected approach. They emphasised moving beyond purely academic knowledge to include reflection, relationality and a deeper connection to soil, both literally and metaphorically. Michaela stressed, “If you do not have a connection to the soil, what do you have?” Ethics should not be a side note but integrated into teaching and dialogue. Reciprocity and respect for the more-than-human world should be seen as central, with a call to extract from nature only where there is abundance. Participants suggested rituals to reinforce intention and care in working with living organisms, acknowledging them as supported or keystone species. The idea of a “vulnerable harvest” emerged, underlining the need for sensitivity and responsibility. They also noted the symbolic contrast between the sterile lab and the garden, spaces that have naturally arisen across institutes, representing the tension and harmony between controlled environments and ecological learning.

To view more about Compos(t)ing on film, click [here](#) or scan the QR code





## Wild pedagogies: being at home in the world

Presenters: Ruben Jacobs from HKU Art and Economics  
Annemarie Piscaer from CARADT  
Moderator: Anke Jongejan from HKU School of Design  
Student Ambassador: Taína Meier Suarez from WdKA

About:  
The outdoors as educational setting and starting point of creative practice is a powerful force in the exploration of regenerative practice. The experience of embeddedness in a certain place, of being at home in a natural environment, can open students to a sense of wonder and a felt sense of interconnection. In this session the contributors explored situated learning as a method for fostering students' sense of being at home in the world, making the relationship with place and environment central to a regenerative creative practice. This session took place partly outdoors.

moderator Anke Jongejan



To view a film by HKU that explores this session in more detail, [click here](#) or scan the QR code



Educator Ruben Jacobs (foreground) guiding blindfolded participants outside



Educator Annemarie Piscaer leads. Being blindfolded shifts the focus away from sight and towards other senses, allowing the experience of transition into the garden environment





Participants taking time to open up their senses (other than the eyes) to the new environment



Educator Thieu Besselink inviting participants to experience hearing birds and city sounds, smelling grass and trees and feeling the wind on their faces





Participants exploring the garden of the New Institute with magnified eyes



The microscope magnifies everything around us a thousand times, giving participants access to a world that is always present but rarely seen or experience



Annemarie Piscaer introducing the digital microscope, which is connected to a computer screen



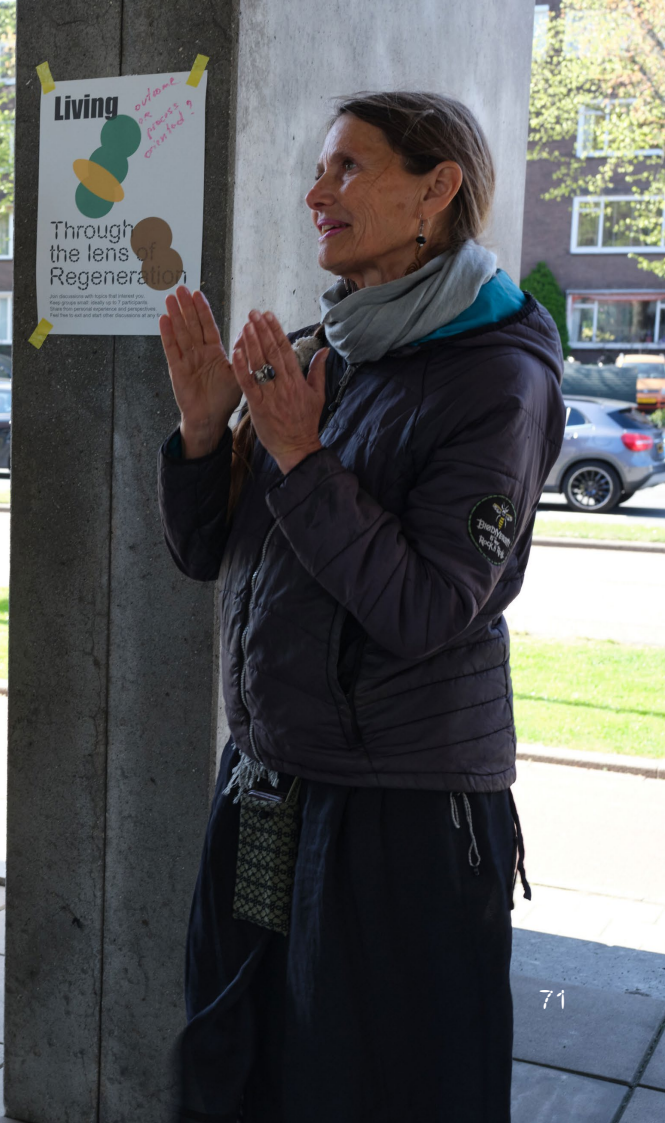
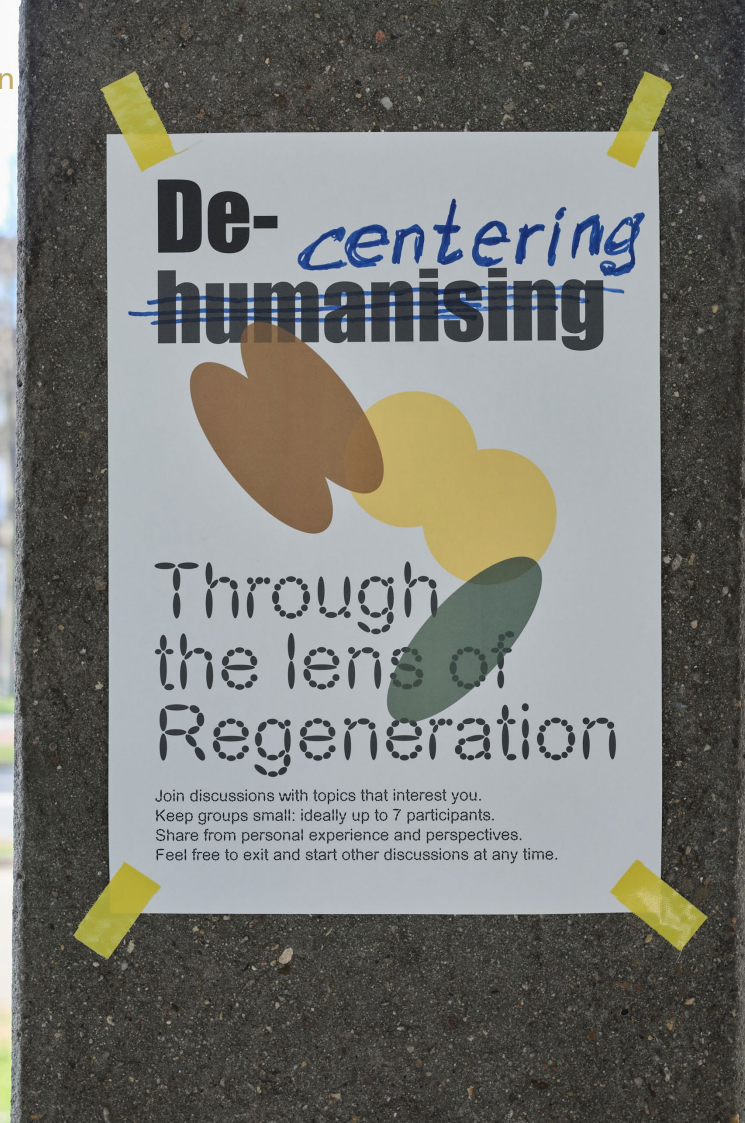
Experiencing the world with different eyes inspires a sense of wonder in the everyday



## Compos(t)ing Session

The Compos(t)ing Session was a dynamic, distributed and collective conversation following a simple format. It was designed to help connect and digest the experiences and insights from the day. Up to 25 topics were posted on the pillars of the arcade at Nieuwe Instituut, and participants were free to choose the ones that interested them most. Groups were encouraged to remain small, preferably no more than 7 participants. Everyone was encouraged to speak from personal experience, and participants were free to move between discussions at any time.









## Keynote Speaker

In her new book, *Leren Kijken*, art historian, Estelle Zhong Mengual, proposes new ways of looking at the representation of the living world in art, drawing on the tools of environmental humanities and the most contemporary natural sciences. In the closing session at Compos(t)ing, she introduced key perspectives of her work and used them to reflect on the conversations she has engaged in throughout the day.

### Key Takeaways:

Estelle believed her task would be to act like a “public worm,” mirroring the collective process of composting thoughts and experiences but doing so visibly, which she found challenging. In her practice, her focus is on identifying the inherited, often toxic “ghosts” of Western perspectives on the living world through landscape painting, with the hope of transforming how we relate to and perceive life in more sensitive and enriching ways.

Estelle began by reflecting on an anecdote shared by artist Risk Hazekamp (Workgroup – Practicing Living Systems pt 1), who greets “good morning” to the cyanobacteria they work with. Estelle deeply appreciated this gesture, viewing it as a telling sign of the uncertain times we are in, where old ways of relating to the living world feel obsolete yet new meaningful ones are still forming. She recognised the vulnerability and sincerity in Risk’s act, which mirrors a broader struggle: engaging with non-human life in ways once dismissed as irrational. Estelle values this uncertainty, seeing it as an honest ongoing effort to rediscover relationality beyond the bounds of Western rationalism.

Estelle’s second word was “resonance,” a concept she draws from German sociologist Hartmut Rosa. Though it did not emerge from her direct interactions at the event, it shaped her thinking throughout the day, especially in relation to the idea of being “regenerative.” She admitted that “regenerative” is not a familiar or widely used concept in France. Rosa’s theory of resonance, as she explains, is about meaningful exchanges by sending something into the world, having it received and transformed, and then being altered in return. This mutual transformation, according to Rosa, is what makes a life feel alive and fulfilling. Estelle sees a strong connection between this idea and regeneration, in that both involve relational vitality and reciprocal change. However, she also expresses caution. Often, what feels like resonance may simply be a projection of ourselves, a dialogue with our own thoughts and emotions rather than a true exchange. She questions whether what we perceive as a response from the world is in fact something external, or merely our own echo. This reflection becomes a point of personal vigilance, as she continues to explore how we truly connect with others and the living world.



Estelle links the concept of resonance to her discovery of the Zoöp network, where actions are taken on behalf of the living without expecting fixed outcomes. She was particularly struck by Speaker of the Living Thijs de Zeeuw of De Ceuvel in Amsterdam and his approach, where interventions like placing dead branches are made with openness to unpredictable responses from non-human life. For Estelle, this embodies true resonance: a gesture sent into the world that elicits a response beyond one's control or expectation. She values this unpredictability as a sign of genuine dialogue, where being surprised means not simply projecting oneself but encountering the living world on its own terms.

In reflecting on the theme “Being at home in the world” from the second workgroup “Wild Pedagogies – being at home with the world” that Estelle participated in, she drew deep inspiration from the 19th-century naturalist Frances Theodora Parsons. Parsons's words, particularly the phrase “I was a stranger indeed” when encountering new and nameless plants, resonated strongly with Estelle. Rather than seeing the plants as strangers, Parsons saw herself as the outsider, a reversal that struck Estelle profoundly. It clarified her own sense that knowing names is not about classification or control but about forming relationships. A name, even with all its colonial and constructed baggage, marks the beginning of a connection and a way to no longer be a stranger in the world. Estelle links this to the lifelong effort moderator Shailoh Phillips described: the constant practice of getting to know the living world not for the sake of knowledge itself but to be in relationship. The contribution from Judith van den Boom (Workshop – Practicing Living Systems) further enriched this reflection by showing how naming individual beings expresses their uniqueness and opens up personal respectful engagement. For Estelle, this practice of naming and relating is what allows her to recognise herself as a living being among others. Without this, she feels not only estranged from the world but also from herself. It is ultimately about belonging through recognition and relationship.

In her final word, “knowledge,” Estelle reflected on the plurality of forms that knowledge can take and the urgency of recognising them all to foster regenerative ways of living. She was particularly moved by plenary speaker and educator Anke Jongejan's phrasing that “the acorn knows how to be a tree,” seeing it as a reanimation of knowledge in beings that have been long absent in Western culture. This idea challenges the notion that living beings simply follow instinct or pre-programming; instead, they know. For Estelle, this recognition expands the concept of knowledge beyond the scientific and rational. She highlights the importance of artistic knowledge, which is often undervalued, and of Indigenous and rural knowledge, such as that passed down through families and communities. These forms of understanding, while often overlooked, carry essential truths about how to live well with the world. Most significantly, she urges us to consider that other living beings also possess knowledge. This is comforting and humbling: we do not have to know or do everything ourselves. Instead, we can see knowledge as something distributed across a wider community that includes non-humans. Estelle urged the reclaiming of this broader understanding of knowledge while being cautious of the many means that have mechanised and diminished the agency of the living world by erasing essential traditions.











## Compos(t)ing Curators

Compos(t)ing is a thoroughly interdisciplinary collaboration, co-curated by educators, researchers and practitioners from Willem de Kooning Academy, HKU University of the Arts Utrecht, Academy of Theatre and Dance Amsterdam AHK, CARADT Centre of Applied Research for Art, Design and Technology Avans and Nieuwe Instituut.

Aldje van Meer is a senior lecturer at WDKA, specialising in educational development and research in new making practices for art and design. She has an MFA in digital media design and has worked as a cross-media artist and designer. She now coordinates and supervises research within the Stations, interdisciplinary learning environments for research through making. She has recently set up the Living Station, an educational programme and lab where students explore how to make and collaborate with 'living' and biological systems.

Anke Jongejan is a senior lecturer and researcher at the School of Design HKU. She recently co-developed a minor in art and ecology. She focuses on the knowledge created in the creative process and how the secret forces of creativity, reciprocity and interconnectedness can be a blueprint for being ecological.

Annemarie Piscaer is a PhD candidate in the Doctoral Programme at KU Leuven and a designer, researcher and lecturer at CARADT, St Joost. Fascinated by dust, both as air pollution and as a tangible consequence of human choices, she investigates the systems that drive these decisions. Through materials and craftsmanship, her work seeks to unravel and illuminate these complex dynamics.

Delfina Fantini van Ditmar is Research Professor at CARADT, where she leads the Regenerative Art and Design research group. She is also a Senior Researcher at the Royal College of Art, where she co-directs the UKRI-funded Becoming Regenerative Lab. Delfina has a BA in biology and a PhD from the Royal College of Art. Driven by an interest in ecological thinking, reflective practices and 'inter-relations' as a systemic response to the environmental collapse, Delfina's critical practice explores the material ethics of care and the necessary paradigm shift in design.

Klaas Kuitenbrouwer is a senior researcher at Nieuwe Instituut, founder of Zoöp and director of the Zoöconomic Institute. With a background in history, art, digital culture and DIY communities, he works at the intersection of ecology, culture and technology. At the New Store in the Nieuwe Instituut, he is developing the Regenerative Label, which is a means of assessing the regenerative performance of various products and services.

Laura Cull Ó Maoilearca is Professor of Performance Philosophy at the University of Amsterdam and Professor at the Academy of Theatre and Dance (ATD). She co-directs Climate Imaginaries at Sea, which speculates on possible futures in and around water through artistic research. She leads the Art Alliance in the movement Imagining Climate Justice in Minor Key and is a member of the cross-institutional working group Regenerative Art Education. Her research focuses on transformative encounters between performance, philosophy and non-human animals, including her book *Interspecies Performance* (2024), co-edited with Florence Fitzgerald-Allsopp.

Martijn van Gessel is the initiator of Green Autonomous Zone and a lecturer and researcher at HKU (Research and Innovation / Music & Technology). His focus is on manifest and action, researching and developing perspectives on the ecological crisis and initiating educational activities in the field of art and ecology. This has the aim of making the ecological crisis personal, tangible and local through gardening in public space as artistic research.

Phyllis Wong is a design researcher and educator. Trained as an architect, she is a place-maker, visual artist and systemic thinker. She holds an MA in Master Design from Piet Zwart Institute. Her research topic, Learning to (un)learn, focuses on cognitive (un)learning on our practice of care, emphasising empathy, reciprocity and futural thinking. She designs accessible and participatory methods within the ecological dimensions to transition towards regenerative practice. Phyllis is a member of The Regenerative Practitioners community of Regenes Institute. She co-curates and is the project lead for the 2025 edition.





## With Thanks

The Compos(t)ing team is grateful to the following colleagues who helped us to realise this event.

Producers: Tim Verhoeven, Judy Wetters and Marieke Feldhaus

Communications: Linda Glebeek and Jessica Dohmen-Verboom

Social media: Julia de Roo

Photographers: Jasper van den Ende and Pol Sangster

Filmmakers: Rutger Nijkamp and Eduard Koek

Graphic designers: Côme Roger-Dalbert (Studio Table) and Phyllis Wong

Also to the institutions leaders of:

Willem de Kooning Academy (WdKA), University of the Arts Utrecht (HKU), Centre of Applied Research for Art Design and Technology (CARADT), Academy of Theatre and Dance (ATD) and Nieuwe Instituut for believing in the potential of collaboration and for supporting Compos(t)ing to take root and grow.



**caradt**



**Nieuwe  
Instituut**



## Future of Compos(t)ing

Compos(t)ing revealed a shared urgency and fertile ground for transformation. The initiative continues to grow as a collective ecosystem rooted in care and commitment to regenerative futures. We invite individuals and institutions who feel aligned with this mission to connect, contribute and co-cultivate the next phase of this unfolding journey.

For enquiries, please contact [Phyllis Wong](#) or at [studio@phylwong.com](mailto:studio@phylwong.com)



For Compos(t)ing's future gatherings, click [here](#) or scan the QR code

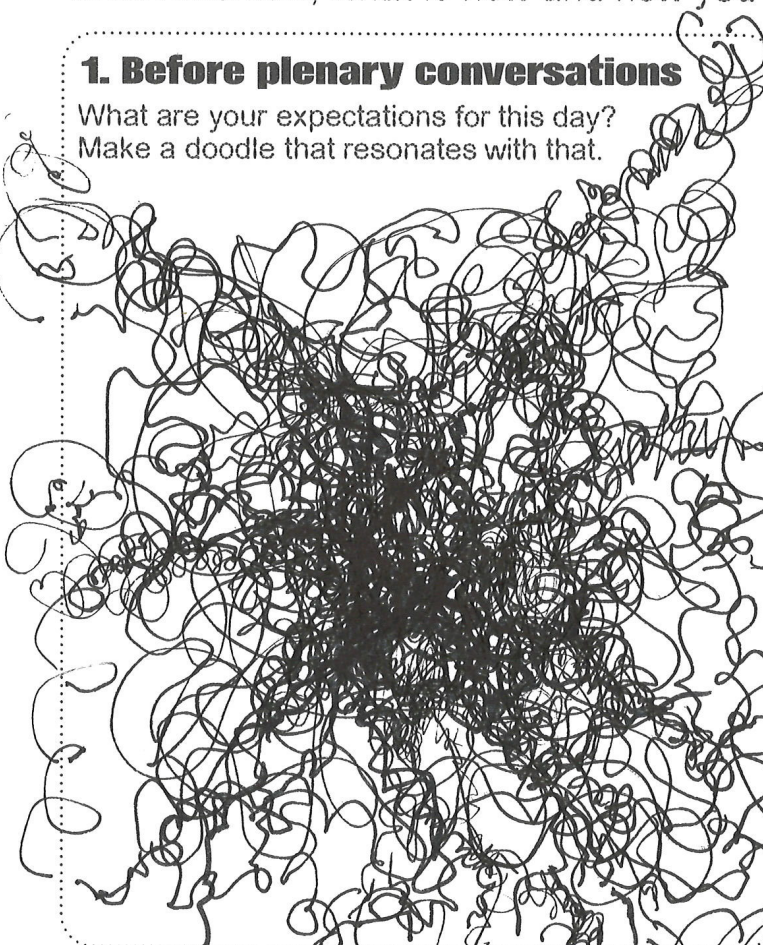


# Compos(t)ing Regenerative Creative Practices

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

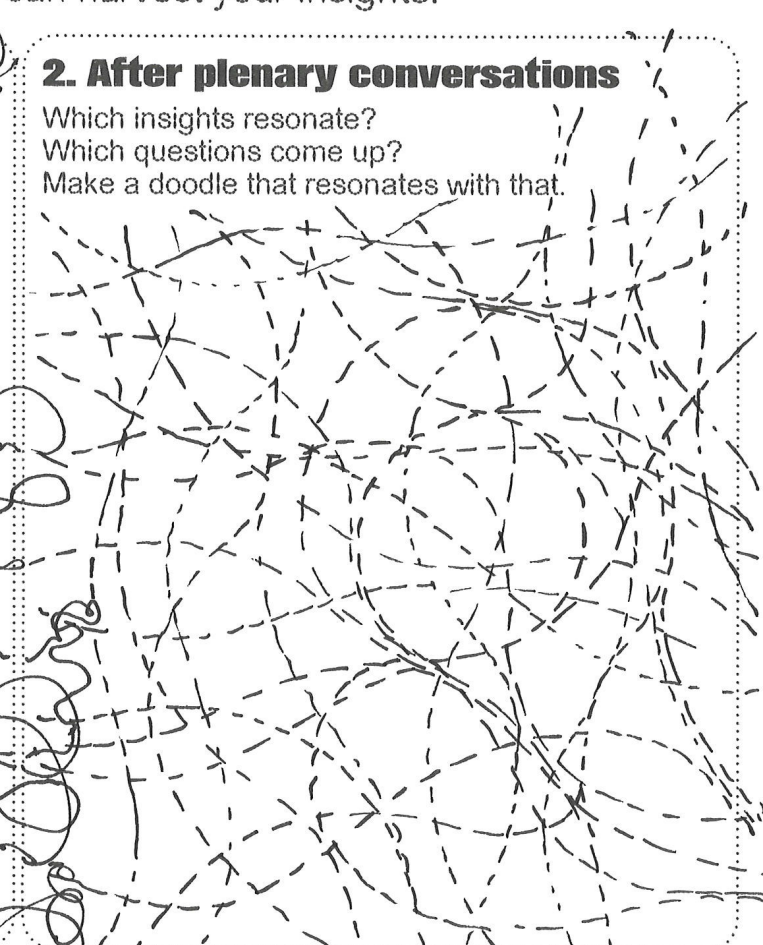
## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.



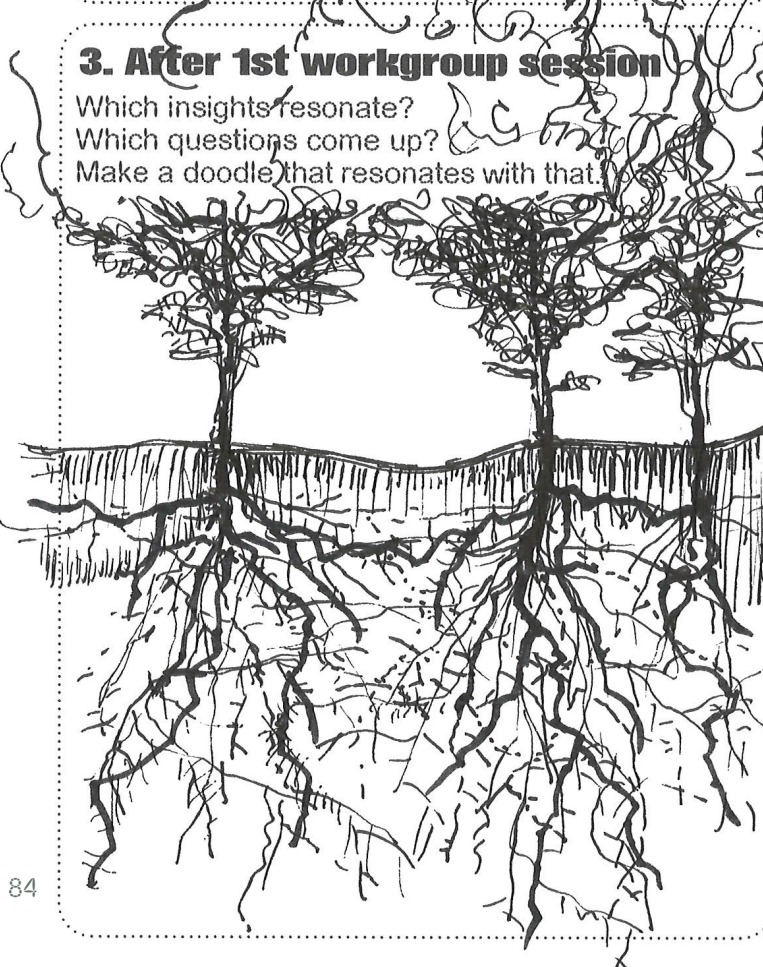
## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



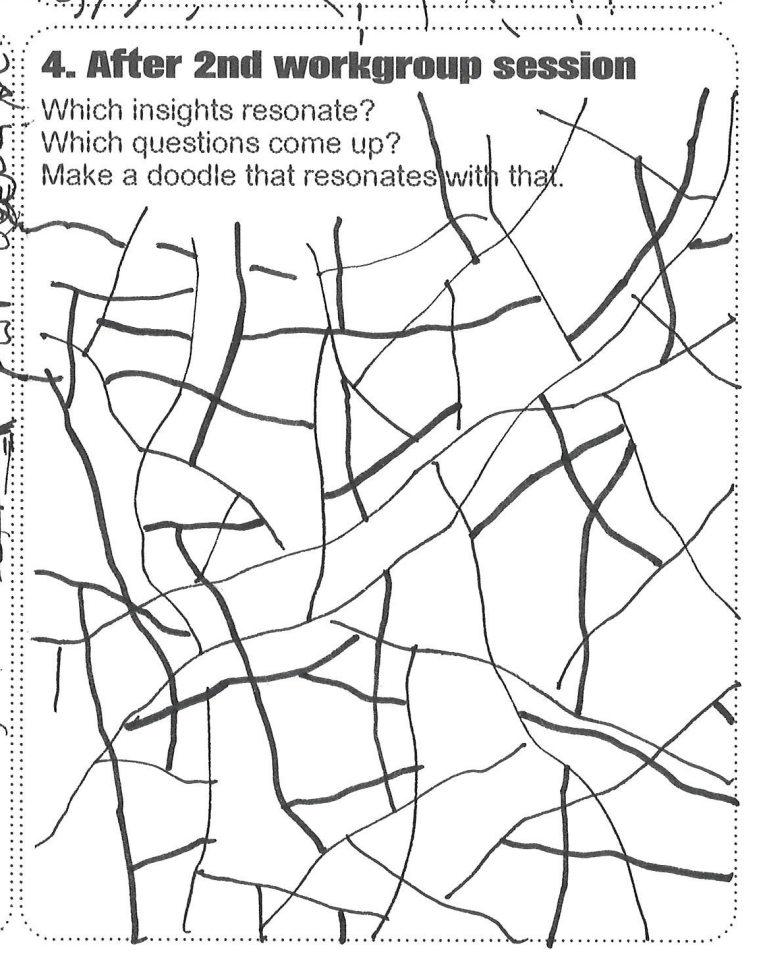
## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



5. If this memo is a page of a book, what title would you give this page?

*STORM-LIVING; METABOLIZING life*

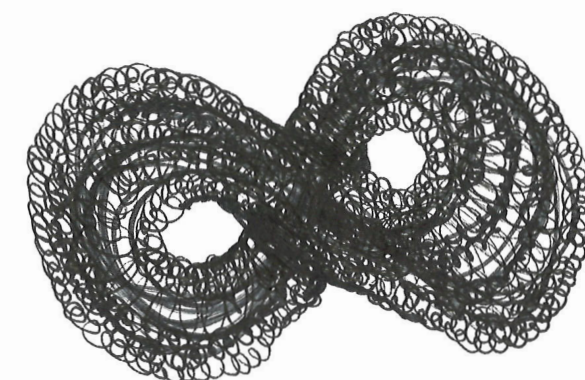
6. What touched you the most today?

*THE FACT THAT EVERYTHING IS (INTERSECTING)  
CONNECTED. SOMETHING THAT CAN MAKE  
IT 'HARD' (DIFFICULT) TO GRASP, BUT AT THE  
SAME TIME OPENS ENDLESS WINDOWS OF OPPORTUNITIES.*

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

*SEE '6.'*

8. Make a doodle that resonates with that.



9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

*BE AWARE ON THE 'SMALL' DAILY THINGS, RECOGNIZE  
THE INTERCONNECTIVITY AND USE THAT IN  
EDUCATION, LEARNING, LIVING... EMBRACE THE  
OMNIPRESENT 'ALL'... A SOURCE THAT IS BIGGER  
THAN ALL OBSOLETE CURRENT SYSTEMS*



# Compos(t)ing Regenerative Creative Practices

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.



## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



## 4. After 2nd workgroup session

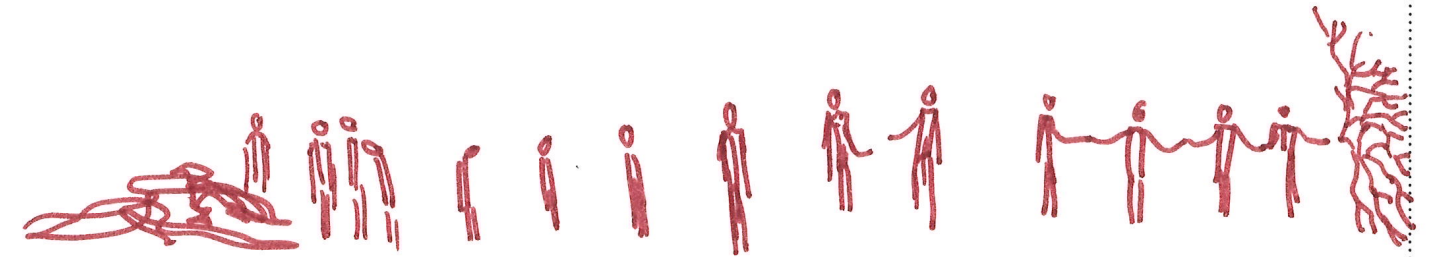
Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



5. If this memo is a page of a book, what title would you give this page?

fungi, roots and not-vs

6. What touched you the most today?



7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?



8. Make a doodle that resonates with that.

shit I've only doodled

words:

so many interested & motivated people

↳ hopeful

↳ also still a bubble

↳ can it burst?

↳ limited by the systems we live in → how can we make the best of it?

9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

less antropocentric → change needs to come from within? I think. And we need to help people and ourselves. Stay critical of yourself your practise

there are always more people interested in 'your' topics than you expect

Share this memo with us? Make a photo for yourself and leave the memo at the reception. Thanks!



# Compos(t)ing Regenerative Creative Practices

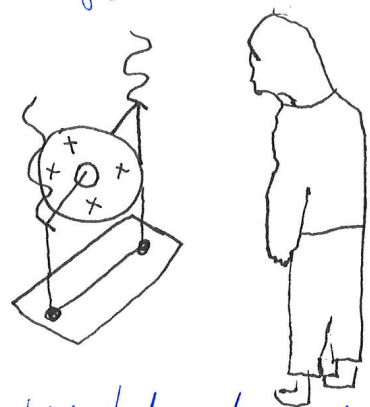
This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.

Engineers + Product designers  
focused

Do small things but think  
about scale from the start



- how does this help at scale?

## 2. After plenary conversations

Which insights resonate? *Acorns care where you plant them...*  
Which questions come up?  
Make a doodle that resonates with that.

How to make this bigger than  
this room?



Language can be  
a big barrier  
need to work more with needs/ desires of  
general society

## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

Oyster Orchestra - using  
oysters to generate music  
to engage the audience/  
society



## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

→ what can actually be reasonably  
be done about climate injustice  
→ what is the alternative  
to the fossil/colonial  
systems

→ what is the vision  
for a sustainable future?  
- can we reasonably get there  
- what mindset needs to change  
in how many people?

5. If this memo is a page of a book, what title would you give this page?

Not hopeful or hopeless but hope free  
- detachment from outcomes - focus on process

6. What touched you the most today?

Breathing → spirituality + optimism

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

Inconclusive.

I found that there  
were not so many alternate  
viable visions for the  
regenerative *of* society  
provided.

8. Make a doodle that resonates with that.

9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

What is a realistic vision for a regenerative  
future? How long do we have to get there  
and are the tools and resources available  
to do so?

Share this memo with us? Make a photo for yourself and leave the memo at the reception. Thanks!



→ doing it again and again in variations imperfection

share knowledge together indigenous local intergenerational

Putting collectiveness centred

# Compos(t)ing Regenerative Creative Practices

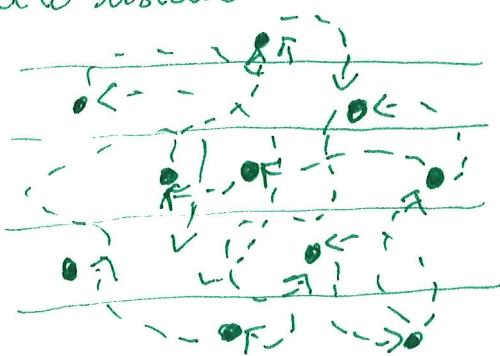
BREATHE

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.

Feeling connected  
Getting more insights about what it takes in relationships  
to be regenerative on different layers in different systems  
What does regenerative practice need to sustain

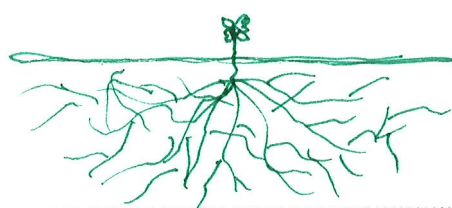


## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

The importance of life equity of relationships of self reflection critically  
The paradox of small gestures and grand paradigms shifts needed  
How can we make cracks in the systemic paradigms?  
How can I contribute to the equity of life in the web of my relations?

It takes time to know another



A happy life is a life of many resonances

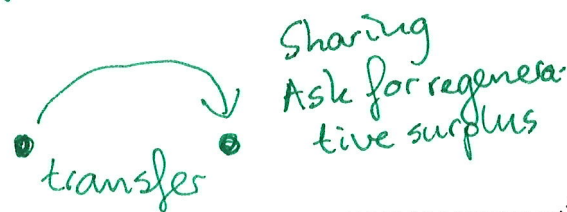
## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

Knowledge is the only production value that increases by sharing  
But also land, labour, capital when you view it as a common steward ownership

Flourishing together  
Doing the work out of gratitude  
Paying forward

non human landscape qualities  
human engagement with practice  
Value based navigating  
Restructuring wealth  
Collective value



## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

Storytelling, narratives, vision form understanding of whose sustainability matters  
Climate Apartheid  
Where did the urge to discover new worlds in the late 1400s come from?  
Community work with humans and non humans  
Whose knowledge, whose experiences is acknowledged  
Citizen science  
How can I contribute in institutional activism?  
How can I contribute to thinking in bioregions?  
Participatory decision making  
How can I share the notion of unlearning in other discourses?  
Where's the friction or violence in regeneration?  
Accountability

Relational agency



Live and die together in a less extractive way  
Counter mapping

5. If this memo is a page of a book, what title would you give this page?

Being a conscious creature / The equity of life

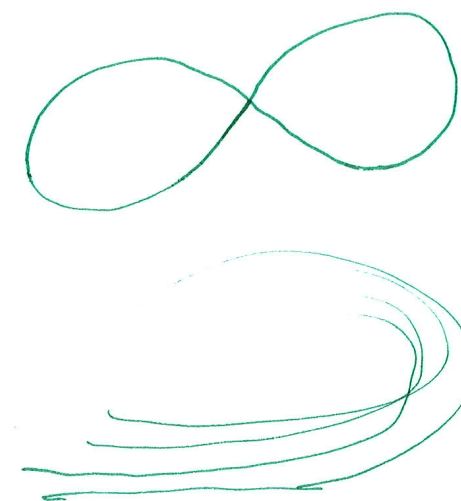
6. What touched you the most today?

We're all deeply interconnected creatures, human and non human  
Realizing that takes being conscious.

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

How can I contribute to an ecological paradigm shift?  
How can I be and sustain in an ecological way?  
What relationships are interconnected in a healthy ecosystem?  
How does an ecological and regenerative standpoint change the way we (organise) design education?  
How can we acknowledge a plurality of knowledges in education?

8. Make a doodle that resonates with that.



9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

Foster being related and connected  
Acknowledge all sorts of knowledge

Share this memo with us? Make a photo for yourself and leave the memo at the reception. Thanks!



# Compos(t)ing Regenerative Creative Practices

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.

valuing what is  
already available  
to us  
challenging assumptions  
that we can take freely

rituals  
of gratitude  
and appreciation

staying with  
the soil  
of the  
present

getting  
dirty  
feeling the heat of  
the earth we share

crawling  
slowly & locally  
instead of  
digging fast  
& at scale

## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

- giving back
- ecological realities
- taking time
- egocentric → ecocentric
- is it enough to choose who we work with & don't work with or should we actively work against?
- do birds value privacy?
- is there such a thing as bad regeneration?
- I am not a human with a plan, I am a worm.
- does it have to be the future? how might regeneration engage with non-linear understandings of time?

imaginary leaps

designers we the worm (hole)

## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

play

feeling lost

leaning on each other

with-where

eyes as feet

we are not worms, or are we?

textile as sensing

## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

there is no such thing

- as regenerative computing

you do not have to

- understand tech to have an opinion about tech
- productive limitations
- understanding computing as a material

5. If this memo is a page of a book, what title would you give this page?

I, WORM, WE

6. What touched you the most today?

Laura's comments during the opening panel

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

8. Make a doodle that resonates with that.

9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

that regeneration = a practice that should be rehearsed, repeated that we need to practice our practice be vulnerable & learn

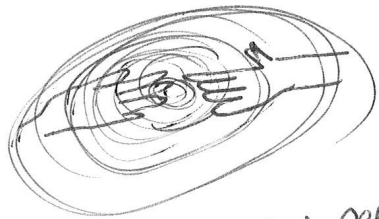


# Compos(t)ing Regenerative Creative Practices

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.



meeting new perspectives  
sharing knowledge

pirate radio → Het Concreet

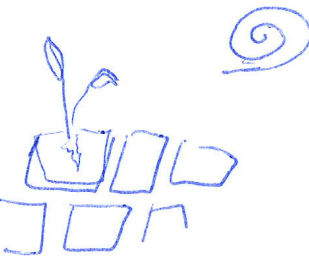
## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

- 1) ~~need~~ want
  - 2) have
  - 3) need
- community
- joy = an important feeling to generate
- Revolution

## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



small actions → big impact

## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.



questioning wild food instead of grocery bought

how many landscapes generated these ingredients?

5. If this memo is a page of a book, what title would you give this page?

The public worm choreography  
(Estelle inspired)

6. What touched you the most today?

- chanting together
- being thankful for breath → thanking my neighbors for it
- the heartfelt anger/sadness about social injustice.
- the pointing out of Eurocentrism in the event/panel itself

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

how to remain empowered + hopeful within the political situation  
+ organize and collectively take action.  
small actions → big impact

8. Make a doodle that resonates with that.



9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

Broadening my network  
playful collective transforming



# Compos(t)ing Regenerative Creative Practices

This **Reflection Memo** is designed to help you digest your day and how to unpack what resonate, what is new and how you can harvest your insights.

## 1. Before plenary conversations

What are your expectations for this day?  
Make a doodle that resonates with that.



## 2. After plenary conversations

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

BREATH  
Why is everybody  
white?

## 3. After 1st workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

Moving intuitively, less  
with words more  
with the heart.

Gentleness  
Playfulness



## 4. After 2nd workgroup session

Which insights resonate?  
Which questions come up?  
Make a doodle that resonates with that.

PUT YOUR  
FEET IN  
THE MUD



5. If this memo is a page of a book, what title would you give this page?



6. What touched you the most today?

It was difficult to feel into what touched me the most, because I felt like ~~it was~~ ~~rather~~ the day was a lot in the head and not so much in the body. I felt the most touched by the sunshine and fresh air.

7. Read back on your expectations, insights and questions. To which main question(s) do they answer to?

8. Make a doodle that resonates with that.

9. What is your main take away of this symposium? (think about: What should not be forgotten? What do you want to continue with after this event?)

I loved all the themes, and all the conversations I listened to (Gleaners & Worms, and 2E), but the format didn't feel supportive for the themes and the learning.  
#of the day

Share this memo with us? Make a photo for yourself and leave the memo at the reception. Thanks!