keywords *in*
Participatory Design

(Ver 1.0)

[sic]: Super Idiotic Creatures

Index

FOREWORD

Participatory Design (PD) grew out of linkages between technology designers and worker movements in the 1970s. Now, as participation has emerged as an increasingly popular and contested idea in design fields and education, conversations about what we mean by "participation," who gets to participate and to what ends, and how we imagine the kinds of knowledge central to collective practices, are critical.

We came together for the first time in New York City, January 30th 2020, for a committee meeting for the 16th Participatory Design Conference (PDC) to be held in Manizales, Colombia. This was just before the pandemia was declared. As part of that meeting Shana organized a panel discussion with all of us, with the same theme as this zine.

The panel was the starting point of a creative exploration with some of the keywords–concepts that we consider crucial in/for Participatory Design. We continued to interrogate them throughout the PDC 2020, which, because of the pandemia, ended up being an online-only conference.

We offer this initial collection of keywords as conversation starting points, teasers, and evocations for further debates and inquiry, but also, importantly, for untold reflections and bridges to alternative worlds. Each word brought together two or more of us

to make a start, and each of us played freely with the words to arrive at what we present here as a collective of *super idiotic creatures [sic]*.

We hope, with humility, you would join us in our continued journey to ground and challenge these key concepts, and imagine where their exploration can take us. This zine - version 1 - contains an initial set of 12 keywords, which are merely starters. More words could and should be added; the current 12 could also be further explored in depth and sideways. Browse them, use them, play with them, and also please visit the online editable version at [https://bit.ly/31NKb61] to comment, suggest new entries, and volunteer as contributors to one or more future versions of the zine.

As we envision this as a continuous joint community effort, the materials are released under a CC-BY-NC license.

Join us!

TIME

What Time Is Design?

Future

as a privileged framework

different cultures, different conceptions of time

Future

We are accountable and responsible to know the violences of the past and present, and resistance against them; yes, the work by those – of us –

at the margins. But

why is design

and your creative freedom often

erasing, silencing, and pushing us to

the perilous seams?

Future   *Present*

24/4 Capitalism

(when) do you sleep? Netflix.

Future

design as a practice of rejecting the past. and a disavowal of the present. what are we busy doing?

key	words	now	meaning
future	future	future	*who/*

Future

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MUTUAL

LEARNING

There is always the option to reject this altogether.

> Since you mention one option, we should clarify there are other options too. Ignore it, build upon it or even configure it differently. The options can be exclusive or they can be mutual. Maybe "worth the investment PD" could aspire to -at least- make those coming together to talk about the options? (talk is bad choice for what I have in mind here, but you get my point)

A framework, a model, an engagement, a game. I have to remind myself of this as much as I have to learn to say it out loud, as another of the invitations to sort out what comes next together. What comes next is movement or stillness - a body, fits and starts of meaning making, the navigation of complexity and contradiction.

> A relentless reminder of the fragility that every event turns out to be in the big picture

What comes next might not matter at all in the long run, but is a moment, now, when we are learning each other, the how of doing the work and making the theory and figuring something out. At some point. Now, we're sorting out trust and stakes and what sorts of people we might be to each other and to each other's work and maybe to something we will call, sometime, our work.

> Learning each other! This is probably the best articulation of this particular PD issue I have read 😊💖. I am confident we (now) will sort out the trust, the stakes we can draw (words never are enough) … sorting the sort of people we

will be, WELL, that might require us to unlearn what it means for us to learn.

learning ourselves and learning unlearning.

Mutuality is not a promise or a method. It is something more like a humble risk, a stumbling around, a political proposal for knowing and for unlearning, both

It is us participating in each other's worlds, accepting they don't need to be the same, keeping our ontological assumptions open, or not making ontological assumptions apriori.

quizás, quizás, quizás.
(i can always dance to this.)

TRANSCEN-
DANCE

&

TRADITION

_ACT 1

In the Routledge International Handbook of Participatory Design:

"Any user needs to participate willingly as a way of working both as themselves (respecting their individual and group's/community's genuine interests) and with themselves (being concentrated present in order to sense how they feel about an issue, being open towards reflections on their own opinions) as well as for the task and the project (contributing to the achievement of the shared and agreed-upon goals of the design task and design project at hand)"

Robertson, Toni and Simonsen, Jesper. "Participatory Design: An Introduction." *Routledge International Handbook of Participatory Design*, edited by Jesper Simonsen and Toni Robertson, Routledge, 2013, pp. 1-17.

I have always found this statement and understanding of participatory design processes fascinating, and quite utopian. As a place we look forward to transcending where we are. It is the exemplification of where transcendence lies in a PD. PD asks us to contravene: keep being ourselves while we go beyond ourselves during (and through) the process, as if in the process not only we will be able to go from one place to another one but to transcend current reality and possibilities to achieve other ones.

_ACT 2   The first time we wrote down this word for this ZINE, we wrote transcendence. I looked for it on the web. This is what I found, which I think is quite inspiring for thinking about transcendence and PD:

TranscenDANCE:
(noun)

1. to rise above and go beyond personal expectations, limiting beliefs, and disparaging patterns through dance.
2. to transmute trauma through body movement.
3. to leverage dance themes in order to connect with, rely on, and trust in the ever-present Universal supports.

(Urban dictionary https://www.urbandictionary.com/define.php?term=Transcendance)

_ACT 3   So, I would like to associate a PD process to a dance, specifically to Contact Improvisation.

"Contact Improvisation is an evolving system of movement initiated in 1972 by American choreographer Steve Paxton. The improvised dance form is based on the communication between two moving bodies that are in physical contact and their combined relationship to the physical laws that govern their motion—gravity, momentum, inertia." (from GLACIER in http://contactimprov.ca/whatiscontactimprov.html)

In Contact Improvisation (CI) a dancer engages in a dance with another dancer, and by listening to themselves focusing on the point of contact with the other, the dancer becomes the point of contact. By following the point of contact, the point of contact allows them to transcend the present and create the new. They become one while they are multiple. This implies forgetting planning and following the movement being true to their own possibilities of moving.
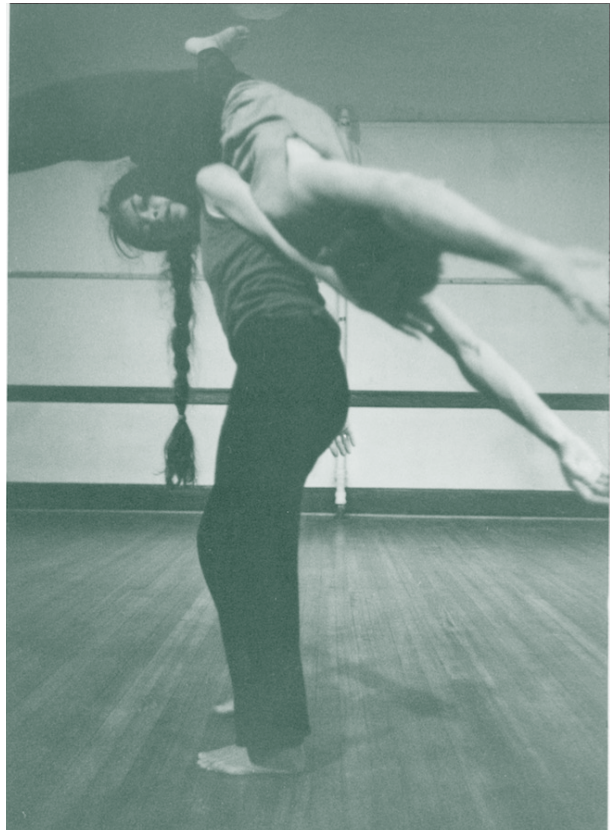
Nancy Stark Smith and Andrew Harwood Northampton, MA, 1985 photo © Bill Arnold

_INTERMEZZO

From a PD perspective I have understood transcendence as an inevitable pair to tradition. Where tradition sort of reminds one of the need for acute awareness of the soil one stands in -with others with whom one intends to participate. Attending to tradition -I believe- should help one aspire to understand, respect and embrace the historical trajectories and resources that already exist. BUT: Without taking them for granted or conforming to their limits… where the ***transcendence*** bit kicks in as the balancing aspiration, I guess (?). During the PDC2020 conference I thought much about the definition of the term which reads something like *"the state of excelling or surpassing or going beyond usual limits"*. Should we not torque this pair a bit, include in-between something more cyclic, probably in spiral?

Pensar Bonito

_FINAL ACT

contact improvisation soil spiral togetherness multiple

in CI the floor is the first and ever present dance partner, while the spiral is one of the foundations of the movement

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INFRA-STRUCTUR-ING

(i)
<u>Infrastructuring is a means for making things we need,</u>

from materials both intimate and distant, whose properties we know and are also always learning. It reveals itself at a local level to be an artform of negotiation and making-do, forms of "innovation" that tend to remain unrecognized and undervalued in the kinds of places where "innovation" carries its heaviest weight … and its most distinct miasma, to me at least. In the simplest sense, it is a practice of building infrastructure, but grounded in a complex understanding of what, exactly, makes up an infrastructure. Infrastructuring is–in this way–a practice of knowing and making that is mutually constitutive, cyclical and not necessarily progressive, a kind of openness to the engagement with learning through experience with other people, and with systems, other living entities, and more. In its non-linearity, it is – perhaps – also a model for working with scale in differentiated ways, on the massive scale of time and the hyper-local scale of relationship.

<u>It has the potential for remaking things that seem to be forgone conclusions,</u>

for remaking what harms us, by enacting theories and practices of making things for our (collective) selves.

(ii)
<u>Infrastructuring is a means for making things we need,</u>

and it is also a word in gerund ('infrastructuring') form. Configured initially as an analytical measure to shift attention from structure to process. From production to emergence and continuous reproduction.

Infrastructuring is a means for making things we need,

but it is also a means to question what it is that we mean by "things we need". A need is not really something that exists empirically, though it might feel like that. We come to think and make what we need in relational terms. We need things in relation to ourselves, to others, to other things, to the time and the place and the stories we live.

It has many potentials, but it also has condondrums.

Infrastructuring is a means for making and re-making **ourselves**, who we are, always in relation with others. It is a means to understand ourselves and the others as part of a whole that exists only because we relate, act-interact. It seems to happen at local level, but while it happens, it reverberates far from "the local", overlaps and mixes with infinite simultaneous infrastructuring processes. Many moving parts may be rendered as a hindrance to "innovation (covers nose)" but it's the very reason to dance,

for we already are dancing.

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INTERVEN-ING

Inter-vene

(Oxford dictionary)
1. come between so as to prevent or alter a result or course of events.
2. occur in the time between events.

Inter-
vention

(Oxford dictionary):

1. the action or process of intervening.
2. interference by a country in anoth-
    er's affairs.
3. action taken to improve a situation,
    especially a medical disorder.

On the one hand, it seems like a political tactic, resistance to sustain change or to break with old forms or structures of violence. On the other hand, while I once embraced the language and the idea of intervening as a shift from the prevalent obsession with solving in design, I've become cautious about the possible dangers or problems of its framework.

The language of designers as triggers is both frustrating and, frankly, offensive to me. I think it ignores or intentionally casts aside legacies of the political and everyday making central to the lives and practices of beings who are marginalized and subject to domination.

Intervention necessitates a cogent input from the external. It implies a hierarchy in understandings of current and potential situations, both in possibilities and capabilities. It is also a decisive act through which an extraneous/alien body takes dominant shapes, replacing local dynamics. That is one way of thinking. Escobar's autonomous design, for instance, intervention means quite the opposite: the local evolving according to its own rules.

Let's think about addiction as an example, for intervention is often assumed and staged when it comes to addiction and its perceived or experienced negative impact:

"An intervention happens when addicts are asked to join their friends, their families, and finally face the negative impact their addiction has had, not only on their lives, but the lives of the people around them. Understanding how others view their addiction, and understanding the impact, is an important step to recovery."

(https://www.wareinterventions.com/interventions/what-is-an-intervention/)

I am familiar with this kind use of the work intervention –as in something done to or with someone who is having addiction or other psychological and otherwise serious issues. The interesting thing about this framework, though I've never been directly involved in an intervention like that, is the loose understanding of the role of community–or a close group of people like kins, in-groups, trusted-others, and so on –in framing broad inter-relations and accountability. If I understand the basic premise correctly, the aim is not to frame one person as a problematic actor, but to carefully open up and explore how their behaviors impact the ones close to them and how the ones close to them may have also enabled those behaviors. This part is increasingly addressed in design and related fields. The bit that still and urgently requires attention is that all these actions, situations, events, and thoughts and feelings take place in entangled multitudes of constantly shifting conditions.

 So, I still think that what happens to an idea or a way of working when it becomes a design idea, and what it gains and loses in that situation is: expropriation. Then I continue to ask myself, and you:

- How do ideas that begin as arguments against one kind of practice or orientation (for example, intervention as an interruption to so-called solutionism) become formalized into the same kinds of reductive approaches?
- Intervening with a promise of some-kind-of-a-solution can be busy work. But what are we busy doing before intervening? How are local skills, wills, ideas, and life-ways enquired and respected before and during intervention?

- Can intervention in design, especially in PD, be understood as addressing a specific situation or even better, understanding a context, by a dialogic process of framing inter-relations and accountability? Letting go without fear.
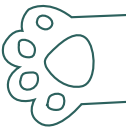
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FEAR
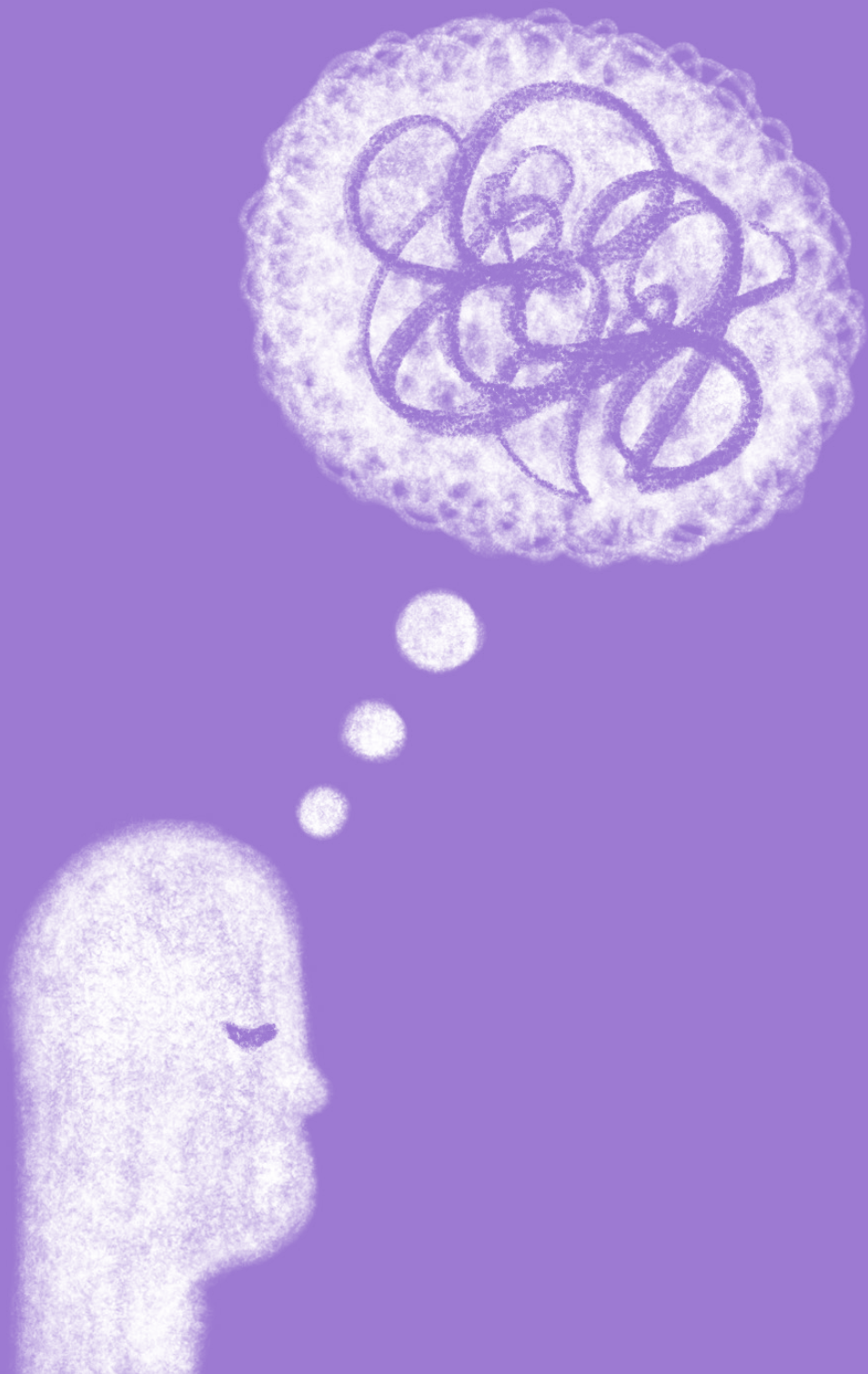
It was 2013 when I started realizing how fear is a crucial, but often unspoken, element of participatory design (PD) processes. At the time, I was involved in the collective re-design of a public space in a Brazilian favela. Although the place would easily be described as dangerous, fear came to me only late in the process.

One morning after designing a way to overcome the obstacles that were preventing a participatory design process from taking place locally, I realized that I couldn't implement it. I was afraid. That action would pose risks to my own personal safety. I stood observing fear preventing my actions, and asked myself: what about the participants involved in our work? How could I expect them to participate when participating could risk their safety?

There is no need to be working in a favela to experience fear and to realize how fear shapes processes in PD.

As someone whose work would be situated in and circle around Design, one of my biggest fears for Design is its incessant optimism for the heroic power of what is yet to be – but must be – created … by ourselves. To deal with this fear, in teaching, designing, researching, and beyond, I often refer to Mike Michael's paper *"What Are We Busy Doing?": Engaging the Idiot.* The paper explores the intersection between speculative design and public engagement with science and includes an example of an installation set up at a shopping mall just outside of Copenhagen:

in response to the question "what are you most worried about?" (posed in relation to stem cell research), one girl wrote "my biggest fear is that all shopping centres in the world close."

See what Stengers and Deleuze say, also.
And back to Dostoevsky. да

Michael, Mike. ""What Are We Busy Doing?": Engaging the Idiot." *Science, Technology & Human Values*, 2011.

Fear can be of different kinds and found in different dimensions of life and the self: the community can be in fear of their own, their family's, and their friends' safety; of losing their jobs, their friendships, and their lives; of saying the wrong thing, of disapproval, of spotlight… and of the designer who was in fear of their own safety.

Fear can take different shapes too: it can manifest as anger and hostility but also absence or silence, for instance.

It is always related to a situation of

conflict, in which the one fearing finds themself in or with which they associate. If design is a process characterized by conflict between what it was and is and what it could be, then how is fear oriented, and sensed, in design?

According to the Cambridge dictionary (both dictionary and definition randomly chosen), fear is "an unpleasant emotion or thought that you have when you are frightened or worried by something dangerous, painful, or bad that is happening or might happen" (https://dictionary.cambridge.org/dictionary/english/fear)

It is a real action limited to re- and to a specific situation present, past or future.

Idiots.
We are afraid to be idiots.
We are afraid of idiots.
But why?

Fear in (re-)action limits in more complex and critical ways when it comes to participatory processes. Yet there is hardly discussion about fear in PD. Why is that? How as design practitioners and researchers do we deal with these fears? Are we even aware of them? What do we fear? What do we fear that prevents us from talking about fear?

Has the fright of failing to meet the hounding demand for expeditious outcomes, outputs, and impacts made us docile thus useless idiots?

What is the art of being an idiot?

(Pre-)Conceived fears keep us on a linear path of time?

What would it mean to do Arte Útil of being an idiot to silently but really raise the question:

what are we busy doing?

See Tania Bruguera
[https://www.arte-util.org/]

See Black Quantum Futurism
[https://www.blackquantumfuturism.com/]

[Why fear not being this busy?](#)

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EXCLUSION

What is exclusion?

Does exclusion happen in PD? How can an approach developed to have more inclusive design processes be an exclusive one?

Exclusion happens in PD.

It happens when some affected/interested people are invited to the PD process while others are not.

It happens when designers do not realize the whole possibilities of people that are affected/interested.

It happens when the conditions for participation can be met only by a specific amount of people interested in participating but not by others.

It happens when who represents someone else has not agreed on how representation will take place with who is represented.

These are some of the situations that make PD as much an exclusive process as an inclusive one.

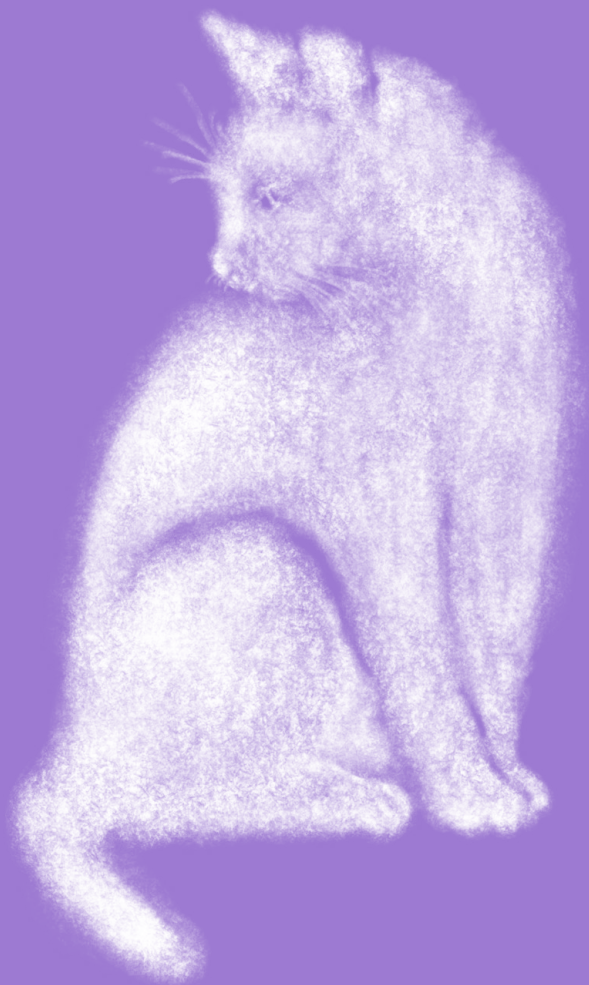How exclusion in PD can be prevented?

When did you experience exclusion in a PD process?

I have been excluded; I have been a minority; I have been part of a majority; I am privileged; I have travelled; I have met *difference*, right in the face, going through customs, getting *randomly* picked at every turn, thanks to my passport. I have also excluded others, beyond PD; I feel sad; I can't help the person I was in the past. Maybe I can help the person I am today, by being present, acknowledging the day for what it is, and me for who I am. The pandemia conditions and is conditioned. I am privileged; and/so I feel-think I'm excluding others. I have a roof above me; I have food; I have a stable job; I was able to convince a stray creature to stay with me for a while, and; I have the resources to do all of these, and more. It's a difficult week.
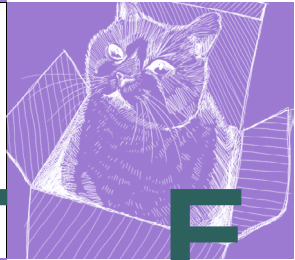
CATS

D.I.C.A.L

F.E.L.I.N.E

I.N.T.E

R.A.C.

T.I.O.N

MINGA

In other words/languages / related but not the same:
mutirão, umuganda, andecha,
tornajeira, tornallom, talkoot,
barn-raising, bee, dugnad

Minga (*from the Quechua Mink'a*) refers to an indigenous
practice in the Andes that collects and organizes a variety of
forms of collective action and mutual aid. In its basic form
Minga is practiced as an event that is organized (or called
upon) and that emerges to concretize something that cannot
be achieved by a single person alone. The Minga's host (or
hosts) invites others to do something collectively, and their
togetherness should result in concrete things in the world (a
new infrastructure, a house, seeds planted in the ground, new
thoughts, new designs, new political actions, new policies).
Minga is collective work, but much more than that, too. It is
also food, music, dance and celebration, which are also inter-
twined with the work at hand.

Minga, as an institution, thus involves particular forms
of collective labor, but that is not its only purpose (although
it is perhaps the most discussed aspect). In many instances
Minga also articulates concurrent joys and burdens of every-
day life. Conversely, limiting Minga to its event-shape
obscures other important dimensions of this practice(s).
Those dimensions include sophisticated ways of mixing and
keeping reciprocity, social interest, common good, and joy
alive and circulating.

Like described by: Chate Tumbo, M., & Collazos Cayapú, D. (2017, August
30). La minga: El compartir alegre del Pueblo Nasa. Consejo Regional
Indígena del Cauca - CRIC. [https://www.cric-colombia.org/portal/
la-minga-compartir-alegre-del-pueblo-nasa/]

<u>In that sense Minga events participate as nodes in a spiral of continuation and renewal of the world.</u>

It is this tension between **collective action** and **event** that more obviously links Minga with common understandings of PD. At the same time Minga's specificity in Andean ontologies (and conceptions of world making) brings interesting spins on issues of generosity, abundance, reciprocity, and joy amongst others, which have been curiously absent from PD discussions so far. In bringing the Andean conception of Minga to bear in this zine we could further explore and question.

Generosity. Abundance. Joy. Celebration of life.
The forgotten ones.

Generosity as the main source.
Joy as the main goal.
Abundance as perspective.
Celebration of life as dynamic.

How do generosity, abundance, joy, celebration of life, present themselves?
Which are the different forms in which they present themselves beyond mainstream understanding?
Which forms of generosity, abundance, and joy can we discover?
Where? And How?

As for example in the renewing of the Q'eswachaka bridge (see: Siroco. (2014, November 15). Q'ESWACHAKA. EL ÚLTIMO PUENTE INCA. [https://www.youtube.com/watch?v=CH1-wmKD76I]

I can work with Latin...
generosus, nobilis, abundantia, gaudia,

> *of noble birth*
> *well-known, famous, renowned; excellent, superior,*
> *splendid*
> *fullness, plenty*
> *expressions of pleasure, sensual delight*
>
> *...join us from other perspectives*

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SOUND

Curiously, PD processes are hardly discussed in relation to what our senses, besides vision, can experience.

PD processes are immersed in life and permeated by it. Yet, when they are analyzed for discussion, they suddenly have no taste, no smell, no touch, no sound. Understanding these "other" qualities can open up design and therefore sensemaking and worldmaking possibilities. It will also allow us to understand the process not as a formula, as we know it is not, but as a living being with which we mutually re-form.

How does a PD process sound?

How does our gathering together sound? Of the movement of our bodies and ideas? the sound of silence in our (in) action? What gets heard or listened to and not? These are just some of the possibilities among others.

What does this sound/these sounds tell me about participation?

Six things I'd–like to– say about

Sound:

63

1.   Sound. What a tyrant.

2.   Snort, grunt, and hiss, giraffes do. When I learned in 2019, that they hum to one another in the dark of the night, at 92Hz to be precise, how I - would like to - listen changed. But probably everyone else already heard giraffes humming, except for the majority of humans.

🙈🙉🙊

3.   "In the old days, if someone had a secret they didn't want to share… you know what they did?… They went up a mountain, found a tree, carved a hole in it, and whispered the secret into the hole. Then they covered it with mud. And leave the secret there forever."

4.   Echoic memory. Ever neoteric elusion.

Baotic, Anton et al. "Nocturnal "Humming" Vocalizations: Adding a Piece to the Puzzle of Giraffe Vocal Communication." BMC Research Notes, vol. 8, no. 1, 2015, p. 425.

In the Mood for Love (花樣年華) Directed by Wong Kar-wai, performances by Maggie Cheung and Tony Leung, Jet Tone Production/Paradis Films, 2000.

5. "It isn't what she's got to say, but how she thinks and
where she's been. To me, the words are nice, the way
they sound
I like
to hear them best that way.
It doesn't much matter what they mean."

the way she moves

6. Dance on.

to the polyphony

improvised and neglected
"On a quiet day, I hear her breathing."

Taylor, James. "Something in the Way She Moves." James Taylor, Apple
Records, 1968, track 6.

Roy, Arundhati. War Talk. 1st edition, South End Press, 2003.

LISTENING

We failed to listen.

When listened: we were hearing the loud reverberations of what we thought was being said, comma by comma. We were our own noise cancelling headphones, or rather, noise ampli-fying. We tried to *save* someone else, but we desperately needed to be *saved* too. Who's to say who goes first? "Innocence is both a privilege and a cognitive handicap, a sheltered unknowingness..." Were we trying to save our-selves? Maybe. To this day, we often question how we missed the beat, as we try to walk together.

We were planning a work/play-shop/ground to think about, and do, hyper-local engagements to bring grassroot organizations' agendas into urban public places in Buenos Aires. From Australia, through the wires, broadly, smartly, but undeniably feeling-thinking through the mycorrhiza networks that linked us to other lands, to many hearts, minds, and souls.

We were to bring together design practitioners interested in this space and local grassroots group members. We tried. One. Two. One.

There WAS a continued conversation. Emails, skype, and talking to others who were doing similar work. We listened. Ear drums hit in our bodies. Words, at times also sighs and tears, out.

But we failed to *call out*.

Hong, Cathy Park. *Minor Feelings : an Asian American Reckoning*. One World, 2020.

We felt it, we knew it, as soon as the /workshop/ started.

Us: What shall we focus our time together on today? We've been in touch with you for a while, learning more about what you've been interested in doing but we wanted to open up today and decide, together as a group, on a topic or area we want to focus on today.

> **Participant X** shouts out, "askdjfhaiuhfa;lksefh;aklwfh;lakhfd;kahf [an important topic]"

Followed by participant: "aoiweufel;awknklavnd'lkfhasd[iofhadsl;kfn;asldkjfai'e'hfa [also an important topic]"

> **Participant Z,** who's been holding their hand up then says: "I want us to find a way to stop my friends being stabbed on the street. Another friend got stabbed last week. It happened only a couple of blocks away from our group's hub."

We've heard this many times. We cried, we still do. We hope they're well, but we know they might not be.

Did we even know how to listen then? <u>What is it to call *in* and listen not expectfully but *respectfully*</u>?

We were dancing, listening to our own voices through our headphones. The workshop was titled Designing with Grassroots Organizations for Political (Inter)Actions in Urban Public Places. Perhaps it should have been Entitled.
To listen: to feel-think-do, to connect, to coexist.
To be listened to: to feel-think-do, to connect- to coexist.
How can we listen when it's much more than working or shopping?

When we were writing this up (me/we/us) sent our friends in Argentina a message. They've moved on, like we all do, listening is a thing for today, to be present, to walk hand in hand, heart to heart, soul to soul. Our friends (we wanted them to be) are not (our friends) anymore. The path split long ago. Maybe it was never a common path. Perhaps it was just a small collision, an ephemeral encounter. Listening was what not happened, but it did. The voices that we failed echo through time, and still bring warmth and sorrow. We did what we said we were not going to. We flew in, we flew out. We hear the ripples. We're lacking clarity. Everything's blurry. We can't see through the fog of time. We hope they're well, but they might not be.

Young, Iris Marion. "Intersecting Voices." Chapter II. *Asymmetrical Reciprocity: On Moral Respect, Wonder, and Enlarged Thought*, Princeton University Press, 2020, pp. 38-59.

CARE

<u>THIS IS NOT OUR ATTEMPT AT
DEFINING CARE.</u>

We do not want to define "care." It would feel uncaring or careless to do so. Here, we are simply opening up and holding a space for others to think with us, and to help with that, we've started a modest mindmap with three initial boundaries:

- We primarily focused on the intersection between care and design
- We did not assume to know others' experiences; we only worked from our own
- PDC2020 remained at the centre of our minds, as it was the trigger for our action to create this zine together, and took place while it was being created.

   Beyond these, we didn't impose restrictions on our search for associated concepts and terms, partially as an acknowledgement of the wide and rapidly growing interest in care across disciplines, domains, and the many -isms and -ish's.
   Care is a complex concept. As a creature, it would make a fantastic shapeshifter, requiring a long time to get to know it well. Yet despite the growing interests today, we seem to, almost always, already have 1) run out of time, and 2) competing urgencies from stakeholders and stakeseekers to really centre our actions and thinking on care.
   The pandemic exacerbates sufferings of those who are already at the margins – BIPOC, LGBTQI, and low socio-economic groups, just to name a few. More than ever, care should be at the centre of our minds, particularly as capitalism shouts, louder than ever, "We'll take care of care!"
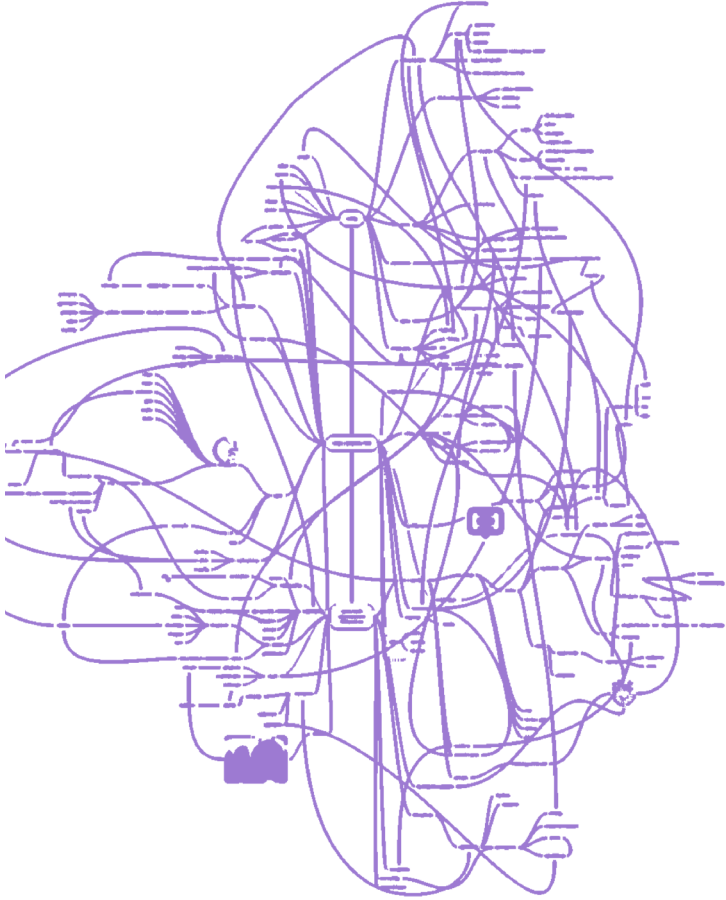
advertently through violent measures that reinforce the existing power hierarchy.

So we are juxtaposing, overlaying, and combining multiple mappings of critical issues that threaten lives of humans and other-than-humans with a hope that it will open up and inspire ways to actively resist the ignorance and individualism that are at the root of such threats, and importantly, together find ways to move towards just futures. To feel-think-do, to connect, to coexist. Do we have the courage to listen, even to fear?

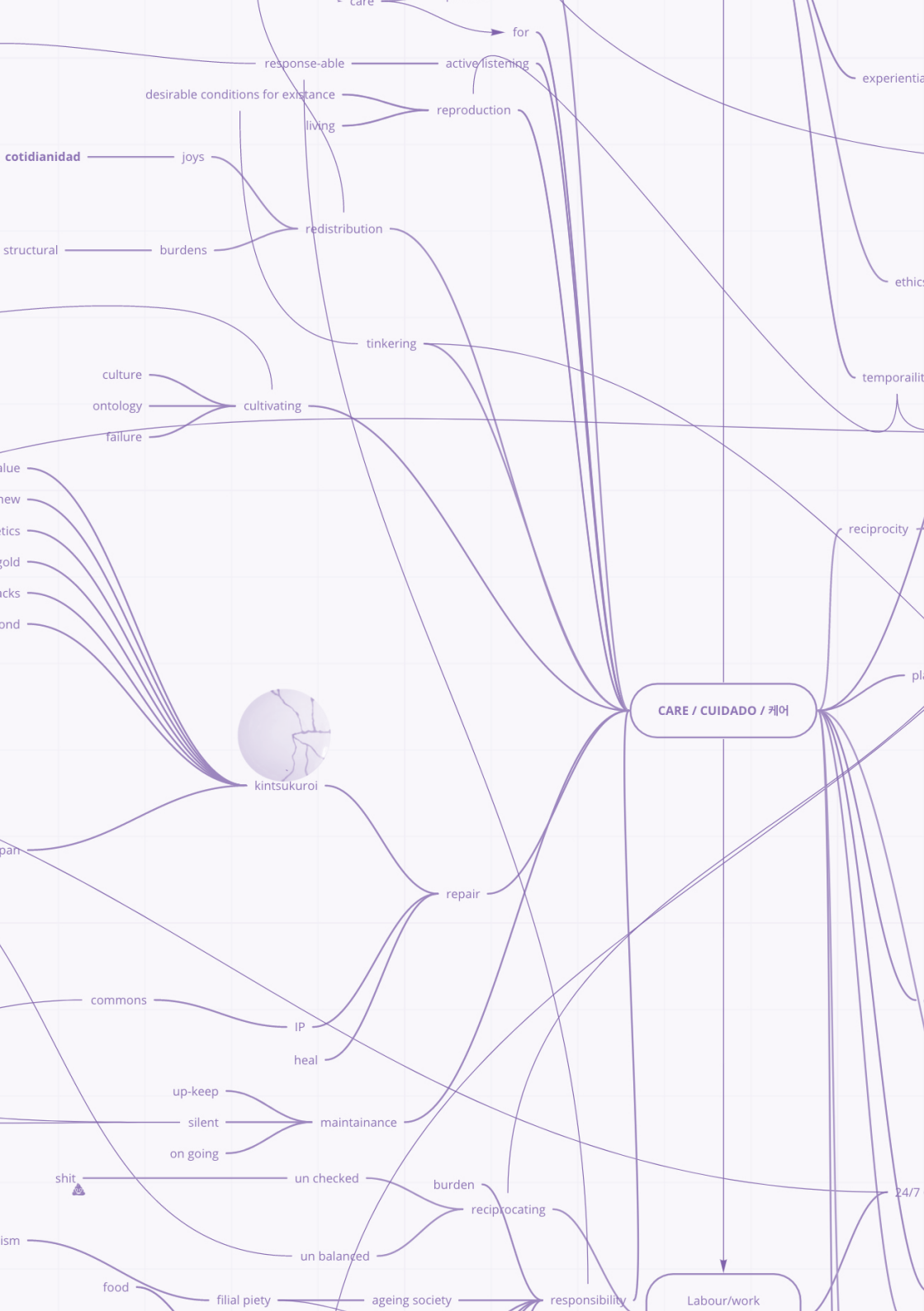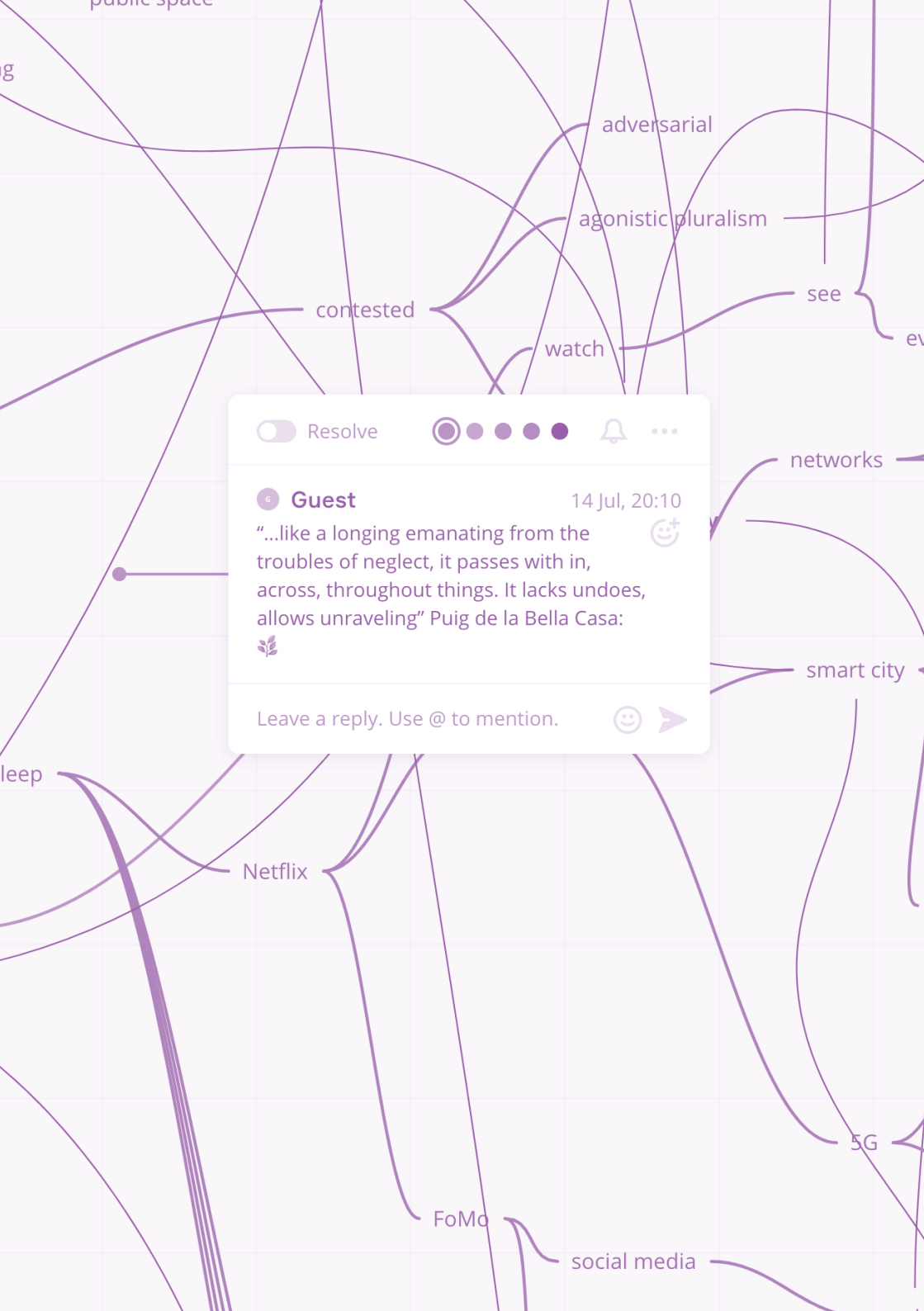We invite you to join us, here, now.

MIRO MINDMAP

https://miro.com/app/board/o9J_kpOPvE8=/

ZOTERO LIBRARY ON CARE WITH KEYWORDS

https://www.zotero.org/groups/2533125/care_pd-zine/library

care

for

response-able ——— active listening

experientia

desirable conditions for existance

reproduction

living

cotidianidad ——— joys

ethics

structural ——— burdens

redistribution

tinkering

temporailit

culture

ontology ——— cultivating

failure

alue

reciprocity

new

tics

gold

cks

pla

ond

kintsukuroi

CARE / CUIDADO / 케어

pan

repair

commons

IP

heal

up-keep

silent ——— maintainance

on going

shit ——— un checked

burden

💩

reciprocating

24/7

ism

un balanced

food

filial piety ——— ageing society ——— responsibility

Labour/work

performativity

somatic

body

mushrooms

rhizomic

material

pluriverse

pluralism

other-than-human

more-than-human

post-humanism

new materialism

agency

not only

ethnocentrism

beginning

history

anthropology

end

spiral

intervals

gifting

expectations

speculation

future

exchange

touch

smell

multisensory

hear

taste

gentrification

density

science

urban

urbanism

rural

spatial inequality

space

public space

placemaking

adversarial

agonistic pluralism

see

contested

evidence

watch

power relations

digital

omnipresent

networks

social

uncertainty

technocentrism

design thin

solutionism

smart city

surveilance

bandwidth

control

sleep

institutioning

Capitalism

Netflix

infrastructure

ambivalent

infrast

feminism (s)

public space

adversarial

agonistic pluralism

see

ev

contested

watch

networks

Resolve

🔔 •••

G Guest   14 Jul, 20:10

"...like a longing emanating from the troubles of neglect, it passes with in, across, throughout things. It lacks undoes, allows unraveling" Puig de la Bella Casa: 🌿

Leave a reply. Use @ to mention.

smart city

sleep

Netflix

5G

FoMo

social media

LIST OF CONTRIBU-TORS

[sic]: Super Idiotic Creatures*

*Add stuff, and be *[sic]*, if you'd like. It's an invitation!

Shana Agid

Andrea Botero

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your names here

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