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PAST
PRESENT
FUTURE
01:

BY CRITICALLY EXAMINING the impact of past decisions, as well as responsibilities and aspirations for the future, this section fosters a deeper understanding of how each moment and what we do with it contributes to shaping both the world we inherit and the one we leave behind.

THE INTERSECTION of the different academic perspectives underscores the complex, interconnected nature of sustainability, urging us to consider how actions taken today will resonate across time, influencing the well-being of both current and future generations.

BREAKING AWAY from linear historical accounts, Alezini Loxa's contribution looks at sustainable migration as a spectre haunting European migration law's present and future. Alva Zalar explores queer glitches between coherent visions of a sustainable urban future, and the messy heterogeneity of everyday life in cities. Iury Salustiano Trojaborg

presents an analysis of her performative work on ancestral dramaturgies that bring awareness to feminist and queer empowerment as a means of questioning colonial structures of power. Linn Ternsjö examines the uneven temporal impact of structural dependencies in export-oriented garment manufacturing and how 'sustainable development' discourse may even risk sustaining these inequalities. Juan Ocampo argues that oppressed communities need to liberate themselves from conventional financial systems, emphasising organising activities that re-signify, dignify, and constitute systems that meet their needs. Finally, Steinunn Knúts Önnudóttir presents a time-traveling performance-text revisiting Strings, an artistic research performance project that explores relations through time using performative encounters as a method. Focusing on the present actions that influence our future.

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SUSTAINABLE MIGRATION HAUNTING EUROPEAN LAW

Alezini Loxa
/ Faculty of Law

FROM THE MIGRATION 'crisis' of 2015–2016 onwards, sustainable migration has appeared in EU policy discourse as the new main goal for the future.[1] On a first reading, the term sustainable migration carries a positive connotation. After all, who would be against sustainable migration? The catch in answering this question, however, lies in the fact that nobody knows what sustainable migration is. The term sustainable migration has no clear meaning, no generally accepted definition, and the concept does not create any binding legal obligations for international migration in general and for EU migration specifically.[2]

This is why I consider sustainable migration as a spectre that is haunting European law. The figure of the spectre is inspired by Derrida and it is taken to connote a thing that shapes the present as permeated by an elsewhere, but in a way that is elusive.[3] The figure of the spectre in the work of Derrida points to the need for historical work as a means to understand the implications of the past to the present.[4] Such historical work needs to be focused on the traces or effects of the past to the present, rather than in a search for an absolute origin or for a deterministic history.[5] The spectre itself does not have an objective history, yet it operates as a force with effects on how we can imagine our future.[6] While the spectre disrupts the linearity and causality of time, it does not abolish the division of past, present and future.[7] Rather, as Brown suggests, it indicates the way in which the future

is always populated with certain possibilities which constrain it and which all come from the past.[8] In Brown's words, the figure of the spectre indicates that 'the future is haunted before we make and enter it'.[9]

In my work, I have traced sustainable migration in a longer past of European migration law. In so doing, I have revealed the limitations and constraints that sustainable migration has for future law-making. To put it in another way, I have investigated the way in which sustainable migration is haunting European law. To do that, I examined how the economic and social pillars of sustainability have affected the attribution, extension and limitation of rights for EU and non-EU migrants from the 1950s to the present.[10] The historical investigation revealed that sustainable migration can be traced back to the origins of EU law and it has a very concrete expression. It means the protection of all those migrants whose work is urgently needed for the development of the EU and the exclusion of the vulnerable, the precarious, and all those that cannot access EU territory to begin with.

Despite the recent appearance of sustainability as a goal for EU migration policy, the balancing of economic and social considerations has historically haunted EU law and has shaped a legal system with very specific characteristics. These are the attribution of rights to migrants due to their contribution to growth, the limitation of their rights due to perceived risks to

growth (without due consideration of whether such risks are evidence based or not), an emphasis on work-related rights as means to social progress without a broader conception of the human being behind the economic actor, and the incorporation of clauses to guarantee that there is always a safety valve to stop migration in case of threats to the economy.

These characteristics point to inherent limitations in the way migrants' rights are construed at EU level which relate to the undue emphasis on growth and the notion of rights as equal opportunities. These limitations reveal the inherent constraints of an EU sustainable migration that are haunting the practical possibilities of a future. At the same time these limitations have not guaranteed a just system, as those that are most vulnerable are not deemed worthy of protection. But how could we imagine a more just EU migration law? To Derrida, justice is the 'practice of responsible relations between generations'.[11] Brown interprets this as meaning that '[j]ustice concerns not only our debt to the past but also the past's legacy in the present'.[12]

The legacy of sustainable migration to the present of European law and how it constrains our future is clear. However, understanding how the past figures in the present also opens the stage for a battle over the future.[13] Such battle needs to be based on things other than law, and this is because justice in legal terms repeats the fundamentals of the current order.[14] A key force

that would have to be conjured to overcome the current limitations would be the reconsideration of economic growth as the reason behind the attribution, extension and limitation of rights.

Maintaining the focus on migration for economic growth can only get us so far, especially in times when the prevalent climate catastrophe points to the limit and finite nature of resources. At such times, 'disposability becomes a more, not less, likely experience'.[15] In order to overcome this, we need to be able to renegotiate the position of economic ordering in EU law as well as the position of migrants in view of their human rights and the place of social policy at times of an untenable aspiration of growth. If we want sustainable migration to deliver a better future for EU migration policy, what is needed is a break from the past, rather than a continuity which the concept encapsulates.

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SUSTAINABLE URBANISM IN GLITCH

QUEERING SINGULAR VISIONS OF SUSTAINABLE URBAN DEVELOPMENT

Alva Zalar
/ Faculty of Engineering

SUSTAINABILITY is increasingly framed as a task to be solved in and through cities[1], not least by planning and designing built environments that 'nudges' individuals towards sustainable ways of living[2]. Realising visions of a sustainable urban future is thus at least partially dependent upon affecting individual and collective behaviors. So, what happens when coherent visions of sustainable urban development appear to be *in glitch* with the messy heterogeneity of everyday life? In this text, I will show some examples of such glitches from studies of the large-scale sustainable urban development (SUD) project Hyllie in Malmö, Sweden. While lacking coherence between vision and everyday life can appear threatening to the trajectory of a sustainability transition, I argue that it can also be seen as a queer opportunity to facilitate transformative change in a manner that supports diversity. Here, queerness is broadly defined as the existence of difference – an existence that in itself reveals that taken-for-granted 'truths' are merely norms which can be negotiated and subverted.[3] In this ethos, queer theory can help to orient sustainability towards transformative change through the transgression of norms.[4]

Hyllie is one of Malmö's largest urban development projects, with plans to accommodate around 25 000 inhabitants by 2040. The idea to build a new city district on the agricultural land of Hyllievång was ignited by the 1991 agreement between Sweden and Denmark to build a bridge across the

Öresund strait, which made land close to the planned bridge abutment strategically important. The new regional communications enabled a new train station which was placed in the midst of the open farmland, marking the center of this future city district. With a clear distance from existing adjacent neighborhoods, with different suburban and rural characters, Hyllie began to take form as a strikingly vertical urban island (fig. 1).

Early visions for Hyllie, largely driven by a few ambitious entrepreneurs and property developers, talked about the creation of an interconnected regional node for consumption, events and entertainment. The visions became more spectacular over time, and incentives for further economic investments were increased simultaneously. Ambitions for Hyllie to become a sustainability frontrunner, now a dominant identity for the urban development project, entered slightly later which resulted in some interesting tensions. The different visions for Hyllie, emerging over time, are spatially visible in the array of spectacular buildings with different profiles that have been added to the city district center, all important to materialize a certain sense of identity and image for the area. Central Hyllie is built around the train station (opened in 2010) and a main square, surrounded by indoor stadium *Malmö Arena* (inaugurated in 2008), shopping mall *Emporia* (inaugurated in 2012), hotel and office complex *Point Hyllie* (finished in 2019) and sustainability innovation project *Embassy of Sharing* (currently under construction). Expanding

Figure 1. Hyllie in February 2019[5], developed from a central core ‘outwards’.

Figure 2. Vision collage for Hyllie.[10]

'outwards' from this central core, Hyllie is taking the shape of a dense, urban and mixed-use city district – morphological properties closely connected to sustainability.[6]

Ultimately, Hyllie has become a profiled sustainable urban development project built around a shopping mall, a fascinating spatial visualization of contradictions between sustainability goals and how economic development can be fostered in and through climate impact-intensive infrastructures of consumption[7]. While the built environment visibly shows the challenges of merging contradictory values, planning documents manage to smoothen this appearance and tell a somewhat cohesive story about Hyllie and its multifaceted character. The central part of the city district is described as its pulsating heart, while the more recent (and still ongoing) southward extension of the urban development project, including a big city district park, is portrayed as lungs breathing air into the city district[8]. The planning material also contains stories about families enjoying the safe, walkable and quiet green city district that offers both urban gardening and vibrant evenings at local restaurants[9], and visualizations show collages of a vibrant, green, lively and urban environment (fig. 2).

As carefully curated planning-political visions are translated into built environments, glitches become more manifest. And additionally, as urban planning and architecture are not exact sciences, they can produce unintended

side effects, particularly when aiming to guide individual behaviours. For example, investments in bike and pedestrian infrastructures, important to enable sustainable mobility, also provide support for rental e-scooters. This new urban phenomenon (reaching a peak during my fieldwork 2020-2022) fits right into the vision of a flexible, individualized and smart mode of transportation but is also criticized for greenwashing due to an unsustainably short lifespan as well as unjust labor conditions for maintenance workers[11]. Another example of glitch between vision and everyday life is that the car parking strategy, intended to 'nudge' people towards more sustainable forms of transportation, does in fact limit the parking possibilities for residents but provide much greater support for different kinds of visitors to the area – from customers at the shopping mall to travelers from Kastrup International Airport looking for long-term parking.[12]

In different shapes and forms, everyday life appropriates urban infrastructures and subvert intentions, deviate from fine-tuned visions. It is through everyday life that the multiplicity of the present makes itself known, when it cannot be sorted into a singular coherent vision of a sustainable future. Through the process of inhabitation, humans and other living beings visibly impact (once impeccable) architectural surfaces and the environment cannot be maintained according to original intentions over time. Buildings and floors of Hyllie are gradually being covered by infectious greenery such as

mold and algae, shopping carts are left in unexpected places, graffiti tags appear on previously clean facades, benches, trash cans. On social media, some inhabitants have expressed a strong sense of concern for the possibly declining state of Hyllie and these visible signs of unacceptable decay can be understood alongside other perceived threats, such as the presence of nuisance youth hanging out by the convenience store or plans for more rental apartments with allegedly questionable future residents[13]. 'You live in Hyllie because you chose Malmö. But also because you choose something more', is something like a slogan for the Hyllie property developers' organization[14]. The statement is echoed when inhabitants' express on social media that Hyllie was supposed to be 'better' than the rest of Malmö[15]. When reality cannot match these expectations, this can be thought of as a form of nostalgia directed towards a *promised* future, something which only ever existed as a vision but never in reality.

Unintended side effects and glitches between visions and the incoherent messiness of everyday life can appear threatening to the project of supporting new, and more sustainable, norms of urban living. But it can also be thought of as an important critique against neat visions, where contradictions are smoothened, conflicts are non-existent and less desirable urban elements are rendered invisible. While visions can be a powerful tool to

convey inspiring sustainability imaginaries, they must be confronted with their tendency of cohesion, simplification and singularity which fails to correspond to, and support, the very real heterogeneity of any city.

Queering sustainability can be thought of as an 'anti-essentialist, anti-assimilationist and heterogeneous exercise'[16], suggesting that the existence of diversity and multiplicity is not simply a threat but also evidence that the world could, in fact, be very different than what is currently thought of as normal, dominant, inherent, inevitable. This is a promise that sincerely serves the trajectory of an inclusive sustainability transition.

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ANCESTRAL DRAMATURGIES

Iury Salustiano Trojaborg
/ Faculty of Fine and Performing Arts

> "Ancestry, in many cultures, is a founding concept, spread and imbued in all social practices, expressing an apprehension of the subject and the cosmos, in all its spheres, from the most intimate family relationships to the broadest and most diverse social and communal practices and expressions. (…) How do the times and intervals of the calendars also mark and dilate the conception of a time that curves back and forth simultaneously, always in a process of prospection and retrospection, of simultaneous remembrance and becoming?" (my translation)[1]
>
> Leda Maria Martins in *Performances do Tempo Espiralar, Poéticas do Corpo Tela*.[2]

I WAS A QUEER CHILD raised by the sea, in the coastal city of Rio de Janeiro, in the Southeast region of Brazil, in a family of military men, in the 1980s, towards the end of the long and dark military dictatorship in which my country of origin was immersed from 1964 to 1985. I spent my childhood trying to figure myself out among machismo and violent reprehension, while witnessing the political and social efforts to bring the country out of a turmoil and into a process of redemocratization. I was also fortunate to be raised by a loving and accepting maternal grandmother, listening to her stories about the far away place she originally came from: North Brazil, the Amazon rainforest and its flowing river.

In this short exposition, I will try to bring attention to a focal point of my artistic practice: ancestrality and the regenerative powers that may arise from it by looking back at one's own lineage. I begin by questioning the Western concept of time, where events are placed in a linear sequence, as if we are progressively moving from obscurity towards enlightenment. To support this idea, I reference the decolonial scholarship produced by Leda Maria Martins, based on the concept of time as a spiral, an understanding that "time can be ontologically experienced as movements of reversibility, dilation and containment, non-linearity, discontinuity, contraction and relaxation, simultaneity of the present, past and future as ontological and cosmological experiences." (my translation)[3]

Martins' scholarship proved to be significant when I decided to delve into the migration journey my maternal grandmother Voinha embarked upon in 1945, traveling some 4000 kilometers by steamship from Ananindeua and Belém, Pará in the Amazon rainforest region in northern Brazil, to Nova Iguaçu, in the suburbs of Brazil's then capital Rio de Janeiro. Two months after I started my doctoral studies, my grandmother passed away in Rio de Janeiro. At that pivotal moment, I decided to look more closely at her life and acknowledge how her migration journey influenced the migration path I, many years later, chose to follow. As Martins precisely puts it: "our experience of the present depends on our knowledge of the past." (my translation)[4]

One of the artistic outcomes produced from this study on ancestrality was the interdisciplinary performance *Feliz Aniversário* (Happy Birthday), presented at the Hebbel am Ufer Theatre (HAU) in Berlin, Germany in 2020. On the occasion of my grandmother completing 100 years old, I looked back at her story by identifying her struggle to survive as a single mother of thirteen children in the Brazilian toxic chauvinist catholic society in the mid-twentieth century. Only after having immigrated from Rio de Janeiro to Doha, Qatar and later to the Northern European cities of Munich, Frankfurt am Main, Copenhagen, Berlin, Malmö and the island of Møn, did I understand that my grandmother's only possible way to survive the violence she encountered in her place of origin was to break free and migrate.

By using personal memories, official documents, memorabilia and video, I brought Voinha to the centre of the stage and supported her in telling her own story of migration. The performance also shed light on the social and historical circumstances in which I grew up in Brazil in the 1980s. What forms of queer identity are possible in a patriarchal, Catholic and militarised society? What role does the feminine play in this context? And where does the border between autobiographical memory and fiction lie? Fundamental to this performance was the assumption that everyone is an archive for experiences and memories of one's own history, as well as for the knowledge of one's ancestors. A store of knowledge and a perspective that is not

necessarily represented in state archives, or is even deliberately erased, such as the history of slavery and its consequences, and the annihilation of the native peoples of Brazil.

While questioning my grandmother about the necessity to migrate and re-create herself in order to survive the gender-based violence she encountered early on, I could identify similarities between the struggles I went through within my own migration journey. Together, two generations of a family shared experiences of empowerment and resistance. With the recent passing of Voinha, the possibility of using language to question and listen to her re-telling and re-creating her own story was suspended. Our communication, though, transcends the materiality of our bodies. Our conversation therefore continues.

This conversation became, inadvertently, the centre of my artistic research practice: how can I generate narratives focused on "contested histories, asymmetrical power relations and legacies of racism, colonization and displacement?"[5] My artistic practice is therefore an attempt to question the way stories are told, by whom and from which perspectives. I am interested in investigating how much the creation and consumption of stories can either perpetuate structures of power, or potentialize the emergence of dramaturgies of care and resistance.

Performance Feliz Aniversário ©Tito Casal; Berlin, Germany: Hebbel am Ufer Theatre, 2020.

Within my research, I understand the performative as a possibility to generate knowledge through the body and via its interaction with other agents, or as Mark Fleishmann states:

"… performance constitutes 'an alterity' that resists the hegemony of the text in the academy. It is a transgression that seeks to break down the separation of subject and object, of body and mind, and therefore it must be either expunged, silenced or policed by the academy (…) What is required is an honest acceptance that the principle of 'compossibility' – fleshes alongside images, sight alongside hearing and touching and feeling and moving – is called for."[6]

When theorizing on performance and performativity, Richard Schechner broadens such concepts by presenting them not as just something that occurs on stage, but also existing on many different levels of everyday life. Performance is an integral part of life, or as Schechner states: "twice behaviour behaved"[7] alluding to the reiteration of the performed action, its repetition in time and as time and duration, as well as its simultaneous ephemeral nature. This coupling of the ideas between performance and time, both constantly in progress, alligns itself with Martins' understanding of time as a spiral, bending forwards and backwards in a continuum.

I conclude this exposition by asserting that I understand the actions performed by my maternal grandmother within her process of migration, such as questioning structures of power, interrogating the status quo and going against the norm, as time bending operations. And when I reflect on them through the lens of sustainability, write about them and transform both our migration journeys into dramaturgical and performative material, I can identify that my research touches upon some of the United Nations' sustainable development goals of achieving gender equality, reducing inequality among countries and promoting justice.[8]

Following this line of thought, some questions arise: how can this research acknowledge individual ways of seeing, and value multiple perspectives on decolonial artistic practices? How can this study use dramaturgy and performance art as tools to reconfigure power relations, creating in this way more just and equitable living conditions with respect for human rights and dignity?

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‘SUSTAINABLE DEVELOPMENT’ SIDELINING SUPPLIER COUNTRIES’ UNEVEN AND DIFFICULT EXPERIENCES OF STRUCTURAL TRANSFORMATION?

Linn Ternsjö

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CALLS FOR SUSTAINABILITY and sustainable development have become ubiquitous in international policy discourse. Indeed, pressing universal problems such as climate change, pandemics, and the fact that no country in the world has achieved *both* social prosperity (social thresholds consistent with the fulfilment of essential human needs) and ecological sustainability (staying within planetary boundaries)[1] have led to powerful statements such as "we are all developing countries now".[2] In development studies, we already see shifts toward an agenda grounded in globally shared problems.[3] This resonates with the ambitions of the Sustainable Development Goals. Nonetheless, no matter how well-intended and seemingly progressive this shift is, the narrative risks sidelining context-specific focus on how historical and current processes of socio-economic change really take place.[4]

We see a similar tendency in sustainability discourse and strategies of many private sector actors, not least by those involved in the globalized garment industry (i.e. the production of clothes). Voluntary standards and ethical codes of conduct are nowadays commonly demanded throughout supply chains. Lists of remedies and various social justice initiatives took off especially after 2013 when the Rana Plaza garment manufacturing building collapsed and killed over 1000 workers in Bangladesh.[5] Yet, labour repression and worker subordination, through non-liveable wages and poor and unequal working conditions, are well documented in past and present growth trajectories based on export-oriented garment manufacturing for global

brands and retailers. In fact, workers' rights across manufacturing hubs have even been worsening over the past ten years.[6] One reason is that lead firms (buyers very often headquartered in the Global North) squeeze value out of supplier firms and their workers (located in the Global South). This is also done under the mantle of sustainability demands.[7] While exploitative practices and global dependencies are not new, 'sustainability' practices and partnership narratives do not necessarily address these.

This can be exemplified through the case of Mauritius, an African small island developing state that is often upheld as a success story of late development.[8] Thanks to active industrial policy and transnational networks in the post-independence period, the country was able to diversify its monocrop economy into garment manufacturing and tourism, followed by more advanced services such as offshore finance. Early on, the government called upon its citizens to contribute to its national development plan with ceaseless discipline while job creation and widespread basic social welfare provision were key to earning citizens' buy-in.[9] It structurally transformed its economy, and today it counts as an upper middle-income country that other governments in the region have even sent delegations to learn from. Meanwhile, Mauritius actively markets itself as a partner for ethical and sustainable higher-value-added garments with fair and equal treatment of its workforce.[10]

Nevertheless, this has not always been the case and remains questionable to this day. Up until 1984, the government allowed wage discrimination between men and women for equal work.[11] Ten years later when low(er) wage countries started to engage in production for just-in-time 'fast fashion', garment firms in Mauritius responded in two main ways. Either they relocated abroad – contributing to local unemployment predominantly among women who had earlier joined the industry – or they began importing cheap migrant labour to contain rising worker wages and to survive the globally price-sensitive competitive landscape.[12] To some extent the latter mirrors the colonial practice of mass importing Indian indentured labour to Mauritius' sugar plantations in response to labour shortages preventing profitable exploitation.[13]

It was only a few years ago that labour laws and minimum wages started to be harmonized between export-oriented (garment) industries and those not producing goods for export. Yet, obligatory overtime work up to ten hours per week remains a unique feature of export industries. In parallel, workers have experienced intensified shift work and control mechanisms in their everyday lives against a backdrop of growing buyer demands for certifications and fast delivery.[14] Today, migrants (the largest group of whom are Bangladeshis on guestworker contracts) make up most of the export-oriented garment industry workforce, clearly indicating a form of

social downgrading. More specifically, forced labour occurs,[15] and employees are divided along lines of citizenship where gender also plays a role. For instance, Mauritian men are concentrated in management while migrant workers and older low-educated women are concentrated in low-paying occupations such as machine operators.[16]

What does this mean for the study of development? And what are the practical implications for today's late developers as they join global supply chains and try to 'catch up'? Through the study of Mauritius' garment industry, my research empirically shows that upgrading is not linear and may in fact become increasingly difficult to achieve in practice. Over a period of time it can certainly contribute to economic growth, and (some) garment workers may enjoy improved social outcomes through rising wages for instance. However, this can coincide with other uneven outcomes such as fewer jobs, strict control, and a segmented workforce, all of which represent contradictory processes of capitalist development. It is my hope that these processes can be better understood, and hence acted upon, to genuinely achieve more sustainable futures for all. For that, we will first need to acknowledge historical context and supplier firms' and countries' structural dependencies in development.

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ORGANISING MONEY

ACTING IN THE PRESENT, TO INFLUENCE OUR FUTURE

Juan Ocampo

/ Lund University School of Economics and Management

THE FIRST GOAL of the UN Sustainable Development Agenda is to end poverty. The scarcity of money, or lack of access to money to achieve a minimum standard of well-being, is a significant problem that must be addressed if we are to solve world poverty. The mainstream financial system is supposed to help solve the problem of scarcity of conventional money by providing access to money to people who need it. But should people in poverty only be customers of the financial system? I do not think so. I would like to make two points. First, a call for people in poverty to constitute financial systems in a way that works for them. Second, to suggest some organising activities that can help communities to re-signify, dignify, and transform their own financial systems.

Let us begin by explaining why the way money is created by the conventional financial system has several shortcomings[1] for the population in the context of scarcity. First, money is created by banks when they make loans, which, in order to be profitable in the context of scarcity, are made at predatory interest rates. Second, with the vision of "saving for a rainy day," people hoard their money in interest-bearing accounts, which hinders access to and circulation of money in the community. Finally, these savings are usually transferred to economic and financial centers and not reinvested in the community, meaning that money is flowing out of poorer communities faster than it is flowing in. In sum, the conventional way of creating money is not well suited to helping people living in poverty.

Reflecting on the oppressed — that is, people in a state of poverty — the Brazilian educator, Paulo Freire[2], argues that they are not marginalised, but rather have been placed in a structure that oppresses them. In this sense, it is the oppressed who need to create their own financial systems if they want to liberate themselves.

One grassroots financial innovation that can challenge conventional systems is known as complementary currencies, which can be defined as "an agreement, within a community, to use something standardised as a medium of exchange"[3]. A complementary currency is a type of standardised medium, whose primary function is to complement conventional money and connect unused resources with unmet needs in a community of users, thereby enhancing common wellbeing. Complementary currencies tend to emerge in communities looking to strengthen social ties and local socio-economic identity. Complementary currencies have been used to reclaim money-making for the public good and to improve people's access to money so that they can achieve a minimum standard of well-being[4].

Starting with the barter story, there are many approaches to money. Traditionally it has been approached as a neutral commodity or as a social relation[5]. However, inspired by the field of Science and Technology Studies (STS), researchers have recently begun incorporating a socio-technical perspective into the study of money which recognises that money in general, and a

complementary currency in particular, is a system of heterogeneous elements such as ideas (e.g., political-economic ideas), norms (e.g., money creation rules, monitoring rules), people (i.e., users, issuers, and central authorities), and technical elements (e.g., payment technology, notes and coins).[6]

By adapting and re-aligning the socio-technical elements communities regain the possibility of organising the constitution of money in a way that is appropriate to them. Organising money consists of what I define as modulating, representational, and vernacular activities, and each of these activities both influence and are influenced by the process itself.[7] Let me explain and show how these activities can play out using the case of the GFI project in Kenya. Between 2018 and 2023, a group of European and Kenyan researchers, an NGO, and local Kenyan communities came together with the goal of organising a complementary currency. What this example demonstrated was that by building on the knowledge, resources, and needs of the different participants, local financial systems can act in present to influence their future (see Illustration 1).

Modulating activities refer to actions that exert a modifying or changing influence to achieve a desired effect on a monetary system. The question guiding the modulating activities is what does a just monetary system look like? In the case of the GFI, modulating activities occurred when the researchers, leaders, and software developers came together to discuss their

Illustration 1. Organising activities in a monetary system, illustration by Maya Boll.

political-economic ideas, or debates about policies and regulations (i.e., who and how issues, distributes, and withdraws money), discuss the difficulties that the community was experiencing (e.g., lack of jobs, dirty streets, food waste), or planning community projects (e.g., developing a short food supply chain or investing in productive capacity). These activities usually took place in the context of governance and strategic dialogue and debate. It is important to ensure that there is a basic shared economic and monetary knowledge in order for all to really be heard.

But ideas and norms can be abstract, so they need to be materialised. Representational activities refer to the development of technical objects that represent particular ideas or concepts. A guiding question in representational activities asks what type of material elements can we use to influence people's actions? In the GFI project these activities included the development of a digital payment application, the creation of videos to teach people about the complementary currency and the payment application, and the production of brochures to promote participation in the currency[8]. It is the technical objects that interact with people and can, consciously or unconsciously, influence their actions in the monetary system. Therefore, it is important that the local community has the resources to maintain and develop technical objects, else they will be dependent, once again, on external actors deciding for them.

The last set of activities are the vernacular. I use this term to emphasise the localised, culturally specific knowledge and traditions that influence the interactions in the complementary currency. Vernacular activities serve to mobilise individual and collective resources within a monetary system. The most common approach to this will be the exchange of goods and services, but what a monetary system enables goes beyond this. A very telling example in the GFI project was the market days. Here, people met, socialised, traded, taught each other how to use the payment application, and prayed together as a symbol of unity and collaboration. The vernacular invites for the dignification of local cultures and practices, and these activities should help communities to reflect on what makes the community strong? What local knowledges need to be dignified?

Conventional monetary systems aim to keep the status-quo. What organising complementary currencies enable is a process of change. In other words, by acting in the present, communities can re-signify, dignify, and create systems that are right for them, and in this way influence their future trajectories.

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WEAVING TIME THROUGH RELATION-SPECIFIC PERFORMANCE

Steinunn Knúts Önnudóttir
/ Faculty of Fine and Performing Arts

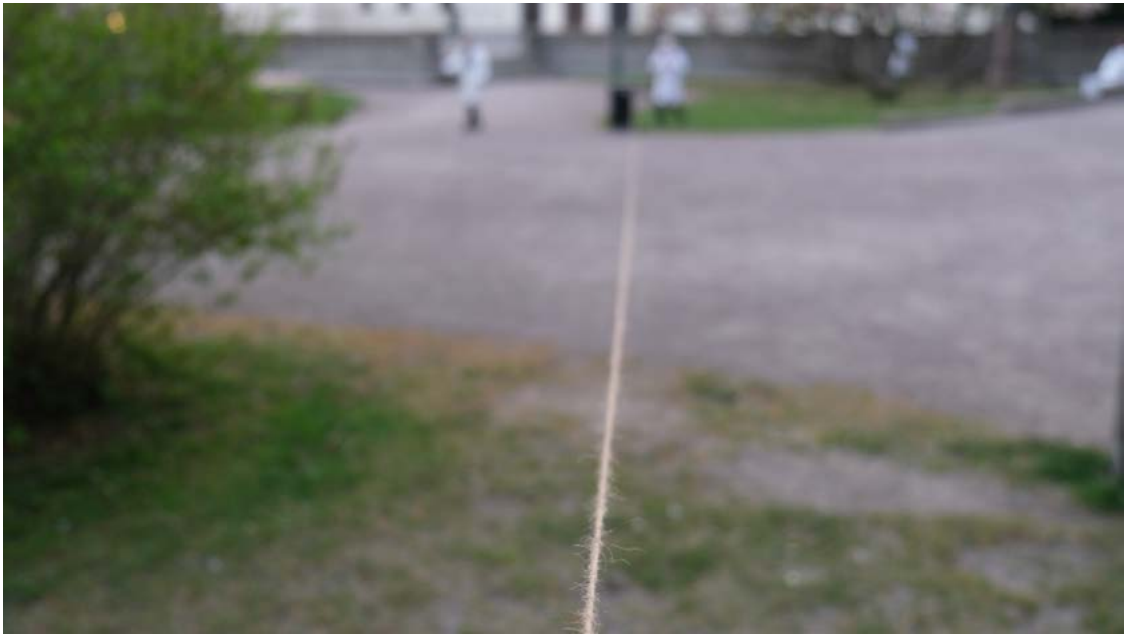
Dear reader,
welcome to a time-travel experience – one that demonstrates how participatory performance can serve as a tool for sustainable development by enhancing existential sustainability, the source of motivation to act in the world.

This text is a relation-specific performance

By engaging with it, you will encounter an artistic research project, the artistic researcher, and your own experiences, ideas, and values. The work will emerge inside you while mirroring images from the past through the present into the future. The work may affect you in a transformative way, connecting you to your ethical compass. The work is uniquely yours, shaped by your surroundings, thoughts, and emotions as you read.

Who am I?

I am the text that will be the vehicle for a series of performative encounters. I will guide you through the work and provide you with images from the past and create visions for the future. Through me, you will hear the voice of Steinunn, the artist researcher, who has created me. In the text you will be invited to participate in the work by engaging with tasks.



Photograph by Charlotte Østergaard.

THE PRESENT

Before we start our journey through time, I invite you to arrive in your body.
Pay attention to your breath.
Observe your expectations for the text you are about to read.
Close your eyes for a moment, and when you are ready return to the text.

Now, we will be travelling to the past.

THE PAST

It is spring in Lund, the year is 2022. Imagine that you are standing in front of the entrance to one of the University Buildings at Lund University. You are here to experience part 1 of a performance called *Strings: A Performative Encounter with Agenda 2030 Graduate School.*[1] You enter the building and step into a big hallway where a woman is waiting for you.

She says:
Hi, my name is Steinunn. The name is Icelandic and is a combination of two words: a stone and a wave. So, my name actually means a pebble – like this here.

She shows you a pebble.

This stone has existed on earth from the beginning of time and will continue to exist to the end of time. We are made from the same material as this pebble – our origins are stardust. For hundreds or even thousands of years it was lying in the sea and got shaped by the waves.

Me too, during my lifetime I have been shaped by waves of events and things that surround me.
Now I am being shaped by this encounter.

I am an artistic researcher, and I am researching this very moment – with you.

I ask you to hold on to this stone during your visit, to connect you to the past and the future. You will be meeting a member of Agenda 2030 Graduate School, and with their research they are contributing to change in their field. The exchange takes the form of a game, with cards that provide you with tasks to solve, things to observe, and questions to deal with. The meeting will take around 40 minutes and you can stop the game whenever you want and leave. Come with me.

Imagine that you are standing there, with the pebble in your hand, preparing to meet the researcher. You have been told that the title of Strings part 1 is: *We are all researchers.*

What does that mean? Are you a researcher? How? Would you be able to make changes in the world, like a scientist?

With these thoughts you enter a workspace, a science laboratory where you meet the researcher. When you are both seated, the researcher reads from a card a story about herself:

Mimicking Nature
I was a creative kid. As a teenager I was doing theatre and wanted to become a photographer. It changed when I visited my aunt's lab, and I realised how creative research can be and that black women have a place in knowledge production. Now I use my creativity in a high-tech university lab where I recreate silk. Instead of taking photographs I mirror Nature's own design and get to explore the role of the silkworm.

The woman asks
What kind of child were you?
What were your interests?

How do you reply? You may start to think about the relation between your childhood and who you are today or you may think about your own children and what will be a turning point in their lives. You share your thoughts with the researcher.

Together, you solve various tasks through conversations, observations and actions. One task involves placing the pebble you've been holding on the table, where it will represent you. Using a string, you connect the pebble to objects on the table, with each object symbolising something important in your life. The string reveals the entangled web of your life, highlighting the complex but valuable relationships, places, and activities that shape you.

You take turns reading the cards until you reach the final one:

Discuss:
If the pebble could talk, what story would it tell about this encounter?

Make a sentence about yourselves starting with
"This is a story about a child that… "

How does the more-than-human perspective change your perception of time?
How do you finish the sentence?
Before leaving, you return the pebble to Steinunn, who is now typing the words you now are reading.

Your reading is in her future, and her writing is in your past, still, you are both in the present.

What does this fact tell us about time?

THE PRESENT
Let's jump to the present moment again.

I mentioned three types of tasks that I use in performative encounters.
Observation, contemplation and action.

I invite you to try them out in your present.
I give you three tasks.
Take your time to solve them.

Observation:
Pay attention to how this text affects you.
Pay attention to your feelings.
Pay attention to your thoughts.

Contemplation:
What can arts do that science cannot?
How can affective bonds change our behaviour?

Action:
Write a list of things that can move you to action.
A thing can be: human or more-than-human, emotions, places, sensations, forces, ideas, values …


BIODIVERSITY

From three performative encounters, strings were attached to everyday objects, symbolising the web of affective bonds in the participants' lives.

Now you have tried tools I have designed to bring guests into mindful presence, encouraging them to connect with the work through their own experiences, ideas, and values. By creating space for engagement and granting agency, these tasks heighten your personal investment in the experience. This method, rooted in participatory and immersive performance structures, is referred to in my research as embracing and porous dramaturgy[2]. From my guests I have learned that these methods can be transformative and motivate them to make changes in their lives.[3]

You have completed these tasks on your own, but this approach can be applied on a larger scale.

Are you ready for more time-travel?

THE PAST

It is May 2022 in Lund. Imagine that you are situated in Odeum, one of the oldest buildings of Lund University. Outside, the Magnolia is in bloom and the smell is intoxicating.

You have returned to *Strings,* now to part 2: *The Hub* a creative training programme that explores the driving forces behind change. You are invited to engage with the question: *What is worth sustaining?*

In a mixed group of guests and researchers all dressed in laboratory cloaks, four-thematic-pillars training programme is presented by the headmistress, Steinunn. You are promised that after four short workshops on love, empathy, connections, and care you will be awarded a stamped certificate stating that you are truly a researcher.

You find your small class and your tutor, and together you move between workshop-stations. The sound from a magnificent gong moves the groups between stations.

Your class begins by exploring questions of love. The researcher in charge shares their deep connection to the Amazon forest and how their work seeks to protect it. As a picture of the forest is projected onto her cloak, she invites you to reflect on what you love and, together, choose one thing to immerse yourselves in.

What are the things you love the most?
What would you not live without?

At the next sound of the gong, you step into the sunlight, meeting the more-than-human through empathy exercises, and tracing your connections with strings between the magnolia trees.

Returning to the hall you are presented with this task:

Caring for the future
Choose a pebble and write or draw on it, a message for the future.
The message can be for the future-you or a future-someone or -something.

If you do not want to make a mark on the stone, you can whisper the message to the pebble.

You take a pebble from the heap of stones on the floor.

What do you want to write on your pebble?

Once you have the answer, I will count to four, and then you will take a big leap into the future.
One, two …

THE FUTURE
three, four … you have arrived in a world where your body has merged with the earth, yet your spirit lingers in the love you left behind. You see a child, a girl who never knew you but has inherited the world you left behind. She discovers your pebble, and the message ignites a spark in her.

ALL IN ONE

Each connection we make, each moment of care, is a thread in the fabric of a shared future shaped by the stories we tell, the actions we take, and the love we hold.

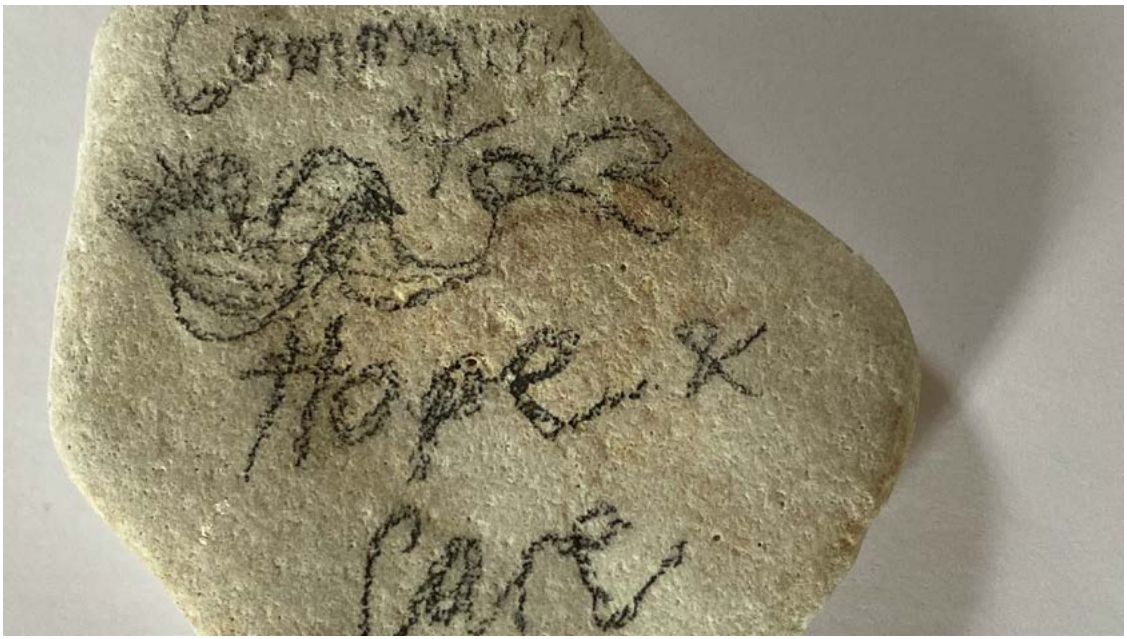
Strings was as a call to embrace the interconnectedness of our lives, the stories we share, and the ways we care for the world and each other. By weaving threads of love, empathy, connections, and care, the performance tried to demonstrate how small, acts can ripple outward, inspiring change and fostering a sense of belonging across time and space.

Hopefully, our performative encounter does not end with my final words but continues to invite you to consider: What is worth sustaining, and how can you act to preserve it?

I leave you here and now, at a moment that is all in one; present, past and future.

Photographs by Steinunn Knúts-Önnudóttir, unless otherwise stated.
Online exposition of Steinunn Knúts-Önnudóttir's research project:
www.researchcatalogue.net/view/1414313/1414314

Community of hope & care.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01: PAST [PRESENT] FUTURE (P. 19–71)

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Ancestral Dramaturgies – Iury Salustiano Trojaborg / Faculty of Fine and Performing Arts

1 A ancestralidade, em muitas culturas, é um conceito fundador, espargido e imbuído em todas as práticas sociais, exprimindo uma apreensão do sujeito e do cosmos, em todos os seus âmbitos, desde as relações familiares mais íntimas até as práticas e expressões sociais e comunais mais amplas e diversificadas. (...) De que forma os tempos e intervalos dos calendários também marcam e dilatam a concepção de um tempo que se curva para a frente e para trás, simultaneamente, sempre em processo de prospecção e de retrospecção, de rememoração e devir simultâneos? (Martins, 2021, 30)

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