WHAT WOULD GROPIUS DO A CENTURY LATER?

Network Conversations on the New European Bauhaus

Memory of the conversations

Conversations aimed at incorporating our perspective on the potential of hybridisation processes, of cross-fertilisation between sectors, disciplines, methodologies or ways of doing things. And to inquire specifically into the role of the arts, culture, creativity and thought within the context of **the New European Bauhaus.**
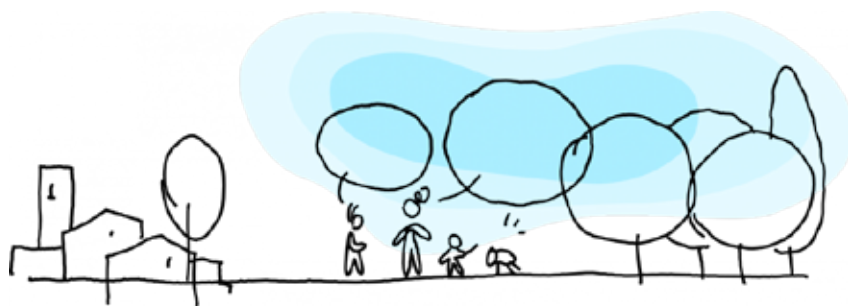
New European Bauhaus
beautiful | sustainable | together

WHAT WOULD GROPIUS DO A CENTURY LATER?

Network Conversations
on the New European Bauhaus

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Cristóbal Balenciaga Museum in Getaria, the Basque Country.
Image courtesy of RGI.

1_ Foreword

New Bauhaus shares the value of 'Auzolana', which is typical of our people's tradition. The Basque term 'Auzolana', or neighbourhood work, means sharing and building together the elements that as a neighbourhood, town or society will allow us to live better in terms of sustainability and beauty. Thus, New European Bauhaus, like 'Auzolana', leads us towards a common, inclusive, open understanding and allows us to continue with this constructive, generous dialogue.

Within this social context of beauty, culture continues to be the cornerstone that offers us tools to understand the world and to dream about how we want it to be. Culture teaches us to describe each of our identities, who we are and who we want to be. Culture, or through culture, is therefore the route for us to arrive at what we dream of. We will struggle to have a sustainable life if we lack a **culture of sustainability**; we will struggle to achieve an inclusive society without a culture of integration, and we will struggle to be able to evolve towards more advanced social models without a critical spirit that helps us to improve.

Gropius' Bauhaus was aware of this and it demonstrated the influence that art and design could have on our lives, taking risks from the starting point of **freedom of creation and thought**. It is precisely from this freedom of communal creation that Europe approaches its transformation, from the capacity to share and consider all the people and individuals that comprise it. There is the goal of a common good throughout this process: **beauty**.

This beauty can only be understood from well-being and social sustainability that allows a shared quality of life. It is precisely those needs that go beyond the material, those that can be achieved from culture and the arts that, which will really make a difference in direction.

Culture, from its creative foundation, will be one of the tools that technology, science, economics or social sciences will have at their disposal in their transformational work.

The Basque Country gathers many of these foundations in its Regional Innovation Smart Specialisation Strategy, incorporating **cultural and creative sectors as spaces of opportunity** for other fundamental or driving fields of our economy and society, such as Industry, Energy or Health. The strategy creates spaces where **cross-fertilisation** takes place between these spaces of opportunity and the driving sectors, as a methodology for growth and compliance with sustainability and quality of life values for citizens.

Thanks to this strategy, we have developed the **Basque District for Culture and Creativity**. The BDCC is a unifier of companies and experiences. It is a tool that will allow companies not only to be more innovative, but also to become catalysts for social and economic innovation. It is an opportunity for cultural and creative companies to be taken out of spaces until now defined purely for culture and to integrate them into the cross-sectional nature of social structures.

Europe has an ally in the Basque Country and in the talent and innovation of Basque professionals.

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Bingen Zupiria
Minister of Culture and Language Policy
of the Basque Government

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Ideas for further discussion

For a culturally and creatively based strategy for sustainability, inclusion and beauty in Europe.

The New European Bauhaus appeared in the midst of intertwined crises, of black swans that struck the whole world. Precisely when a large part of the creative sector lived with a certain uneasiness, a feeling of social irrelevance, it was nonetheless convinced of its contribution to the development of people, communities, cities and territories. This initiative enshrines an apparently simple idea: how to create a more sustainable, beautiful and inclusive Europe.

In September 2020, the President of the European Commission, **Ursula Von der Leyen**, presented an initiative that aims to bring together the scientific, social, technological, artistic and cultural fields in the search for solutions to contemporary challenges, as well as to contribute to the achievement of the European **Green Deal**. Europe thus recognises the need for a multidisciplinary approach to the search for sustainable solutions, in which soft technologies take on a new relevance.

And it does so by recovering the essence of the German Bauhaus, founded by **Walter Gropius** between 1919 and 1933, in terms of avant-garde and divergent thinking in relation to its time.

Conexiones improbables, as an official partner of the New European Bauhaus, is committed to contributing to the co-creation of a discourse, a narrative of this European initiative. It has done so by participating in various meetings promoted either by the Commission itself or by other partners. But we also took on the challenge of organising a series of conversations that took place online from May to June 2021.

These conversations aimed at incorporating our perspective **on the potential of hybridisation processes,** of cross-fertilisation between sectors, disciplines, methodologies or ways of doing things. And to inquire specifically into **the role of the arts, culture, creativity and thought** within this context.

Given that the main purpose of our organisation is to strengthen the **Creative Economy,** promoting the cross-cutting nature of the arts, culture and creativity is the key for hybridisation, as a driver to innovate and transform people, organisations and territories.

For the objective pursued for the New European Bauhaus, we have counted on the collaboration of the Department of Culture and Language Policy of the **Basque Government** in Spain, other Basque partners of the New European Bauhaus, and especially 8 leading organisations of 7 specific topics that we wanted to address, with a focus perhaps somewhat different from that proposed by most partner organisations.

These **collaborating organisations** that have led the different topics have been: Creative Industry Kosice (Slovakia), WAAG Technology and Society (Netherlands), Navet Science Centre (Sweden), Sineglossa and MateraHub (Italy), PPNT Design Centre (Poland), University
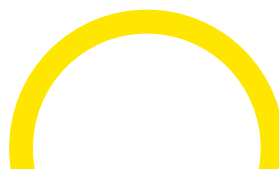
of Bozen-Bolzano (Italy), and Spatial Foresight (Luxembourg). These organisations have brought together various professionals in the development of the different conversations.

In all, **63 professionals from very diverse fields, and 58 organisations from 19 countries,** have taken an active part in these conversations in a collaborative process characterised by generosity and commitment to the construction of Europe. From the **diversity** that, alongside openness and collaboration, form the essential values in the day-to-day work of Conexiones improbables.

Therefore, based on our work of hybridising to innovate, we saw that aspiring to be a partner of the New European Bauhaus fit in with our way of viewing the world. And we are proud to have been chosen among the first 13 organisations to be recognised as official partners and to have such good travel companions in this adventure. We understand that Europe has valued the work done in **processes of hybridisation and cross-fertilisation between disciplines and sectors**, the commitment to culture as a driver of territorial transformation based on keys of sustainability and inclusion, or the community energising role, identity generator and innovation catalyst played by the creative sectors. But it especially appreciates the **proposals for the future** and the commitment made by Conexiones improbables, and other Basque partners such as Bilbao Metrópoli 30 or Tabakalera, to mobilise resolve and resources for the collective construction of the New European Bauhaus.

Perhaps because this is a **unique feature**: to be a process of generating an ideology, a framework for action, from the ideas and proposals of hundreds of organisations, thousands of European citizens mobilised, in part, by the strategic partners of the initiative.

We want to promote a **true New European Bauhaus spirit**. Looking to Europe, putting arts, culture, design, architecture, science, etc. in permanent dialogue in order to shape a sustainability that goes far beyond the 'green'; to rethink the role that the 'A' plays in STEAM educational processes; to bring creativity applied to industry in its innovation processes; to redefine our habitat; to make cultural centres spaces of daily life and mix between people, thoughts and disciplines, etc. In short, to transform our territory into a great place to live and **to help all territories become great places to live sustainably.**

Our societies are beginning to be aware of the **urgency of sustainability**, of the consequences of climate change, of the necessary energy transition, but they act as if 2030 (the date set for achieving the Sustainable Development Goals) was still a long way off. They are very **focused on digitalisation** and its technological impact in terms of efficiency in production processes, but perhaps pay little attention to the ethical, human dimension of this accelerated digitalisation. In addition, there is a third key element in the transformation of our societies and economies: **creativity, fundamental in any drive for innovation**, yet nonetheless still far from the European collective imagination.

Sustainability, digitalisation and creativity must go hand in hand in the development processes in a coherent and cohesive manner.

For us, the New European Bauhaus is a hope, a breath of fresh air in a dominant growth narrative that is perhaps too focused on the exponential and uncritical incorporation of technologies, in a headlong rush to address climate change and the need to develop a **circular economy** oriented towards the redistribution of wealth.

It implies incorporating the creative dimension into the construction of a way of life. It means recovering a **humanistic vision** in our relationship with others and with nature, in our great challenge for sustainability and the good life.

Today, we are sharing some of the main ideas that have emerged in the 9 conversations we have developed to answer the question: ***What would Gropius do a century later?*** Walter Gropius, founder of the Bauhaus in 1919, was an **architect** who thought of architecture and building as the ultimate creative expressions.

But his great dream was to create a school that could identify **the connection between things**, to combine diverse knowledge and visions, traditional practices and the technologies of the day. With many inconsistencies, as in any human project (as for example the role given to women in the Bauhaus), Gropius and his colleagues tried **a different way** of teaching and learning within a very complex, turbulent context. If he were here today, what would Gropius be: a maker, a community activist, a designer, a technologist, a relational artist, an urban planner, a social educator?

You will find the main **conclusions** of each conversation in this document. However, in this introduction we wanted to highlight some aspects that have appeared repeatedly and that we believe are relevant to build the discourse of the New European Bauhaus.

We do not want to focus on the aspects traditionally linked to environmental issues and climate change, such as alternative energies, mobility or the reuse of resources, but rather to look at how we can contribute to achieving the Green Deal **from different areas** and with different perspectives, in a spirit of inclusiveness and human development.

1. Habitat: beyond space

The current context is very different from that of the origin and evolution of the Bauhaus. Although we must recover the essence of its thinking, **we cannot make a literal interpretation,** neither methodologically nor thematically, of defining that movement. Therefore, given the importance of architecture and the spatial environment to achieve a sustainable, inclusive and beautiful Europe, we wanted to go further and investigate how to build a new context in the Old Continent in relation to very different areas, such as education, food, health or territorial cohesion among others.

As R. Gómez de la Iglesia (2001) wrote: "the city, as a place where participation in matters of general interest takes its maximum expression, is **much more than a physical space**. It is the result, above all, of the relationships and contacts between its citizens; it is the commitment to diversity, mixture, encounter, social responses to everyday needs; it is the party, work, play and education; it is the space – also mental – of culture, identity, collective imagination and openness to the outside world; it is the framework of solidarity with its own and others; it is surprise, rest and movement... it is the adventure of living intensely day by day".

The city, or any inhabited urban or rural space, is itself a cultural product, probably the most important and characteristic of our society. It is not possible to address territorial issues, including those affecting its people, without understanding this cultural dimension.

Of course, culture and creativity are also vectors of change in **rural environments**, which many are rediscovering during this pandemic.

If we look at them, it becomes even clearer that the issue goes beyond architecture and construction. The demand for accessible and affordable public services, for creative and cultural experiences that rebuild the social fabric and the relationship with the environment, the demographic challenge, the need for economic diversification or technological access become even more evident.

Territorial cohesion and **balance** are also an important part of inclusion. Without greater equality, it is difficult for our societies to function in terms of openness and real democracy.

So how do we make spatial planning, regional planning, local development policies, economic promotion, the innovation drive... instruments to make this future for all people everywhere a real one?

As R. Gómez de la Iglesia again points out (2001): "we must understand and build the city as semantics, as a narrative context, as a space for sharing, interaction, identity symbolism (...) There will be a city as long as there is culture and cultural life. The city will exist as long as urban planning and architecture open the way to the emotions of men and women. A city will exist as long as the arts impregnate landscapes and personal relationships with aesthetics. The city will exist as long as we are capable of turning its space, even the space traditionally considered productive, into a factory of dreams".

There will be a a place for life if we are able to preserve an adequate, balanced mix of **residential, commercial, cultural and meeting uses**. Architecture and urban planning are not enough to guarantee sustainability.

But the city is not everything. City, countryside, landscape and nature make up our environment. They are the vital framework in which to move from structures of relationships to **ecosystems**, with new value chains conditioned by ecology and the need for **new economic models**. It is perhaps worth remembering that economics is a social science.

2. Transdisciplinarity and strategic thinking

Over the past decade, we have witnessed how existing structures and policies are proving ineffective in addressing some of **today's crucial challenges** in different areas, such as climate change, population ageing, the sharp increase in chronic diseases or the growing inequality between people, countries, etc. This is reflected in the reports on the implementation and development of measures that contribute to the achievement of the Sustainable Development Goals set by the UN.

Given this scenario, we believe that it is imperative to move from the level of discourse to the level of action through **more open, permeable, creative, diverse and collaborative ways of doing things** that allow us to provide complex answers to complex realities. New questions that seem to require, in a situation of uncertainty and emergency such as that provoked by the current crisis derived from Covid-19, innovative responses capable of adapting in a flexible way to the interconnected challenges presented by contemporary societies.

Conexiones improbables is convinced that the key to tackling complexity is to approach it from **complexity** itself, through the diversity
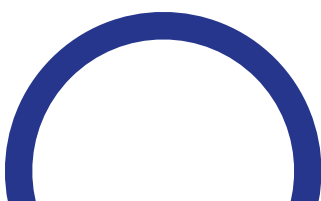
of views and knowledge, in other words, from the hybridisation of knowledge and the transdisciplinary approach that brings richness and value to the challenges we face as a society.

The search for solutions to complex problems today therefore requires us to be able **to build complex and strategic thinking,** with a vision of the long-term impact and the ability to act quickly. We need organisations and territories with a defined and shared purpose.

Going beyond the storytelling of good intentions to implement prototypes of a relevant dimension. And to adapt the structures to be able to move from these isolated prototypes, more or less successful, more or less relevant, to promote regulatory and mindset changes that allow for their expansion and real impact. We need to take action. But always, first, the purpose.

To do so, we also need to overcome a linear and mega-specialised conception of social problems and challenges to arrive at a more multidimensional one. A new paradigm where we have to leap from multidisciplinarity to interdisciplinarity. And from this to **transdisciplinarity**, the space where knowledge not only overlaps but also crosses over, generating new knowledge and new responses.

But as the great science communicator Jorge Wagensberg said, if changing the answer is evolution, **changing the question is revolution.** And I would like to remind you that there are no right answers to wrong questions.

What is the question today? Does it respond primarily to the challenges of the city, to spatial, architectural or constructive aspects, or are we only seeing the tip of the iceberg of how our current way of life can destroy it?

As the artist François Deck says, we need to combine competences and theoretical incompetences, to un-expertise, **to move out of disciplines** and experts and ask ourselves new questions, to work in a different way, to see the world in a radically different way. We have to apply the hummingbird strategy, as referred to by Francesco Morace.

From **cross-fertilisation**, from the joint work of different people, working from different perspectives, with different backgrounds… we will be able to approach the future of Europe in a different way. A sustainable, inclusive and beautiful Europe.
Hybridisation is about negotiation; it is about brokerage between different sectors, governance levels and people.

Perhaps we need to see the crisis as opportunity for change for new visions and strategies for our places and territories and for thinking about intelligent combinations of different visions and capacities.

3. A new role for culture and creativity

Current economic models confront us with major dilemmas linked to climate change, sustainability and our relationship with the environment. These complex, interrelated challenges affect all economic sectors and require urgent measures that address regulatory, digital and technological levels from **innovative strategies of a disruptive and sustainable nature**, as well as fostering a transition of a cultural nature.

It is particularly important to focus on the latter challenge, as this has become one of the main limiting elements in addressing measures to solve a common global problem.

Sustainability has moved from the desirable to the necessary: "a new pact is needed to

bring together citizens in all their diversity with national, regional and local authorities, civil society and industry working closely with EU institutions and advisory bodies", says the European Commission.

At the same time, never before in the past five years has so much been said about the **cultural and creative sectors** in the Old Continent. Nor in the industrialised Basque Country. However, and despite the efforts of administrations, foundations and other entities, as well as the sector itself, the context of crisis continues to hinder the desired qualitative leap necessary to become a truly significant and transcendent sector of our societies and economies.

It is still difficult to explain the **different roles** that culture plays in society, beyond show business or entertainment, to convey the need for culture and creativity in everyday life, in the configuration of a critical and self-critical society, open, democratic, with a taste for diversity... active and innovative.

Culture and creativity can provide tools and solutions, but the most important thing is that they can provide new questions, and a capacity for reflection, emotion, critical spirit, solidarity and commitment to help us build **a new culture of sustainability in Europe.**

There are no creative and sustainable territories without creative people with a culture of sustainability. The answer to this need lies in strengthening **the cross-cutting nature of culture and creativity** with all social and productive activities, bringing new perspectives to our way of life, to the conception of our civic spaces and our homes, to our production and consumption systems, to our educational model, to our ways of relating internally and with the outside world... and reinforcing our collective commitment to

sustainability and the good life of people. We are, therefore, talking about **much more than beauty** when we talk about arts, culture or creativity.

Without ethics there are no aesthetics. And this is not just a concept linked to perceptions. It is also linked to emotions, feelings, sensations, thoughts, relationships... participation, **equity**.

We believe that putting arts, culture and creativity on stage is important because of the way in which its agents operate: researching, tackling complex problems, and acting as catalysts of hidden creative capacities. In short, because of their ability **to experiment, to connect** and to interrelate. To foster innovation, which is applied creativity that generates value, within a framework of values. After all, the arts, culture, creativity and thought must serve us **to change values** and therefore our perception of the concept of economic and social value in our daily lives and endow it with new shared meanings.

The world of arts, culture and creativity has a great opportunity to move **from artefacts to impacts**, from generating products exclusively for their own environments or cultural markets to being able to influence and positively infect other areas of social life.

For this reason, and many more, we believe in the role of hybridisation between sectors and disciplines, with **creative-based methodologies**, something we have been working on for a long time.

And for this we need to promote spaces for **artistic experimentation** as environments with the capacity to influence these diverse fields and disciplines from the limits. What role do we really want culture and creativity to play in defining how we want to live?

Singularidade, a work of art by Alicia Martín
at the Cidade da Cultura de Galicia,
in Santiago de Compostela, Spain.
Picture courtesy of RGI.

How do we make culture and creativity levers of social innovation? Understanding social innovation not as a field of innovation, but as a **style of innovation** that also affects productive innovation or scientific-technological innovation. A sustainable innovation, centred on people and nature, sustainable, deep-rooted, with distributed results, slow but radical.

4. Participation, inclusion, co-creation

And to do so from inclusion, trying to ensure that no one is really left behind. If our path is influenced negatively by where we are born or where we live, this is a signal of inequality.

For that is very important **to empower people**, to empower communities, to trust them, to use the power of diversity, the power of collective intelligence. For everybody to be part of it, we need equity.

People are ready for a regenerative culture, but perhaps not in the way imagined by most public administrations and local authorities. There is a key question about **participation**. Public administrations usually understand participation in how people take part in administrative issues. But the real participation is in relation to how administrations take part in social issues, in citizenship issues, including the challenges of inclusion, sustainability and quality of life.

Can we go beyond the division between **top-down vs. bottom-up** processes? Can we try to talk on the same level, recognising each other's legitimacy? We must encourage the co-creation of collective projects based on the search for the lowest common denominator, without maximalists who make cooperation impossible.

What do we need? Time, spaces and methodologies to build together, through experimentation, social innovation, try to DIY, DIT, DIWO, invest in the administrative capacity of local communities and boost territorial cooperation.

As Eduard Miralles used to say, we need to move from cooperative competition between territories to competent cooperation between them to get more value for all, not only more production or most GDP.

And this is more like a jazz band than a symphony orchestra where leadership is unique. We need **distributed leadership** with the capacity to boost the capacities of people in the territories, of working with various collective intelligences.

Designing **new models of governance** is indispensable at a time when the European public is experiencing a profound crisis of confidence in politics and public institutions. The public cannot be the private property of public administrations. The public is the **common space**. And it must be defined, designed and managed from that perspective. Only in this way can we seek the true involvement of citizens in the collective challenge of sustainability in all its dimensions: environmental, social, economic and cultural.

How do we transform the New European Bauhaus from an initiative into **a social movement** that reinforces this idea? Who are the agents who really participate in the processes of social design, in the construction of futures? Are young people really involved? What role are we going to give these **young people** in defining their own future?

The New European Bauhaus is also a good framework for considering strategies for generational change in many of the structures that really make Europe an Old Continent.

5. The essence of radical innovation

Europe, like most of the territories in its geographical and cultural environment, finds itself in a time of great uncertainty regarding the future of its economy, of transmutation of values, of technological changes, of new behaviours and ways of purchasing... in which it is not only necessary to innovate in what we do but, fundamentally, in how we do it if we want to respond effectively to the Green Deal.

In other words, **we need to innovate the ways we innovate**. Because changing the culture of innovation in Europe is going to be a necessary, although not sufficient, condition for continuing to develop our welfare state on the basis of more sustainable economic models.

In order for organisations and territories to find new answers and reorient themselves strategically, they need to seek new references and new ways of doing and relating internally and externally. Disciplines are becoming increasingly blurred. And the bases for innovation have also changed.

The conviction of the need to apply alternative methodologies in innovation processes is based on the belief that **creativity is a core value** and a driver of transformation in any sector and activity. Without imagination there is no creativity and without (applied) creativity there is no innovation.

And to achieve different results you have to work differently, with different people who have different views and frameworks of thought. In other words, diversity is a prerequisite for **change**. And also a key nutrient for creativity, which together with digitalisation (which has evolved exponentially since the information systems revolution) and sustainability (as a context that cannot be postponed) become key factors in these new transformations.

This diversity makes it possible to act as a creative catalyst for hidden inner capacities, encouraging the emergence of individual and collective intelligences in open innovation processes, generating new knowledge networks, as well as community, and promoting a new organisational culture that is more fertile for **radical and disruptive innovation**, and meeting specific challenges in product, process, technological, organisational and relational innovation...

On the other hand, within a context in which digital technology is changing the way we relate, consume and work, the volume of data and the progressive implementation of new **technologies** such as artificial Intelligence are growing exponentially. It is necessary to put on the table the **ethical debate** on the use of data and technological advances with the aim of aligning them with sustainable development for the benefit of society. The value of the digital economy in the creation of new economic and social opportunities cannot be denied. Nonetheless, there are many voices, including that of the EC itself, that warn of the risks of the hyper-connected era in terms of issues such as security, geographical concentration, the prioritisation of economic interests ahead of the general interest or the expiry of legislative and regulatory frameworks, as opposed to a model of technological development based on principles of solidarity, inclusion and sustainability, thus responding to the needs and limits set by the 2030 Agenda or the European Green Deal.

Real digitalisation allows us to speed up processes, increase productivity and gain a greater and more detailed knowledge of our environment through data management. But all manner of innovation and digitalisation processes are not positive by nature. If sustainability includes people and their
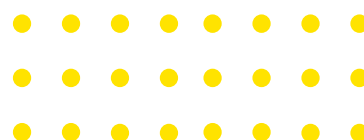
social environment, it can combine the role of creativity and digitalisation to improve innovation in organisations and society. This means to put **'human' digitalisation** in the spotlight.

Our societies live a kind of illusion of success around technological advances and, as David Cuartielles says, technology only takes shape through social interactions, and we run the risk of it becoming a new focus of **gentrification**, as is happening in many processes of urban transformation, stressing inequality.

We are still in a world that largely identifies innovation with technology, incorporating it into our daily lives in an uncritical way. But the most radical, disruptive innovation does not only come from digitalisation processes. It comes fundamentally from **social paradigm shifts**.

Often the most radical innovation lies in **going back to the essence of things**, to ask ourselves again the basic questions. It could be the path to harmony with our environment: nature, landscape, people, communities, productive environments...

And transformation is not possible without **cultural change**.

Historians say that 25% of a country's population is enough to make a revolution. That doesn't sound like much. But for changes to be lasting, much more people are needed. People could use technologies for change instead of letting technologies use them to change nothing.
Greater **political and institutional support** is needed for initiatives that advocate a humanistic and social digitisation of the digital transformation process. Such support can include increased investment in digital

technologies for social good and measures to support innovation drivers in areas such as the collaborative economy, cities and public services; direct democracy; training and skills development; dissemination of such innovations through public procurement or the promotion of open and distributed technologies; data protection and digital rights. As stated in EU documents, innovation must contribute to solving the major concerns shared by citizens, such as climate change, sustainable transport, sustainability and energy security, food security, population ageing and health.

Conexiones improbables and the partner organisations of these conversations would like to convey their unequivocal commitment to the construction of a sustainable, inclusive and beautiful Europe from our different fields of action.

Vitoria-Gasteiz, Basque Country, Spain, 30 June 2021.

The Conexiones improbables team.

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Open fields

The series of conversations that this report covers took place during the months of May and June 2021. A number of meetings and reflections as part of the New European Bauhaus involving three steps and seven themes, **focusing on transdisciplinarity, hybridisation and cross-fertilisation between sectors and knowledge** with the aim of collaborating in the process of defining the conceptual framework and subsequent steps of the New European Bauhaus initiative.

We talked about the role played by the arts, culture, creativity and the transformation and innovation processes of organisations and territories from various thematic areas in order to seeking a more **sustainable, inclusive and beautiful Europe.**

We discussed the **new paradigms** between the scientific/technological sector and the world of arts, culture and thought; innovative solutions to the complex problems of our society; the role of the creative sector in transforming other sectors, and the opportunities for hybridisation between disciplines. And all participants contributed with their perspectives from one of the seven proposed themes.

As it should be, most of the official partners of the New European Bauhaus are working on a more literal interpretation of the original Bauhaus in terms of architecture, urbanism and spatial meaning. The approach of Conexiones improbables has been to focus on the other side of the story. Additional layers, such as the social and cultural contexts, enabling a wider range of analysis and how

we can further the goal of the Green Deal from different perspectives. That is why we have developed a total of nine meetings held in three stages with the participation of 63 international agents and organisations to address the following seven areas:

- **A future for all places & Territorial Cohesion,** led by Kai Böhme and Christian Lüer from Spatial Foresight (Luxembourg, Germany, France).
- **Smart Industry and Services,** led by Paulina Kisiel fron PPNT Gdynia Design Centre (Poland).
- **Education and Human Development for Sustainability,** led by Anna Gunnarsson from Navet Science Center(Sweden).
- **Bioeconomy, Food and Health,** led by Emanuele Boselli from The Free university of Bozen-Bolzano (Italy).
- **Culture, Creativity and Innovation,** led by Carlo Ferretti from Materahub and Federico Bomba from Sineglossa (Italy).
- **Digitalisation, Governance and Citizenship,** led by Sander van der Waal from Waag Technology and Society (The Netherlands).
- **Sustainable and Inclusive city,** led by Michal Hladký (Slovakia).

All conversations were recorded and are publicly accessible. The corresponding links can be found in the annexes to this report.

View from Aretxabaleta in Vitoria-Gasteiz, the Basque Country.
Picture courtesy of Miren Martín.

Future for all places & Territorial Cohesion

conversation led by
Kai Böhme and Christian Lüer
from Spatial Foresight

Radical methods for shared vision with new rules.

A FUTURE FOR ALL

We need to acknowledge that there is not one future for all. It is actually very subjective and depends on perspectives and perceptions. It can be about progress and transition for one person and perhaps rather about maintaining and conversation for others. We need to understand this diversity. And being radical does not necessarily imply developing and inventing new ideas and paradigms. Radical also can mean using an existing idea or effectively asserting the radicalism of this idea.

IMAGINATION AND EXPERIMENTATION

Societal imagination is an important precondition to develop a future for all places. We need to leave our comfort zones, to experiment and to turn anxiety into curiosity, curiosity about something new, about something daring, maybe about something that can fail. Actually, we need to embrace failure. And for that we need to be closer to the citizens; we need to involve and empower them. Only then will it be possible to discuss different futures for all people and places.

UPSCALING BAUHAUS

The New European Bauhaus initiative can only be the starting point. It needs to be upscaled. We need to negotiate a vision with all citizens, a vision that allows everybody to decide how and where they want to live. We need to think about communities from our neighbour next door to European neighbourhoods. The underlying principle is territorial cohesion. It is not just a concept but a value. It is the very essence of what Europe is about.

What radical idea on European territorial cohesion would Walter Gropius put forward today? Spatial Foresight invited 10 outstanding personalities from 10 organisations in Europe to a network conversation rethinking a future for all places and territorial cohesion in the spirit of Bauhaus. The event took place in the context of an action led by Conexiones improbables within the framework of the New European Bauhaus initiative.

Standard concepts that are not continuously scrutinised and renewed become obsolete. Even an idea such as territorial cohesion may need an update. Therefore, it is a good moment to step back and reflect on how we actually understand 'a future for all places' and territorial cohesion. Are these concepts still serving their purpose? Do they need some radical rethinking to make them matter? The radical idea is to concentrate on the essential meaning on how to focus and use the existing tools and concepts.

MANIFESTO OF TEN MAIN IDEAS

1 · Design follows purpose. Boiling down the essence of concepts such as 'a future for all places' and territorial cohesion, a further question is 'what do we actually want to achieve?', shifting towards the idea that design follows purpose too.

2 · Well-being of people is essential. In the recent past, discussions about cohesion were mainly focused on GDP, growth and jobs. This helped operationalize the idea and provide comparable information. However, it is becoming increasingly evident that they might not catch the essence of it. Making people's life better, links to more than jobs and growth. Indeed, well-being, health, quality of life or harmony might be considered too.

3 · Do we all want cohesion in the same way? Well-being, quality of life and harmony are very subjective concepts. Everybody understands them differently, considering personal well-being and future prospects. For some cohesion and 'a future for all places' is connected to progress and transition, while

for others it is about maintaining existing standards. This implies that there is no shared understanding of 'a future for all places' and territorial cohesion. This is challenging for any attempts to measure and compare. Nonetheless, it is the radical and consequent lesson of previous ideas that these concepts need to utilise the diverse potential of people and places. This shared vision should be negotiated among citizens. How to go about it, remains an open question. Leaving it directly to the people implies that those more engaged and better capable will leave behind the others. A bottom-up negotiated understanding of territorial cohesion and 'a future for all places' seems to lead to power struggles. If no one shall be left behind, we need other forms. Could the answer lie in new forms of territorial representation and decentralised decision-making or a radical assertion of democracy? A possible way to proceed would be to unleash the imagination, allow experimentation, learning and then upscaling.

4 · Imagine and experiment. Societal imagination needs to be strengthened to reiterate and manifest known positions. For this reason, societal imagination needs to be strengthened. Indeed, it is important to distance oneself from daily routines and lives in order to enable fresh thinking. Furthermore, we need to dare to test fresh ideas and allow ourselves to experiment. Living laboratories, citizen sciences and legitimised activism could offer pathways to experimentation. We need to leave our comfort zones and turn anxiety into curiosity. Not all experiments will succeed, and we need to allow ourselves to fail. Importantly, we need to learn from experimentation and see what can be improved or upscaled.

5 · Transition is needed. Negotiating and experimenting 'a future for all places', which can encompass a wide range of different individual perceptions of well-being, points towards transition. Besides societal transition, there are strong arguments for change in terms of, for example, environment. For example, efficiency has become an end in itself, rather than a means. To ensure that design – in this case efficiency – follows a purpose – in this case 'a future for all places' or territorial cohesion – we need to become more grounded, place-based and acknowledge us, others and places.

6 · Respect inertia. Not all people and places embrace change. To ensure they are not left behind, we need to find ways to overcome societal inertia. This may involve strengthening societal imagination, empowering people and allowing them to shape their desired futures bottom-up. Two aspects are essential for this. Firstly, it implies allowing for diverse visions of desirable futures, as not all people want the same, nor do they want it at the same speed. Secondly, it requires efforts to stimulate proactive thinking about desirable futures and to bring divergent views on what is a desirable future together with a shared vision. If societal inertia is not addressed, any transition risks deepening existing fractures between societal groups and between places. This would eventually produce the next generation of places and people left behind.

7 · Intangible cohesion. Taking this one step further, we even need to rethink the promise of modernity and our idea of progress. The future is not just about infrastructure and the built environment. In is first actually about people. This implies two things. Firstly, people and communities need to be at the centre when talking about cohesion and 'a future for all places'. This especially concerns the young

and youngest in our societies, who are the future today and, hence, need to have their say today on how to shape the future today. Secondly, we need to think beyond personal well-being. Not everything is negotiable, as failure to solve the management of the (global) commons will undercut the basis for our individual well-being. This concerns, for example, being radical about our use of resources. What if we build new things only if they have a positive, regenerative effect on the planet and people?

8 · Cohesion beyond the European Union. Although the discussion on cohesion and 'a future for all places' has its origin in the EU, it actually is a global issue. This is not at least illustrated by the current global imbalance on Covid-19 vaccinations. The EU is no remote and isolated island. It is embedded in a wider spatial context. The Western Balkans, the Eastern and Southern neighbourhood and the Arctic are of particular relevance for the wider cohesion debate. Looking further, the EU's strategic position in the global system between the USA and China as the two main powers of the 21st century should also be reflected. Cohesion through cooperation. Immanuel Kant's 'categorical imperative' sets out the boundaries for a completely self-centred understanding of cohesion. It also points towards the need for cooperation. If we do not cooperate, we cannot achieve 'a future for all places' and cohesion where no one is left behind. Cooperation between people, places, across borders, across borders of the EU, across sectors, between competitors (co-competition) is essential. Cooperation may also be the trick to overcoming the distinction between top-down and bottom-up when negotiating cohesion and implementing it . One may actually ask whether cooperation is just a means to territorial cohesion or the essence of it.

9 · Territorial outcomes matter. Cohesion and 'a future for all places' must be more than just cooperation. People will judge cohesion and related policies by their achievements, by what they actually deliver. This judgement will be based on the relative change perceived by people in relation to their well-being – their very personal understanding of cohesion – as well as the future prospects offered by the places they live in. In other words, cohesion has to deliver on improving future perspectives in relation to two factors that parade diversity: diversity of people's preferences concerning their well-being and diversity of the places in Europe. 'A future for all places' needs to be delivered without jeopardising diversity.

10 · Cohesion as underlying value. Delivering in the light of complex diversities cannot be achieved if we understand territorial cohesion and 'a future for all places' purely as a negotiation process, cooperation or outcome. Indeed, we need to understand it as an underlying value and maybe even as a shared ideology of our societies. In this sense, all decision and policymaking should be underpinned by a 'cohesion spirit'. This spirit or underlying value needs to be carved out and established in an ongoing broad dialogue. It also needs to be flexible enough to adjust to new developments. What was good yesterday might not be good today or tomorrow. Cohesion needs to be redefined. Summing up the various threads of this conversation, Europe needs to reemphasise the idea of territorial cohesion and 'a future for all places'. It maybe even needs to become radical in doing so, by understanding it as underlying value and part of our European ideology. This needs to be done in a broad dialogue putting emphasis on the level of citizens – going beyond the usual aspects and leaving no one behind in the dialogue. To underline that cohesion is about the well-

being of people, and that the understanding of it is pretty much subjective, we should add 'interpersonal' cohesion in the EU Treaty alongside economic, social and territorial cohesion. This would follow the line of the Territorial Agenda 2030, which talks about a future for all places and people.

To be continued. The conversation shows that our standard thinking about cohesion is outdated. The power of diversity and interpersonal dimension are much more at the forefront than just disparities in GDP. The above reflections also show that there are many points that need further discussion, exploring our room for manoeuvre. To solve these, we need to dare to be confrontational with our ideas and dare to experiment and fail. We at Spatial Foresight would be happy to invite to a regulars' table on 'the future of cohesion and places' open to anyone interested. Let us try it together; let us experiment together, and let us dare to fail together.

You can join the full conversation via the following link.

Smart Industry and Services

conversation led by
Paulina Kisiel
from PPNT Gdynia Design Centre

"If I have a talent it is for seeing the relationship of things" , reflected Walter Gropius in 1967.

START WITH A VISION

Start dreaming of a better future and then simply try to remove the technical obstacles until we achieve what we want. During these conversations, it is surprising to see that we are talking about similar values and very similar ideas from different fields. I think that is the New European Bauhaus where we come up with ideas and they can be implemented in different fields. One by one, removing the technical obstacles until you fulfil it. In short, the key is about prototyping and testing different experiences.

COPY, ADJUST, PASTE

Cross-fertilisation is all about importing and mixing ideas. We use already existing examples from places, markets and from other people. And we implement that somewhere else where we would never think about it before so that we can bring innovation from another area to the fields where we are working.

INCLUDE UNUSUAL SUSPECTS

We need to include as many people and as many actors as possible in order to create new points of view, in order to create more diverse and innovative solutions. And of course, a collaborative and multidisciplinary approach is a necessity to develop better, more sustainable products and services.

The contribution of the PPNT Gdynia Design Centre includes statements and opinions in the field of smart industries and services. What role does technology play in the development of industry? Is a sustainable industry possible? What do we mean by smart services? What is the role of creativity in industrial terms?

MANIFESTO OF TEN MAIN IDEAS

1 · Introducing ethical design. Designing and manufacturing products have never been driven by responsibility. We can no longer pretend that our actions do not affect the world around us. Designers need to create the ecosystem, not individual objects. They need to design in context and take into consideration the bigger picture.

2 · Stick to the vision. Start with dreaming of a better future and imagine what you want from it. Then, one by one, remove the technical obstacles until you fulfil it. Prototyping the experiences and testing is the key.

3 · Copy, adjust, paste. Cross-fertilisation is all about importing and mixing ideas from different places, markets or people to produce better products and services. Importing technology from another industry or hiring people from a different company are examples of this.

4 · Include unusual suspects and adapted misfits. Designas a team sport needs a lot of players – the more unusual points of view we map the more diverse and inclusive solutions we might come up with. A collaborative and multidisciplinary approach is a necessity to develop better, more sustainable products and services.

5 · Define new purchase patterns. The role of designers is to create a new purchasing pattern that will put the history of the product, its material, origin, durability and the amount of energy used for production on par with its price. Thanks to this, we will be able to make purchasing decisions while being aware of the impact they have on our environment.

6 · Form is no longer a value. We need to focus on a planet-driven/society-driven approach. The new challenge is to meet social needs without violating the limits of our planet's needs. It is the sum of the individual gestures that makes up great change. We need to learn to think of profit not in terms of income, but primarily in terms of the legacy that we leave for future generations.

7 · Avoiding digital waste and pollution. Over the next 10 years, the Internet will generate 20% of the world's energy demand. We need to design this part of our lives wisely. Data protection is the key to shaping the future.

8 · Apply circular economy. Let us implement the rules of the circular economy in every aspect of our lives. We need to use waste as a resource, regenerate our natural system and try to keep products in use as long as possible. A circular business model articulates the logic of how an organisation creates, delivers and captures value to its broader range of stakeholders while minimising ecological and social costs.

9 · Choose approaches based on processes. Allow the process to happen; in other words, allow yourself to make mistakes and learn from them. Iteration is a necessity for development.

10 · See relationships. Impact is seen only within critical mass. Design plays a special role to pull everyone together. The responsibility is to engage as many people as possible, and then to create inspiring relationships that will pay off with innovations.

Education and Human Development for Sustainability

conversation led by
Anna Gunnarsson
from Navet Science Center

Better thinking for different ways to act together.

MAKING CHANGES IN EDUCATION FOR SUSTAINABILITY

We cannot just pretend that sustainability is not in our lives. We have to make it a run through. We also need to stay away from dividing educational fields into boxes that share nothing with other boxes. There is a huge need for good materials and activities that are interdisciplinary because this is the way that we can actually boost education and feel that people can perhaps acquire these things in their hearts instead of just in their interests.

MEETING PLACES

Why do we need to meet? How do we do it? How do we take care of our meeting places? We think that when we find meeting places where we can create and create new formats and hybrids for engagement that is when we can make real change. We need to meet after the pandemic: meeting new groups, new territories from a bottom-up perspective, reaching more than those already familiar.

ART, DRAMA AND OUTDOORS ADDRESSING THE UNEXPECTED

We need to use every possible way of reaching out and finding new perspectives, and for that purpose we need a combination of formal and informal education models. If we want to create lifelong learning processes and creativity, then we have to learn throughout life, life-long, all day long, all hours.

A digital conversation on an open mind to sustainable transition. As a New European Bauhaus partner from the very first round of selected members, Navet and 7 other organisations have had the opportunity to take part in a conversation series initiated by Conexiones improbables. Navet Science Center is leading the dialogue on the crossroad between art, culture, social inclusion, science and technology in the quest for a sustainable society through education and human development. The participants will contribute to these from who they are and what they do concerning sustainability and the possibilities for change in our society.

MANIFESTO OF TEN MAIN IDEAS

1 · Make changes in education for sustainability. It is about a new mindset and thinking better. Stay away from dividing fields in education into little boxes that do not share anything with other boxes. If we teach in closed boxes, we leave every learning behind, by expecting them to make the connections on their own... and sustainability is certainly one of the connecting parts. There is a need to use materials and activities that are interdisciplinary (for example, LEGO on rising sea levels, Minecraft on sustainable city construction, science centre programmes like the Sustainable Dream City – long-term thinking/doing on sustainability).

2 · Define the new needs to be met. We probably to some extent need to create needs – we sometimes do not know what we need until taking part in it. Maybe easier after the pandemic, because people are longing for physical intellectual contact. But a tricky question, as it means working hard on unknown territories – a true challenge to enrol new groups that we do not know... A true bottom-up perspective and an ongoing challenge to reach more than those already familiar. Democratic participation – not depending on age, gender, sexuality, abilities... – meaning using many different ways to communicate and do things.

3 · Outdoors and the use of art and drama for education and participation. The intention of the place and a hard to predict activity affect what will happen between people. Even moving out activities that normally take place indoors become very different and do new things with bodies and minds. A true way of combining formal and informal education in life-long learning processes. Making them work together and not as parallel tracks. New ways of knowing yourself for sustainability is the goal.

4 · Build and understand democratic actions and values and use them for sustainable change. Let many more have a voice and a possibility to be engaged and be part of the change.

5 · Look for and encourage engagement. Find new ways to reach new groups – old ways of communication will not give us extraordinary results and new perspectives. Work against old systems that we feel put up obstacles for sustainable change.

6 · Art and its role in education. Creativity for sustainability – communication in public spaces, engagement that stays in your body. Creating togetherness. Not always with a true expectation on a certain result to begin with. What happens when exactly WE meet – here and now?

Use art and drama/role-play for connection – putting ourselves in other people's shoes – feeling, transforming. Global context in learning: there are always worse challenges than ours, but we need to know about them
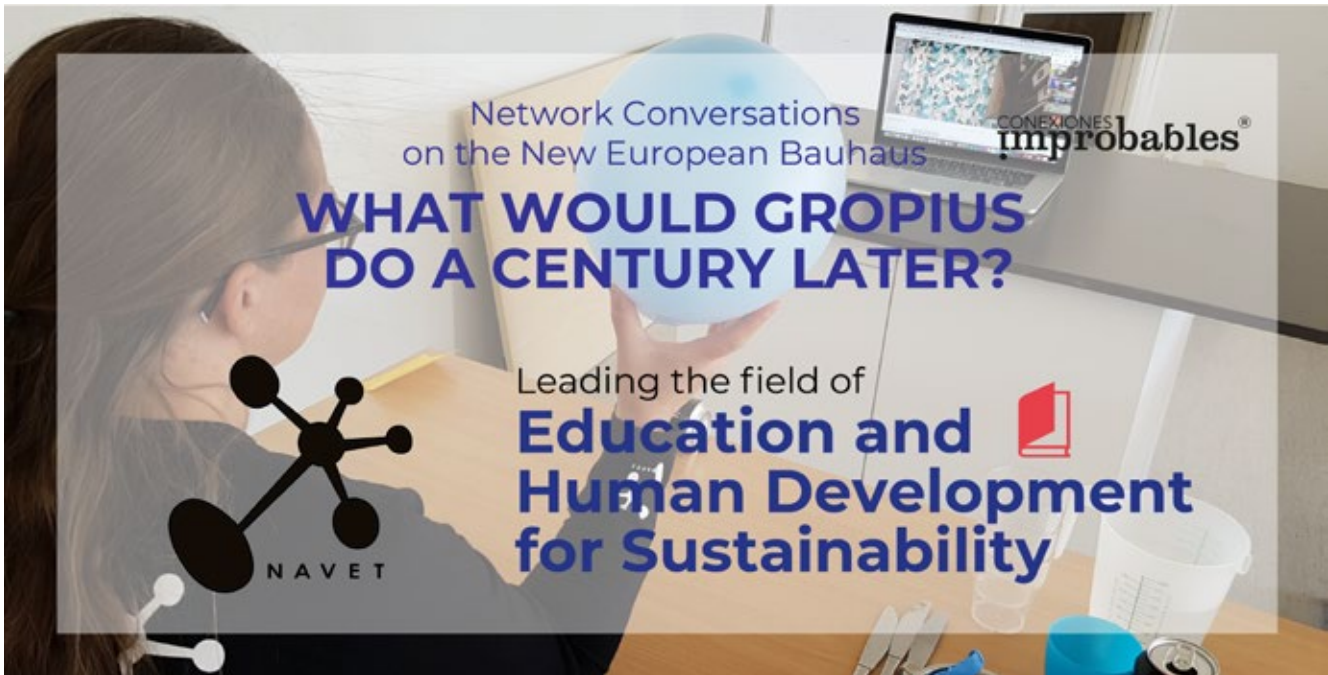
and realise that we are a part of the bigger picture. Justice perspectives, human rights.

7 · Support functions. If we want to engage groups that we are not part of, we have to consider the possibility that they will need support to do so (organisational, emotional...). The challenge of encouraging participation in new groups comes down to the individual level for invitations – coaching, support, trust, engagement, expectations on individuals, personal development possibilities.

8 · Make use of the knowledge (better now after the pandemic) that meeting places come in so many different forms: digital (many different ways – Zoom, Teams, Hopin, Google Meet... conference platforms, etc.), physical/face-to-face, mixture between physical and digital. How do we create better forms for ways to meet digitally? These need to be more creative, playful and accessible for ALL (for example, be as good to participate in by only using your phone).

9 · Architecture matters. Creating new meeting places in the way we organise and build, different approaches for different people. How can a building make it more possible to share, interact, meet...? Educational perspectives of living sustainably (in a sustainably built building), looking at the roles and possibilities of thinking/acting together when living in a house created from sustainable thinking. This does not happen automatically. There is a learning process.

10 · Combining formal and informal education in life-long learning processes. Making them work together and not as parallel tracks.
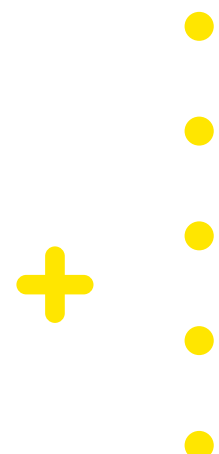
Bioeconomy, Food and Health

conversation led by Emanuele Boselli from Free University of Bozen-Bolzano

Apply digital technologies which render people more creative, inclusive and beautiful.

DIGITALISATION

Technology transfer and digitalisation are two pillars for new predictive systems. These improvements could facilitate the interchange of data and this can lead to store precision agriculture, to reduce food losses, also to reduce food frauds and hazards. For example, weather forecasts could bring as a consequence an improvement in food affordability and have an impact on consumers' lifestyle and behaviors. This would be increasingly important as the whole chain, from the industrial/agricultural production, to the consumption is taking a coherent direction.

EDUCATION

Education is not just formal education; it is about teaching and learning different in different contexts and mindsets. Starting from the primary schools, and continuing along the formal educational paths, new forms of learning extend across the life course and use different tools and formats such as festivals, thematic fairs, podcasts, forum, etc.

CREATIVITY

New policies are not enough. We really need to upscale the idea of the Bauhaus. We need to share a broader vision with the citizenship, under which everybody contributes to the general development and to her/his personal growth. We need to re-think to neighborhood relations in our particular place of living but also evolving the concept at a European level. It is maybe not just a concept, but it is a concrete value. It is the very essence of what Europe is about. And this essence should become a reality.

The goal of the conversation is to discuss and point out the contribution of Bioeconomy, Food and Health to the building of a beautiful, sustainable and inclusive Europe. The background of the experts involved in this parallel dialogue range from academia (affordable food production and biotechnology, gastronomy, sociocultural dynamics), to research institutes (digitalisation of the agri-food sector, sustainable and circular food production) and private companies or freelance professionals (health insurance and social security, personal development through art and culture). 'Multidisciplinarity', 'cross-fertilisation' and 'hybridisation' will therefore be the key words for an open, frank and effective discussion with the aim of developing a manifesto with the main highlights.

Walter Gropius was a revolutionary architect and urbanist because he introduced new approaches.

- Design as a total concept embracing not only architecture but also life experiences.
- Architecture should also consider social and psychological aspects, meaning a cultural engagement of the architect.
- Perfect shape should reflect functions and technical skills should always be combined with creative and artistic talents.

We can identify some parallelisms between today and the Gropius Age:

- We will also be architects of a New Europe.
- We can be creative.
- We are also at a turning point, as Gropius was 100 years ago: should we continue to freely overuse human and natural resources or migrate to a more sustainable life system?

Nevertheless, there are some important differences with the Gropius Age:

- Access to technology has potentially reached all social groups.
- Access to education can potentially reach all social groups.
- Political decision-makers are pushing in this direction, whereas Gropius was persecuted.

MANIFESTO OF TEN MAIN IDEAS

DIGITALISATION

1 · Apply Internet of Things (IoT) and Wide Area Networks for precision agriculture, precise food processing and healthcare to reduce food losses, food frauds and hazards, reduce overuse of natural resources in agriculture, such as plant and animals, reduce use of agrochemicals and to improve predictive systems, for example, from soil fertility to weather forecasts and healthcare.

2 · Integration of different supply chains, including alternative food networks to reduce losses, increased food affordability and improved lifestyle and better health conditions. Open community experiences to promote increased holistic health through personal development practices.

EDUCATION

3 · Provide scientific outreach to break long-standing traditions that prevent the adoption of more sustainable practices in agriculture, business and technology domains.

4 · Bring awareness to citizens on science, art and finance through more creative approaches with formal education, from primary school and informal education, for example: emancipation through cultural festivals, blogs, podcasts, "experiences of personal transformation with art and food, creating spaces for spiritual development", shared events …

5 · Transform fear and mistrust among social groups into curiosity and cultural exchange, a concept that can be applied also to gastronomy, culture and arts.

6 · Develop ethical awareness of consumers as a tool to influence food producers and promote sustainable and social production.

CREATIVITY

7 · Creativity as a method. Not only for product design but also to develop new experiences of personal development in daily life (art-driven and science-based creativity). Support personal health development projects through cross-fertilisation practices through art, creativity, food and conscious work.

8 · Agriculture and food production sites as an attraction for the tourism industry. To look for creative ways to give life and a second use to spaces originally dedicated to agricultural production, to make people visit them, get to know what is being done there and even enjoy the experience of agricultural and food production. In short, users and visitors can participate in the production process and live the experience.

9 · Gastronomy not only as a personal hedonic experience but also as a driver to share intercultural food experiences and create more resilient communities (neighbourhood networks at a local level).

INVESTMENTS

10 · Provide investments and incentives to support the costly transition towards sustainable practices, to develop bio-economy and better health conditions (less agrochemicals or pesticides in foods, cross-fertilisation practices through art, creativity, food and conscious work) instead of free-riding approaches.

Luca, Italy.
Picture courtesy of RGI.
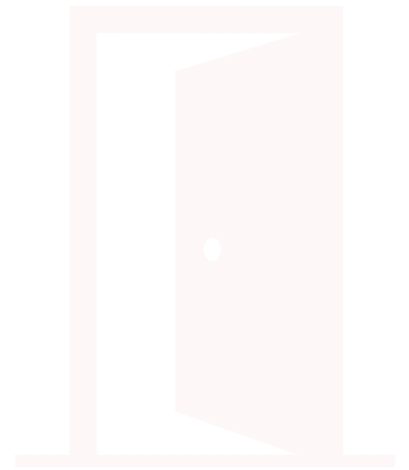
Culture, Creativity and Innovation

conversation led by Carlo Ferretti from Materahub and Federico Bomba from Sineglossa

Remove disciplines with people working together beyond beautifying.

ART IS DYNAMIC

Art is not a static object, but rather a dynamic, transformative concept. The time is ripe to commence a positive and concrete discussion on 'why we need artists in our lives' with practitioners and users. This means that we might finally be over the 20th century and we can start thinking about art not only for entertainment but also as a lever for change.

ART IS OUR BUSINESS

We need art to enhance the role of the profit sector in the cultural ecosystem and viceversa. Over the past centuries, and especially after the Industrial Revolution, business and culture have been walking parallel paths, rarely converging. The ecosystem of the New European Bauhaus has the chance and responsibility to allow them to find a common path of dialogue, with special emphasis on enhancing B-corporations.

WE NEED ARTISTS

We need artists. We need their ideas and their visions. From their visionary and creative perspective, artists need to play an active principal role in the current digital, social and ecological transformation. It is very important for the New European Bauhaus that we create a space for more different, visionary people to achieve a new way of understanding society.

Materahub and Sineglossa propose an approach based on the following items.

Art as Re-generation places between two paths of conversation, which are Spatial Regeneration and Human Regeneration. The first is focused on the way art supports the processes of urban and natural transformation, as well as new models of relationship among humanity and its environments. The second one proposes methods and strategic approaches artists have adopted to tackle societal issues. Both paths of conversations will be addressed in terms of Hacking which means proposing art as imaginative experimentation and alternative way of thinking, putting ethical consideration at the centre of innovation.

Art as an action. To answer this question we must first move away from an understanding of art as a communication system, vehicle of meaning or sense-making mechanism and approach it instead as 'a matter of doing' (Gell 1998). In his seminal essay on Relational Aesthetics, Nicolas Bourriaud (2002) makes the case for the arts as active agents of change rather than as generators of vicarious

utopian realities. According to Bourriaud (2002): "the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing realm, whatever the scale chosen by the artist".

Art as an approach to reality and society. As explained by Hideaki Ogawa, this approach is about "exploring and generating questions, criticizing reality and supporting a complex observation of reality and its equally complexity". In this direction, we feel the need to discuss how art can act as a facilitator of European societal progress, alongside those three aforementioned areas of both development and restoration. In our conversation, we intend to investigate the metaphorical concept of art as 're-generation', meaning its potential to remedy some of the twisted consequences of current macrosystemic transformations, opening up new points of observations and contaminating approaches in order to generate multi potential solutions.
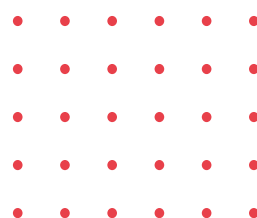
MANIFESTO OF TEN MAIN IDEAS

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2 · We need art to enhance the role of the profit sector in the cultural ecosystem and vice versa. Over the past centuries, and especially after the Industrial Revolution, business and culture have been walking parallel paths, rarely converging. The ecosystem of the New European Bauhaus has the chance and responsibility to allow them to find a common path of dialogue, with special emphasis on enhancing B-corporations.

3 · We need artists. We need their ideas and their visions for a post-Anthropocene society. Often between the most fragile and visionary people, artists need to facilitate in order to play an active, principal role in today's digital, social and ecological transformation.

4 · We need to dedicate our efforts to overcome disciplinary boundaries, to break the rules and thereby promote 'undisciplinary' approaches. It is crucial to empower our communities and society so that they can develop the right tools for reading the complexity of our time.

5 · The arts can be one of the pillars of the ecological transformation we aim to achieve. We deserve innovative approaches to the ecological crisis through the arts, fostering new lifestyles based on harmonious relationships among humans and the environment.

6 · We need to rethink high level educational programmes, fostering STEAM training experiences and bridging the gap between art and science in the imagery of the people, especially youngsters, in order to capture the complexity of the world we inhabit.

7 · Making culture necessary in the perception of the citizens as much as we have done with the environment over the past few years, so that it becomes a cross-cutting issue that everyone should consider when it comes to designing any development strategy.

8 · If we want artists to be effective and impactful, we need to empower the digital transformation of the cultural sector, which is often innovative in its processes but still lacks tech skills.

9· Data is a key factor for making responsible, informed decisions about any ecosystemic strategy. We will therefore also create and foster the use of interoperable public open data centres to be used by artists for decoding the society.

10 · Using the arts and artists for empowering bottom-up public and democratic discussions and economic development is crucial for avoiding the prejudice that art is entertainment as well as for granting wider access to information and critical thought.
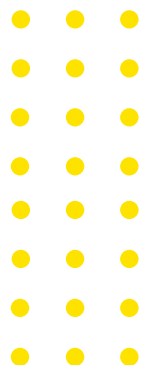
Digitalisation, Governance and Citizenship

conversation led by Sander van der Waal from Waag Technology & Society

Inclusive digitalisation, sustainable governance, beautiful citizenship.

DIGITALISATION

Data are essentially the key linking pin. They were not an explicit topic, but they are a link between digitalisation and citizenship. The governance of that data should be designed as a mechanism to empower citizens to make sure that citizens are in control and can safely use their own data for the common good. Technology can play a facilitating role, for example by establishing new kinds of interactions with the public.

GOVERNANCE

We should move towards a paradigm shift and think about all these different stakeholders whereby public administrations, but also private service providers should adopt a humbler and facilitating attitude, because it is about citizens and communities leading the way. Institutions should help channel their energy for a greater impact.

CITIZENSHIP

Citizen activism, often operating across disciplines and making creative use of technology, can be a powerful mechanism for positive change. Institutions should provide recognition and support for these initiatives. They should both encourage citizens to voice their concerns and act for change while also taking responsibility in setting up the right support structures and trustworthy infrastructures to provide safety and security.

Digitalisation of our European societies needs to be rooted in a stronger foundation that respects human rights and is based on our common, public values. Citizens should be at the core of this process and should be able to take a much more proactive role in defining how our societies are shaping digital initiatives, as well as be part of the governance of them. This has deep implications for how we structure initiatives like the New European Bauhaus, which has ambitious goals for how we "design future ways of living, situated at the crossroads between art, culture, social inclusion, science and technology".

How do we ensure that digitalisation and governance will be designed with citizens at the core?

MANIFESTO OF TEN MAIN IDEAS

1 · **Future-focused design.** Instead of designing based on today's world, let us collectively design how we want to shape our world. We can actively influence our future, taking into consideration predictions while daring to think outside the box.

2 · **Citizen-science initiatives should be recognised.** They should be encouraged and facilitated as a meaningful way to positively impact our societies. Technology and data can be critical enablers for this impact, for example, when citizens conduct measurements on their environment and use those data to change their living environment for the better.

3· **Activism,** often operated across disciplines and making creative use of technology, can be a powerful mechanism of positive change. Institutions should give recognition and support to these initiatives. They should encourage citizens to voice their concerns and

act for change, while also taking responsibility in setting up support structures and reliable infrastructures that provide safety and security.

4 · **Commons.** We should consider digital and physical spaces as commons. Technology should be designed based on common values, building open infrastructures and tools that facilitate common forms of governance and value creation.

5 · **Equity should be a basic principle for our design processes.** We should design living spaces in an inclusive, fair manner for all of society and not only with or for certain groups.

6 · **Cross-pollination.** Ensuring inclusivity also on an organization-level, alongside academic and administrative contexts, including cultural and creative industries as well as a societal initiative in shaping digitalisation.

7 · **Upcycle cultural heritage.** By shifting the way we think of value creation from a linear to a more cyclical process, we can recognise the societal (and economical) impact of digital cultural heritage and view these institutions as R&D labs for society.

8 · **Use data as a key linking pin between digitalisation and citizenship.** Its governance should be designed as a mechanism to empower citizens. Citizens should be in control and safely use their personal data for the common good, as a sort of 'data empowerment'.

9 · **Understand the role of artificial intelligence in our living environment.** We should critically reflect on the opportunities that data – in algorithm-driven technologies such as smart things – offer for tackling key contemporary challenges, including energy transition and environmental degradation.

10 · Paradigm shift. All of the above requires public administrations and private service providers to adopt a more humble, facilitating attitude. Citizens and communities lead the way and institutions should help channel this energy for greater impact. Technology can play a role in that, for example, for establishing new kinds of interactions with the public.

These ideas contain powerful suggestions for the New European Bauhaus initiative. By putting citizens first and recognising the transformational opportunities that digitalisation can bring to help us tackle the major crises of our time, we can harness our collective creativity in Europe. A Europe that is more beautiful, more sustainable and more together will then be shaped by all of us.

Valetta, Malta.
Picture courtesy of RGI.

Sustainable and Inclusive City

conversation led by
Michal Hladký
from Creative Industry Košice

Beyond a house there is a home, there is a habitat.

FRESH THINKING

We need new ways of thinking and the ability to see the essence of other disciplines, and this means redefining creativity as well. Creativity should therefore be the bar, the entire decision-making process in the city. This should be embedded to empower the participatory, cooperative environment in the city.

BAUHAUS OF DATA

We need a new approach or digital revolution, but we also need a simplicity so that people can use functional systems and these can also be trusted. It should be somehow overcome and something that is used by the majority and is trusted.

HOME

Home beyond the house. It is not only where you go home and lock yourself away, but it is also squares, streets, public spaces and everything that make this notion of a home where solidarity is needed. We talk about the notion between the right for a home and the right to own one, which would lead to a better life and well-being.

One century after the great achievement of Gropius, we felt a very strong call for solidarity, empathy and an integrated approach towards our cities and society. In the discussion, we explored how cities could leverage culture, arts and creativity for the well-being of citizens and more inclusive, sustainable development in the future.

Within the framework of the discussion event 'What would Gropius do in a century later?', organized by Conexiones improbables, Michal Hladký, director of Creative Industry Košice has chaired the roundtable on 'Sustainable and Inclusive City'. The following manifesto was formulated from the discussion of distinguished panellists.

What should characterise the New European House approach in order to be successful in creating sustainable and inclusive cities? What should be done in order for the New European Bauhaus to become a social movement?

MANIFESTO OF TEN MAIN IDEAS

1 · We need a new way of thinking – out-of-box thinking, cross-fertilisation, shift the mindset in understanding what is beautiful and modern. A 'green' agenda will be the cross-cutting requirement, as well as solidarity and participation. We will need the capacity to see the essence of other disciplines in an integrated way. The silos of thinking of various professions will have to be broken. We will have to understand the vision and what rules need to be in place in order to achieve the vision.

2 · We need to redefine creativity and see culture as an investment. Creativity is context driven; creativity is needed to solve complex problems that have no geographical limits to be sustainable and to ignite disruptive thinking. Focus on big objects, but in order to create systems, we need to focus on secondary spaces and insignificant spaces to secure the coherence of the systems in the fight against climate change. Creativity has a place in discovering the importance of place. What is a creative city needs to be redefined; it needs

to include real estate and housing issues as a secure existential safety net. Creativity must be part of the decision process; it must be structurally embedded in the societies.

3 · We need broad participation and participatory governance mechanisms. This must include daily work, the creation of a cooperative environment and a favourable context. We could start from what makes people worry, happy and what place says about them. What people do and not what they think, attraction instead of promotion. Current public structures are not suitable for consultation. Cities have to become learning cities.

4 · We need a digital transformation, a 'Bauhaus of data'. The digital universe is part of the New European Bauhaus. It represents the opportunity to redesign programmes. In the present, there are dysfunctional universes of data – we need to design simple, functional and useful universes for the majority of people. Social media is full of hate speech and many people are discouraged from expressing their opinion. For this reason, we need safe and trusted spaces in the digital world.

5 · We need an appropriate language to make the social revolution happen - the language of European institutions needs to be translated in the national and local languages. It needs to be translated in the participative language.

6 · We need to redefine the idea of 'home' in the post-Covid era. Concepts like 'one-minute city' has become of utmost relevance after Covid-19. Focus is on housing, but we need also to focus on the context of the house. Our habitat is not only a house; we also live in rooms and in neighbourhoods. What is a home? It is a changing concept, people feel at home also on the Internet. We need to

understand better what is needed to feel at home?

7 · Focus on the well-being of people. Given the increasing fear of the future, what makes us happy are intuitive things, where humanity can come before technology and material innovations. Given that Covid has caused psychological consequences that we are not fully aware of yet, we need to make these explicit to ensure the good life of citizens of the city.

8 · We need to bridge technological innovation with social innovation. The New European Bauhaus may foster primarily sustainable technological innovation in the construction industry. For this reason, it is important to look beyond the 'Smart City' concepts based on technology and make the values of cultures and people the important part of the city making.

9 · We need a revolution in the housing market. New European Bauhaus has to address the housing situation in cities. Based on solidarity, everyone has to have the right to a home/house vs. the right to own it. Property markets are dysfunctional, given that they serve few people. Addressing this would be a huge change and a major leverage for systemic change.

10 · We need to redefine the role in certain aspects of some key professions, such as city planners or architects, in order for cross-fertilisation to happen in a participatory framework.
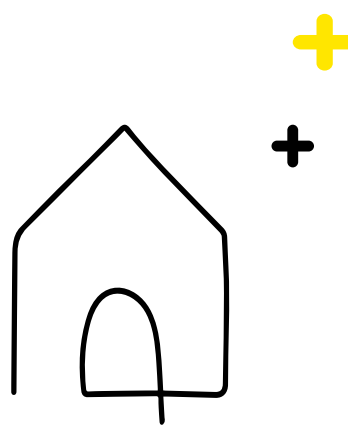
Prague, Czech Republic
Picture courtesy of RGI.

4_
Annex

I_
Why #Gropius2021

In 1919, the German architect and designer Walter Gropius founded a school in Germany that would revolutionise the post-war **concept of art, design and architecture**: the Bauhaus. Despite its brief life as an institution, renowned artists, designers and architects such as Johannes Itten, Wassily Kandinsky, Lilly Reich and Mies van der Rohe helped the Bauhaus attain recognition throughout the world with their creations, regardless of ideologies or borders and as the epicentre of design and the international avant-garde.

Gropius was ahead of his time and his strong political and social commitment towards reviving war-torn Germany helped imbue the school with a **democratic and coeducational nature** that allowed for an unconventional curriculum. He sought to reform the teaching of the arts to promote a change in society and therefore set out to blur the line between the fine and applied arts. Teachers and students at the school experimented equally and without distinction, everyone learned from everyone else and contributed to the construction and development of the school, the country and a more civilised and inclusive society.

What if Walter Gropius had been born a century later? What kind of school or structure would he promote today? What principles and values would underpin his actions in 2021? Would he still believe that architecture and construction are the ultimate expressions of creation? Would he be a maker, an environmental activist…?

Find more information about the New European Bauhaus on the official website of the European initiative The New European Bauahus, and to find out more about these meetings you can consult the website of Conexiones improbables.

Walter Gropius, Le Corbusier, Marcel Breuer and Sven Markelius discussing UNESCO building, Paris, 1952. Photography by RIBA COLLECTIONS.

II_
Main speakers

The first of nine meetings of the series of talks 'What would Gropius do a century later?' took place on 18 May 2021 as part of the New European Bauhaus. Conexiones improbables brought together eight organisations from six different countries in this first meeting. It was these same representatives who then chaired the parallel dialogues and invited a total of 52 new organisations. On 22 June, in the Final Reflection, all the actors involved in the previous rounds were invited to participate.
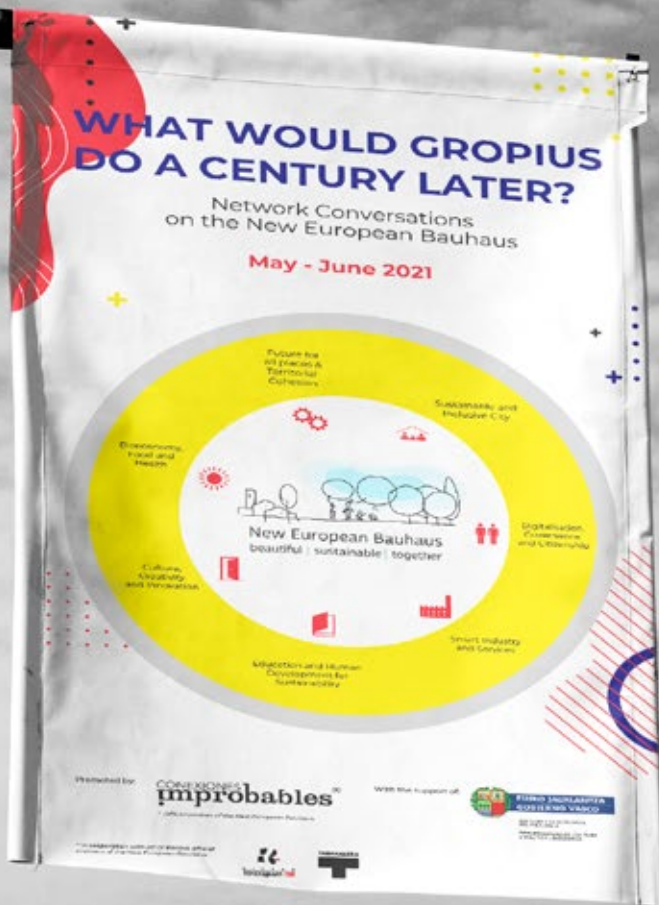
Roberto Gómez de la Iglesia

Director of Conexiones improbables
and director of the conversations

Conexiones improbables is an organisation based in the Basque Country (Spain) working for a creative economy that promotes and develops open and collaborative innovation projects using artistic and culturally based methodologies. Focused on innovating the ways to innovate, it views creativity as a core element in the daily life of organisations and citizens. Therefore, its central idea is 'hybridise to innovate'.

Conexiones improbables uses an open innovation methodology to help all manner of businesses and organisations confront a challenge, problem or need in order to achieve more creative and entrenched results than by using classical innovation methodologies.

Conexiones improbables approaches creativity as a value and driving force of innovation in any sector and activity.

Roberto Gómez de la Iglesia is an economist, consultant, manager and cultural mediator with a Degree in Economics, specialising in Regional and Urban Economics, and a Master's in Business Management.

He is the driving force behind Conexiones improbables, where he has conceptualised and developed different methodological tools and resources. For over 35 years, he has led hundreds of projects in the fields of business, culture, promotion of the social economy and the creative economy, innovation, communication and public awareness and promotion of entrepreneurship in different sectors. He is a professor and guest lecturer at international level for universities and various public and private organisations linked to cultural management and innovation.

He is also one of the creators of the mapping taxonomy of the cultural and creative sector, Kultursistema. He is the president of the Cultural Innovation, Arts and Society Association, Artehazia.

In order to do this, it works with artists, creators and thinkers to form hybrid teams of people comprising professionals such as those from the field of arts and culture, as well as members of the company or organisation itself. These teams work together for a fixed period of time to collaborate, co-create and co-investigate a challenge from the organisation. They implement a form of cross innovation that leads to 'creative disruptions' aimed at innovation.

Our methodology was recognised by the European Union as a Good Practice for Developing Entrepreneurship and the Promotion of Innovation 2018 and by the N.I.C.E. Award 2014.

Boris Meggiorin

Contributor to Conexiones improbables and moderator of the meetings

Boris Meggiorin is specialised in the creation of hybrid and innovative projects, especially those involving an international network, European funds, and project management skills.

He is an expert in the functioning of the European Union and, specifically, in EU financing of projects. Urban regeneration, territorial development, heritage, arts and culture are his main fields of action.

He is the radio host of « Île d'Europe » since 2014, a weekly magazine on politics and culture on the French broadcaster Euradio.

Born in Italy, he lived in Spain and Sweden and he is currently based in France.

He's favourite quote is by the composer Vinicius de Moraes : «Life is the art of encounter».

Begoña López de Aberasturi

Manager of cultural projects in Conexiones improbables and coordinator of the conversations

Begoña López de Aberasturi has a Degree in Industrial Design Engineering and Product Development from the School of Industrial Engineering of Valladolid and a Master's in Architecture and Interior Design from the Polytechnic University of Madrid. She has worked in the field of architecture and design.

A Master's in Cultural Management from the Universitat Oberta de Catalunya, she currently supports the project management of Conexiones improbables, as well as the Cultural Innovation, Arts and Society Association (Artehazia).

She has taken courses on Marketing and Digital Productivity and uses graphic tools and visual thinking for the study and development of the projects she works on.

Kai Böhme

Founder and director of Spatial Foresight
Field: Future for all places&Territorial Cohesion

Kai Böhme is founder and director of Spatial Foresight. He specialises in European regional and territorial research and policies, international comparative studies in the fields of regional development policies, spatial planning, and in the territorial impacts of sector policies. He has a truly European background and considerable experience in policy advice at the European and national level as well as in the management of international applied research and consultancy projects.

He has work experience from SWECO in Sweden, the European Spatial Planning Network Secretariat in Luxembourg, Nordregio in Sweden, and the Secretariat for Future Studies in Germany.

His educational background includes a PhD in Management Science from the University of Nijmegen and a Masters in Spatial Planning from the University of Dortmund. He is member of the German Academy for Spatial Research and Planning (ARL).

Spatial Foresight is a private consultancy and independent think tank in the area of European territorial policies and research. Spatial Foresight is a multi-national and interdisciplinary team, with the main office in Heisdorf (Luxembourg) and branch offices in Berlin (Germany) and Paris (France). Their fields of activity bring together territorial development and policy processes with foresight oriented approaches.

Foresight encompasses a range of approaches that combine strategic analysis, prospective forward thinking and process oriented dialogical work. Their projects cover more than 30 countries and deal mainly with issues related to territorial development including data analysis and mapping, and regional development policies including EU Cohesion Policy, intergovernmental cooperation, process facilitation of governance processes and understanding different national approaches.

Shen Yuan's work of art at the Montenmedio Foundation,
Vejer de la Frontera, Cádiz, Spain.
Picture courtesy of RGI.

Christian Lüer

Analyst & policy adviser
Field: Future for all places&Territorial Cohesion

Christian Lüer is an analyst and policy adviser who joined Spatial Foresight in 2011. He focuses on cross-border and transnational cooperation as well as analysing territorial impacts of different policies and development trends at various spatial scales. A particular focus of his work lies in cross-border cooperation in German border regions and the link between transport planning and spatial development. He is well experienced in translating research outcome into evidence-informed policy advice to support the design and implementation of regional and other spatial development policies. In parallel to his consultancy activities, Christian works as an external senior lecturer at the University of Münster (since 2014).

spatial
foresight
territorial policy support and research

Paulina Kisiel

Creative Director in PPNT Design Centre
Field: Smart Industry and Services

Paulina Kisiel is the Creative Director, Producer and Design Manager with more than 12 years of experience in the world of design. A strategic thinker who can clearly see the benefits and flaws of most situations. Since May 2020 an active Member of BEDA BOARD an association with a strategic mission to strengthen the perception of design across Europe.

Since 2012, involved in creating a new quality of the Gdynia Design Days festival, as well as other ongoing activities under PPNT Gdynia | Design Centre. As Director, her daily work focuses on precise observation of trends in order to tailor the festival programme to user needs.

PPNT Gdynia | Design Centre supports the development and promotion of creative sectors in the City of Gdynia (Poland), Pomeranian region and the Baltic Sea area.

They organize Gdynia Design Days – the leading festival in the Baltic Sea region – which is full of inspiration and practical and valuable knowledge about design, featuring the latest trends and best practices. The annual festival is rich in curated exhibitions, lectures, workshops, talks, and discussions, all aimed at professionals, entrepreneurs, and design enthusiasts in search of new ways of working. Many of the projects of PPNT Gdynia | Design Centre responds to the assumptions of New European Bauhaus.

They want to create a space for interdisciplinary dialogue and a common design and A creative platform where professionals collaborate on systemic change through a combination of design and sustainable development. They are close to such values as sustainability, accessibility and bottom-up action.

Anna Gunnarsson

International Project Manager at Navet Science Center
Field: Education and Human Development for Sustainability

Anna Gunnarsson is teacher in primary and secondary school 1993-2003, in Science, Math, Art, English and Technology; sustainability an important part. Since 2003 working at Navet Science centre as teacher/developer and international project manager, responsible for: in-service training and pre-service activities for teachers in science and technology (sustainability and art in particular).

Booksprint Kulturtopías, Zaragoza, Spain.
Picture courtesy of RGI.

Navet is the Science Center of Sjuhärad, Sweden. Their mission is to increase the level ofknowledge about sustainability, technology, science and mathematics for teachers, children, youth and the general public. In-service training as well as pre-service training for teachers of all kinds are important tools for our possibilities to spread good methods and materials. Navet collaborates closely with the local community and offers a big variety of activities based on citizen dialogue and democracy.

Emanuele Boselli

Associate Professor at UNIBZ
Field: Bioeconomy, Food and Health

Emanuele Boselli, M, is Associate Professor of Food Science and Technology at UNIBZ (Faculty of Science and Technology) and director of the research lab in Enology (Oenolab) located at NOITechPark - South Tyrol. He has a PhD in Food Biotechnology and is coauthor of over 130 scientific papers on Food Science and Technology indexed in Google Scholar. His main areas of research are the study of the effects of the raw materials, production technology, fermentation, oxidation and maturation conditions on the nutritive and sensory quality of food products, wines and other beverages; quality markers in the food industry and in food and beverage authentication.

unibz

The Free University of Bozen-Bolzano is a young university founded in 1997 as a multilingual, internationally oriented institution. It is a non-state funded public university located at the crossroads between the Italian and the German cultural and economic worlds. Multilingualism and internationality are its main characteristics as shown by the composition of its academic staff (32% of tenured professors and researchers are of international origin) and its exchange programmes with about 150 partner universities all over the world. This international outlook is a driver of the research activity carried out at UNIBZ to address contemporary challenges while also meeting local interests.

Carlo Ferretti

Research and Innovation Officer of Materahub
Field: Culture, Creativity and Innovation

Graduate in Cultural Economics and Entrepreneurship at the Erasmus University of Rotterdam, Carlo Ferretti is the Research and Innovation Officer of Materahub, a European Hub for the support and development of the Cultural and Creative industries, based in the South of Italy. Here, he investigates the relation among arts, technology, and business, as well as methodologies for the development of the CCIs, as the socio-cultural impact evaluation and the data strategy for culture. In addition he collaborates with Cultura Italiae and the Italian Ministry of Culture as researcher for the mapping and analysis of the cultural and creative industries in Italy. He is author of several research reports.

Materahub manages international pilot projects to support cultural and creative industries, encouraging innovation and inclusion processes and a new entrepreneurial vision to face contemporary challenges. Materahub organizes several international Capacity Building activities, aimed at meeting and contaminating skills between local and international experts, entrepreneurs and policy makers.

f ⓘ 🐦 in

Federico Bomba

Creative Director of Sineglossa
Field: Culture, Creativity and Innovation

Federico Bomba graduated in Analytical Philosophy at the University of Bologna and founded Sineglossa Performing Arts in 2006. He directed shows represented around the world till 2014, when Sineglossa became a research and production center where culture works as a strategic tool for social and economic development of communities. He works with universities, companies, public administrations, and non-profit organizations. He is the artistic director of art+b=love(?), scientific director of the book series Nonturismo/Ediciclo, advisor for art&tech initiatives for Le Serre dei Giardini Margherita/Bologna, curator and board member of Nuovo Rinascimento Mag.

Sineglossa is a cultural ecosystem based in Italy. We foster new sustainable development models in response to global challenges by applying the processes of contemporary art. As a research center, we shape new methodologies; as a cultural organisation, we implement best practices by matching artists with universities, public administrations and enterprises in order to create complex ecosystems where knowledge, skills and visions are blended to generate innovation.

f ⓘ 🐦 in

Vejer de la Frontera, Cádiz, Spain
Image courtesy of RGI.

Sander van der Waal

Research Director of Waag
Field: Digitalisation, Governance and Citizenzhip

As Waag's research director, Sander van der Waal is responsible for its research agenda, working in close collaboration with the four heads of the research groups and leads of the 14 constituent labs. His focus is on ensuring Waag's research contributes to lasting positive change locally in Amsterdam, nationally in The Netherlands, and on the European level, in line with Waag's principles of openness, fairness and inclusivity. He maintains and develops a strong network of research partners and represents Waag on stage in debates, events and webinars. Earlier, Sander was lead of the Future Internet Lab at Waag, working to ensure that human values are core to how technology and data are designed and deployed in society.

waag
technology & society

Waag is a Future Lab for technology and society, which reinforces critical reflection on technology, develops technological and social design skills, and encourages social innovation. Waag's activities primarily take place in research labs, where research and development are carried out on technological and social issues. As part of its public programme, Waag organises workshops, exhibitions, and debates. Additionally, Waag offers educational courses on creative technology and society with its Waag Academy programme. As Future Lab, Waag will be organising expeditions to planet B over the next four years, seeking an answer to the social, technological, and ecological challenges of our time.
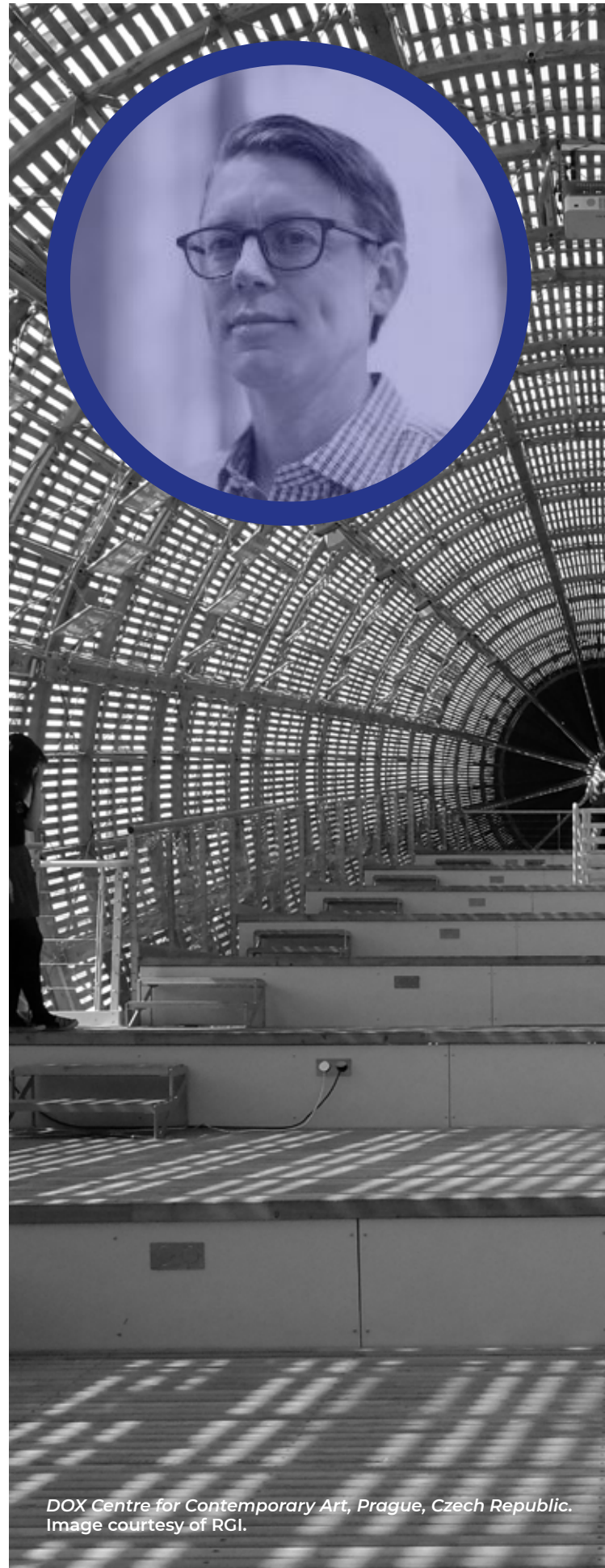
DOX Centre for Contemporary Art, Prague, Czech Republic.
Image courtesy of RGI.

Michal Hladký

Director of Creative Industry Košice
Field: Sustainable and inclusive City

Michal Hladký is the director of Creative Industry Košice, the legacy organization after Košice European Capital of Culture 2013. He is an author of the Košice ECoC bid project concept and has over 13 years of experience with its implementation and sustainability strategy. Michal is leading on and is part of international projects for CCI's development, education, mobilities, and business models. He represented Slovakia in the OMC expert group for export and internationalization 2012-2014. He is co-chair of the European Creative Bussines Network with the role of EU project lead. He is one of the authors of Košice Creative Economy Masterplan and Košice Cultural Strategy and the culture and creative industries policy advisor on the city and regional level.

CREATIVE INDUSTRY
KOŠICE //

Creative Industry Košice is a non-profit organization which deals with the support and development of the cultural and creative industry (CCI). They increase the quality of life in the city by developing its creative potential. They seek out and support talented individuals, offer educational, networking, and job opportunities, and thus contribute to sustainable urban development. They believe that collaboration and decision-making, based on a creative approach, bring the best solutions.

III_
Participants

A total of 54 international agents have participated in the Parallel Dialogues, of which 8 are organisations from the Basque Country. The intermediate conversations have been led and moderated by each of the 8 leading organisations, mentioned in the appendix above.

Future for all places & Territorial Cohesion

Alison Hunter
Director and joint owner of a consultancy business: Economic and Public Policy Consultancy (Belgium).

Andreu Ulied
Expert in planning, foresight and policy evaluation, and owner of MCRIT (Spain).

Ariane König
Research Scientist at the University of Luxembourg.

Aša Rogelj
Deputy Director General at Ministry of the Environment and Spatial Planning of Slovenia.

Dritan Shutina
Executive Director of Co-Plan, the Institute for Habitat Development (Albania).

Elisa Vilares
Head of Division of Territorial Development and Urban Policy at Directorate-General Território (Portugal).

Kaisa Schmidt-Thomé
Senior Expert at Demos (Finland).

Oxana Soimu
Infyde consultant (Spain).

Thomas Wobben
Director for Legislative Works at the European Committee of the Regions (Belgium).

Wiktor Szydarowski
Director of ESPON Programme (Luxembourg).

Smart Industry and Services

Ewa Janczukowicz-Cichosz
Deputy Director at Pomorski Park Naukowo-Technologiczny Gdynia (Poland).

José Manuel López Guede
Doctor of Architecture in Computer Science at the Faculty of Engineering of the University of The Basque Country (Spain).

Monika Klein
Researcher and menager at the Uniwersytet Szczecinski and Project Manager at Media Dizajn Association (Poland).

Oscar García Marraco
Chief Service Officer at Obe Kinemattics from Hettich Group (Spain).

Päivi Tahkokallio
Founder of the business Tahkokallio Design+, a design thinking and strategic design agency (Finland).

Tapani Jokinen
Strategic & Circular Design Consultant at Fraunhofer IZM, Chief designer and owner of Tapani Jokinen Design and Member of the Jury at UX Design Awards (Germany).

Education and Human Development for Sustainability

Åse-Eliasson-Bjurström
Dramapedagogue, Intercultural Adult educator for Sustainable development at the University of Gothenburg (Sweden).

David Sjöqvist
Business developper, communication expert, illustrator, artist, and graphic designer at Miljöbron Gothenburg (Sweden).

Jenny Ahlmås
Environment Director at Borås Energi&Miljö (Sweden).

Kamran Rousta
Associate Professor, Lecturer and Researcher on Resource Management at the University of Borås (Sweden).

Lisa Belfrage
Director at Navet Science Center in Borås (Sweden).

Marijose Barriola Baraibar
Director of Biosciences and Sustainability at Tknika Basque VET Research Centre (Spain).

Peter Serrander
Collaboration officer at University of Borås, Science Park Borås (Sweden).

Ulrika Nilsson
Projects Coordinator Science and Innovation at the, Science Park Borås (Sweden).

Urban Strandberg
Co-Founder and Managing Director of International Youth Think Tank and director of dual-track master's programs at University of Gothenburg (Sweden).

Culture, Creativity and Innovation

Barna Petrany
Managing Director at Pro Progressione (Hungary).

Javier Figueroa
Cultural technician in Puerto de la Cruz City Council (Spain).

Lorenzo Gerbi
Curator and Baltan Studio Manager (Netherlands).

Marcel Bückner
Engineer and media artist at Xenorama (Germany).

Bioeconomy, Food and Health

Béatrice Bürgi
Biologist and consultant for insurance brokerage services for healthcare professionals at Mark&Michel (Switzerland).

Dan Cristian Vodnar
Vice-rector for Research Department of Food Science University of Agricultural Sciences and Veterinary Medicine Cluj Napoca (Romania).

Daniel Martín Vertedor
Researcher of the Vegetables Area in the Scientific and Technological Research Center of Extremadura (Spain).

Edoardo Longo
Researcher in Food Science and Technology - at the Free University of Bozen (Italy).

Federica Viganò
Senior lecturer in Social Economy, Economic sociology at the Free University of Bozen (Italy).

María Mora
Researcher in sensory analysis of food, wine, and gastronomy of the Basque Culinary Center (Spain).

Marianke Grootjans
Co-founder of The Languages of Energy (Spain).

Mieczysław Obiedziński
Full Professor in Food Technoloy at the Institute of Agricultural and Food Biotechnology in Warsaw (Poland).

Raffaele Giaffreda
Chief Scientist on Digitalisation/Internet Of Things at FBK, Trento (Italy).

Digitalisation, Governance and Citizenship

Aleksandra Janus
Director at Centrum Cyfrowe (Poland).

Geert-Jan Bogaerts
Chairman of PublicSpaces coalition and head of Digital Media at broadcaster VPRO (Netherlands).

Haritz Ugarte
Head of the Innovation and Transformation Service of Etorkizuna Eraikiz Administration of the Provincial Council of Gipuzkoa. (Spain).

Inese Viktorija Ilmere
Varam Ministry of Environmental Protection and Regional Development (Republic of Latvia).

Iskander Smit
Professor at TU Delft at Cities of Things Delft Design Lab, chairman at ThingsCon Amsterdam (Netherlands).

Karolina Mackiewicz
Development Manager at MyData (Finland).

Sophie Bloemen
Director at Commons Network (Germany).

Sustainable and Inclusive City

Angela Palmitessa
Architect and confounder of the BellagambaPalmitessa Atelier (Switzerland).

Bernd Fesel
Director of ECBN, European Creative Business Network (Netherlands).

Charles Landry
Creator of 'Creative Cities Index' and Founder of the creative consultancy Comedia (England).

Gabu Heindl
Architect, urbanist, teacher, activistand civil engineer at GABU Heindl Architecture (Austria).

Idoia Postigo
General Director of Bilbao Metropoli-30 (Spain).

Joana Miranda
Executive Coordinator at Braga Media Arts (Portugal).

João Nunes
Landscape Architect, founder of PROAP, an internationally awarded practice (Portugal).

Mattjis Maussen
Cultural advisor and ECoC expert (England).

Milota Sidorova
Head of participatoru planning at the Metropolitan Institute Bratislava (Slovakia).

Paul Owens
Co-founder of BOP and an internationally recognised expert on culture and the creative economy (England).

Final Reflection

Bingen Zupiria
Minister of Culture and Linguistic Policy and Spokesperson Basque Government.

Xavier Troussard
Head of the Policy Lab of the European Commission.

Conexiones improbables team

A large part of Conexiones improbables team has been involved in organising this series of talks. Special thanks to **Anna Pinotti Blanch** and **Miren Martín Morato**, responsible for the communication and dissemination of the events.

'gu' means 'us' in Basque.
Hibrilaldiak Donostia/San Sebastián 2016, the Basque Country.
Picture courtesy of Iñigo Ibáñez.

Networked conversations around Europe.

Origin of participants:

Albania: 1
Austria: 1
Belgium: 3
England: 3
Finland: 3
Germany: 2
Hungary: 1
Italy: 2 + Materahub.+ Sineglossa + unibz
Luxembourg: 2 + Spatial Foresight
Netherlands: 3 + WAAG
Poland: 4 + PPNT Gdynia
Portugal: 3
Republic of Latvia: 1
Romania: 1
Slovakia: 1 + CIKE
Slovenia: 1
Spain: 12 + Conexiones improbables
Sweden: 8 + Navet Science Center
Switzerland: 2

IV_
Visual look of the event

Below is the overall visual look of the event, in other words, the main posters of the series of conversations. Although they are not shown here, all the visual material has been adapted to RRSS and different visual material was prepared for the dissemination of each Parallel Dialogue.

Animated video presenting the meetings.

V_
Recording of the conversations

All conversations were recorded so that they could be made available to any interested person who could not attend them live. They are currently available on the Conexiones improbables YouTube channel.

First Dialogue
18 May 2021

In addition to the recording, Boris Meggiorin, moderator of the first and last meeting of the series of talks, used the recording of the first session to make a short radio programme about it, which is available at *euradio.fr* .

Parallel Dialogue I
Bioeconomy, Food and Health
7 June 2021
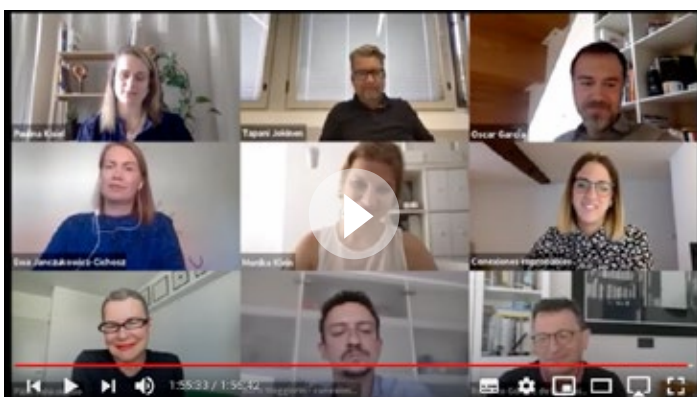
Parallel Dialogue II
Smart Industry and Services
8 June 2021
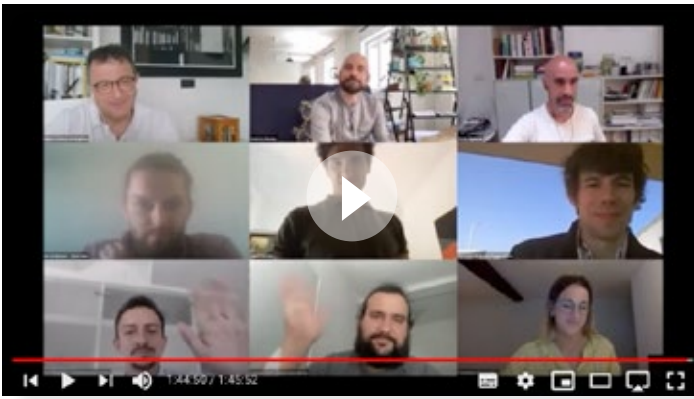
Parallel Dialogue III
Culture, Creativity and Innovation
9 June 2021

Parallel Dialogue IV
Future for all places&Territorial Cohesion
10 June 2021

Parallel Dialogue V
Sustainable and Inlcusive City
11 June 2021

Parallel Dialogue VI
Education and Human Development
for Sustainability
14 June 2021

Parallel Dialogue VI
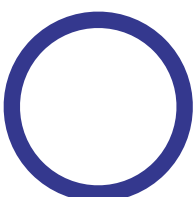**Digitalisation, Governance and Citizenship**
15 June 2021

Final Reflection
22 June 2021

Find out more about this series of meetings on the official website of Conexiones improbables.
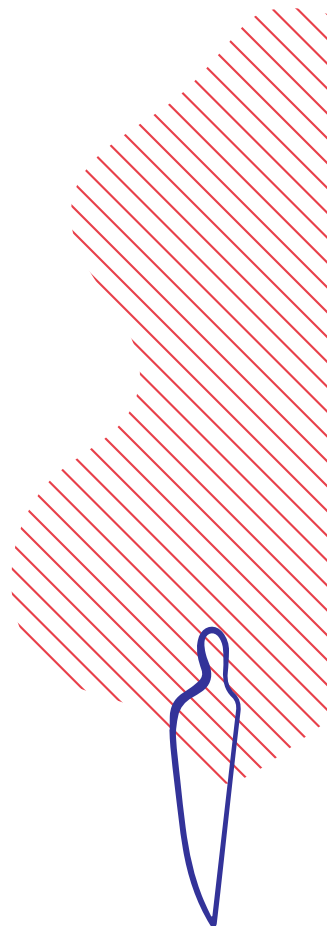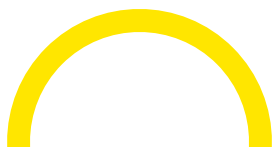
_ thank you

Conexiones improbables would like to thank the European Commission for the New European Bauhaus initiative and the chance that it gives us to help build a sustainable, inclusive and beautiful Europe. We would also like to thank the Department of Culture of the Basque Government for their support in making this series of talks possible. And of course, a big thank you also goes to the people and organisations that have selflessly collaborated in leading or participating in this project.

Just like in films: *this is beginning of a beautiful friendship*.

Casa Gomis, by Antoni Bonet, Prat de Llobregat, Barcelona, Spain.
Image courtesy of RGI.

What would Gropius do a century later?

This publication presents the main findings that Conexiones improbables has been able to analyse as a result of the series of online conversations that took place from May to June 2021 within the framework of our role as a partner of the New European Bauhaus.

Given that the main purpose of our organisation is to strengthen the Creative Economy, promoting the cross-cutting nature of the arts, culture and creativity is the key for hybridisation, as a driver to innovate and transform people, organisations and territories.

For the development of the series of conversations on the New European Bauhaus, we have counted on the collaboration of the Department of Culture and Language Policy of the Basque Government in Spain, other Basque partners of the New European Bauhaus, and especially 8 leading organisations of 7 specific topics that we wanted to address, including a broad and open view on how to build a more sustainable, inclusive and beautiful Europe.