



PALIMPSEST

# Creative Dialogues OPEN CALL



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## Introduction: aim and field of work

### PALIMPSEST's research focus

The word PALIMPSEST originates from the Ancient Greek παλίμψηστος ('again' + 'scrape') and describes the process of writing over papyrus: existing text was scraped and washed off, the surface re-smoothed, and the new literary material written on the same saved material.

PALIMPSEST is a research project that adopts this re-writing perspective to look at how resilient landscapes are constantly reshaped by natural processes and sustainable human practices (rooted ways of doing things). Slow incremental changes add to the valued characteristics of these landscapes. On the contrary unsustainable and short-sighted anthropic practices lead to a loss of value and threaten their livability.

The disequilibrium within human-nature interactions, particularly affecting climate and sustainability transition challenges presents an urgent call for action.

### Role of creative agents

In approaching the ecological crisis, creative agents have the power to transpose the mechanisms of attention, moving from knowing to feeling, from illusion to truth, from the probable to the possible. In this way, they help to reformulate the ecological question by broadening what appears to be an issue of nature into an issue of culture. They remind us that the crisis of life is first and foremost a crisis of our relationship with it.

Historically, creative agents have acted as intermediaries, communicating their awareness of the environment and the richness of life through their work. Art and creativity thicken and complexify our sensitivity. They invite us to imagine other possibilities, while naming what we value. In this way, they can deepen our perception of the problems linked to the environmental crisis, to provide alternative and unique solutions, and to encourage a culture of change that is positive and desirable.

In the context of resilient landscapes, creative agents can act on at least three levels:

- **Bearing witness and sharing knowledge:** making visible the hidden pollution, the degradation and even destruction of ecosystems and their consequences for people, living things and landscapes, as well as the life-saving actions and solutions to deal with them.
- **Political and symbolic action:** deprogramming the imaginary by writing new utopian and dystopian narratives, but also by decolonising systems of representation; Eliciting what people



think and how people perceive the problem from a perspective other than scientific (e.g. experiential or emotional) to co-construct new narratives, values and practices.

- **The resilient act:** taking direct action on ecosystems and the ecological footprint by economising on resources, reusing forgotten skills, using materials with a low environmental impact, inventing new materials and restoring natural environments.

**WE ARE LOOKING FOR CREATIVE AGENTS EAGER TO WORK WITH US ON IMAGINING AND EXPERIMENTING NEW WAYS TO RESPOND TO ENVIRONMENTAL PROBLEMS IN THREE EXEMPLARY LANDSCAPE LABORATORIES.**

Through the creative dialogues process, we will select new members of our team experimenting and learning at the intersection between creative agency, academic research, and place-and community-based practices of shaping and caring for our living landscapes.

Hence, we are looking for creative minds interested in:

1. An experimental journey;
2. A collaborative process of co-generation and co-production;
3. Working in and with landscapes and engaging with their communities;
4. Experimenting across disciplines;
5. Imagining and acting in landscapes threatened by climate and environmental challenges;
6. Mixing and integrating professional and creative languages;

### **PALIMPSEST Pilot Landscapes**

PALIMPSEST revolves around three landscapes:

- **Łódź (PL)**, UNESCO city of films with a unique industrial heritage, fighting against multiple pollution problems (water, air, and soils) while regenerating industrial urban landscape to give birth to a new urban landscape;
- **Jerez de la Frontera (ES)**, an Andalusian wine cultural landscape challenged by the competition for land use between agriculture, tourism, and energy production;
- **Milan (IT)**, focusing on the landscape around the river Lambro shaped by ancient irrigation practices having access to a plurality of water sources and nowadays struggling with water scarcity issues never experienced before;



In each landscape, PALIMPSEST promotes collaborative experiments grounded on design, art practices, and architecture respectively playing the role of value-generative agents, alternative futures envisioners, as well as engaging drivers.

## Residential Workshops

Creative agents applying to this call are asked to select one of the three pilot landscapes and suggest a personal approach to the definition of new sustainable practices.

The selected applicants will hence participate in the design, organization, and development of **two residential workshops** (one in 2024, and the second in 2025) in the pilot landscapes of their choice.

On these occasions, design, art practices, landscape architecture, and architecture will dialogue with place-specific needs and broad systemic challenges to imagine new scenarios (hypotheses about the future) and experiment with new practices connecting human actions, landscape heritage, and sustainability objectives.

The first series of workshops will take place in the three pilot landscapes within the following time windows:

- **Jerez de la Frontera** - 1<sup>st</sup> to 12<sup>th</sup> of April 2024
- **Łódź** 17<sup>th</sup> to 25<sup>th</sup> of May 2024
- **Milan** 17<sup>th</sup> to 23<sup>rd</sup> June 2024

The second series of workshops will take place in 2025 and will be planned and designed with the selected applicants.

In between the two residential workshops, the candidates will be asked to contribute to the follow-up activities by participating in periodical online meetings.

## Application Process

The creative dialogues are designed as a two-step process:

- Step 1: Candidature application (by September 18th 2023);
- Step 2: Dialogues' meetings (approx. October - December 2023);



## Candidature application

Interested participants can present a candidature using the form available at the link <https://palimpsest.grantplatform.com>

Each submission will be assessed by a team of PALIMPSEST experts, which will shortlist max. 4 candidates per each of the pilot landscapes and invite them to participate in the dialogues' meetings (in total max. 12 candidates will be invited to attend).

## Dialogues meetings

The meetings will allow the shortlisted candidates to get to know both PALIMPSEST research team and the key issues at stake in the three pilot landscapes. The interaction will take place in min. two meetings (likely 1 by the end of October 2023 and 1 in November/December 2023); both meetings will be held online and will be restricted events. During these meetings, the candidates will be given the chance to introduce their concept and way of work (past experience and foreseen approach) and explain how it could plug in both PALIMPSEST experimental work and local ecosystems of actors and practices.

After the meetings, each team will receive a report including feedback, suggestions and key information to enrich and refine the final submission. Each team will also be assigned a tutor who will accompany them through the dialogues to provide information and better clarify each step.

At the end of the dialogues, each candidate will submit a final proposal (by January 15th 2024).

A team of experts will assess the proposals and select 1 proposal per landscape (by the end of February 2024).

## Submission of applications

All applications must be submitted by September 18th 2023 at noon (12 pm CEST) through the link <https://palimpsest.grantplatform.com> by a team leader.

The signing of the information consent form by all team members is compulsory to complete the application procedure.

A receipt of the application will be automatically sent via email to all who successfully completed the application process.

Applications with incomplete documentation or submitted or received after the deadline shall not be considered.



## Who can apply?

Application is open to all creative agents, i.e. artists, designers, landscape architects and architects.

Both individuals and groups are admitted.

It is possible to apply for only one of the 3 pilot landscapes. Multiple candidatures are not allowed and will all be rejected.

Candidates must meet the following requirements:

- Speak English;
- Be over 18 years of age;
- Be established in one of the eligible countries: 1) the Member States of the European Union; 2) Countries associated to Horizon Europe ( a complete list available here: [https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/common/guidance/list-3rd-country-participation\\_horizon-euratom\\_en.pdf](https://ec.europa.eu/info/funding-tenders/opportunities/docs/2021-2027/common/guidance/list-3rd-country-participation_horizon-euratom_en.pdf));
- Have a valid Tax Identification Number / VAT Registration Number;

These requirements must be documented through a CV and portfolio to be attached to the application.

In case of a group application, each member of the team must attach her/his/their CV and portfolio to allow verifying the above requirements.

In the case of collectives, in order to complete and submit the application it is also necessary to appoint a group leader who shall also be solely responsible for relations with PALIMPSEST's Administration.

## Evaluation

A team of experts will accompany the Dialogues' process, assess all candidatures, and interact with the applicants. The experts' team is composed of 5 internationally renowned [experts](#) together with members of [Palimpsest consortium](#) including scholars, practitioners, artists, local stakeholders, and IT and communication experts.

The role of the experts' team is to:

- Assess all candidatures and deliver the final ranking list;
- Ensure the smooth running of the residential workshops in the communities;
- Ensure the embedment of the workshops and follow-up activities in Palimpsest tasks and research activities;



The experts' team will select the 9 shortlisted applicants from within all received applications by October 13<sup>th</sup> 2023 considering the evaluation criteria listed below. All finalists will be then contacted to schedule the Dialogues Meetings.

The final evaluation will be also conducted by the experts' team by February 2024 and select one proposal per pilot landscape (3 proposals in total).

The selected participants will then sign a contract with the local pilot responsible organization.

The experts' group will also deliver a ranking list of the shortlisted candidates.

If at any moment during the course of the validity of the aforementioned contract, a selected participant, for causes of force majeure, will not be able to attend the scheduled residential workshops, PALIMPSEST consortium may decide to invite creative agents in the ranking list to take over and participate to the project's research.

## Evaluation criteria

The experts' team will assess the candidatures according to the following evaluation criteria:

- Originality and relevance of the proposal to Palimpsest goals (5 points)
  - Description clarity;
  - Clarity of research questions;
  - Well-structured 'journey' and operations;
  - Expected outcomes;
- Potential capacity and motivation of the applicant to collaborate with PALIMPSEST researchers and interdisciplinary teams (5 points)
- Capacity to collaborate with local actors from the landscape pilot sites (5 points)
- Potential to contribute to the local challenge (5 points)
- Professional quality of previous work related to the topic of this call (5 points)

## Remuneration and financial means

A fee of 10,000 euros is paid to each selected applicant (team or individual).

The fee will be paid in installments of 5,000 euros per week of residency and follow-up prototyping work.





The fee is meant to:

- enable him/her to carry out his/her creation, research, or experimentation activity outside his/her usual creation place, in accordance with the primary vocation of the residency
- participate in the online periodic meetings that will follow the residency to design the prototyping and other follow up activities

An additional budget will be allocated to each pilot landscape to further develop and prototype the ideas developed during the residential workshops and follow-up activities as outputs of the collaboration between all involved parties.

The budget breakdown may be adjusted according to the needs of the project and with the approval of the Consortium.

## Residency

Each residency will last about 1 week.

All costs of accommodation, boarding, traveling during the week, and logistics will be covered by PALIMPSEST consortium.

The selected participants will only be responsible for travel costs from their place of residence to the location of the residency and back.

### **Resources made available to the selected participants**

Members of the PALIMPSEST research team will support the selected participants in their research and steps. To ensure the smooth running of the residency, the creative agents will have clearly identified contact people within the pilot site, and the local community, having knowledge of the site and its issues. It should be noted that the involvement of the site's resource managers, scientists, municipal employees, residents, and businesses will be able to accompany the creative agents in their research and creations.

The residency will be hosted in a main location providing space for individual work and group meetings. Subject to availability, it will be possible to discuss the choice of the venue and provided facilities according to the participants' needs. During the week it will also be possible to organize field trips to other locations of interest and meetings with relevant local actors. A detailed work plan will be discussed during the dialogues' meetings.



### **Restitution and meeting with the public**

The selected participants will be asked to present their research and artistic/creative work during and/or at the end of their residency in a free form, to be defined according to their project.

They will also be invited to participate in events involving both community members and local stakeholders and members of the new European Bauhaus Community.

## **Confidentiality, Privacy and Intellectual property rights**

All partners involved in the evaluation of received bids, including through appointed consultants and/or members of the project's advisory board, authorized by the project consortium to process personal data, who expect to be exposed to the entirety of the text of received applications, including those parts claimed to be subject to the special conditions in question, will sign a [Non Disclosure Agreement](#).

Personal data shall be collected, processed and published in accordance with Regulation (EU) 2016/679, also known as GDPR (General Data Protection Regulation).

Please read carefully PALIMPSEST [Privacy Policy and GDPR Information Notice and Consent Form](#) (available on PALIMPSEST website).

The PALIMPSEST Project Coordinator Data Protection Officer is prof. Grazia Concilio, [info@palimpsest-project.eu](mailto:info@palimpsest-project.eu)

Depending on the country of the three pilot areas (Italy, Poland, Spain), different national laws might apply, and different electronic systems could be used regarding the processing of personal data in the phase of contracting the selected applicants.

All participants must guarantee that their submitted entries do not violate intellectual property rights and that they are the authors of the submitted proposal.

As the global aim of the Creative Dialogues is to fully disclose all Action results to the public domain, in case the selected participants identity – at any stage of implementation – one or more results where limitations to access rights are potentially applicable, such circumstance will be formally communicated in writing to the Project Coordinator. Then the Parties will meet and discuss the best way to reconcile the Creative Dialogues interest in transparency and Open Source / Open Access with the Beneficiary's



interest in respecting and protecting the IPR of those results that are suitable of industrial and commercial exploitation. Such results may include both Background and Foreground knowledge utilized or created during the implementation of the Action.

The general principles of IPR management are fully compliant with extant legislation. They are only applicable to the Background or Foreground knowledge explicitly and formally identified as described in the linked Agreement template.

The selected participants will be licensed to use and transfer, according to the Creative Commons SA/BY rule, the original material developed by the PALIMPSEST consortium and temporarily put at its free disposal during the implementation of the Action.

## Schedule and key dates

The creative dialogues schedule and deadlines are planned as follows:

- Team and individual application: deadline September 18<sup>th</sup>, 12pm (CEST);
- Shortlisted teams' selection: by October 13<sup>th</sup> (max. 4 finalists per pilot, 12 candidates in total);
- Creative Dialogues: 2 sessions between October and December 2023 (online);
- Final submission: January 15<sup>th</sup> 2024;
- Welcome Event: February 2024 (online);
- Residential workshops 1st cycle:
  - Jerez de la Frontera 1-12 April 2024;
  - Łódź 17- 25 May 2024;
  - Milan 17 – 23 June 2024;
- Residential workshops 2nd cycle: Spring - Summer 2025;

## Contact info

Questions and requests for information can be sent to the following address:

[info@palimpsest-project.eu](mailto:info@palimpsest-project.eu)



## PALIMPSEST PILOT LANDSCAPES AND CHALLENGES

### Lodz \ Resilient coexistence - creative renewal with respect for cultural and natural heritage

Lodz is an UNESCO city of film located in central Poland. It is a vibrant urban center hosting a great number of film makers, artists, and design agencies and offering hundreds of cultural events and festivals throughout the year. Its industrial heritage is the subject of large-scale urban redevelopment projects, reinventing the city's identity with creativity and design.

Known for its industrial heritage and avant-gard artistic history, Lodz struggles with problems arising from both historical heritage and climate change – air, water and soil pollution. The city center is simultaneously affected by the phenomenon of hydrological drought or urban heat island and flooding, associated with insufficient soil absorption at the time of intense rainfall. Improving air quality, a problem for the whole of Poland, is also a major challenge in Lodz. Citizens' proposals collected by the Municipality of Lodz, during two sessions of citizens panels in 2020 and 2023, are evidence of the local awareness about pollution and other environmental issues. The citizens also highlight the need for broader and deeper monitoring and urban greening to deal with pollution - many proposals opt for Nature-Based Solutions in public spaces.

In the city center, where factories and workers' houses used to be, a new creative district of the city is being built, the heart of which is the Ksiezy Mlyn (English: Priest's Mill, Polish pronunciation: [księżę mwin]).

The factory-residential complex on the River Jasień was built in the 19th century by Karol Scheibler, the richest industrialist of Lodz. It was a self-sufficient city inside a city modeled on English industrial settlements. It had factory buildings, including a huge castle-like cotton mill, warehouses, workers' houses, a school, a fire station, two hospitals, gasworks, factory club, shops, houses of the owners, and a railway siding. All that was placed along straight cobbled streets and it was architecturally coherent.

In a narrow sense, Księży Młyn is the name of the settlement, the large cotton mill and workers' houses with a street, located on the western side of Przędzalniana Street, between Tymienieckiego and Fabryczna streets and Źródlińska Park I. In a broader sense, it includes the entire urban complex that formed up to the 1920's, including the Scheibler and Grohman families' estates. In 1971 the urban complex was recognized as an industrial architecture monument.



Today, Księży Młyn is being transformed to become attractive not only for the residents of old and new housing estates but also for tourists and artists. The remarkable post-factory interiors are venue for interesting cultural events, festivals, and fashion shows, while the former mansions are being converted into museums.

The place, until recently forgotten and repressed in the consciousness of Lodz residents, now attracts the interest of many. There are more and more inhabitants of Lodz and tourists who willingly spend time in this place, which causes tensions between the interests of the inhabitants and may pose a threat to the quality of the landscape and the existing greenery.

Księży Młyn is characterized by the existence of a strong local community associated with culture, art, creative industries and urban activities. In this area, during previous renovations, many pro-ecological solutions have been tested that can be implemented throughout the city – f.e. : green parking spaces, built so that rain can easily soak into the soil or floating hydrophyte islands installed on existing water réservoirs, which purify the water and create a special microclimate in the area.

### **Stakeholders involved**

City council, Cultural Institutions (Factory of Art, Book Art Museum, Academic Design Center), small tourist-based businesses, environmental associations, real estate developers, park authorities, architects' professional association, local heritage associations.

### **Key existing practices**

urban revitalisation, postindustrial regeneration, sustainable tourism practices, leisure trails, cultural events and fairs, real estate development

### **Key questions**

Activities carried out in this area are a specific “laboratory of the urban future”, related to the introduction of sustainable environmental solutions, preparation for the upcoming climate changes, and developing the city in new realities.

1. Official city strategies list tourism and creative industries as one of the most important branches of the local economy. Many new apartments, offices, and cultural facilities are being built in Lodz in place of the old factories. ***Is it possible to develop artistic and entertainment activities,***



***organize large events and create new institutions in a way that is mindful of the local heritage and preserves existing nature?***

2. The history of the city is connected with water. The development of the textile industry, which was crucial for the growth of the city, was possible thanks to the location of the city in an area of 20 rivers that powered textile machines. Today, most of the rivers flow through the canals under the city. A difficult legacy of the industrial past is post-industrial water pollution. ***Can creative and artistic activity improve the living conditions of residents in connection with the challenges associated with the pollution of existing water reservoirs and the occurrence of flooding?***
  
3. Air pollution in Poland is one of the worst in Europe. Lodz is no exception in this matter. The challenges resulting from the industrial history of the city, formerly called the city of 1000 chimneys, and the fact that many apartments in the city are still heated with coal stoves, make improving air quality one of the city's priorities. ***How can local art and creative projects strengthen the city efforts to improve air quality? What artistic and creative strategies are needed for a successful transformation of the area to become inviting for residents and locals?***

**Local partner:** Lodz Art Center.

#### **Residential Workshop Location**

[www.acdesign.com.pl](http://www.acdesign.com.pl)

<http://artinkubator.com/>

**Dates of the 1st Residential Workshop:** from the 17th to the 25th of May 2024.



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## Jerez de la Frontera / Renewable romería: a common path for sustainable agricultural uses and energy transition landscapes

Jerez de la Frontera (Cádiz, Spain) is an Andalusian city rich in history and tradition. Known for its world-renowned wines, fine horses, fertile countryside, and a birthplace of flamenco art (UNESCO intangible cultural heritage). Despite being the land of ancient practices and arts, Jerez has a vast and diverse territory that keeps evolving.

In a context of climate change and energy transition, new elements like windmills and photovoltaic (PV) plants are now also proliferating, generating conflicts between land uses, economical activities, and perceptions about the change: What for one is an evolution of the landscape, for others is the deterioration of a heritage promoted by external investments, with a lack of local roots, what is shaping Jerez's new landscape.

The people of Jerez are still closely linked to their rural landscapes, sometimes without being aware of it. Rural-urban interactions define Jerez's society (and economy). A diverse society in which gypsies and "payos" (non-gypsies) learned to live together and share joys and sorrows working in the "gañanía", of when the day laborers worked and spent the night in the rural farmhouses and sheds (from the Arabic *gannám*, shepherd). The musts (young wines) and the "ajo caliente" (traditional dish), wineries, a dense network of cattle trails, "romerías" and many of the expressions of flamenco are some examples of vestiges of a relationship between the countryside and the city that still prevail in the landscape and culture that Jerez treasures.

But it is not all memories. Throughout its history, Jerez has also been able to reinvent itself time and again, overcoming conflict through creativity. A clear example is the liveliness of the flamenco world itself, where tradition and innovation dance with each other. In a like manner, its landscapes, witnesses of its past and supporters of its present, are one of Jerez's best asset for a sustainable future where tradition and modernity go hand in hand.

### Stakeholders involved

The project will develop in close dialogue with local experts, community members, etc. that will guide us in this challenge; among others: Jerez City council, Fundarte, GDR (rural development grouping),



Nomad Garden, wineries, farmers, flamenco ecosystem (flamenco clubs, singers, dancers, etc.), environmental associations, schools, wine route.

### **Key existing practices**

Agriculture, agroindustry, viticulture, winemaking, wine tourism, cattle industry, horse breeding, flamenco (gañanía lyrics, landscape references, etc.), renewable energy, cooerage, transports and mobility.

### **Key questions**

1. **An intangible heritage from which the link with the countryside can be recovered.** The immanent relationship of the cultural and artistic expressions of Jerez, which reflect a clear link with the landscape, may seem to have been lost, but in reality they can still be experienced and experienced in multiple manifestations. For this reason, the strategies should be:
  - a. To learn about the strategies and manifestations of local culture to celebrate the relationship between city and territory (“romerías”, musts, cattle trails, etc.).
  - b. To leverage flamenco strategies to express and celebrate knowledge about human and non-human actors (landscape, fauna, flora, activities, etc.) as well as the conflicts and aspirations of the population and their environment, just as flamenco lyrics do as collective palimpsest along the time.
  - c. To propose a contemporary artistic work able to update these manifestations incorporating the new elements and controversies between agricultural and clean energy production.
  
2. **A history of coexistence and a window open to the world:** culture in Jerez is already much more than an expression, it is a factor of social cohesion and also an economic sector of great weight and projection, and very imbricated in civil society. That is why it is key:
  - a. To learn from the history of coexistence between different people to articulate a collective work including the living forces of the culture of Jerez,
  - b. To foster a dialogue between European and local culture and analysing the feasibility of generating circular economy processes.





- c. To contemplate that the proposed work can be incorporated into events of international relevance that are held in Jerez, such as the Flamenco Festival, the Horse Fair, etc., thus enabling its continuity and incorporation into international artistic circuits.

**Local partner:** Nomad Garden, Municipality of Jerez de la Frontera.

#### **Residential Workshop Location**

Claustro de Santo Domingo: former convent cloister (BIC) which regularly hosts cultural events. Several rooms and spaces (up to 1000m<sup>2</sup>), and open space for events (patio).

<https://www.jerez.es/webs-municipales/cultura-y-fiestas/equipamientos-culturales/conjuntos-monumentales/los-claustros-de-santo-domingo>

Note: the final location of the activities and workshops can be adapted to the proposal, its focus and needs, and does not necessarily have to be a single space.

**Dates of the 1st Residential Workshop:** from the 1st to the 12th of April 2024.



## Milan / Reconnecting with the (in)visible: Expansions, retractions, and interactions between the Milanese waters and the Lambro River Landscape

Milan's history intersects with that of its waters. Rivers, canals, 'Navigli', and groundwaters flow like veins through the territory; Artificial reservoirs, small water bodies, quarry lakes, and springs "fontanili" have given life and form to its landscape for centuries. Now, decades after the economic and industrial boom that overturned the Lombard and Milanese landscape, these waters mostly disappeared from sight, from maps, and somehow from the collective consciousness.

Most of the watercourses - including three rivers and Leonardo's network of channels - have been piped and covered to make room for roads and buildings. At the same time (individual, collective, and institutional) behaviors have often contributed to worsening water quality and removing it from people's everyday lives. The once sustainable Milanese water landscape has been eroded by urban sprawl, modified by hyper-technocentric water management approaches, and polluted by industries, discharges, and agricultural and irrigation practices that impacted soil quality and ecosystem functions. Waters somehow disappeared or became passive recipients of our frenzy, while their nature was made invisible.

Among the few exceptions, there is one case where the City reconnects with a potentially 'natural' dimension of its waters: the River Lambro. The only river that crosses the City seeing the sky, running through its eastern outskirts and crossing Cascina Gobba, Cimiano, Lambro Park, Lambrate, Ortica, up to the Forlanini area. A River that, however, is often ignored, disowned, and avoided by those who live around it and which has only partly been granted a starring role in the City's life.

Restoring the broken relationship of the City (and of the citizens) with the Lambro River and its ecosystem involves working on the aesthetic, ecological, and productive values traditionally embedded in this landscape. It involves giving it a chance to emancipate from a position of marginality, become visible, and regain its role as a subject. It means constructing imaginaries and practices capable of going beyond the idea of the degraded, overflowing, stinking river and recognising it as a resource, but also and above all as an ally in turbulent times, marked by environmental and climatic crises.

Involved actors and practices

The exploration will allow for strengthening existing relations in the local ecosystem, but also creating new alliances.



### Stakeholders involved

Public bodies, including municipalities (as Comune di Milano); Districts (Municipio 2 and Municipio 3); Park Authorities (as Parco Media Valle Lambro, Parco Vettabbia); Regione Lombardia, Contratti di Fiume, as well as Water Management Authorities (as AIPO).

Local Cooperatives and Associations working on environmental protection, agriculture, social innovation and cultural production, urban gardening (Cascina Biblioteca, Terzo Paesaggio, Legambiente Lombardia, Associazione Grande Parco Forlanini, Associazione Lambro Lucente, Befanadullambro, Orme, OYes, Arte da Mangiare); Local tenant's committee from Via Rizzoli and Quartiere Feltre; Schools and Educational sportive bodies (Bruno Munari primary School, technical institutes, Centro Shuster or Centro Enotria). Local creative agents (as Amplifyre, PARCO LAMBRO "s/t", One pay for two person) and networks.

### Key existing practices

Agroforestry practices, irrigation practices, renaturing river corridors, pruning practices, sustainable tourism practices, leisure trails, cultural events and fairs, food production and consumption, leisure practices, stewardship practices, (urban) design practices. In the development of the creative dialogue and residential workshop, the project will run in close dialogue with local experts, community members, etc. that will guide us in this challenge.

### Key questions

- 1. Milan often does not look at its natural water system and ignores its rivers.** They are absent from the collective imaginary, and rarely appear in pictures, photographs, and postcards. Despite the key role played by different types of water in landscape generation and transformations across the centuries, they disappeared from the city maps, from the collective perception and from the daily experience of Milanese citizens. Yet there are three rivers! And the Lambro – the only one flowing through the city – provides a space to reimagine the relation of the city with its waters. ***How to reconnect the Lambro river with the city? How to restore its role in the production of sustainable landscapes? And how this reconnection can help us reframing the relation of the Milanese with its waters?***
- 2. The Lambro River, especially in the metropolitan area, is often a space of marginality: a disconnected space, an open air dump, a space enclosing socially excluded groups.** Areas in the proximity of the often river experience a double marginality: that of hosting neglected, unauthorized or abandoned realities; and that of suffering the absence of planning and



management practices capable of supporting its ecological quality and enhancing its capacity to face critical environmental and climate challenges. ***How to improve the quality of the Lambro river and its surrounding into a socially inclusive and environmentally aware perspective? What practices can make invisible waters and people visible again?***

- 3. Supporting sustainable water-based agricultural practices** The Lambro River goes through an agricultural landscape that, back in the days, was managed from two different nuclei: the **Cascine**, agricultural rural settlements and spaces of social aggregation, and the **Abbeys**, which also played a very important role in changing the land by transforming wetlands into suitable and cultivable areas, managing water and irrigation channels while drawing landscapes. For centuries, these two emblematic entities have mastered the management of waters for sustainable agricultural practices, shaping inclusive interactions and generating social, territorial and landscape value at the intersection across the city, the land, and waters. ***How to reintroduce a sustainability dimension (ecological and social) into agricultural landscape production? What role could these two spaces have in the city of tomorrow?***

**Local partner:** ERSAF – Ente Regionale per la Salvaguardia dell’Agricoltura e delle Foreste / Karakorum Teatro.

**Residential Workshop Location**

**Cascina Biblioteca** <https://cascinabiblioteca.it/>

**Chiaravalle Abbey** <https://www.monasterochiaravalle.it/>

Note: the final location of the workshops can be adapted to the proposal, its focus, and needs.

**Dates of the 1st Residential Workshop:** from the 17<sup>th</sup> to the 23<sup>rd</sup> of June 2024.



## ANNEX 1 – Application Form

*Sample form, not for offline completion!*

- All applications must be submitted using the following link:  
<https://palimpsest.grantplatform.com>
- Applications submitted in any other form will not be accepted.
- Language of the application is English.
- PDFs files should not exceed 5 MB.

### 1. PRIVACY POLICY, INFORMATION NOTICE AND CONSENT FORM

Please read carefully PALIMPSEST Privacy Policy, Information Notice, and Consent Form and sign it. In case of team applications the form must be signed by all team members. The signing of the form is compulsory. All applications not including signed forms will be automatically rejected.

Privacy Policy: View & download [here](#);

Information Notice and Consent Form: [here](#);

**Upload the signed form here (if they do not upload a pdf here, they should not be allowed to finalize the application):**

### 2. NON DISCLOSURE AGREEMENT

Please read PALIMPSEST NDA policy. View and download [here](#).

- I confirm that I have read and understood PALIMPSEST NDA policy and that in case I will be selected among the shortlisted candidates invited to participate in the dialogues' meetings, I agree to sign it.





*Sample form, not for offline completion!*

**3. STATEMENT OF ORIGINALITY**

By submitting this application, I guarantee that it does not violate intellectual property rights and that I am the author of the proposal.

**4. PERSONAL INFORMATION**

**Contact information**

First name: \_\_\_\_\_

Last name: \_\_\_\_\_

Team name: \_\_\_\_\_

Email address: \_\_\_\_\_

Phone number: \_\_\_\_\_

City of residence: \_\_\_\_\_

Country of residence: \_\_\_\_\_

Tax registration number / VAT number \_\_\_\_\_

**Applying for the pilot landscape of :**

Jerez de la Frontera	
Milan	
Łódź	





**Sample form, not for offline completion!**

**Type of application:**

individual	
team	

**For individual applications:**

**Age**

- 18 to 24
- 25 to 34
- 35 to 44
- 45 to 54
- 55 to 65
- Above 65

**Gender**

- Woman
- Man
- Non-binary
- I'd rather not say
- Other \_\_\_\_\_

**For team applications:**

Group Leader (same as contact person): \_\_\_\_\_

Total number of team members: \_\_\_\_\_





*Sample form, not for offline completion!*

**Average age:**

- 18 to 24
- 25 to 34
- 35 to 44
- 45 to 54
- 55 to 65
- Above 65

Gender balance. Please provide information about the team composition:

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**Field of work and creative research**

How would you define your field of creative research? (Multiple answers are allowed)

Architecture	
Art Craft	
Audiovisual & Multimedia	
Dance	
Design	
Landscape Architecture	
Literature, Writing	
Music	
Performing Arts	
Theater	
Visual Arts	
Other (please specify)	













*Sample form, not for offline completion!*

**6. PORTFOLIO**

Please upload your portfolio at <https://palimpsest.grantplatform.com>

**7. CV**

Please upload the CV of each team member or of the team/group/collective at <https://palimpsest.grantplatform.com>

Team member 1 (contact person):

Team member 2

Team member X

**8. ADDITIONAL INPUT**

This space is open to any further input or information you wish to share with us  
(max 1000 characters / 1 pdf file)

Please upload your material at <https://palimpsest.grantplatform.com>

**9. Dissemination**

How did you get to know about PALIMPSEST Open Call:

PALIMPSEST Instagram	
PALIMPSEST LinkedIn	
PALIMPSEST Twitter	
Partner's website	
EU social media	
other media	
DESI	
IFLA	
Colleagues or acquaintances	
Other	



Information about PALIMPSEST	
<b>Duration:</b>	36 months
<b>Contract Number:</b>	101095160
<b>EU Funding:</b>	2.998.897,50€
 Funded by the European Union	PALIMPSEST has received funding by the European Union. Views and opinions expressed in this document are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Research Executive Agency. Neither the European Union nor the granting authority can be held responsible for them.
<b>Project Coordinator :</b>	Politecnico Di Milano
<b>Communication &amp; Dissemination Manager :</b>	Institute of Communication & Computer Systems (ICCS)
<b>Supported by :</b>	 New European Bauhaus beautiful   sustainable   together
<b>Contact us :</b>	palimpsestproject.eu@gmail.com
<b>Website:</b>	<a href="https://www.palimpsest-project.eu/">https://www.palimpsest-project.eu/</a>
<b>Social Media Channels :</b>	 <a href="https://www.instagram.com/palimpsesteu">@palimpsesteu</a>
	 <a href="https://www.linkedin.com/company/palimpsest-eu-project">@PALIMPSEST EU Project</a>
	 <a href="https://twitter.com/PalimpsestEU">@PalimpsestEU</a>
<b>Partners :</b>	<ul style="list-style-type: none"> <li>• Politecnico Di Milano - <b>Italy</b> ;</li> <li>• Aalborg Universitet - <b>Denmark</b> ;</li> </ul>

	<ul style="list-style-type: none"> <li>• Asociacion Bc3 Basque Centre For Climate Change - Klima - <b>Spain</b> ;</li> <li>• ANCI Toscana Associazione - <b>Italy</b> ;</li> <li>• Semantika, Informacijske Tehnologije - <b>Slovenia</b> ;</li> <li>• Ayuntamiento De Jerez De La Frontera - <b>Spain</b> ;</li> <li>• Ente Regionale Per I Servizi All' Agricoltura E Alle Foreste - <b>Italy</b> ;</li> <li>• Institute Of Communication And Computer Systems - <b>Greece</b> ;</li> <li>• Nomad Garden - <b>Spain</b> ;</li> <li>• D.Tsakalidis - G.Domalis OE - <b>Greece</b> ;</li> <li>• COAL - <b>France</b> ;</li> <li>• Lodz Art Center - <b>Poland</b> ;</li> <li>• Zapadoческа Univerzita V Plzni - <b>Czechia</b> ;</li> <li>• Culturalink SI - <b>Spain</b> ;</li> <li>• Associazione Culturale Karakorum - <b>Italy</b> ;</li> </ul> <p><b>Associated Partners :</b></p> <ul style="list-style-type: none"> <li>• International Federation of Landscape Architects, IFLA Europe - <b>Belgium</b> ;</li> <li>• Design for Social Innovation and Sustainability, DESIS - <b>International</b>;</li> </ul> <p><b>Affiliated Partners :</b></p> <ul style="list-style-type: none"> <li>• Fundacion Cultural Universitaria De Las Artes De Jerez, Fundacion Publica Local (FUNDarte) - Spain ;</li> </ul>
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