



## **Workshops**   **Manuel** **manual**   **des ateliers**

**Introduction**   **Introduction**

**Meetings**   **Rencontres**

**«Talking things – Second  
life» Theater workshop**   **Atelier théâtre «Parlons  
des choses – seconde vie»**

**«Tree of expectations»  
Graphic workshop**   **Atelier graphique «L'arbre  
des espérances»**

**«Embodying  
sustainability» workshop**   **Atelier «Incarnar la  
durabilité»**

**Introduction to «Dynamic  
patterns™» method  
workshop**   **Atelier d'introduction à  
la méthode «Modèles  
dynamiques™»**

**Credits**   **Crédits**



## Introduction

This manual presents the work carried out by Theaterbuednis (D), Punt d'Interacció de Collserola (E), Graphistes de l'Ombre (F) and To.Pole (P) non-profit organizations as part of the «Enough for Everyone, for Ever» (EEE) lifelong learning partnership funded with European Union support.

The EEE project was dedicated to the discovery of good pedagogical practices in the visited countries, and to common experimentations in environmental education.

The first pages give a short overview of the visits, the next section then focusses on the workshops implemented by each organization.

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Happy reading...

## Introduction

Cette brochure rend compte du travail mené par les associations Theaterbuednis (D), Punt d'Interaction CanMasdeu (E), Graphistes de l'Ombre (F) et TO.Pole (P) durant le partenariat éducatif tout au long de la vie «Enough for Everyone, for Ever» (EEE), avec le soutien de l'Union Européenne.

Le projet EEE est dédié à la découverte de bonnes pratiques pédagogiques dans les pays visités, et à des expérimentations communes en pédagogie de l'environnement.

Les premières pages donnent un bref aperçu des visites effectuées dans chaque pays, puis les ateliers mis en œuvre par chaque organisation à la fin du partenariat sont décrits.

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Bonne lecture...

# Meetings

Sharing cultures and knowledges

## Rencontres

Partager cultures et savoirs

Six highly instructive meetings took place between october 2012 and july 2014, during the EEE project.

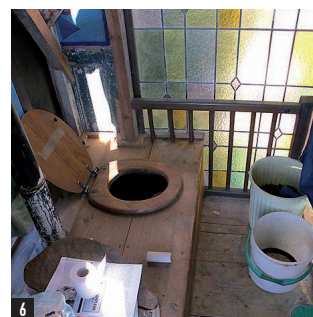
Discovering each other's cultures, territories and professional practices fed our common thinking on strategies to awaken the citizens in each partner's country to the need for a sustainable society, culture and environmental.

The mixing of cultural visions and processes and the conscious integration of the newly learned educational techniques and material at participants' places of origin, evolved into a steadily maturing process for our group and our work.

Six rencontres riches d'enseignements ont eu lieu entre octobre 2012 et juillet 2014 durant le projet EEE.

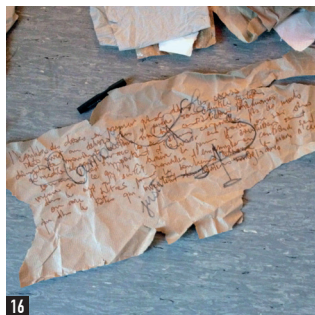
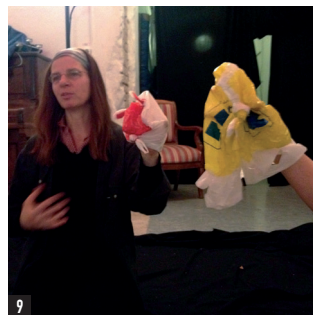
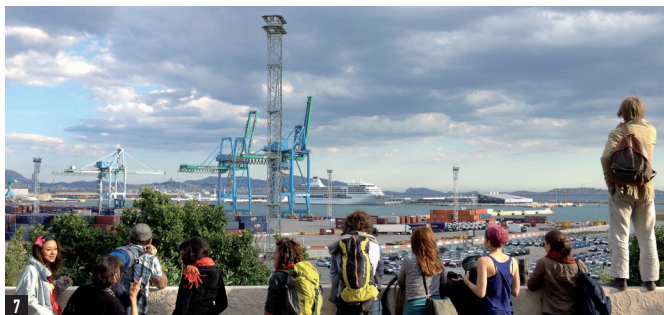
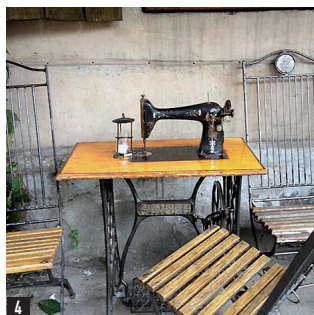
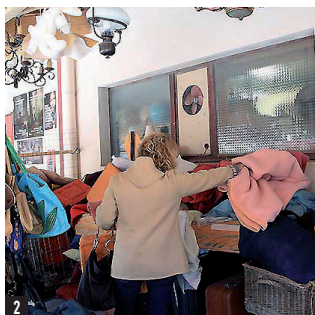
Découverte des cultures, territoires et pratiques professionnelles ont nourri une réflexion commune sur les solutions d'éveil des populations de chaque pays partenaire au besoin d'une culture et d'une société soutenables, et d'une sensibilité environnementale.

Un long processus de maturation où se succèdent immersions dans des contextes très divers, côtoiement de visions culturelles et processus de pensée très différents, et périodes d'intégration consciente ou non au retour de chaque participants dans leur lieux d'origine.



- 1 Presentation of the results of an urban decryption game - Présentation des résultats d'un jeu de décryptage urbain (Marseille, 05/13)
- 2 A visit to the «Recyclodrome», a non-profit organization working in a popular suburb incentivising civic living practices - Visite de l'association Recyclodrome, travail en quartier populaire pour l'incitation à des gestes propres (Marseille, 05/13)
- 3 A work session at the german partner's workspace - Une session de travail dans les locaux du partenaire allemand (Berlin, 10/12)
- 4 Tables of «Singer» bar, a good example of recycling - Les tables du bar «Singer», un exemple original de recyclage - (Cracovie, 09/13)
- 5 Warming up : an exercise involving balance and body consciousness - Echauffement : un exercice corporel autour de l'équilibre et de la conscience du corps (Berlin, 01/14)
- 6 Dry toilets with pedagogical explanations for users - Toilettes sèches avec explications pédagogiques pour les usagers (Barcelone, 03/14)
- 7 A visit of Marseille's industrial harbour : an evocation of globalisation's path - Visite du port industriel de Marseille : une évocation des chemins de la mondialisation (Marseille, 05/13)
- 8 A visit to the «eco-camping» «Yes we camp» during 2013 events in Marseille, european capital of culture : concerning alternatives - Visite de l'éco camping «Yes we camp» durant les événements de Marseille capitale européenne de la Culture 2013 : à propos d'alternatives
- 9 Introducing a pedagogic proposal based on puppets - Présentation d'une proposition pédagogique à base de marionnettes (Berlin, 01/14)
- 10 The German team in discussion - La team allemande en pleine discussion (Marseille, 05/13)
- 11 One of the workshops of the «Sobie» event : creating original hats with oldies - Un des ateliers de la manifestation «Sobie» : atelier de création de chapeaux originaux à partir de vieilles (Cracovie, 09/13)
- 12 Visiting Marseille, a tailor shop - Visite de Marseille, un atelier de couture (Marseille 05/13)
- 13 Traditional polish dance workshop : how to keep cultural heritage afloat - Atelier de danse traditionnelle polonaise : comment garder un patrimoine culturel en vie (Cracovie, 09/13)
- 14 Internal test of the graphic workshop - Test en interne du workshop graphique (Berlin, 01/14)
- 15 Polish partners introducing themselves - Le partenaire polonais se présente (Berlin, 10/12)
- 16 Result of an automatic writing workshop on old paper - Résultat d'un atelier d'écriture automatique utilisant du vieux papier (Berlin, 01/14)
- 17 Polish team working in the collective gardens of Can Masdeu, Barcelona - l'équipe polonaise au travail dans les jardins collectifs de Can Masdeu (Barcelone, 03/14)
- 18 An outdoor warm-up exercise - Un exercice d'échauffement en plein air (Marseille, 05/13)







# Talking things – second life

Theater workshop about sustainability

## Parlons des choses – deuxième vie

Atelier théâtre à propos de durabilité

**Any object not working well anymore we throw away – trash! Get a new one. In our daily life we are surrounded by thousands of such things. Many of them are not in use any longer. Too old?! Broken?! Nasty?! Not hip ?! Too big, too small!? All these objects can tell us the story about their lives.**

**Time :** 3h

**Participants :** 15

**Requirements :** If You do not have any experience in theatre – no problem! If You have experience. Welcome as well!

**Workshop target :** With theatre methods (improvisation, movement, creating stories/sequences) we want to let objects think and talk, and give them and ourselves a mode of expression for a more sustainable society. Sustainability for us means: Enough for Ever for Everyone – now!



### Step 1 : Warm up – to get to know each other (body/voice/movement)

#### Name / Colour / Energy level

All participants build a circle either sitting or standing. At first everyone says their names, one after the other then a colour matching his or her mood at the moment, and finally an estimation of their personal energy level on an upwards scale from 1-10. For example: Peter, red, 3; Susan, light yellow, 7 etc.

This intro aims at receiving some information about the people who are in the group, or as well letting the others know about yourself.

#### Ball game of names

All participants stand upright in a circle. The trainer passes a ball around, either to the left or to the right, saying the name of the person sitting next to his or her out loud. This way the ball goes around in the same direction, always to the next person until it comes back to the trainer. The trainer can also introduce a second and third ball into the round, perhaps passing it the other direction.

#### Variations :

- pass a ball around to the left and say the name of your neighbour to the left;
- pass a ball around to the right and say the name of your neighbour to the right;
- through a ball across the circle in a defined order and call the name of the person at whom you are aiming;
- turn this defined order around and pass the ball on in backwards order across the circle;
- pass the ball on in a 'chaos manner', i.e. through the ball to anybody without any order of directions and say the name of the person at whom

you direct it;

- bounce the ball into the middle of the circle and say someones name who is supposed to catch it.

#### Welcome run (requires music)

To the music all participants walk around the workshop space by themselves and without communicating. As soon as the music stops, the participants continue to walk around the room and the trainer indicates how to greet other people as they pass. When the music continues everybody proceeds in their walk alone.

Examples to greet :

- by linking your elbows
- by touching with the left or with the right inner side of your foot
- with one knees
- with one shoulder
- with the little finger
- in a shy manner
- in a cool manner
- in a formal manner
- as if you were in love
- with or without a lot of energy

Next step for the full group :

All participants walk around the room attempting to contact the each other as much as possible without speaking, preceiving each other very intensively. Good eye contact must be maintained because the trainer will then signal when to change the mood : Participants must then try to ignore each other in an attempt to turn their awareness off. In the last stage of this exercise, the mood switches back to "awareness," and everyone must attempt to stop and greet as many people as possible with a "high five" and jump. Similar to the first block, this game aims to achieve a positive and aware atmosphere.

**Reflexion :** The following questions are ideas to support you in a short reflexion

phase :

- What did you observe ?
- How did it feel to ignore the others and being ignored by the others ?
- How did it feel to be very open for everyone, to seek the eye contact, and to be perceived by everyone ?
- Which was easier for you, ignoring the others, or being aware of them ?

### Step 2 : Sensibilisation for the Issue and Objects

#### Sustainability cards game

The participants are to be divided into small groups of 3-4 persons. Each small group receives 40 cards with identical terms of sustainability that are described in the following.

The 40 cards contain the terms:

responsability, helplessness, panic, generations, money, resources, solidarity, 'through-away' society, nature, war, utopia, education, learning from each other, supression, will, refugees, climate change, consumption, fortress Europe, networking, circular flow, DIY (do-it-yourself), gap between rich and poor, luxury, awareness, agriculture, bees, conflict, ecology, energy, future, food, G8, justice, knowledge, miracles, 'made in China', liberty, idiots, transparency.

Each small group has the task now to choose those 3 cards out of the 40 which are considered to be the most important/necessary in order to enable a fairer and more sustainable world. These three cards are chosen by a process of elimination in the following manner: One member of the group throws a die to determine how many cards out of the 40 he/she may eliminate, which he/she believes contain terms which are less important for sustainability. (ex. a four is rolled, this person may choose 4 cards to eliminate). The other members of the group may contradict this choice; discussions are to be encouraged. The next member in the group then rolls the dice and the round continues until only 3 cards remain. The groups have 15 minutes for this activity, after which they present their results to the other groups; They explain why and how they came to their result, if there was much discussion or if they mostly agreed or not etc.

**Note for the trainer :** Watch the time very closely. Tell the groups periodically how much time there is left. The less

time, the more exciting the discussions become !

**Variation :** If there is more time for the whole workshop it makes sense to start with a brainstorming about sustainability to work out the terms on the cards with the group.

### Step 3 : Creating Dialogues and Stories

#### I am a cucumber...

The basic structure of the game is the following:

Create a stage situation, if necessary mark the floor and place three chairs side by side in a row. At the beginning all participants stand in front of the stage. One person then enters the stage, sits down and states what he/she "is" (e.g. "I am a cucumber," or "I am a trouser"). A second and a third person follow, taking a seat and stating what they are. In this way an object represented on each of the three chairs. The first person then stands up and chooses one of the other two to leave the stage with. The remaining person then restates what he/she is. He/she remains the same object as before.

#### Variations that can build upon another :

1. I am a cucumber : choose objects that are fruits and vegetables.

Example: 1. person says 'I am a cucumber', 2. an eggplant, 3. a raspberry.

The cucumber takes the eggplant to leave the stage and the raspberry remains on the stage to say once more 'I am a raspberry. New fruits or vegetables join in.

2. I am a skirt : objects from the wardrobe. Now the game can be added by giving the objects colours and adjectives, maybe a movement or a position, or even a phrase describing it in order to bring it to 'life'. E.g. 'I am a worn out t-shirt', 'I am an old-fashioned tie' etc.

Remark: the variation with movement is performed without the use of chairs

3. I am a broken lamp : 'Living Things' in this third variation, objects are chosen which are broken, not in use any longer, or thrown away, etc. Each object has one sentence describing what had happened to it. E.g. 'I was a coffee-maker, but then my handle melted on the fire'.

**Remark :** This game is an association game. It serves as a start to giving objects a story, which may be chosen to be further developed into a character or imposing figure on stage. In addition, this dynamic activity trains stage presence and combining movement and text.

#### Give a personality to an object

Every participant thinks of an object that she/he wants to bring to life, and gives it a character according to the criteria listed below. The allotted time for this inventing and transcribing is 5-10 minutes.

- What
- Name
- Place(s) (where I was before and where am I now)
- My greatest wish
- My biggest secret
- My greatest fear

#### Presentation of the living things

A stage area is to be setup and the group divided in half. One half introduces their characters while the other half plays the audience (also see page 6 for notes about the presentations)

The presentation begins with each character standing in a row. One by one each of the characters introduces themselves: who and what they are, their name, where they were before ending up here, and so on.

When the first half is done presenting, they become the audience and the second half presents their characters.

#### Perform a story collectively

In a further step, each participant writes a short story of only 6 sentences about their character. The participants are then paired up and combine their two stories in the following way: The first participant rolls a die and takes the number that he/she rolls determines which of his/her sentences become the first sentence in the collective story. (ex. he/she rolls a two, the second sentence from his/her individual story becomes the first sentence of the collective story). The second participant then rolls the dice to determine which one of his/her sentences will become the second sentence in the collective story). This continues back and fourth for six rounds building the collective story.

Any absurdity in the story is disregarded and the short sequence is performed. Therefore the players

choose a place from a list. This list either needs to be prepared in advance, or can be collected with the participants if you have enough time. In general it is also possible to use any other place, what matters is that a place where the sequence shall be located is set. And the location is to be marked for the audience, or the group, by simple signs, by mentioning orally or by setting some chairs, table etc.

In a further step, the players may incorporate 1-3 of the terms that they are chosen from the sustainability card game (see above) into their sequence as text, posture or place etc. They may also alter or extend their sequence.

The text of the sequence can be longer or different from the story that was diced before.

Time limit: 15 minutes.

**Variation :** Tell, play a story by means of the characters that were formed on the basis of :

1. Once upon a time... (person 1)
2. Everyday... (person 2)
3. Until one day... (person 1)
4. And because of the motor breaking down... (person 2)
5. And because he kept on and on with doing... (person 1)
6. And because of... (person 2)
7. And because of... (person 1)
8. Until one day... (person 2)
9. And ever since... (person 1)

**Note :** Both of the possibilities introduced are ment to be supportive in order to find a short story.

**Presentation :** In the end the short stories and sequences that were created are presented.

#### Notes :

- A stage area is to be setup : Every place can become a stage, however, it is important that both, the players and the audience, know where the stage is and by what it is being represented. So it might be useful to mark the stage.
- Applaud : To make clear when the sequence starts, it is useful to applaud for the players. In order to do so, the audience clap their thighs for a moment before counting 1, 2, 3 – GO!
- Speak loud and clearly
- Position : do not act with your back to the audience.

### Ideas to extend the workshop

In such cases, it can be useful to spend more time going over the terms derived from the sustainability cards game before going over to the character activities.

#### A. Postures of sustainability (move around the room)

The whole group moves to music around the workshop space. The procedure is such as in the 'welcome run' (see above). When the music plays, everybody moves, when the music stops, everybody stops and the trainer then yells out terms to which the participants must find a posture to match that term, to freeze in until the music starts up again.

Terms that were chosen in the sustainability card game: powerful, helpless, panic-stricken, curious, growth, consumption, solidarity, through-away-society, money.

#### B. Still images to selected sustainability terms

Still images (like photos) are created along the terms that were diced in the cards game. A stage is set up or marked and the participants line up in a semi-circle around the stage. Two stacks of cards with terms are on the floor in the center. One is the 'MOST IMPORTANT' stack of requirements for a more sustainable world, the other one holds the number of persons who are to create the still images.

Example: Solidarity and 6 means 6 persons set up a still image of solidarity.

Now one by one the persons enter the stage, find their position and posture, and freeze. There is no order in which the person are to enter the stage. When the given number of persons are 'in the picture' they hold the image for a while so the rest of the group can take the image in.

#### C. Building machines

Building machines is similar to building still images. One person starts to make a clear movement accompanied by a sound in a certain rhythm. One by one, individuals come on to the stage, adding their own movement, sound and rhythm. This is how the sound-movement machine is built. With signals that were decided upon beforehand, the trainer can "conduct" the machine, making it louder, or softer, faster or slower.

Examples: coffee machine, money-printing machine, fulfill-my-wish machine, sustainability machine.



# Tree of expectations

Share messages for a better future

## L'arbre de l'espérance

Partager des messages pour un avenir meilleur

**This workshop provides the opportunity to discover the creativity hidden in each of us. Participants are asked to play with random words and pictures, to deal with their ecological awareness and create their own environmental messages.**

**Alongside this workshop, graphic designers will create some graphic pannels to illustrate the topic**

### Time :

building tools (optional) : 1 to 3 days  
preparing writing (optional) : 1h00  
graphic workshop : 0h30  
(permanent entrance)

### Participants : 10

**Requirements :** pens, pencils, glue, scissors, old magazines, "EAFE" totem and mobile structure, numbered token

**Workshop aim :** the first step in raising awareness about sustainability is to unlock the mind and creativity through educative games that:

- involve adults and children working together,
  - promote non verbal creative methods using unconscious and free associations
  - suggest very concrete actions symbolizing dreams and hopes.



european  
responsible  
communication  
network



## Step 1 : Building tools

### The totems of «EAFE» eco structure of exhibition

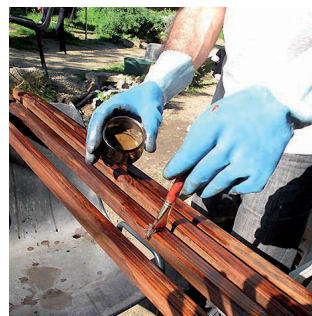
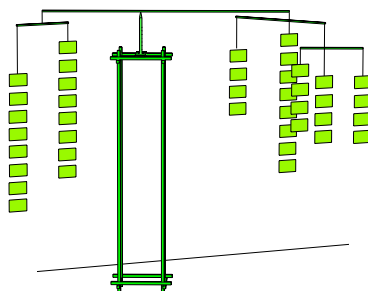
Ideally, the tools used in the workshop should be built together with the participants. If this is not possible due to the audience of the workshop or limited time, it is important to at least explain the tools' origin and purpose.

These tools are exemplary eco-conceptions created during previous "Euro Actors For Environment" (EAFE) programmes, dedicated to eco design experimentations.

The first EAFE workshop lead to the conception of this structure which is open up further development and additions. It is an ecological, reusable, low-cost, free-standing, touring exhibition sculpture, made of local and recycled furniture. It does not have any direct demands on resources that are connected with a high-carbon economy (ex. plastic, metal, chemical paint).

This structure is mainly composed of

- totems of several sizes that can carry panels with different kinds of content,
- sensitive, interactive objects, conceived to build consciousness in spectaCtors on several topics : health, eco housing... and in this case, with the EE workshops: global environmental stakes...



Directions and explanations on how to build a totem are available here : <http://go-ercn.eu/-Exposition-EAFE>

Tips and variations to discuss about building totems in order to address different environmental considerations :

- different kinds of local wood, and composition to reused one : plain wood, particle wood (which kind of glue ? which consequences ?)
- which thickness for sticks depending on available furnitures and avoiding scraps ?
- Which kind of links to use in order to link the structure ? why must hemp be used ? What alternatives exist ?
- Considerations about decoration...
- In a more communicative approach, which alternatives to exhibitions are there for sharing information, ideas and feelings ?

### The mobile, a sensitive object for the workshop, to add to the exhibition

The mobile, as a new sensitive/ interactive object of the EAFE exhibition, is intended to unlock the ideas of the participants about the necessity of balance in all their acts, and the all around consequences of change.

It is composed of several thin split wood sticks, which allow the possibility of hanging different kinds of objects with

string.

The mobile can be hooked up to a small (0.50 meter), medium sized (1 meter) or big totem (2 meters), depending on target audience and available space under the ceiling. It's important that participants can easily manipulate it and turn it around.

Please consider too that the size of the mobile itself depends on the available space where it's used.

Careful considerations must be made depending on if the mobile is placed indoors or outdoors. In Barcelona, we placed a 2-meter long mobile outside. Children needed to be lifted so that they could hang their drawings on it. Wind also caused difficulties, although it helps to get the mobile moving, too much wind can tip the totem over if it is not correctly or sufficiently ballasted or secured ( in our case we used shrouds).

### Numbered tokens

The numbered tokens introduce chance and surprise to the workshop, in order to increase the attention of the participants.

There can be numbers written from one to twenty on cards, or painted wooden pieces adding stage and magic to the workshop.

The pieces must be packed in a bag



(we created one out of hemp). In this way, participants can blindly pick three numbers. Although this first step may seem unimportant, it symbolically opens up the decision to play !

## Step 2 : Preparing the handwriting workshop... and playing it !

### Listing key words

This step is also important, as depending on time it can be suggested to participants to invent their own list of words (this process as been

successfully tested between the EEE meetings with adults and children up to eight years old).

The goal is to create one or several lists of key words, either only nouns, or also adjectives and verbs (if that's the case, players will have to pick each kind of word from separate bags, in order to have one of each).

Asking people to find words helps to focus consciousness upon the topic, especially if it's a collective creation with discussion about the relevance of the words.



### Choosing the medium

One important step of the workshop is to decide which kind of cards will be used (size, form, matter, color, recovered materials), how they will be written on (pen, pencils, brushes, ink, paint) and how they will be hung (which kind of string, which knot, which length).

These details are really important to guarantee a fine final result. These factors could ideally be decided upon together with the graphic designer or artist involved in the graphic performance described below.

### Starting the game

Then participants are asked to pick numbers, and obtain the words they have to build a relevant sentence about the environment.

Best practice seems to let a wide range of opportunities occur, playing as well with poesy, humour or seriousness.

Each participant leaves this part of the workshop with one or several sentences of his own.

These sentences can freely be hanged as such on the mobile, or illustrated during the graphic step of the workshop, described below.

## Step 3 : Animating Graphic workshop

### Illustrating the sentence

It's a true translation exercise between words and sentences which is here suggested to participants who wish to fulfil this step.

Several supporting tools can be used to perform the work : cards with free or fixed sizes, postcards, illustrations cut out of magazines, free painting or drawings, etc

Once again, it's the task of the graphic performer of the workshop to adapt a common look (or not) to each card, in order to obtain a pleasant final tree.

A design that has proved to work very well is to have the sentence on one side of the card and the picture or collages on the other. This creates a nice dynamic between words and images, as the reader discovers the illustration to the word or vice-versa by flipping over the card.

The workshop, illustrated with old magazine clippings, offers a new dimension of thinking, especially in direct relation to the old papers' destiny : where do they come from? what are they made of ? Which alternatives to newspapers and



magazines already exist or are in progress ?

### Hanging creations on the tree of expectations

The step of hanging creations on the mobile is a pertinent exercise in maintaining balance as each new card is added.

Pieces of wood are used as ballasts to help maintain this balance which can be either individually or collectively performed.

### Celebrating

The time of celebration allows the

participant to appreciate what he and fellow participants have created during the workshop.

This precious time of reflection, displaying different visions and sensitivities, also opens up the possibility for discussions among other participants and with the trainer.

## Step 4 : Graphic performance

As part of the workshop, the graphic performance intends to show how nice things can be created with waste and discarded furniture.

### Finding furnitures

The participant shall walk around the surrounding area, gathering natural or waste material that he feels will be interesting and useful for his creation.

### Performing

The participant shall write down on a piece of paper, that will later be hung from a big totem, the different elements relating to a personalized topic chosen that workshop.

### Showing process and results

The participant then presents his creation, and is welcome to discuss his creative process with the audience and answer any of their questions.



## Ideas to extend the workshop

Keeping of theme of sustainability in mind, it was important to think about what to do with all the creations that are produced during the workshops. Are they only good as a one-use discovery exercise or could they be used again ? could they have a second life ? How ?

A great idea of sustainability and communication came to mind- to keep a link between the participants of preceding and succeeding workshops. The aim was to allow the work from the workshops to lead to further development.

The following are the ideas that we came

### Give productions back to participants

A possibility is to give the productions back to participants, ideally with a relevant gift to be shared with their network.

This way the results and message are spread directly and locally.

### Make a petition

Productions could also be sent as mailing of a petition linked to a cause.

This could especially occur if animators choose a postcard size for all them.

So the workshop could know two step : producing, locally celebrating, then sending the postcards to a chosen destination.

### Edit work produced and then exhibit locally

Depending on the type and quality of the work produced: the work could either be collected over several workshops and exhibited or directly given back to the participants so that they may exhibit their own work locally. Or more broadly sent to stakeholders

### Displaying the work on the internet

All work produced can be easily scanned and shown on a website.

Comments from the producers can be attached. In addition, it is also possible to include a small video clip with the feelings and explanations of the producers.

This could prove to be an interesting project if this EEE workshop is implemented during the touring "EAFE" exhibition as hoped.

### Make contests performing several mobiles together

Contests with different mobiles: As an elaboration on the very popular activity of balancing the mobile ( especially amongst children), cards or messages already prepared from previous workshops could be reused. Contests could be done between different teams, in balancing the different mobiles by distributing the cards.



# Embodying sustainability

## Incarner la durabilité

in this two hours workshop we will examine the concept of sustainability through our bodies. We will explore ways to build enduring relationships with oneself, the other, our community and society at large.

To help us in this workshop we will use tools from varying body and mind practices (e.a. contact improvisation, non-violent communication, somatic consciousness)

**Time :** Anywhere from 1.5-2.5 hours

**Participants :** Between 7-25

**Requirements :** A comfortable empty space preferably with a dance floor or other surface which will permit participants to sit and lie down. Privacy and quiet in order to concentrate and feel safe a space where reserved solely for the workshop participants is best. A sound system is also highly recommended to fluctuate the mood and energy in the group.

**Workshop target :** To embody the concept of sustainability by building a somatic awareness of how, within the impermanence of our human existence, we can feel think and function in harmony with our selves our community and the rest of society



### Step 1 : Arriving

As this workshop is based on consciousness it is important that all participants not only fully arrive physically but also intellectually and emotionally.

#### Exercise

Have everyone find a place in the room and lie or sit down with their eyes closed. Then invite people to relax and focus on their breath. Using Eriksonian hypnotic language ([http://en.wikipedia.org/wiki/Milton\\_H.\\_Erickson](http://en.wikipedia.org/wiki/Milton_H._Erickson)) or NLP ([http://en.wikipedia.org/wiki/Neuro-linguistic\\_programming](http://en.wikipedia.org/wiki/Neuro-linguistic_programming)) Take participants back to the moment they first heard about your workshop (or for a faster version the moment they woke up this morning). Have everyone at their own rhythm relive their journey through breakfast and leaving the house to arriving at the workshop venue and coming into the space. Finish with reintegrating the thoughts into the body lying in the space ready to start the workshop now fully present and motivated to explore and learn.

Clarify and strengthening peoples resolve in engaging with this work and exploring any challenges in doing so can help increase the efficacy of your work.

#### Exercise

This can be done in a sharing circle or through more silent visioning as in the first exercise. Invite each of the participants to imagine or share with the group why they have come and what their objective is. Keep it short by having participants write down or imagine one sentence. Next do the same for peoples fears, allowing them to exist without having to give them any more space then they need. If people are uncomfortable sharing help them to get for them selves as this is the most important. Finally bring out peoples fantasies about the most wonderful thing that could happen during the workshop.

### Step 2 : NVC

The Integration of Non-violent Communication into this workshop is a key factor in creating empathic connections.

If you are not familiar with this technique and the life vision it entails you can find many free resources online through youtube and the official NVC website (<http://www.cnvc.org/>). Take a moment to explain the main premise of NVC and the importance of emotions and needs in our lives.

#### Exercise

As a practice round invite everyone to share how they are feeling and how this reflects on the need that is alive inside of them.

#### Bonus

Link this back to the objectives, fear and fantasies participants shared earlier.

### Step 3 : meeting each other

The next step is to link the concepts of NVC to the somatic awareness of our own body and the somatic projects we make on others.

#### Exercise

Part 1. Invite participants to preambulate and mingle without making contact and maintaining their focus on their breath and their gait. Once embodied invite people to explore the space they are in, taking in details and employing the concept of shoshin (beginners mind). The slowly start to acknowledge the other people in the room starting with their feet and seeing what the way these feet move (speed, fluidity, force) might say about this persons emotional state and needs. Move slowly up the body looking through the lens of what might this person be feeling and why. Observe the whole person without making eye contact and see what clues the body gives us (clothes, posture, facial expression, movement etc.) as to their needs. Finally include the eyes.

Part 2. Once eye contact is made see

what extra information it gives. Keep moving through the space and observe the imagined needs and emotions you projects onto the others. Listen to those moments when your instinct as to what the other might be needed is clearest and to the moments when you feel attracted to that emotion or need. Pause when your eyes cross those of someone with whom you think there is a mutually attraction.

Part 3. Non verbally engage with this person in a small 1min interaction in which you express your feelings and needs in a physical way (a bow, a hug a mini massag, a small dance, etc.). Repeat these small encounters a number of times with different people.

Part 4. Moving through our comfort zone into our empathic body. Find those people you were initially less comfortable with of clear about and see what you can still give to them while staying true to our need for safety and comfort.

#### NB

Give space for a number of these encounters to develop into a more freestyle physical dance. Possible to add different musical moods to shift interactions in their energy level. Share the experience with one or two of your partners. Have a group check in at the end.

#### Extra

Start the exercise by first going into our judgmental bodies. Comparing everyone in the group to find the smartest, richest, most beautiful, ugliest, weakest, stupidest person. Invite people to entertain their stereotypes and to classify all those in the group according to social class, education, spirituality, etc. Reflect on the energy this creates in themselves and in the group. Then compare these feelings once everyone is in their empathic body.

### Step 4 : Body politics and sharing circle

To finish the workshops links can be made from the perception and use of our bodies to the norms and values of our society. The need for a body politics based on compassion and the understanding of our shared needs has the potential to invoke political change at a global level and can help engender a more just and peacefull society and sustainable environment for living.



# An introduction to pattern dynamics™

## Une introduction aux modèles dynamiques™

Pattern dynamics™ is the first system thinking tool designed for purpose-driven collaboration.

It allows to think collectively about the relationships that form the organizational environment we create and live in and it also helps to collaborate more effectively within living systems of groups, collectives and organizations.

The principle of PD are derived from the observation of natural living systems (eg. living organisms like animals and plants).

Complex natural systems exhibit consistent general patterns of organization that have allowed them to drive for many hundred of million of years

**Time :**

choosing case stories : 0h30  
start and Introduction : 0h50  
introducing the Patterns : 0h30  
getting acquainted with the Patterns : 1h00  
choosing case stories : 0h30  
small group work : 1h00  
feedback and evaluation : 0h30

**Participants :** Between 6 and 20

**Requirements :** Laptop, projector, paper, color pencils, printed out pattern signs

**Workshop target :** During this short intro workshop you will be introduced to the Pattern language and you will apply it directly to a situation from your own experience of being an active member of a living system (your collective, art group, organization, etc)

**T. PO  
O. LE**  
STOWARZYSZENIE



### Step 1 : Personal introduction round

The workshop starts with everybody saying their names, their background and their reason for coming to the workshop.

### Step 2 : Start and Introduction

As the founder of Pattern Dynamics, states „PatternDynamics™ is a tool developed so you can learn systems thinking and bring it to your organisation as a way of creating the meaning that will allow it to play its role in facilitating the development of a truly thriving planetary civilization.”

The introduction part focuses on explaining the background of the method and it's story and origin. Also the workshop goals, intentions and possible outcomes are being explained at this point.

### Step 3 : Introducing the Patterns

Each of the Patterns is introduced to the group with visual representation (projection) and living examples from both the natural world and organizational examples.

You can find reference to all the first order Patterns here: <http://www.patterndynamics.net/> downloading the free workbook.

### Step 4 : Getting acquainted with the Patterns

Each participant gets one Pattern to get more familiar with. Through the method of automatic writing or spontaneous drawing the participants create their own representations of the Patterns and by presenting them to the rest of the group they create a deeper, shared

meaning for the „pattern language”.

### Step 5 : Choosing case stories

Each participant looks for a story from their own experience that had to do with problematic or unresolved group situations. The stories are presented to the big group and then 3 stories are chosen as case studies. The criteria of choice can be ones of universality, relevancy and common interest.

### Step 6 : Small group work

In smaller groups the participants discuss the situation presented in the case using Patterns as reference points. The main questions are:

- Where is the source of the tension?
- Which Pattern seems to be connected to it?
- Where changes should be made in order to bring the situation to health and thriving?

### Step 7 : Feedback and evaluation

**Time :** 30'

In the last round the participants share their new findings they were able to see during the process. Because PD is mainly a tool for broadening and coordinating perspectives it causes new ideas to be generated.

PatternDynamics™ is intellectual property (IP) comprised of (but not limited to) its Pattern diagrams and Charts, which are the trademarks of their creator James Timothy Winton, and its definitions, descriptions, examples and principles, which are copyright also of James Timothy Winton, their author.

You are authorized to use free download resources and materials posted on the official PatternDynamics web site (located at [www.patterndynamics.com.au](http://www.patterndynamics.com.au)) in the spirit in which they are

intended – as an Integral Sustainability Pattern Language for increasing understanding, communication and design in systems understandings of human sustainability and thriving – for personal not-for-profit purposes. For all other uses a license must be sought and secured.

## Ideas to extend the workshops Embodying

Use your wristwatch or mobile phone to do them...

Set an hourly alarm „peep”. When you hear the “peep” look around and ask your self what the person next to you might be needed at that moment and who knows maybe this will help you connect

**Resources to help create a more sustainable world :**

- Can Masdeu: [www.canmasdeu.net](http://www.canmasdeu.net)
- The Center for Nonviolent Communication: [www.cnvc.org](http://www.cnvc.org)
- Oasis Design: [www.oasisdesign.net](http://www.oasisdesign.net)
- Permaculture Barcelona : [www.permaculturabcn.org](http://www.permaculturabcn.org)
- Mindfulness: <http://en.wikipedia.org/wiki/Mindfulness>
- The Touch&Play Project: [www.touchandplay.org](http://www.touchandplay.org)
- Process Work: [www.processwork.org](http://www.processwork.org)
- Human Awareness Institute: [www.hai.org](http://www.hai.org)
- CRIC: <http://opcions.org/es/cric>
- Consumopedia: [www.consumopedia.org](http://www.consumopedia.org)

## Dynamic Patterns™

You can access a free copy of the PatternDynamics One Day Workshop Workbook at : [www.patterndynamics.net](http://www.patterndynamics.net).

In the Workbook you will find all the introductory material taught in

The Workshop along with all the Pattern Charts, definitions, and examples you need to get started.

And, if you download the Workbook you will automatically receive updates from the founders

notifying you as new resources come online. You can also join the Pattern Dynamics Community of Practice portal for more information, training and resources at : [www.patterndynamics.com.au](http://www.patterndynamics.com.au)



## Epilogue and developments



## Theaterbuednis

Südflügel Festival

Alarm in kitchen garden

Platon's banquet –  
the juggler

Théâtre de  
l'éclosion

Festival Südflügel

Alerte au jardin potager

Le banquet de Platon –  
le jongleur



The «Südflügel» summer festival offers musik, theater, massages, snacks and several other opportunities for local inhabitants and artists to get in touch.

This yearly event celebrates the success in occupying the Bettanian and restoring it (working place of Theaterbuednis and some other cultural non profit organizations).

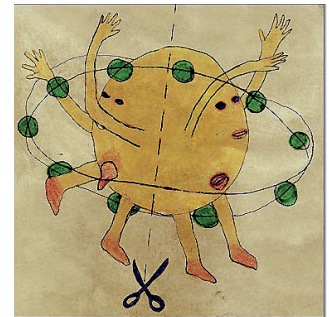
Program : Oh! (Post-punk), Geiger (Punk violon), powerpunkrrrriz (grrrriz violence), Lena und das Rattenkabinett, Neöfarius V. Occasionally Flying K.-Orchestra #249.



Alarm in kitchen garden is a theater forum proposal around conflict management in a local kitchen garden in a suburb of Berlin near Theaterbuednis working place.

How to share the rare public space, when different goals coexist ? How to go from conflict to cooperation ?

With support of the Augusto Boal method and the Wechselstrom troupe's partnership, actors and inhabitants explore step by step, in an interactive way, the relevant answers who can be found to these daily questions.



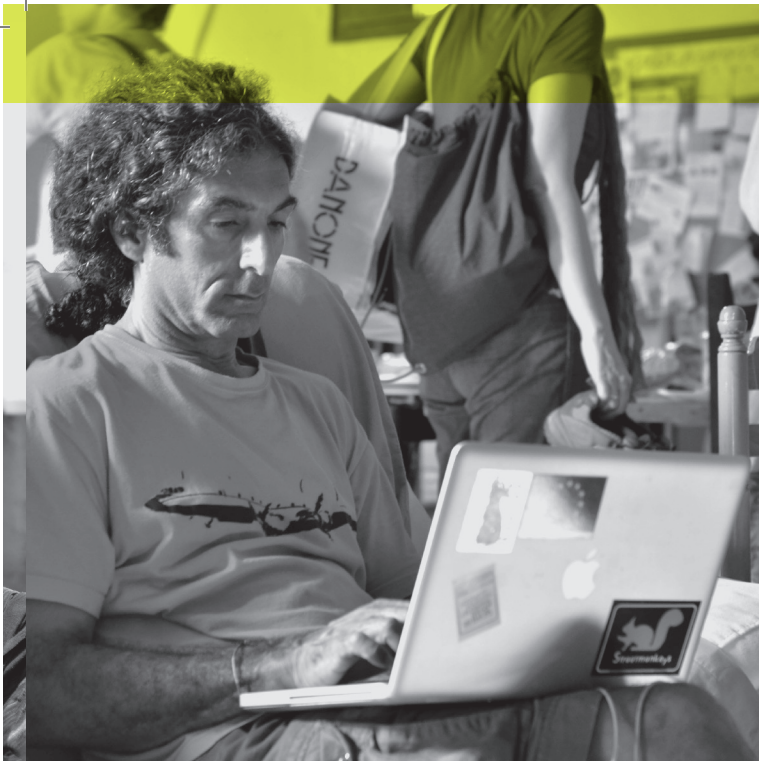
Platon's banquet, the juggler is a one week long theater Workshop around movement, body discovery and playing with material.

The workshop uses object theater method which consists of attributing characters to chosen objects and bilding stories with them.

Offered through a french german meeting the participants of the workshop have opportunity to think, create and express around the mythic Platon's dialog about virtues and nature of love.

<http://www.theaterbuednis.de/>





## Graphistes de l'Ombre (GOercn)

Ponts verts

Acteurs européens de  
l'environnement

Île des chances

## Shadow designers (GOercn)

Green Bridges

Euro Actors For  
Environment

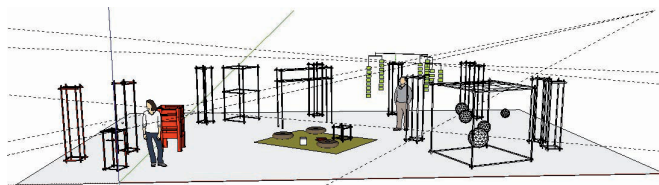
Insel Der Chancen



Crossing EEE learning partnership,  
**Green Bridges** professional mobility  
led inquiries about environmental good  
practices among ten french and german  
social projects, over a one-year long  
period.

All projects were relayed through  
brochures and video clips in order to  
build links between both countries, and  
to spread ideas among each partner  
network.

Brochure and complementary contents  
freely downloadable on [www.go-ercn.eu/green-bridges](http://www.go-ercn.eu/green-bridges)



With successive support of Conseil  
Régional PACA, European Union  
(ESF and EACEA), Conseil Général  
des Bouches du Rhône and Franco  
German Youth Office, permanent **Euro  
Actors For Environment** program  
intends from 2010 onward to share and  
broadcast environmental discoveries  
and experimentations among pedagogs  
and students of graphic design / archi-  
tecture fields.

Among topics and places,  
exploring basements and eco  
festival knowledge (Le Tholonnnet),  
experimenting traditional printing  
and eco conception of an eco exhibi-  
tion (Hidensee island), experimenting  
an educative game conception around  
bio climatic housing (Peyrolles en  
Provence)...

this leads mainly to feed a permanent

corps and an eco-exhibition itinerary  
dedicated to recording successive  
workshops.

Freely downloadable brochures also give  
a feedback and tools of different  
exchanges on [www.go-ercn.eu/eafe](http://www.go-ercn.eu/eafe)

**Insel Der Chancen** tri national youths  
with less opportunities exchange  
progressively became with support of  
Franco German Youth Office a program  
dedicated to discovery and creative  
experimentations around health  
and food. How food is considered in  
different cultures, periods and steps of  
life ? Which links can be found between  
food, ways to eat, and health ?

These points are explored  
through visits, collective  
cooking and discussions

[www.go-ercn.eu/inssel-der-chancen](http://www.go-ercn.eu/inssel-der-chancen)



### Punt d'Interacció de Collserola

Free skills training in  
bio-construction

Self employment and  
organic bread



### Point d'interaction de Collserola

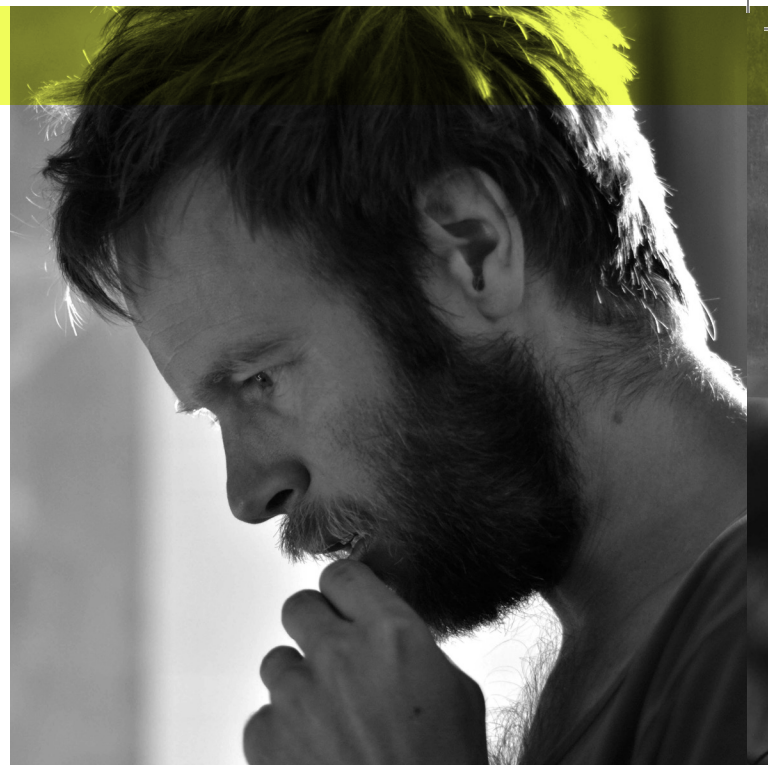
Stage de formation  
aux méthodes de bio  
construction

Pain biologique et  
auto création d'emploi

The Interaction point of Collserola (PIC), together with Permacultura Barcelona organized two-week long training workshops on **bio-construction techniques and sustainable rehabilitation**.

The objective of which were to integrate ecological thinking into the development of the social movement in Barcelona as a tool for cultural sustainability and to provide sustainable skills training to those without full-time employment.

These workshops took place during the summer of 2012 and 2013 and attracted more than thirty participants.



During the summer of 2013, the PIC cultural association organized a **2 month long workshop for unemployed adults (25-40yrs) to construct a wood-fired bread oven** at Can Masdeu in Barcelona.

Under guidance of a two experts in the field of bio-construction and wood-fired ovens and using locally found clay over 15 people, from Barcelona and without full-time employment participated in the building process.

The workshop was a big success and resulted in a novel design prototype

consisting of a double baking chamber furnace with capacity for 70 breads, built on a central metal structure covered with adobe.

From the initial workshop participants a core group of 4-6 people went on to set up a small business centred around the collective use of the new bread oven.

«La Pana» currently offers 7 consumer cooperatives in Barcelona, artisanal, organic and local breads and pastries, on a weekly basis.

Their sustainable business model follows the principles of more direct relations between consumers and producers, and use of sustainable modes of transport such as the bicycle and the use of renewable energy (wood) to bake the bread.

«La Pana» further provides self-employment and a collective economy for the people who participate in it. «La Pana» and their newly constructed oven further play and active role in spreading the knowledge of ecological and handmade bread production through workshops in the PIC social centre.

[www.canmasdeu.net](http://www.canmasdeu.net)







## To.Pole

The Laboratory Body  
Awareness

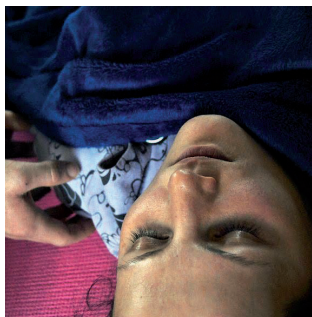
Voicebath  
26, 27th April 2014  
Krakow, Poland



## Le champ

Le laboratoire des  
soins du corps

Bain de voix  
26, 27 avril 2014  
Krakow, Poland



Meeting of three somatic approaches to body – inspired by Body Mind Centering, Lowen and vinyasa krama yoga. The **Laboratory Body Awareness** brought out a lot of questions about 3 subjects on which we focused : grounding, enlivenment and the presence.

The following methods are a base for both individual work with body and an interesting group approach in any kind of work. They evoke questions which will not appear in any different context. We focused on how to apply the knowledge in daily life and at work as well.

To.Pole Association members - Mateusz Flak and Agata Bargiel - organised **weekend session of voice work**, held according to the method created by Hangfurdo choir from Budapest, Hungary. The aim of method is giving a soundmassage to invited guests and in this case 'sound' means human voices only. Hangfurdo choir's work is inspired by voice improvisation, yoga siva-nanda relaxation techniques, as well as humanistic psychology approach and Focusing method of Eugene Gendlin.

[www.to-pole.org](http://www.to-pole.org)

A lifelong learning partnership  
between Punt d'Interacció de  
Collserola (E), Theaterbuednis  
(D), To.Pole (P), Graphistes  
de l'Ombre (F) non profit  
organizations, with support of  
European Union.

Workshops manual,  
video and further travel stories  
available on :  
[go-ercn.eu/eee](http://go-ercn.eu/eee)

Un partenariat éducatif tout  
au long de la vie entre les  
associations Punt d'Interacció  
de Canmasdeu (E),  
Theaterbuednis (D), To.Pole  
(P), Graphistes de l'Ombre  
(F) avec le soutien de l'Union  
Européenne.

Manuel des ateliers, vidéos  
et compléments de récit de  
voyage disponibles sur :  
[go-ercn.eu/eee](http://go-ercn.eu/eee)

