

Situated Creative Practices
for the Pluriverse

Introduction

Situated Creative Practices for the Pluriverse (SIT-PLU) is a medium-scale Creative Europe cooperation project aiming to explore the potential that situated and pluriversal approaches to creative practices can have in addressing –and/or contributing to– socio-ecological challenges. To this end, we will organise 8 residencies (SIT-RES), where practitioners selected through an open call will be invited to engage with a specific context (social, geographical, historical) for one year and develop new forms of creative intervention/cultural mediation; and 3 pluriversal laboratories (PLU-LABs), where practitioners/researchers from the project consortium will explore the multi-species and pluriversal entanglements of different European contexts. Additionally, the project will integrate an Exchange and Evaluation programme (EX-EV) that will favour a constant mutualisation of practices and experiences amongst partners, as well as an embedded ethos of self-assessment and improvement. One of the final outputs of the project will be an interactive atlas that can offer valuable insights, tools and mechanisms for cultural practitioners to operate in embedded ways in specific socio-ecological contexts, as well as to integrate values of the pluriverse in their practices.

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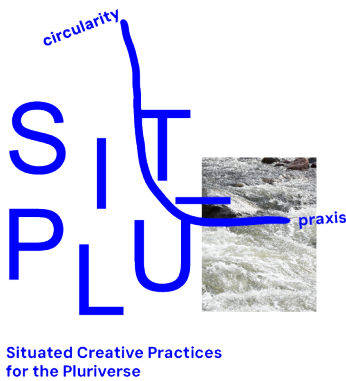
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SIT-PLU aims to:

- Reimagine arts and culture as transformative tools for ecological renewal and social justice.
- Advance pluriversal discourses in Europe, bringing insights from Global South practices into European creative contexts.
- Develop creative methodologies that respond to specific socio-ecological settings, bridging rural, peri-urban, and urban landscapes.

Project partners and roles:

- **LUCA School of Arts (Belgium)** – Lead coordinator, overseeing project management and financial monitoring. Hosts one of the Pluriversal Laboratories (PLU-LAB) in Ghent.
- **Floating University (Germany)** – Leads the Exchange & Evaluation (EX-EV) programme, facilitating collaborative learning, reflection, and assessment throughout the project.



- **ZEMOS98 (Spain)** – Hosts a Situated Residency (SIT-RES) in the Cantabrian Mountains, focusing on rural creative practices.
- **Idensitat (Spain)** – Hosts a SIT-RES in Barcelona, engaging with urban-social dynamics near the Besòs river.
- **Lungomare (Italy)** – Hosts a SIT-RES in Bolzano, investigating riverscapes and their ecological interconnections.
- **Baltan Laboratories (Netherlands)** – Hosts a SIT-RES in Noord-Brabant, exploring rural futures at Landpark Assisië.
- **EINA (Spain)** – Hosts a PLU-LAB in Barcelona, focusing on the urban-peri-urban transition at Collserola Mountain.
- **Universitat Politècnica de València (UPV) (Spain)** – Hosts a PLU-LAB in Valencia, exploring community-led ecological initiatives in Benimaclet.

Background and objectives

SIT-PLU stems from acknowledging that we cannot address contemporary crises using the same categories that originated them. The myriad of social crises we are faced with today can be seen as the expression of a rather simple –but all the more difficult to resolve– new condition: we no longer know how to thrive together, as human and more-than-human inhabitants, on a damaged planet (Tsing, 2017). This becomes particularly relevant when confronted with a civilisational crisis, that is, a socio-ecological crisis in a civilisational model that is no longer generating the conditions to sustain life (Escobar, 2018). This project is therefore anchored on the work of several scholars and practitioners who have been advancing on an alternative framework to the paradigm of ‘development’ under the umbrella notion of *pluriverse*. A concept first taken from the Zapatista movement in Chiapas (Mexico) –under the dictum ‘a world where many worlds fit’– the pluriverse represents perspectives that enact multiple worlds, ones that bring to the forefront the *buen vivir* (notion of social well-being from the indigenous communities of the Andes), communal forms of living and the interdependence of all human and more-than-human entities. As an emergent area of study, the pluriverse builds upon different strands of research in economics and the social sciences – namely degrowth, post-development, and sustainability– and it has only recently become part of the agenda in arts and culture.

Arts and culture can be significant triggers for contributing to new perspectives emerging and taking hold, but, for doing so, a particular

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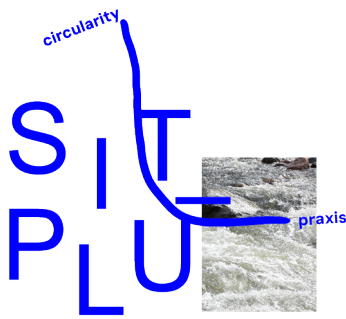
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approach should be explored: one in which creative practitioners (and researchers) take on 'situated' approaches. The reference to 'situated' has a twofold connotation: on one side, it refers to creative interventions implemented in a specific place and time (and that would not make sense elsewhere) and, on the other side, it relates to practices in which the creative practitioner critically positions her or himself, a crucial notion within feminist and decolonial theories (Kaethler & Calderón Salazar, 2020). This novel framing on Situated Creative Practices (SiCP) manifests a will to re-evaluate the (socio-ecological) relevance of creative practices, at the same time as enabling practitioners' potential for making an impact in their direct socio-ecological environment. In doing so, it brings to the fore the notion of *agency*, understood as the capacity to intervene –or refrain from doing so– in the world to participate in its transformation (Awan, Schneider, & Till, 2013). The notion of SiCP builds upon different approaches that have advanced since the 1960s within the fields of art, architecture, design, and pedagogy, as well as more recent discourses on 'site-specific art' (Kwon, 2002). A common trait in these experiences is articulating a 'social' perspective in the creative practices, calling for a renewed –social, political, environmental, cultural– responsibility of practitioners towards the contexts where they operate (Bishop, 2005). The practices resulting from such processes can be framed as a sort of 'creative activism' and usually materialise via concrete interventions in specific historico-geographical contexts. This approach responds to Chantal Mouffe's call to "widen the field of artistic intervention by intervening directly in a multiplicity of social spaces" (2011). The 'situated' perspective to creative practices has been explored within some exhibitions (like the latest edition of *documenta*, curated by *ruangrupa*) and cultural institutions (the Museo Situado of the Reina Sofia Museum in Madrid), as well as in some MA programmes (like the MA in *Situated Practices* at The Bartlett School of Architecture or the *Situated Design* MA at AKV St. Joost).

The overarching objective of the project is to explore the potential of creative practices in contributing to address socio-ecological challenges by implementing new forms of cultural mediation and embedded research activities.

The specific objectives are:

- to develop new forms of cultural mediation by setting the conditions for creative practitioners

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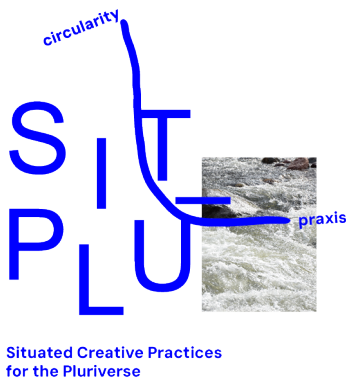
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to develop situated work practices, in articulation with concrete contexts and communities;

- to research the potential of the existence and/or emergence of the pluriverse in Europe by conducting a series of experimental research activities involving more-than-human participants;
- to experiment with –and develop– new ways for assessing and evaluating creative projects by fostering the organic exchange of experiences between the different partners and the dissemination of the knowledge generated throughout the project.

Open call for Situated Residencies

Hosting organisations and contexts

Baltan Laboratories (NL) will focus on Netherlands-based communities and initiatives, highlighting a focus on rural futures: to bring this pluriversal thinking outside of the city and also to harvest from the knowledge in rural areas, where the people have often lived off and with the land extensively for generations. For the first year, the call will be focused at Landpark Assisië in Biezenmortel, Noord-Brabant, The Netherlands, a residential environment for approximately 250 people with intellectual disabilities. Due to its geographical location between the city and the countryside, this special place offers opportunities to bring care and communal living closer together. Next to a focus on care, there is a focus on arts and cultures at the Landpark, and there is the ambition to develop the care facility into a public area with a mix of functions.

The artistic residencies at **Lungomare** (IT) will focus on *Liquid Territories and Learning Sites* within *FLUX – River Interventions and Explorations*, a Lungomare project initiated in 2022 to reimagine riverscapes in Bolzano. The selected artist / urban practitioner or collective will work on site-specific interventions addressing the rivers' ecological, cultural, and social dimensions. The artistic work and urban practice challenge existing perceptions of rivers and their potential as sites for connection, learning, and re-naturalization. Through interdisciplinary collaboration and participatory processes, the residencies explore the multifaceted relationships between humans, water, and the ecosystems that inhabit these liquid territories, envisioning new futures for sustainable and inclusive coexistence.

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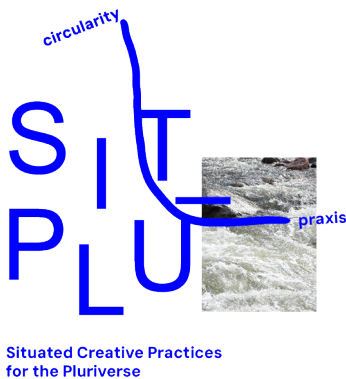
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Idensitat (ES) will have the area made up of neighbourhoods in the metropolitan area near the mouth of the Besòs river (Trinitat Vella, Bon Pastor, Baró de Viver, La Sagrera, and Sant Andreu) as a working context for its two residencies. These neighbourhoods are located on the edge of the city, in an area characterised by multiple connections to the north of the metropolitan zone. A densely populated area which has deepened its relationship with the river since its recovery as a natural space, becoming one of the main green areas of both the neighbourhoods and the metropole (Barcelona, Santa Coloma de Gramenet, Sant Adrià de Besòs and Montcada i Reixac). The residency will involve the collaboration of local organisations such as Fabra i Coats and Casa de l'Aigua, as well as other water infrastructures in the area.

ZEMOS98 (ES) will work with the [MediNat](#) community, a diverse group of citizens – with academic, activist, cultural, institutional and artistic backgrounds – debating the consequences of installing massive renewable energy parks on the Cantabrian mountains in the north of Spain. MediNat facilitates discussions and produces materials based on scientific evidence, promoting a sustainable and ecological transition that avoids damaging the environment or any of its components. The community also organises advocacy meetings for policy makers, as well as informational sessions where citizens can get adequately informed about the challenges of a fair transition that considers the ways of living of the human community and the ecosystem surrounding it. Zemos will develop a cultural mediation process to facilitate the introduction of artistic practices that enable all parties involved to think of sustainable futures for human and more-than-human communities in relation to the very specific challenges related to the installation of macro energy parks in the area of León (Spain).

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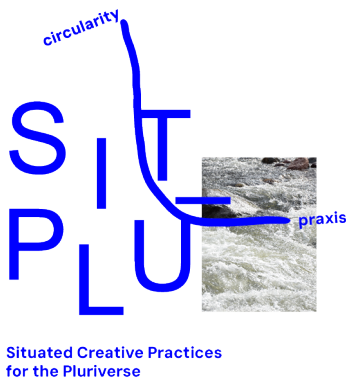
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Residencies: terms and conditions

Each institution details the terms and conditions of each specific residency/context, including the intended role of the artist, payment, and minimum requirements, in a separate attachment to this open call.

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Residencies and SIT-PLU: related events

The residencies are connected with a series of events in the SIT-PLU project that will represent another occasion for the selected artists to present their projects to all the partners and the different audiences in each situated context. Each residency includes public presentation moments on location, as well as a showcase (January 2027) and a final exhibition (February 2028) to wrap up the project, in which the resident artists are required to be present.

There will be a second open call for residencies in the first trimester of 2026 for the 2nd residency period of November 2026 – October 2027.

About the grant

- Artist fee: €13,500 (travel excluded).
- Production, operational, and travel budgets are described by each institution in the attached *Terms and Conditions*.

Who can apply

We are looking for artists and creative practitioners interested in developing an artistic project within the proposed social contexts and themes. We value approaches that leave a distinctive mark on the territory—unique and deeply rooted in their specificity—whether manifested as a physical intervention in public space, as evidence of relationships formed during the residency, or as the catalyst for ongoing processes that enrich community engagement over time. We are particularly interested in methods that involve new audiences and create a culture that embraces diversity and discursive exchange. Each institution further details how they see the role of the artists and creative practitioners in their specific residency in the *Terms and Conditions* attached to this call.

To be eligible, proposals must be presented by a single applicant, meeting the criteria detailed by each institution in their *Terms and Conditions* attached. We ask artists and creative practitioners to apply individually (even if you are part of a collective or a duo, just one person applies).

Each hosting partner will host a **Q&A online session** about their specific residencies, you can find dates of the sessions in their *Terms and Conditions* attached.

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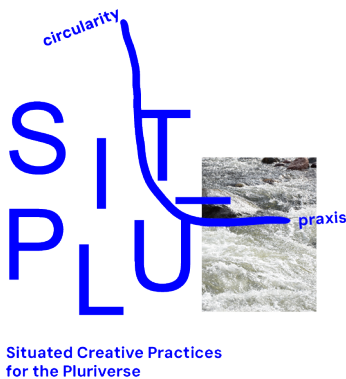
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The requested materials for this phase are the following:

- A further elaboration of the project proposal (max 8 pages, including visual material), including how you would like to connect to the context and approach situatedness in your project
- Planning: a proposed timeline of the project that includes both activities and related outcomes but also the creative practitioner's presence on location (max 1 page)
- A rough budget proposal for production, considering the production budget specified by each institution
- A portrait picture of yourself
- An image representative of your proposal

These materials have to be sent via email to the hosting institution by **24 August 23:59 CET**. The results of this phase will be communicated by **the end of September**. More information on this phase will be sent to the selected practitioners so they can prepare their applications correctly and give them insights into the specificities/requirements of their residencies' locations.

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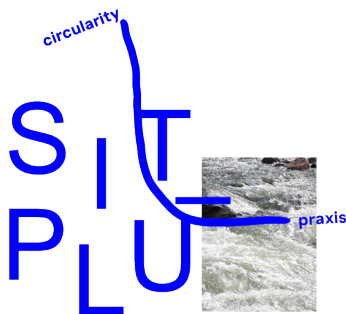
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Selection process

Phase 1

The selection process will be as follows: applications will receive a score from the selecting institutions for 3 different categories: motivation letter, project proposal and previous experience.

- **Motivation letter** (max 8 points – threshold to be selected 4 points)
 - Urgency (insight into how the residency is contributing to the applicant's development) (max 3 points)
 - Momentum (insight into why this is the right moment for the applicant to join the residency) (max 2 points)
 - Long-term motivation (is this residency part of a more extended development of the applicant) (max 3 points)
- **Project proposal** (max 8 points – threshold to be selected 4 points)
 - Does the project fit the project vision and content? (max 2 points)
 - Situatedness and environmental sustainability: the awareness of the creative practitioners towards the contexts where they



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operate, which translates into practices that are more respectful to the environment. (max 3 points)

- Projects that take into consideration issues of social inclusion, diversity, and gender balance (max 2 points)
- Feasibility for completing the plan of the project within the timeframe and budget of the residency (max 1 point)

- **Previous experience of the applicant** (max 6 points – threshold to be selected 3 points)
 - Artistic quality of the portfolio (max 3 points)
 - Previous accomplishments that show thought leadership and involvement in the art field – such as awards, publications, exhibitions, talks etc. (max 2 points)
 - Previous experiences related to the topic of situatedness, context-related research and practice and community building processes (max 1 point)

Criteria	Minimum Score	Maximum Score
Motivation letter	4	8
Project proposal	4	8
Previous experience	3	6
Overall (pass) scores	11	22

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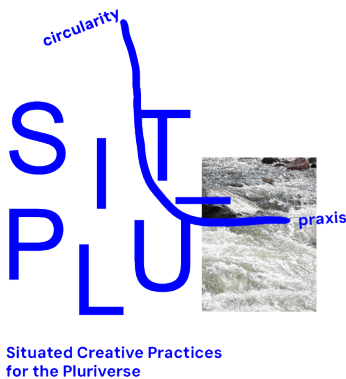
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Phase 2

Each institution will evaluate the proposal of the selected creative practitioners from 0 to 10 points:

- Artistic quality (max 3 points)
- Situatedness of the proposal in relation to the residency context (max 3 points)
- Coherence with the SIT-PLU project vision, theoretical framework and objective (2 points)
- Feasibility of the project in relation to time and budget (2 points)

There is no minimum score; the proposal with the highest points among the 3 applicants will be selected for the residency. Further details about the selection process of phase 2 will be provided to selected phase 1 applicants later on.



Visibility

Selected applicants must clearly acknowledge the European Union's contribution in all publications or in conjunction with activities for which the grant is used. In this respect, if you are selected, you will be required to give prominence to the name and emblem of the European Commission on all your publications and other products realised under the co-financed action. You should also credit the SIT-PLU project and the institution connected to your project (for example, with the sentence: *produced within the framework of SIT-PLU, curated and produced by "name of the institution"*).

Processing personal data

Replying to any call for proposals involves recording and processing personal data (such as name, picture, e-mail, and address). Such data will be processed pursuant to [Regulation \(EU\) 2016/679 of the European Parliament and of the Council of 27 April 2016](#) on the protection of natural persons with regard to the processing of personal data and on the free movement of such data. Unless indicated otherwise, the questions and any personal data requested that are required to evaluate the application in accordance with the call for proposal will be processed solely for that purpose by the consortium.



Timetable

Call opening: 15 April 2025

Deadline for submissions Phase 1: 20 June, 23:59 CET

Evaluation Phase 1: 20 June–15 July

Information on Phase 1 results: before the end of July

Deadline for submissions Phase 2: 24 August 23:59 CET

Evaluation Phase 2: end of August – half September

Information on final evaluation results: end of September

Project start date: January 2026



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