

Conference



EESTI RAHVA
MUUSEUM
Estonian National Museum



PEEDIST
PESUMASIN



Tartu
2024
European
Capital of Culture

SUSTAINABILITY

IN PRACTICE

DIY Repair, Reuse and Innovation

30.10-2.11.2024

Estonian National Museum, Tartu, Estonia

Estonian National Museum
Estonian Road Museum
Tartu City Museum
Estonian Agricultural Museum

SUSTAINABILITY IN PRACTICE: DIY Repair, Reuse and Innovation

30 October — 2 November 2024

Programme and Abstracts



Tartu 2024

The conference is organised by the Estonian National Museum in collaboration with the Washing Machine Made of Beetroot joint exhibition project curated by the Estonian Road Museum, the Estonian Agricultural Museum, and Tartu City Museum.

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EESTI RAHVA
MUUSEUM
Estonian National Museum

WASHING MACHINE
MADE OF BEETROOT



EMm
Estonian Road Museum

TARTU CITY MUSEUM



ESTONIAN
AGRICULTURAL MUSEUM



PROGRAMME

30/10/2024	
Exhibition Tour	
11:00–17:30	Tour of the Washing Machine Made of Beetroot joint exhibition project
19:00–22:00	Opening reception at the Tartu City Museum
31/10/2024	
Academic programme at the Estonian National Museum	
9:00–10:00	<i>Registration, coffee and tea</i>
10:00–10:15	Welcome Address
10:15–11:45 <i>Jakob Hurt Hall</i>	Keynote <ul style="list-style-type: none"> • Steven J. Jackson (Cornell University), <u>Broken World Thinking: Maintenance, Repair, Hope</u> Chair: Marium Durrani
11:45–12:00	<i>Coffee and tea</i>
12:00–13:30	Session 1
<i>Jakob Hurt Hall</i>	Museums and Sustainability Moderator: Agnes Aljas (Estonian National Museum) <ul style="list-style-type: none"> • Tiina Paavola (The Historical Museums of Tampere), <u>Reuse, Recycle or Sale? Good Practice in the Use of Deaccessioned Textiles</u> • Katrīna Kūkoja (Latvian Museum of Literature and Music), Elina Kursīte (Latvian Museum of Literature and Music) and Leonarda Ķestere (Latvian Museum of Literature and Music), <u>Preservation for the Future: Aligning Museum Policy with Sustainability Goals</u> • Magdalena Puchberger (Volkskundemuseum) and Ana Salvador (House of European History), <u>History of Waste: Stories of Re-Use and Sustainability, a Cooperation Project on a European Level</u> • Theodora Năstasie (National Museum of the Romanian Peasant), <u>Table Display Case to Office Desk to Artefact: Assigning Uses to the Material Legacy of Former Socialist Museums</u>
<i>Helmi Kurrik Auditorium</i>	Renovation and Repair 1 Moderator: Lizette Gradén (Lund University) <ul style="list-style-type: none"> • Daniela Moisa (Université du Québec à Rimouski) and Iurie Stamati (Université du Québec à Rimouski), <u>Vernacular Houses, Repair and Community Building in Quebec, Canada</u> • Iida Kalakoski (Tampere University), <u>Building Repair As a Learning Process</u> • Sigrun Thorgrimsdottir (University of Gothenburg), <u>Byggnadsvård: Mobilising Alternative Narratives of Building Care</u>

<p><i>Aliise Moora Auditorium</i></p>	<p>Resilient Community Practices Moderator: Jane Remm (Estonian Academy of Arts)</p> <ul style="list-style-type: none"> • Lilian Pungas (University Duisburg-Essen; Friedrich Schiller University Jena), <u>On Babushkas and Post-Capitalism: Theorising Diverse Economies from the Global East</u> • Lilian Pungas (Friedrich Schiller University Jena) and Bianka Plüschke-Altöf (University of Tartu; Tallinn University), <u>Same, Same but Different? The ‘Right’ Kind of Gardening and the Negotiation of Neoliberal Urban Governance in the Post-socialist City</u> • Dagmar Narusson (University of Tartu), Anneli Kährik (University of Tartu), Aet Annist (University of Tartu), Bianka Plüschke-Altöf (University of Tartu) and Lilian Pungas (University of Tartu), <u>Community Garden As a Citizen Space: Analysing the Transformative Potential of Emajõe Garden in Tartu</u> • Saara Mildeberg (Tallinn University), Lilian Pungas (University of Duisburg-Essen; Friedrich Schiller University Jena) and Annela Samuel (Tallinn University), <u>Building Bridges with Gardeners’ Day: A Tribute to Overlooked Food Self-Provisioning Practice through Transdisciplinary Dialogue and Co-creation</u>
<p>13:30–14:30</p>	<p><i>Lunch</i></p>
<p>14:30–16:00</p>	<p>Session 2</p>
<p><i>Jakob Hurt Hall</i></p>	<p>Repair and Reuse Communities 1 Moderator: Isabel Ordóñez (Elisava School of Design and Engineering; Central University of Catalonia)</p> <ul style="list-style-type: none"> • Rachel Smith (Repair Shop) and Sam Bennett (Repair Shop; Eindhoven University of Technology), <u>How Mending Survives: Repair and the Role of Communal Knowledge Exchange</u> • Isabel Ordóñez (Central University of Catalonia), <u>Fixoteket: Neighbourhood Spaces for Reuse, Repair and Community</u> • Thomas Meyer (Goethe Institute Czech Republic), <u>The Green Side of Libraries</u> • Lauri Mei (Paranduskelder), <u>How to Empower Repair in a Local Community</u>
<p><i>Aliise Moora Auditorium</i></p>	<p>Crafts, Heritage and Materials 1 Moderator: Mari-Liis Tammiste (Estonian Agricultural Museum)</p> <ul style="list-style-type: none"> • Ave Matsin (University of Tartu), <u>Local Natural Craft Materials for Resilience</u> • Asimina Kouvara (Tallinn University of Technology), <u>Vernacular Practices As a Catalyst for Sustainability: The Case of the Pokari Project (Wool)</u> • Madis Rennu (University of Tartu) and Andres Rõigas (University of Tartu), <u>Fieldwork Notes through the Eyes of a Craftsman: Economic Interests, Local and Cultural Cooperation in the Intentional Communities of Southern Estonia</u>

<p><i>Helmi Kurrik Auditorium</i></p>	<p>Renovation and Repair 2 Moderator: Iida Kalakoski (Tampere University)</p> <ul style="list-style-type: none"> • Rūta Šmite (The Ziedonis Museum) and Una Vindberga (The Ziedonis Museum), <u>Summerhouse As A Manifest Of Sustainability</u> • Timothy Meek (University of Stirling), Vicky Flintoff (University of York) and Kate North (English Heritage), <u>Lime Finishes: What's the Point?</u> • Aljona Gineiko (Estonian Academy of Arts), <u>Considering Using Historical Wood Waste in Restoration through 3D Printing</u> • Amelia Allen and Timothy Meek (University of Stirling), <u>Fractured Fabrics: Exposing the Core of a Building to Reclaim Lost Knowledge and Inform on Modern Approaches</u>
<p>16:00–16:30</p>	<p><i>Coffee and tea</i></p>
<p>16:30–18:00</p>	<p>Session 3</p>
<p><i>Jakob Hurt Hall</i></p>	<p>Repair and Reuse Communities 2 Moderator: Isabel Ordóñez (Elisava School of Design and Engineering; Central University of Catalonia)</p> <ul style="list-style-type: none"> • Frazen Tolentino-Zondervan (Amsterdam University of Applied Sciences) and Willem van Winden (Amsterdam University of Applied Sciences), <u>Towards the Circular Management of Construction and Demolition Waste</u> • Willem van Winden (Amsterdam University of Applied Sciences) and Isabel Ordóñez (Central University of Catalonia), <u>Can Urban Resource Centers Help Us Re-Use CDW?</u> • Iiris Tähti Toom (Spatialist Studio) and Henri Kopra (Spatialist Studio), <u>Meanwhile in Kopli</u> • Rakel Jónsdóttir (University of Iceland), <u>Empathfridges: A Story of Freedges and Invisible Family Members</u>
<p><i>Aliise Moora Auditorium</i></p>	<p>Crafts, Heritage and Materials 2 Moderator: Ave Matsin (University of Tartu)</p> <ul style="list-style-type: none"> • Thomas O'Dell (Lund University) and Lizette Gradén (Lund University), <u>The Revitalisation of Cultural Heritage and Traditional Crafts: Lessons Learned from a Master Thatcher</u> • Débora Paulino (Universidade de Trás-os-Montes e Alto Douro), <u>Sustainable Applications of Industrial Hemp through a DIY Approach</u> • Mathilde Frances Lind (Arrowmont School of Arts and Crafts), <u>Artefacts or Living Tools? Dilemmas in the Conservation and Use of Antique Textile Equipment</u>
<p><i>Helmi Kurrik Auditorium</i></p>	<p>Workshop</p> <ul style="list-style-type: none"> • Hanna Korhonen (National Museum of Finland), <u>My Heritage Box</u>
<p>18:00–19:00</p>	<p>Tour of the Daily Use exhibition, given by the exhibition's curators Tomás Errázuriz (Universidad Andrés Bello) and Ricardo Greene (Universidad San Sebastián)</p>

19:00–20:00	Tours of the Estonian National Museum’s permanent exhibitions Encounters, and Echo of the Urals
01/11/2024 Academic programme at the Estonian National Museum	
9:00–9:30	<i>Registration, coffee and tea</i>
9:30–11:00 <i>Jakob Hurt Hall</i>	Keynote <ul style="list-style-type: none"> • Tomás Errázuriz (Universidad Andrés Bello) and Ricardo Greene (Universidad San Sebastián), <u>Care, Adapt, Survive</u> Chair: Tenno Teidearu (Estonian National Museum)
11:00–11:30	<i>Coffee and tea</i>
11:30–13:00	Session 4
<i>Jakob Hurt Hall</i>	Repair and Mending 1 Moderator: Mathilde Frances Lind (Arrowmont School of Arts and Crafts) <ul style="list-style-type: none"> • Ren Ewart (University of Groningen), <u>Sampling Samplers: Mending Heritage and Artistic Practice</u> • Maris Taul, <u>Exploring Traditional Textile Repair Techniques in Estonian Peasant Culture: Insights from the 19th and Early 20th Centuries</u> • Tenno Teidearu (Estonian National Museum), <u>The Changing Meanings of Repair in Estonia: From Necessity to Sustainability</u> • Dominic Brownell (University of Hertfordshire), <u>Repair and Reuse in the Mass Consumption of Cars in Britain, 1950–2010</u>
<i>Helmi Kurrik Auditorium</i>	Design and Arts Moderator: Amy Schwartzott (North Carolina Agricultural and Technical State University) <ul style="list-style-type: none"> • Amy Schwartzott (North Carolina Agricultural and Technical State University), <u>Recuperating Object Materiality: Recycling in Contemporary Mozambican Art</u> • Danielle Keller Aviram, <u>Precious Minerals Can Never Become Waste</u> • Evgeniya Grafskaya, <u>Modern Papermaking: Combining Sustainability, Budget and Art</u> • Kateriin Rikken, <u>Junk Glass: A Playful Source for the Glass Artist</u>
<i>Aliise Moora Auditorium</i>	DIY Culture Moderator: Saara Mildeberg (Tallinn University) <ul style="list-style-type: none"> • Gábor Kőszegi (Museum of Ethnography) and Tamás Móser (Museum of Ethnography), <u>Objects Born of Lack: Peculiar Object Making Practices in Hungary during State Socialism</u> • Mari-Liis Tammiste (Estonian Agricultural Museum), <u>New Materials and Old Techniques: How Hay Baling Twine and Other Synthetic Materials Were Adapted into Crafting Supplies from the Late 1960s to the 1980s</u> • Madis Vasser and Maria Muuk, <u>Terra Low Tech Theme Park</u> • Robertho Miguel Paredes Coral (University of Tartu), <u>Visual Narratives of the Forest and Tambopata Amazonian Cosmivision</u>

13:00–14:00	<i>Lunch</i>
14:00–15:30	Session 5
<i>Jakob Hurt Hall</i>	<p>Repair and Mending 2</p> <p>Moderator: Ren Ewart (University of Groningen)</p> <ul style="list-style-type: none"> • Marium Durrani, <i>A Felt(-ed) Repair: Unveiling the ‘M’ of Mending</i> • Anna-Maria Saar, <i>The Fear of Disappearance</i> • Wendy Ward (Sheffield Hallam University), <i>EveryWear: Embracing Visible Wear through a Daily Hand Sewing Practice</i>
<i>Helmi Kurrik Auditorium</i>	<p>Fashion and Sustainability</p> <p>Moderator: Key Külaots (Estonian Fashion Festival)</p> <ul style="list-style-type: none"> • Maria Rojko Nisu (Estonian Academy of Arts), <i>DIY Sneakers</i> • Joelle Jackson (Indiana University), <i>Sustainable Consumption and Expressive Practice: Perspectives from a North American Thrift Store</i> • Reet Aus (Estonian Academy of Arts), <i>UPMADE® Certified Upcycled and Recycled Products: Digital Solutions</i> • Maria Kristiin Peterson (Estonian Fashion Festival), <i>Supporting Sustainability in the Fashion Industry: Models and Initiatives</i>
<i>Aliise Moora Auditorium</i>	<p>Degrowth</p> <p>Moderator: Anette Parksepp</p> <ul style="list-style-type: none"> • Madis Vasser (Degrowth Estonia), <i>Every Problem Does Not Need a High Tech Solution</i> • Riinu Lepa (Tallinn University of Technology), <i>Work Time Reduction As a Potential Instrument for Sustainable Communities</i> • Marta Konovalov (Estonian Academy of Arts) and Jane Remm (Estonian Academy of Arts), <i>From Sowing Confusion to Dialogical Co-Creation: Artistic and Designer Practices, and Creative Methods for Meaningful Engagement with Nature and Resilient Ways of Doing</i>
15:30–16:00	<i>Coffee and tea</i>
16:00–17:30	Workshop session
<i>Oskar Kallas Auditorium</i>	<ul style="list-style-type: none"> • Marium Durrani and Lucie Hernandez (Royal College of Art), <i>Experiencing Repair: Applying a Repair Toolkit to Foster Social Innovation through Garment Mending Practices</i>
<i>Helmi Kurrik Auditorium</i>	<ul style="list-style-type: none"> • Teele Pehk (Degrowth Estonia), Andra Jelle (Degrowth Estonia), Maria Muuk (Degrowth Estonia) and Diana Matejuk (Degrowth Estonia), <i>Circular Economy and Degrowth: One Cannot Do Without the Other</i>
<i>Aliise Moora Auditorium</i>	<ul style="list-style-type: none"> • Agnes Aljas (Estonian National Museum) and Reet Mägi (University of Tartu Natural History Museum and Botanical Garden), <i>Fostering Sustainable Practices in Organisations: Case Study of the Green Museum Label</i>

<i>Gustav Ränk Auditorium</i>	<ul style="list-style-type: none"> • Débora Paulino (Universidade de Trás-os-Montes e Alto Douro), Sustainable Applications of Industrial Hemp through a DIY Approach
17:45–18:45	Tours of Estonian National Museum’s permanent exhibition Encounters
19:00–00:00	Ending gala at the Estonian National Museum <i>Pööriöö café (Area B)</i>
02/11/2024 Tour to Public Initiatives in Tartu	
11:00–15:00	Visits to public workshops, community garden and Foodsharing network in Tartu
15:00–16:30	<i>Lunch at Aparaaditehas, restaurant Aparaat (at own cost)</i>
17:00–18:30	Public film screening at Elektriteater <ul style="list-style-type: none"> • Rakel Jónsdóttir (University of Iceland), Empathfridges • Asimina Kouvara (Tallinn University of Technology), Tzoomakers: A Mountainous Community of Open Source Technologies

WELCOME FROM TENNO TEIDARU

conference committee head

I am honoured to welcome participants to the Sustainability in Practice: DIY Repair, Reuse and Innovation conference. I am grateful to all the presenters, workshop convenors and keynote speakers for their contributions to making this unique conference happen. We will gather at the Estonian National Museum (ENM) to share our knowledge and insights, to learn from each other and to exchange ideas through interdisciplinary and international collaboration.

This conference aims to rethink ecological sustainability through an empirical perspective on contemporary, traditional and vernacular sustainable do it yourself (DIY) practices shaped by culture, heritage and history. The special focus on repair, reuse and vernacular innovation seeks to highlight some of the sustainable practices that have been, and in many regions still are, common in various cultural contexts, and are today increasingly perceived and empowered as part of sustainable consumption culture. The conference programme includes a variety of topics and examples that contribute to the establishment of an understanding of what Sustainability in Practice looks like in the context of contemporary everyday life and domestic and community settings. As our keynote speakers Steven J. Jackson (Cornell University), Tomás Errázuriz (Univer-



Photo by Arp Karm

Welcome addresses

sidad Andrés Bello) and Ricardo Greene (Universidad San Sebastián) propose, repairing, caring for, adapting and coexisting with the environment are essential for the broken worlds around us. Facing the global climate crisis, this conference seeks lessons from the past and present in order to rethink and develop a more sustainable and resilient future.

Museums as public institutions play an important role and hold great potential in the study and promotion of sustainable heritage. ENM is organising this conference as a research institution in collaboration with the Washing Machine Made of Beetroot joint exhibition project, curated by the Estonian Road Museum, the Estonian Agricultural Museum, and Tartu City Museum. Apart from a fascinating academic programme, the conference includes organized tours to the exhibition, which covers key topics such as invention, ingenuity, recycling, and the DIY mentality common in the Estonian Soviet past, as well as visits to public workshops and a community garden in Tartu.

I am sincerely grateful for the opportunity to lead the organisation of this significant conference. I wish you all an inspiring, productive and enjoyable conference experience in Tartu, one that I hope will bring people together as the starting point for further collaboration.

Tenno Teidearu
Conference committee head, researcher
Estonian National Museum

WELCOME FROM KERTU SAKS

Estonian National Museum director

I am pleased to welcome all participants to the Sustainability in Practice: DIY Repair, Reuse and Innovation conference held at the Estonian National Museum (ENM).

As the conference is dedicated to topics like DIY repair and maintenance, domestic reuse and repurposing, vernacular innovation and invention, sustainable and resilient lifestyles and communities, heritage and applied heritage, forms of activism, and the role of museums and memory institutions in maintaining and promoting sustainability, ENM is the perfect place for these debates.

ENM was founded in Tartu in 1909 (we celebrate our 115th anniversary this year). The task of the museum has always been to protect and develop the history and culture of Estonia. We are both the generator and developer of cultural dialogue that links the past and the future. The main emphasis of ENM as a research institution is research and collecting related to Estonian everyday life in the second half of the 20th century as well as on the Estonian diaspora, and audio-visual, archival and artefactual data from Finno-Ugric cultures.

In 2023 ENM gained a Green Museum Certificate, awarded in Estonia to museums that value sustainability and work to reduce their environmental impact. Among other principles, we have declared that we consid-



Photo by Anu Ansu

Welcome addresses

er recycling and the principles of the circular economy important at the museum.

History has taught Estonians to be resilient and practical in all the 'storms' of the World. Recently we were all part of the Covid-19 pandemic, we are all witnessing wars and security crises in the World and we are all affected by climate change. There is a lot the museums can help with in these crisis-hit times because we preserve knowledge of how similarly difficult circumstances have been handled in the past.

Much of what this conference will tackle are these same subjects, along with questions of how to be innovative yet practical, sustainable, and environmentally friendly.

I would like to thank all conference organisers, presenters and participants. On behalf of the Estonian National Museum, you are all very welcome! We welcome you also to Tartu, the 2024 European Capital of Culture. I wish you all fruitful debates.

Dr Kertu Saks
Director
Estonian National Museum

Steven J. Jackson

Cornell University (USA)

**BROKEN WORLD THINKING:
MAINTENANCE, REPAIR, HOPE**

What does it mean to fix things? And how might starting from maintenance and repair – instead of design, innovation, or invention – change how we think about technology, art, and the contemporary-but-perennial problem of sustainability? This talk will draw on recent and older work in philosophy, the social sciences and technology studies to make the case for repair as a crucial but undervalued dimension in our relations with objects, ecologies, and the more-than-human worlds around us. It will also report on art projects and ethnographic research with fixing communities around the world to call out practices and forms of value widely neglected in prevailing imaginations of technology. It concludes with a word on hope, and how ongoing practices of maintenance and repair, broadly conceived, may still help us to navigate, sustain, and make meaning in and with the broken worlds around us.

Keynotes



Steven J. Jackson is a Professor of Information Science and Science and Technology Studies and Vice-Provost for Academic Innovation at Cornell University (USA). His work combines ethnographic, legal, humanistic, and interpretive traditions grounded in pragmatism, critical theory, and post-structuralism with an overall interest in how people build and maintain order, value and meaning in and with the worlds around them. He is fascinated by processes of breakdown, maintenance and repair as central but neglected moments in our individual and collective relationships with technology. This has led to ethnographic projects with mobile phone repair workers around the world,

amateur fixer movements in Europe and North America, and to collaborative projects with interactive and new media artists. He is especially interested in places where new computing forms and practices meet the social and natural worlds, with implications for collaboration, sustainability, justice, learning and inequality. With fellow travellers in the Computing On Earth Lab and around the world, he has written extensively on problems of infrastructure, collaboration, maintenance, repair, and hope. More info and links to recent papers and projects can be found at: <https://infosci.cornell.edu/content/jackson>.

Tomás Errázuriz

Universidad Andrés Bello (Chile)

Ricardo Greene

Universidad San Sebastián (Chile)

CARE, ADAPT, SURVIVE

In a global context where capitalism attempts to address the climate crisis without impacting industry and economic growth, this talk explores sustainable consumer practices not reliant on the global market but responding to an ecology of resources and agents anchored in local territories. Our interest lies in recognising people's capacity to take care of their environments and adapt it to their changing daily needs, while simultaneously adjusting their bodies and ways of living to the opportunities and limitations presented by the very same surroundings. These ways of "being in place", although present since the dawn of humankind, today appears to have lost its significance, especially in wealthier societies. Examining practices like maintaining, repairing, repurposing, or reusing – still essential for a majority of the global population –, suggests redirecting our focus to the processes of caring, adapting and coexisting with the environment. We believe that these everyday practices, which are often overlooked by experts and policy-makers, have the potential to dismantle the rigid boundaries imposed by hyper-consumerism and planned obsolescence. Further, they crystallise ecological relationships between humans and the non-human, which are essential for adapting to the challenges posed by the climate crisis.

Keynotes



Tomás Errázuriz is a full professor at Campus Creativo, Universidad Andrés Bello (Chile). With a background in history, architecture, and urban studies, his research revolves around material culture, domestic life, and sustainability, particularly focusing on the dynamic nature of objects and places. He is a co-founder and active member of “Cosas Maravillosas” (Wonderful Things), a collective dedicated to promoting sustainable living through the research, recognition, and care of our everyday environments. He also serves as the editor-in-chief of

the Green Handbook, a compendium of recommendations for reducing household consumption and leading a more sustainable lifestyle using existing resources. Furthermore, Tomás directs Bifurcaciones, a publishing house dedicated to urban cultural studies.

Ricardo Greene is an Associate Professor at Universidad San Sebastián (Chile). He is a sociologist with a PhD in Anthropology and MSc in Urban Development from Goldsmiths, University of London. He has produced films, and published books and articles spanning urban culture, visual methods, elites, racism, daily life and material culture. He serves as director of Bifurcaciones, a journal and publisher specialised in urban cultural studies, and is a founding member of the collective “Cosas Maravillosas” (Wonderful Things). Also, he has overseen notable visual anthropology projects such as the Santiago International Documentary Film Festival (FIDOCS), Esto Es Talca (an urban chrono-photographic initiative), and CinEducación (an audiovisual participatory platform).



ABSTRACTS

FRACTURED FABRICS: EXPOSING THE CORE OF A BUILDING TO RECLAIM LOST KNOWLEDGE AND INFORM ON MODERN APPROACHES

Amelia Allen

Timothy Meek (University of Stirling)

Archaeology assesses the impact and value of information gathered between layers of fabric. Building archaeologists look for sequences and change in masonry and timber to understand the human experience by analysing vertical stratigraphy and structural development. In this paper we argue that for too long the archaeological community has appreciated lime surface finishes – plaster, limewash and polychromy – as something to be navigated through to access historic fabric, recording around it instead of considering the material as fundamental matter.

Changing priorities have been initiated by two primary concerns: the protection that complete lime coats offer in a changing climate, and the greater sense of a sophisticated aesthetic irrespective of whether architecture is local and distinctive or substantial and prestigious. In both examples we highlight the value of the vernacular building process.

The intangible heritage of those who commissioned work and those who undertook it has been generally underappreciated. Historic fabric can connect people to place, enhancing regional variability within small communities, and developing connections to a wider historic landscape and resources. The importance of earth, timber, thatch and lime are well understood. We examine the importance of understanding buildings, not as series individual parts but as a collective narrative where each has a clear functional value, although it is only when they act in tandem that they become aesthetically and practically coherent. Coherence, we argue is not disturbed by regional variability because the underlying principle of vernacular building is that it is seamless. Missing from the archaeological and conservation communities' skillset is what unites them, i.e. a complete surface finish. Current conservation approaches treat buildings as static, an approach that is not climate resilient. We must learn from our lost collective knowledge in order to adapt.

UPMADE® CERTIFIED UPCYCLED AND RECYCLED PRODUCTS: DIGITAL SOLUTIONS

Reet Aus (Estonian Academy of Arts)

This presentation focuses on the implementation of system design in the fashion industry to make the supply chain transparent, reduce waste and calculate environmental impact. The research is based on case studies of UPMADE® certified industrially upcycled T-shirts, recycled jeans and digital product passports. How can we create a circular product? What solutions and practices are out there?

The UPMADE® industrial upcycling system helps to bring validated transparency to the product manufacturing process and provides input data for the digital product passport. Research shows that, for example, an upcycled T-shirt consumes 99% less water than a T-shirt made from virgin material. This is essential knowledge because in factories 25-40% of all fabric used is either leftover or becomes waste, despite the fact that it could easily be recirculated into production at the factory to make more products.

The Reet Aus brand is an example of creating circular products using only secondary materials through methods such as upcycling and recycling. Implementing full circularity also includes the Trash to Trend Studio example in Tallinn, which allows products to be repaired and used for longer, or locally upcycled through new design or resale. This approach also allows clothing to be taken back from customers who no longer need it, as the products are designed in such a way that they are easily recyclable into new garments.

PRECIOUS MINERALS CAN NEVER BECOME WASTE

Danielle Keller Aviram

The jewellery industry makes a daily contribution to the problems of sustainability. Everything we design and produce leaves a footprint, both environmental and social. The manufacturing of equipment, materials and sundry items, coupled with the resources demand for production, global travelling and shipping, and the by-products and waste that these processes leave behind take their toll on the planet and on people.

To address some of these dire outcomes of our current lifestyles and economic system, I introduce the circular economy as an alternative to today's linear economy model. A production and consumption model that involves sharing, leasing, reusing, repairing, refurbishing and recycling existing materials and products, ideally forever. In this way, the lifecycle of products is extended and waste is minimised. According to Braungart & McDonough this model offers an opportunity for a radical holistic switch from the cradle-to-grave Industrial Revolution model to a cradle-to-cradle alternative that minimises raw material extraction, changes consumption and waste habits, and regenerates ecosystems. At the end of their lives, materials either re-enter the environment and nourish the ecosystem or remain within closed industrial loops because they cannot decay. At the end of a product's life, its materials are retained within the economy wherever and however possible, creating ongoing value.

An estimated 80 percent of the impact of any product or service is determined at the design stage by designers' choices of materials and processes, making these choices a major focus. The concept of the circular economy is of particular relevance to design-led disciplines that depend on physical resources, such as jewellery. This model is even more relevant for precious minerals that can be easily repurpose and re-enter another life cycle using different strategies and production methods.

REPAIR AND REUSE IN THE MASS CONSUMPTION OF CARS IN BRITAIN, 1950–2010

Dominic Brownell (University of Hertfordshire)

My research explores the media culture surrounding personal car repair in Britain over the latter half of the twentieth century in order to examine the ways in which car owners were incentivised to pursue personal repair and reuse over professional repair services. Britain occupies a unique space in the global history of the automobile. Unlike the automobilisation of America during the first half of the twentieth century, pre-World War II class stratification and an ambivalent view towards the motor car among UK law-makers meant that car ownership in Britain did not permeate deeply into the middle and working classes until the 1950s. In Britain, the mass consumption of cars developed alongside the mass consumption of consumer magazines and advice manuals, and cars formed a key component of the DIY culture that developed in domestic and automotive repair in Britain during the latter half of the twentieth century. The Haynes Owners Workshop Manual in particular has become a fixture of British popular culture due to its iconic visual identity and its prevalence within the British household; the Haynes Manual presented itself as encouraging readers to save both time and money in car repair by diagnosing and repairing faults with their vehicles themselves and in many cases fabricating their own improvised tools, rather than seeking the advice of professional mechanics who were seen to ‘up-sell’ unsuspecting customers on unnecessary extra services or manufacturers who sold replacement parts for a premium. To this end, this research compares the advice discourses found in media such as the Haynes Manual to official manufacturer documentation for popular cars over the period to examine ways in which users were incentivised to perform pragmatic maintenance on their own cars. In doing so, it aims to interrogate broader issues of design, trust and expertise in the field of repair.

VISUAL NARRATIVES OF THE FOREST AND TAMBOPATA AMAZONIAN COSMOVISION

Robertho Miguel Paredes Coral (University of Tartu)

This research project explores the relationship between Amazonian communities in the Madre de Dios region of Peru and their natural environment, emphasising the critical role of visual narratives in representing and preserving Amazonian cosmovision in environmental challenges.

Utilising photographs and video, this research aims to research Amazonian peoples' perspectives on their forest, their spiritual connection to it, and their struggle with climate change and cultural preservation. Using the theoretical framework of Amazonian cosmovision, perspectivism, and the multi-naturalism of Viveiros de Castro, the research explores how Amazonian groups articulate their understanding of forest and society. It aims to shift the narrative from the outsider's gaze to a representation that is from the Amazonian peoples' experience and cosmovision. Methodologically, the project employs conversations with the Amazonian community, blending traditional Amazonian knowledge-sharing practices with contemporary visual documentation techniques. This approach enables the communities to voice their concerns and aspirations regarding climate change and natural resource extraction.

Anticipated outcomes of the research include improved community involvement in climate change initiatives, contributions to the methodological literature on the efficacy of images in environmental and cultural preservation, and the empowerment of Amazonian peoples in their use of visual narrative as a tool for activism and memory preservation. By providing a new visual narrative developed from both personal and community-based Amazonian experiences, the project aims to contribute a critical discourse on human–nature relationships in the context of global ecological crises. This research intends to contribute significantly to the fields of environmental studies, cultural and heritage studies, and the visual arts by offering an exploration of the Amazonian way of life and its intersection with contemporary environmental issues.

A FELT(-ED) REPAIR: UNVEILING THE 'M' OF MENDING

Marium Durrani

This paper draws on my personal reflections gathered over the course of a year repairing a woollen jacket using needle felting as a technique for the repair. In the paper I examine and reveal the complexities intrinsic to this insular practice. I highlight how the practice of repair is certainly not straightforward, one dimensional or monolithic, nor is it always easy to carry out. My reflections concern themselves with understanding how one's relationship with the practice changes when faced with the harsh realities of the limitations of one's skill and of the garment's affordances. In illustrating these tensions, I purposefully move away from presenting a rose-tinted view of garment mending. I am therefore able to experience both the joy of finishing a mend as well as finding value in sitting with the frustrations that come about when repairs are not always successful. Taking a more critical approach to the practice by leaning into these difficulties allowed for a more flavourful and nuanced discussion of the lessons learned from the various ways in which one meets mending and ultimately (re-)shapes the associations and attachments to the practice and the clothing being fixed. I auto-ethnographically explore what I call the 'three Ms' of mending, i.e. meanings, movements, materialities, and identify these three forces as deeply entangled, interdependent and ever-evolving characteristics of the practice. In looking at repair in this manner it becomes clear that it is a practice that sits at the intersection of politics, performativity, play and practicality. Using these insights, I start a discussion on how sustainability-driven efforts, when put into practice, are still in need of much support and can sometimes be a niche practice accessible only to the skilled few.

SAMPLING SAMPLERS: MENDING HERITAGE AND ARTISTIC PRACTICE

Ren Ewart (University of Groningen)

How can histories of needlework mending help us creatively engage with discussions of craft, repair, and sustainable making? Through an examination of case studies from across the Netherlands, this trans-historical analysis reconsiders 18th and 19th century Dutch darning samplers against a resurgent ‘maintenance-turn’ in contemporary art and design. In doing so, I present mending as a valuable technical skill and critical approach to caring for and experimenting with objects that break.

Originating from humble materials such as tablecloths, napkins, and bed linen, for centuries darning and embroidery samplers were employed to instruct young women and girls in practices of mending and textile preservation. Initially employed as teaching aids by tutors and later preserved in museum archives, in the past decade these artefacts have re-captured the attention of contemporary artists, serving as rich sources of thematic and aesthetic influence.

Intricately beautiful and technically complex, these samplers serve as an underexplored example of one of the many ways young women were taught how to weave, maintain and repair the material, symbolic and affective orders that we inhabit. Drawing from critical heritage studies and eco-feminist theory, this analysis asks how contemporary artists have engaged with and reinterpreted these samplers, revealing mending as not merely a technical exercise but also a means of storytelling, heritage preservation, and a pathway to more sustainable making practices.

CONSIDERING USING HISTORICAL WOOD WASTE IN RESTORATION THROUGH 3D PRINTING

Aljona Gineiko (Estonian Academy of Arts)

This study is part of the author's PhD research and will become one of the articles that constitute the doctoral thesis. The aim of this research is to determine the suitability of historical wood waste for 3D printing in restoration. A variety of copies of old wooden platband will be made from different materials, using different technologies, and the results analysed.

Focus is on the following questions at the current stage. Could a wooden historical detail in poor condition be a material source for a copy of itself? Is the replica authentic because of the use of original material in the production of the copy? Is a traditionally made duplicate comparable to one that is 3D printed and therefore resistant to the Estonian climate? This research focuses on sustainability through the recycling of historical wood that is now in poor condition, minimising waste during restoration, and decreasing environmental impact (transportation and production of new materials) through the use of existing materials for coping.

The aim of this research is a rethinking of the value of historical waste and the promotion of innovative 3D technologies alongside traditional restoration skills and practices. Drawing attention to the heritage value of historical construction materials the research aims to help preserve disappearing carpenters skills and past technologies for future generations.

MODERN PAPERMAKING: COMBINING SUSTAINABILITY, BUDGET AND ART

Evgeniya Grafskaya

The general purpose of recycling has changed over the years from not having enough to having too much due to capitalism and the over-consumption tendencies of the modern world. This transition has changed our views of the process of creating, which in turn has influenced every aspect of our society, including craft. Throughout history paper has been a valuable material, the medium for passing knowledge through generations. However, the more important part was the content, not necessarily the paper itself. Today, with the invention of industrial-scale paper mills and widespread access to the internet and electronic devices, the aim of the papermaking craft has changed from being a necessity to a purpose in and of itself, an art form and a vehicle for self-expression.

In the paper I will discuss the ever-present connection between papermaking as a craft and recycling. I will explain how to make paper utilizing materials already available at a regular household and the minimum possible resources. I will demonstrate how, with implementation of a 3R framework of sustainability (Reduce, Reuse, Recycle), it is possible to create something beautiful while simultaneously not being wasteful. I will focus both on the process of making paper and on the functionality of the resulting creation.

SUSTAINABLE CONSUMPTION AND EXPRESSIVE PRACTICE: PERSPECTIVES FROM A NORTH AMERICAN THRIFT STORE

Joelle Jackson (Indiana University)

As a worsening climate and widening economic precarity become more and more central to contemporary life, secondhand shopping may very well become even more popular – and necessary – among people across the socioeconomic spectrum. Based on ethnographic observations in a Midwestern US thrift store, and interviews with young adult frequent thrift shoppers, my research focuses on the way that shoppers construct value and communicate expressively within secondhand stores and an Anglophone thrifting scene. This research exposes the fact that college-aged thrift shoppers, spanning different class statuses, are deeply engaged with how their secondhand consumption habits fit into the larger world around them. Interviews conducted for this study suggest that young thrifters are not passively consuming, but actively constructing meaning not only through the objects they buy-then-wear, but also in the way that they shop. Young, fashion-focused thrift shoppers engaged in a number of practices and processes – including competition, performance, and ritual transformation – further exposed the uniqueness of the thrift store environment in considering meaning-making and self-expression. Amidst both environmental and economic crises, as secondhand shopping is increasingly presented as an ethical and sustainable alternative, it is important to not only explore what this consumer-constructed value is, be it within an object, a social relation, or an expression of ethics, but also how it is expressed and by whom. From this understanding, then, the thrift store emerges as a key site of ethnological analysis.

EMPATHFRIDGES: A STORY OF FREEDGES AND INVISIBLE FAMILY MEMBERS

Rakel Jónsdóttir (University of Iceland)

Freedges are a sharing mechanism that aims to reduce food insecurity and food waste, building a stronger community while sharing food. Everyone can bring food to put in the fridges, which are open for everyone to take the food they want. They are a place for people to put surplus food from one's own kitchen or from companies and restaurants. When examined more closely it seems that there is more behind these actions than the desire to reduce food waste, involving affect, empathy and emotion. The aim of the research is to go beyond the sharing of food and look more deeply into what drives people to engage with these emotional practices. I examine how my informants give meaning to their Freedge practices and how people connect through Freedges. This presentation highlights the emotional impact of regularly sharing food through Freedges and examines what meaning people attach to this practice. In this context, I ask the following questions: 1) What ideas and values lie behind the act of giving food or taking food from the Freedges? 2) How can Freedges increase our understanding of social responsibility? In this way, I look at how people form relationships through the Freedges and analyse what lies behind the act of people sharing food in this way. I work with the terms commensality, new materialism and emotional practices.

EMPATHFRIDGES

Rakel Jónsdóttir (University of Iceland)

The documentary *Empathfridges* serves as a visual exposition of a two-year research project (2021–2023) that focused on public fridges in Iceland, known as *Freedges*. Special focus is placed on the *Freedge* itself as a material object and its agency on people's actions and meaning-making. The documentary plays an important part in doing so and in the creation of place. Within the *Freedge*, food appears and disappears, acting as a central hub that connects those who share food with those who receive it. Typically, these groups remain largely unseen to one another.

Moreover, the *Freedge* functions as a bridge between two realms: on one side, the personal or domestic sphere, and on the other, the public domain. In this capacity, it exercises agency by influencing people's behaviours and emotions. Thus, the *Friskápians* are as integral to the research as the interviewees themselves, a dynamic that is explored in the documentary, which forms the practical component of the study. In my research, I address the pervasive theme of invisibility, which is central to the discourse surrounding the subject of *Freedges*. My approach involves employing the audio-visual medium of film to construct a narrative that enables the audience and readers to engage with and develop empathy towards participants in the *Freedge* project. This methodological choice facilitates an immersive experience, thereby bridging the perceptual gap between viewers and the often unseen experiences of the subjects depicted.

BUILDING REPAIR AS A LEARNING PROCESS

Iida Kalakoski (Tampere University)

Vernacular architecture is defined as “architecture without architects”. Correspondingly, vernacular repair or domestic repair could be defined as “repair without professionals”. In both cases, instead of being influenced by educated designers or craftsmen, builders and repairers learn from their peers, such as earlier generations, friends, neighbours, or, as very often happens today, from various forms of media, both social and traditional. Home decoration magazines, for example, are an important platform for sharing domestic repair ideas and practices from one home repairer to another.

This paper explores domestic building repair as a provider of learning experiences. The notions on learning through home repair have been collected from domestic repairers’ interviews published in a selection of Finnish home decoration magazines, and more specifically articles portraying their homes in old, renovated houses.

In these magazines, home repairers typically interpret their living in and taking care of an old house through metaphors of learning. For example, the interviewed home repairers might describe how they have learnt new practices of repair and handcraft, or new mindsets, such as patience or acceptance of unfinishedness. Home repairers might also refer to learning as gaining information about history, building traditions, or about healthy and sustainable ways of living. This presentation provides an overview of these different types of learning experience and conceptualises them as acts of home-making and sustainable habitat.

FROM SOWING CONFUSION TO A LOGICAL CO-CREATION: ARTISTIC AND DESIGNER PRACTICES, AND CREATIVE METHODS FOR MEANINGFUL ENGAGEMENT WITH NATURE AND RESILIENT WAYS OF DOING

Marta Konovalov (Estonian Academy of Arts)

Jane Remm (Estonian Academy of Arts)

This presentation focuses on the possible artistic and design research methods that could empower the dialogical partnership with nature in order to move towards cultural, environmental and social sustainability. In times of climate emergency and ecological crises, we need positive action over and above simply acknowledging the problem. Thus, it is time to rethink and reconsider our current ways of doing and possibilities for action, including unlearning some current practices and rediscovering wisdom from our ancestors. This proposal seeks to explore how artistic and design practices can contribute to dialogue and co-creation with different human and non-human agents. We ask which creative research methods can support human entanglement with nature in the context of degrowth, and how. We will present creative methods in process from our artistic and design practices, with visual examples.

1. Observing and drifting in order to focus on existing meaningful networks. This method supports the mentality of doing less while being aware of existing natural processes.
2. Gardening for dialogue and gathering experience. This method focuses on our sensed contact with nature, heritage ways of working in the garden and experiential learning with other agents.
3. Sowing confusion to harvest knowledge. We propose proactive confusion as an inspiring starting point for new learning.
4. Decomposing to rethink our ways of doing. This method helps us to focus on the roots of our actions and unlearn the unnecessary.
5. Interspecies co-creation to foster multiple perspectives. We explore the possibilities of using visual and design tools for dialogical communication and co-creation.
6. Valuing the aesthetics of randomness, decay and wearing out. We contribute to the appreciation of nature-based aesthetic values.

In introducing these methods we will discuss how our artistic and design practices contribute to meaningful engagement with nature and the mentality of doing less, thus promoting these methods as possibilities for positive activism.

VERNACULAR PRACTICES AS A CATALYST FOR SUSTAINABILITY: THE CASE OF THE POKARI PROJECT (WOOL)

Asimina Kouvara (Tallinn University of Technology)

The dominant capitalist economy, industrial production, and Western worldview have driven an unsustainable trajectory, posing environmental, social, and cultural threats. Despite global sustainability efforts initiated nearly four decades ago, official action remains fragmented and ineffective. Conversely, grassroots initiatives worldwide offer alternative approaches beyond profit-driven economies, emphasising diverse values, organisation approaches, and human–nature relationships. This paper employs natural wool as a tangible example to demonstrate how bottom-up perspectives can inform policy decisions and academic discourse.

Historically, natural sheep wool, valued for its unmatched properties, has been vital for the survival and cultural identity of diverse populations. However, in the profit-focused global economy, its diverse values and eco-friendly qualities are often overlooked, impacting rural communities, economies, and sustainability. For instance, seasonally harvested wool is frequently treated as waste due to inadequate infrastructure and policies for collection and utilisation. Additionally, regional wool diversity diminishes in favour of textile industry preferences, while quality and sustainability assessments disregard global supply chain effects. Lastly, vernacular knowledge and practices related to wool production are marginalised, hindering potential contemporary solutions.

The research focuses on the Pokari Project, a Greek rural cooperative that seeks to revive natural sheep wool's values and promote vernacular knowledge for sustainability transitions, recognising its inherently sustainable traits. Employing a transdisciplinary approach, the study bridges scholarly and practitioner knowledge, contributing to critical sustainability discourse and emphasising the potential of vernacular practices in addressing contemporary sustainability challenges.

TZOUMAKERS: A MOUNTAINOUS COMMUNITY OF OPEN SOURCE TECHNOLOGIES

Asimina Kouvara (Tallinn University of Technology)

Tzoumakers is a rural open lab where a diverse community of farmers, scientists, designers and makers cooperatively develop tools for small-scale agricultural production. The initiative operates in the remote mountainous region of Tzoumerka (Epirus, NW Greece), where the local population largely depends on small-scale and low-intensity agricultural activities. Tzoumakers was inspired by communities worldwide with similar goals, such as the Farm Hack network in the United States and the L'Atelier Pay-san organisation in France.

At the heart of Tzoumakers lies a commitment to aiding small-scale producers facing challenges finding appropriate tools for their needs, capacities or sustainability-related choices. That is because mainstream agricultural technologies are primarily designed for large-scale agribusiness, are indifferent to local and regional specificities, and may also be inaccessible to local farmers due to a lack of infrastructure, funds, and digital literacy.

In this direction, the initiative aims to empower local communities' agency and autonomy in developing suitable tools aligned with local biophysical conditions and value systems defined by the participants while being supported by and contributing to a global collaborative network.

Tzoumakers serves as a pioneering endeavour, spearheading an emerging mode of production coined "design global, manufacture local" (DGML) or "cosmolocalism", looking towards more inclusive, sustainable and circular production practices. The cosmocal approach combines local hardware manufacturing with global knowledge exchange. The manufacturing process takes place in a physical space, a makerspace, where community members can access critical equipment. Meanwhile, knowledge resources (for example, designs, bills of materials, manuals) are distributed as digital commons to download, use, modify, and improve.

Our vision is to create such sites in villages and cities where citizens can take technology into their own hands, supported by municipalities and multi-stakeholder cooperatives.

ON BABUSHKAS AND POST-CAPITALISM: THEORISING DIVERSE ECONOMIES FROM THE GLOBAL EAST

Lilian Pungas

(University Duisburg-Essen; Friedrich Schiller University Jena)

Debates on what it means to lead a good life beyond capitalism – or survive its turmoil – are often grounded in the scholarship on diverse and community economies (DCE). While DCE emerged largely from an Anglophone social context, we argue that the further advancement of postcapitalist visions depends on knowledge obtained from as wide a diversity of contexts as possible. This contribution seeks to expand DCE with insights from the Global East, intended here as Central and Eastern Europe and the former Soviet Union. Despite the region's vast and troubled experience with economic transformation, it remains a blind spot in projects advancing transformative economic visions. We highlight various examples of daily practices of sustainability and community economies, which already contribute to more-than-human wellbeing, and articulate some preliminary theoretical lessons from the Global East concerning temporality, the interdependence of diverse economic forms, and diverse economic subjectivities.

We discuss DIY practices, food self-provisioning and forms of informal collective work in the East as a widespread phenomenon of quiet sustainability, everyday resistance and inconspicuous innovation, the origins of which precede the state socialist period, yet tend to remain unrecognised and undervalued in contemporary anglophone research on DIY as an anti-capitalist grassroots transformation. The paper underlines the need for exploration of economic difference with more nuanced theorising, geographical relevance and epistemic inclusivity. The contribution has been written by the academic and activist Polička Collective and is based on a collective academic publication.

SUPPORTING SUSTAINABILITY IN THE FASHION INDUSTRY: MODELS AND INITIATIVES

Maria Kristiin Peterson (Estonian Fashion Festival)

The Estonian Fashion Festival is an annual celebration of fashion in Estonia, seamlessly intertwining sustainability and creativity. Taking place in Tartu from June 6th to 9th this year, the event serves as a beacon of support for and promotion of fashion designers committed to embracing sustainable practices.

This presentation delves into the transformative influence of fashion festivals and explores the impact of the Estonian Fashion Festival as a case study. Recognising its profound role in fashion culture, the festival has evolved from a conventional showcase to a supportive program for both emerging and seasoned designers.

In an era where the fashion industry faces increasing pressure to address environmental and social concerns, the need for awareness and adoption of sustainable methodologies has become crucial. This presentation examines the pivotal role of festivals like the Estonian Fashion Festival in advancing sustainability, exploring how they promote eco-friendly practices, foster education and awareness, establish industry standards, and facilitate collaboration. Moreover, it addresses the main challenges encountered in this journey, aiming to navigate and overcome obstacles to foster a more sustainable future. While fashion weeks inspire, it is also the culture of consumption that they enforce that must be addressed. Therefore, finding new ways to celebrate fashion and inspire the industry to do better is important.

Through its initiatives, the Estonian Fashion Festival challenges the conventional fashion week system and provides food for thought when considering the future of fashion sustainability and industry practices.

OBJECTS BORN OF LACK: PECULIAR OBJECT MAKING PRACTICES IN HUNGARY DURING STATE SOCIALISM

Gábor Kőszegi (Museum of Ethnography)

Tamás Móser (Museum of Ethnography)

Hungary's Soviet-style state system was established after World War II, leading to radical social and economic changes that rapidly reshaped the whole country. Collective farms and industrialisation were forced on the country by socialisation, giving way to a totally new economic model; the previous social form including the peasant way of life ceased to exist. Satisfying the public interest was not the primary goal of rebuilding the country, the industrialisation and socialisation. Initially, the new interests introduced by modernisation were either something the service industry was unable to fulfil or people simply could not afford to purchase new equipment. At the same time modernisation brought a new way of living and consumption of time and space. In the rural areas of the country buildings serving independent farming (for example stables and sheds) began to be replaced by workshops, while in the cities block of flats and garages started to rise. In parallel with these changes in lifestyle and the creation of leisure time and new spaces a new need for tools appeared, to which people tried to respond in a peculiar way. By entering new jobs in factories, people learned about new materials and new technologies (for example welding, electrical installation), which they then applied to meet their needs.

“Outsourcing” goods, knowledge and creativity from the primary economy to the secondary economy has resulted in a specific way of creating objects. This is how ‘waste’ materials were used to make lawn mowers, clicker tractors or any other items that could be needed by a household. The attitude (creativity, repair, recycling) towards objects rooted in the former peasant world and the adaptation to the new circumstances born in the shortage economy, developed a peculiar approach and object-making practice, which shaped the thinking of generations. This is an example from a particular era in Hungary of the universal question of scarcity.

We are conducting our fieldwork in several parts of Hungary interviewing, documenting, and collecting objects for the museum, and the examples of our presentation are drawn from this empirical data. We plan to present the results of our research in the form of a travelling exhibition and catalogue in 2026.

PRESERVATION FOR THE FUTURE: ALIGNING MUSEUM POLICY WITH SUSTAINABILITY GOALS

Katrīna Kūkoja (Latvian Museum of Literature and Music)

Elīna Kursīte (Latvian Museum of Literature and Music)

Leonarda Keštere (Latvian Museum of Literature and Music)

In the realm of cultural heritage, museums often stand at the crossroads of conservation and sustainability. This presentation examines the Latvian Museum of Literature and Music's approach to balancing the preservation of cultural artifacts (including memorabilia) with the principles of sustainability and posthumanism. Through the lens of this institution, we explore the underlying motivation for maintaining items such as the final pill belonging to a celebrated Latvian poet or the wreath of oak leaves from the Midsummer celebrations that once belonged to a notable Soviet-era conductor.

We analyse the criteria that make an object worthy of preservation, from national significance to communicative value, while also considering the cost implications of such endeavours. In doing so, we uncover the Museum's strategies for re-contextualising artefacts to reflect their evolving value over time. This involves a shift from traditional views of preservation, which often favoured items touched by elite historical figures, to a more democratic and environmentally conscious framework.

The presentation addresses the Museum's unique collection policy, taking into consideration aspects of post-humanist theory, and emphasising the effect of changing collective thinking in the determination of an object's significance. We discuss the practical aspects of our Museum's sustainability, including human resources, the challenges in climate control maintenance, and the often negotiable costs of physical and digital storage.

Furthermore, we examine the socio-cultural effect of these preserved items, acknowledging that they serve as a touchstone for understanding societal transformations and the collective memory. We would like to initiate a discussion on adapting collection policies to align with contemporary sustainability goals, underlining the Museum's role in constructing a socio-culturally responsive narrative for future generations.

WORK TIME REDUCTION AS A POTENTIAL INSTRUMENT FOR SUSTAINABLE COMMUNITIES

Riinu Lepa (Tallinn University of Technology)

One of the key strategies for achieving the sustainable society proposed widely by ecological economics, postgrowth and de-growth scholars is work time reduction (WTR). Studies have shown that reduced work time results in lifestyles with lowered CO₂ emissions and is proven to increase employee motivation, reduce stress levels and give rise to higher satisfaction with life.

The author argues that another potential benefit of WTR that has not gained attention yet in research is how a national WTR policy could be a beneficial component in enabling a transformative shift in community resilience and climate adaption through enabling systemic participatory governance and citizen engagement. The paper offers a discussion and analysis of WTR with no salary cut as a public policy with the potential to mitigate the challenges of long-term and meaningful collaborative governance based on local community needs. WTR pilots have been executed around the world in public and private organisations with various strategies for reducing work time (a four-day working week, reduced hours, shorter shifts, additional free days, etc). The paper aims to expand previous knowledge by creating a framework with a typology of WTR strategies and suggest possible outcomes to citizen activeness and community participation depending on the WTR strategy used. Discussion over possible WTR scenarios as public policy as well as exploration of possible obstacles and challenges in achieving the long-term aims of WTR to enable building sustainability and resilience in communities.

ARTEFACTS OR LIVING TOOLS? DILEMMAS IN THE CONSERVATION AND USE OF ANTIQUE TEXTILE EQUIPMENT

Mathilde Frances Lind (Arrowmont School of Arts and Crafts)

The use, repair, and maintenance of old textile tools and equipment has a complex role in traditional textile practice today. Gathering dust in attics, basements, barns, and sheds, looms and spinning wheels can be restored as functional works of art that enable new acts of creation and serve as archives of sustainable textile production in the not-so-distant past. They show the methods and ephemeral movements of long-dead craftspeople through wear, old repairs, and adaptations for new patterns of use. They also enable today's craftspeople to become more grounded in historical practice by bodily recreating the movements of past makers with the very same tools they used decades or even centuries earlier.

Makers, collectors, restorers, and institutions face dilemmas in caring for textile equipment outside of museum settings. Private collectors often follow a philosophy of conservation through use: ensuring the long-term survival of these tools by stabilising disintegrating parts, replacing broken ones with faithful reproductions, and maintaining them as useful tools even if that involves making well-considered, irreversible changes. At the same time, collectors and artisans often seek to preserve these tools as objects for research and make them available through documentation and digital platforms. Institutions may balance between these considerations when deciding whether these items will be preserved in research collections, employed in teaching collections, or used only by experienced artisans.

This paper focuses on three examples from the USA and conversations around conservation and use in each: the Joan Cummer collection at the Marshfield School of Weaving in Vermont, an online antique spinning wheel guild based in New England, and textile equipment at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. These cases highlight a movement of makers, collectors, educators, and researchers committed to sustaining traditions of local, ecological, and artistic textile production through safeguarding their material culture.

LOCAL NATURAL CRAFT MATERIALS FOR RESILIENCE

Ave Matsin (University of Tartu)

Traditional Estonian crafts are mainly made from local natural materials. The diverse use and thorough knowledge of their properties are also reflected in the information collected about folk utility goods and their manufacturing techniques. Faced with today's climate crisis and constantly increasing consumption volumes, it is important to use and enhance local renewable natural materials as wisely as possible. In recent years, studies of domestic wool conducted at the University of Tartu Viljandi Culture Academy have clearly highlighted the diverse properties of this natural material. By understanding and purposefully applying these properties, wool can be used in a wide range of areas, from fertilisers and packaging materials to durable clothing and interior textiles. However, the uniformity dictated by mass production and the need for large quantities of material with similar properties have destroyed this rich uniqueness. The presentation discusses whether, and what, possibilities exist for smarter utilisation of local natural materials and to what extent examples can be found for this in the use of the plant and animal materials traditionally used in crafts.

LIME FINISHES: WHAT'S THE POINT?

Timothy Meek (The University of Stirling)

Kate North (English Heritage)

Vicky Flintoff (University of York)

Climate change, the overlapping emergencies of the war in Ukraine and ensuing energy crisis are driving the heritage industry to reconsider strategies based on the nineteenth century values of morality, truth, and honesty. In this paper we challenge the top-down conservation paradigms, conserve as found and honest repair, and demonstrate that a bare stone and brick approach leaves historic fabric vulnerable to decay and water penetration and a view of the past without nuance.

Using novel methodologies, we illustrate that pre-industrial British vernacular building was once completely lime coated and that through time more stone was exposed until the dominant expression of architecture was pointed stone. However, within the cannon of pointing, many different styles exist, with lining out the most dominant form. Contrary to expectation the only style not found within the archaeological record is the now universally adopted method of slightly recessing the joint and exposing the aggregates, what has been called the heritage joint. We argue that a bare stone, recessed joint narrative lacks a sophistication in style, the presentation of self through the medium of architecture and obscures the intangible heritage of craftspeople, who as William Adam makes clear understand rubble stone as rough work, meaning stone well-built but understood to be covered.

We examine the remains of lime finishes, the tooling of stone and the bonding characteristics of masonry to explore an extraordinary legacy of how lime finishes have been at best been forgotten and at worst suppressed for ideological reasons.

We also highlight the dislocation of ordinary building work by specialists within the conservation sector and illustrate that what was once the everyday work of homeowners, labourers, fisherfolk and farmers has accrued values that are unsustainable now and, in a climate, changed future.

HOW TO EMPOWER REPAIR IN A LOCAL COMMUNITY

Lauri Mei (Paranduskelder)

I envision a community where people are creators and not consumers. Today's consumer culture is an embodiment of passivity and hopelessness. There is a dullness among the majority of modern society. We have forgotten what it means to create and thus we only perceive the intrinsic value of things themselves. The time and energy put into the creation is unseen. The market is saturated with such an abundance that navigating its waters requires more time than we have. It is easy to just give in and be carried by the stream. We end up buying out of want and not need.

Marketers have told us what to dream. We are a part of the machine that drives capitalism, where consumer behaviours and corporate practices often discourage creation and repair. We are a part of the creation, but only few of us create. There is a growing need for creators. Creators are not just those who make things, but also those who command change. They are a box full of tools with knowledge of how to use them. What they own has instrumental value and is used to the full extent of their creativity. They can pinpoint shortcomings in design and workshop quality. They are the ones who guide us by compiling repair manuals. They know that they truly own something when they can fix it. How can we foster such a mindset within our communities? How do we change the machine?

THE GREEN SIDE OF LIBRARIES

Thomas Meyer (Goethe Institute Czech Republic)

Since 2023 the libraries of the Goethe Institutes in Central Eastern Europe have placed special focus on sustainability through the project The green Side of Libraries. The objective of the project is to engage librarians and their visitors in sustainable initiatives and to build up a network of experts in the field of sustainability in libraries in the region.

The topics covered in this series of lectures and hands-on workshops are diverse, with experts from the Czech Republic, Hungary, Slovakia, Poland, Latvia and Germany involved. Some examples will illustrate the approach of the project. At the Goethe Institute in Bratislava the Latvian expert Olga Grundāne gave a talk on recycling and environmentally friendly cosmetics and packaging. After the lecture visitors were invited to participate in a workshop to create plastic-free packaging from beeswax to keep food fresh for longer periods. The library at the Goethe Institute in Krakow organised four upcycling workshops led by Sabine Schmidt from Moutare. Filz- und Textilwerkstatt in Berlin. The aim of the workshops was to show the participants ideas for creative work with old textiles and ways of upcycling worn T-shirts and jeans, thereby encouraging a sustainable approach to clothing. The Christmas Without Waste event at the Goethe Institute in Prague offered five workshops in which it was possible to make small gifts or Christmas decorations from recycled material.

In the course of the project the Goethe Institutes in Bratislava, Prague, Riga, Budapest and Warsaw also expanded their collection of the 'library of things'. A series of videos on social media and a project website were created to boost the visibility of the project.

BUILDING BRIDGES WITH GARDENERS' DAY: A TRIBUTE TO OVERLOOKED FOOD SELF-PROVISIONING PRACTICE THROUGH TRANSDISCIPLINARY DIALOGUE AND CO-CREATION

Saara Mildeberg (Tallinn University)

Lilian Pungas

(University of Duisburg-Essen; Friedrich Schiller University Jena)

Annela Samuel (Tallinn University)

This paper explores the potential of urban gardening and everyday sustainability practices as common ground for creating social cohesion. Using the Sputnik dacha garden association in eastern Estonia near the town of Sillamäe as our case study, we organised a series of transdisciplinary gatherings that culminated in two family-friendly collaboration events called Gardeners' Day (2022 and 2023). Our aim was to facilitate alliances around food and Food Self-Provisioning (FSP) between the mostly Russian-speaking dacha gardeners of Sillamäe and interested visitors in order to join the forces of the 'deprived' (the FSP gardeners on the ground) and the 'discontented' (for example, food activists and scholars) (Brenner et al. 2012) for the sake of better food systems.

This interdisciplinary contribution is based on informal conversations and participant observation during the collaborative events, feedback surveys, and ten short post-event interviews (2023). Gardeners' Day gave the local community and visitors, including artists and scholars, the opportunity to explore the mimetic function of dacha gardens. At the same time, the organisational phase of this transdisciplinary project enabled us to reflect upon our own positionality as scholars and the general challenges of such collaborations on an equal footing with the local community. While exposing the urgent need to bridge different target groups to counter further social polarisation (for example rural–urban, and ethnic division), our empirical data demonstrates further findings: 1) the necessity to revalue and make visible FSP as a culturally intriguing phenomenon and socio-ecologically beneficial practice; 2) the importance of space, perceived agency, enhanced self-efficacy and pride; 3) the need for further alliances and cooperation with different stakeholders; and 4) the importance of diverse creative formats for participatory and collaborative processes.

VERNACULAR HOUSES, REPAIR AND COMMUNITY BUILDING IN QUEBEC, CANADA

Daniela Moisa (Université du Québec à Rimouski)

Lurie Stamati (Université du Québec à Rimouski)

Due to the climate crisis, perception and use of the traditional house are changing. Its safeguarding and valorisation are no longer based on aesthetic or national identity, but on its potential to meet new housing needs that are defined by the circular economy, expressed by the three Rs: reduce, reuse, recycle. Initially considered a marginal phenomenon, mainly driven by environmental activists, interest in intangible heritage linked to the domain of vernacular construction now affects residents of ancestral houses, heritage institutions, construction industries as well as decision-makers and institutional policies. Based on an ongoing research project that focuses on the phenomenon of appropriation of traditional construction techniques, trades and savoir-faire from an environmental perspective, in Quebec, Canada, this presentation proposes to initiate an epistemological reflection on the necessary recalibration of our approach to the research, conservation and promotion of cultural heritage, particularly intangible heritage. This presentation also aims to break the traditional contours of the disciplines and sectors involved in the study of built heritage to understand the vernacular house as an object in transformation.

COMMUNITY GARDEN AS A CITIZEN SPACE: ANALYSING THE TRANSFORMATIVE POTENTIAL OF EMAJÕE GARDEN IN TARTU

Dagmar Narusson (University of Tartu)

Anneli Kährik (University of Tartu)

Aet Annist (University of Tartu)

Bianka Plüschke-Altöf (University of Tartu)

Lilian Pungas (University of Tartu)

Drawing on the concepts of community assets (McKnight and Russell 2018) and food democracy (Hassanein 2008), we explore if, how and which assets, processes, and activities of, the Emajõe Urban Garden community contribute to food democracy and community development. Using qualitative research design, our study identifies key community assets (1 the contributions, competences; 2. space and place; 3. networks; 4. various forms of exchange; 5. stories; and 6. local institutions) of Emajõe Urban Garden community in Tartu that contribute to the associational, cultural and environmental wellbeing of its immediate communities and beyond. The results show how much has been learnt over the years, particularly about community building and maintenance. Interviewees expressed how urban gardening combines a spectrum of benefits that relate to horticulture, agroecological methods, DIY and construction, developing and strengthening social relationships, enhancing integration, and engaging stakeholders in communication. These results will be discussed in light of the transformative potential of urban gardens to develop into (food) citizens spaces and incubators for sustainable communities and lifestyles. The second part of the presentation will focus on the CO-SUSTAIN project – the pathways for CO-creation between local authorities and collective actions for a SUSTAINable transition (Project 101132467). The research has been funded by Horizon Europe as part of the Framework Programme for Research and Innovation (2021–2027). In the project, we will continue to dig deeper into the example of the Emajõe Urban Garden (among other research activities). Our main research question is what are and what have been the most significant factors influencing the appearance and development of Collective Action Initiatives in the context of the climate imperative and what are their outcomes with regard to democratic pathways?

DIY SNEAKERS

Maria Rojko Nisu (Estonian Academy of Arts)

I am currently working on my Master's thesis at the Estonian Academy of Arts on the topic of modular DIY sneakers. Through practical creative research, I analyse the existing Open Footwear open-source platform that provides instructions for making sneakers yourself. This platform is a work of passion from my former teacher and colleague, who is a shoe designer from the Czech Republic with 20 years experience. The idea is to combine two important elements in the modern cultural space. Until now expensive machinery and rather little-known skills can be replaced with the concept of open workshops (fablabs) using open-source with Creative Commons licenses as know-how in order to make maximum use of the efficiency of various technological tools. The most liberating thing about the whole process is the size of the creativity threshold as you can approach DIY as thoroughly as you wish and along different axes, such as design, material and systems.

In this Master's thesis, I create added value by further developing open-source and making it more user-friendly in order to reduce pain-point complications and thereby guarantee success. Working through the processes myself and more, I am experimenting and working with different alternative, recyclable and traditional materials that can be put back into circulation. There is also the possibility to offer solutions to problematic (petroleum-based) non-degradable materials in the form of a recycling infrastructure system design. In addition, I have included two participants with different skill levels throughout the DIY process, to get direct input on how to improve the platform.

TABLE DISPLAY CASE TO OFFICE DESK TO ARTEFACT: ASSIGNING USES TO THE MATERIAL LEGACY OF FORMER SOCIALIST MUSEUMS

Theodora Năstasie (National Museum of the Romanian Peasant)

An early 20th century ‘national art’ museum that turned into a folk art museum in 1951 and a Stalinist history museum dedicated to the leading figures of Soviet communism that later merged with a history museum documenting class struggle in Romania are just two institutions that left their mark on the National Museum of the Romanian Peasant in Bucharest. Established in 1990 after the fall of the communist regime in Romania, the new museum was set up in the same building that had previously housed these institutions, one at a time or together. In a time of social unrest and financial scarcity following the transition to a market economy, the new museum had to fashion its own discourse and permanent exhibition while accommodating conflicting narratives. It inherited staff members and museum holdings as well as furnishings from its predecessors. While the collections belonging to the propaganda museums were mainly purged on account of their ideological component, it retained furniture pieces such as desks and bookcases (some of them have multiple inventory tags to this day, proof of their passing from one owner to another), envelopes bearing the header of the Party History Museum and even red carpets.

This presentation aims to highlight the ways in which the diverging legacies of these former institutions tie into the material practices involving reuse and repurposing employed by museum staff at the National Museum of the Romanian Peasant starting from the 1990s, when improvisation and ingenuity were key. Focusing on museum paraphernalia rather than on official collections, the presentation raises the question of whether these tactics can be said to adhere to increasingly necessary sustainable development or if these ancillary items can or should become artefacts in themselves.

THE REVITALISATION OF CULTURAL HERITAGE AND TRADITIONAL CRAFTS: LESSONS LEARNED FROM A MASTER THATCHER

Thomas O'Dell (Lund University)

Lizette Gradén (Lund University)

Gamlegård, Kulturens Östarp, von Echstedtska Manor Värmland Museum, and Oktorpsgården, Skansen. These are three disparate farmhouses scattered across southern Sweden the histories of which have very different trajectories. What unites them are their roofs, a craft, and a man. They are all buildings that are understood to be important expressions of Swedish cultural heritage, with thatched roofs that were laid by the same thatcher. For visitors to these museums, the farmhouses and their thatched roofs constitute a picturesque and somewhat romanticised representation of the Swedish past. For the thatcher, roofs mean a livelihood and a crafting process that has been used for thousands of years, all over the world. For an increasing number of customers outside of the world of museums, thatched roofs are sought after as a sustainable and environmentally friendly manner of covering a home. The relationship between the individual craftsperson, the material, and the crafting of traditional knowledge is central to the dynamics of culture, implied in studies of humanities and lucid in studies of ethnology and folklore. Building upon interviews and ethnographic fieldwork, this paper focuses upon a thatcher and his role in waking and maintaining a wider public interest in a 'fading' craft that has recently been gaining renewed interest among a public with a growing interest in sustainable living.

FIXOTEKET: NEIGHBOURHOOD SPACES FOR REUSE, REPAIR AND COMMUNITY

Isabel Ordóñez (Central University of Catalonia)

Fixoteket (or fixing libraries) are spaces dedicated to the reuse and repair of household items, located in residential areas. These spaces started in Gothenburg as a project driven from the municipality waste and water department in collaboration with multiple stakeholders. The aim of the project was to pilot test these spaces to make it easier for residents to discard their hazardous waste and help them reduce waste generation by engaging them in reuse and repair activities close to where they lived. The project ran from June 2017 to June 2019 and established four Fixotekets in different areas of Gothenburg. Now, five years after the project terminated three of the four original spaces continue to work, two supported by the housing company that provides the space, and another in collaboration with a volunteer neighbourhood association.

This presentation recollects the main results of the original Fixoteket project and reviews the current status of the spaces that are still operating, reflecting on what helps such community spaces thrive and continue. The study complements the results from the original project with a series of interviews with the current Fixoteket managers and users that provide insights into the effect such residential reuse spaces might have.

REUSE, RECYCLE OR SALE? GOOD PRACTICE IN THE USE OF DEACCESSIONED TEXTILES

Tiina Paavola (The Historical Museums of Tampere)

The Historical Museums of Tampere (Finland) have an extensive textile collection. The collection includes approximately 100,000 product samples from textile factories in Tampere. Fabrics and product samples were accessioned to the collections especially during the 1980s and 1990s when textile factories in Tampere ceased operation. The majority of textile samples are unused.

Tampere museums have actively applied deaccessioning as part of their collections policy since 2008. The goal is to improve the quality of the collections and mitigate the costs associated with storing large collections. Additionally, the Climate Neutral Tampere 2030 Roadmap obliges museums to seek measures for climate change prevention and sustainable development. For this purpose, good practice has been developed to guide the beneficial reuse of deaccessioned objects, for instance textile samples.

In order to figure out what is the best way to reuse the deaccessioned material, the important questions are the following: can textile material be utilised within the museum's own operations? Can the material be donated to another museum or a non-profit organisation? Are there business opportunities related to the textile material, for example can it be sold? What other sustainable ways are there to (re)use the material?

The presentation describes the best practices that have been found for reuse of textile samples and fabrics. The textile material is directed, for example, toward museum pedagogical activities, in addition to the development of innovative practices including the manufacture of products for sale in museum shops, donating textile samples for resale in recycling stores, and collaborating with theatres. A specific storage space, the so-called Open Textile Archive, has also been established for those who are interested in seeing and using old textile samples and fabrics. The presentation also highlights the challenges and benefits observed in implementing these practices.

SUSTAINABLE APPLICATIONS OF INDUSTRIAL HEMP THROUGH A DIY APPROACH

Débora Paulino (Universidade de Trás-os-Montes e Alto Douro)

In recent years, industrial hemp has come back into focus due to rising concerns for the environment, reemerging as a sustainable material with a wide range of contemporary applications. The hemp plant has the potential to be a valuable source of food, medicine, biofuels, textiles, papers, building materials, and various industrial processes. Its short growing cycle, promise as a potentially carbon-negative crop, and the possibility to make use of every part of the plant make it an appealing choice for farming and manufacturing.

Although we have known about hemp's potential for a while, today's environmental issues call for a more practical, hands-on exploration of its uses. While hemp has long been recognized for its potential, there is a gap in practical exploration of its applications. By investigating a do-it-yourself (DIY) approach to processing hemp, this study aims to provide insights into fostering self-sufficiency and creativity in sustainable practices. Based on a case study of a hemp farm that employs a DIY approach to hemp processing, this study focuses on identifying practical applications of hemp. The analysis shows that individuals can effectively transform hemp on a small scale into various products such as paper, building materials, food, and wool. The findings also highlight the need for resourcefulness and individual empowerment within sustainable practices, and provide perspectives on how to maximize hemp's capacity as a renewable resource.

HISTORY OF WASTE: STORIES OF RE-USE AND SUSTAINABILITY, A COOPERATION PROJECT ON A EUROPEAN LEVEL

Magdalena Puchberger (Volkskundemuseum)

Ana Salvador (House of European History)

Between 2021 and 2023, the House of European History carried out the Museums Explore the History of Rubbish in Europe partnership project with nine museums from eight European countries. These museums, active at local and national levels in the fields of (everyday) culture, ethnology and history, looked at the history of waste from a transnational perspective in a truly collaborative way. Together the ten partners created a pan-European online platform (www.throwaway-history.eu) offering diverse and engaging content on the topic of waste. They also put together a programme of activities that took place in several museums as well as online.

The results of this partnership offer rich and diverse answers to questions such as: how can the past inspire contemporary DIY practices and consumer behaviour? How can museum collections encourage sustainability in the context of everyday life? Is there a role for museums in advocating a more responsible way of life? In our contemporary world, concepts such as sustainability and circularity are gaining traction. As individuals and societies, can we challenge our continual accumulation of waste?

A representative of the House of European History together with a representative of the Volkskundemuseum Wien, one of the nine partner museums, propose presenting how they worked together to uncover the potential of their objects, their communities and their professional practices to encourage sustainable consumption. From their own perspectives of coordinating and participating in the partnership each will explain how their collaboration enabled them to take an active part in a very important conversation that is of interest and importance to many actors in society, on which education and empowerment is needed by all.

SAME, SAME BUT DIFFERENT? THE 'RIGHT' KIND OF GARDENING AND THE NEGOTIATION OF NEOLIBERAL URBAN GOVERNANCE IN THE POST-SOCIALIST CITY

Lilian Pungas (Friedrich Schiller University Jena)

Bianka Plüschke-Altöf (University of Tartu; Tallinn University)

This contribution analyses the ways in which different urban gardening forms relate to neoliberalisation processes in the post-socialist city. Based on in-depth interviews conducted between 2017 and 2020 with gardeners, activists and city officials in several Estonian cities, it seeks to understand the unequal treatment of community gardens and dacha allotment gardens. Despite equally fostering urban sustainability, dacha gardens are often negatively associated with a (post)socialist 'survival strategy of the poor', while community gardens are embraced for their transformative potential with regard to health, active citizenship, social cohesion, and environmental learning. For instance, while inexpensive materials such as euro pallets used in dacha gardens are considered cheap, messy and unaesthetic 'garbage', in community gardens the same materials are framed as DIY, recycling, zero-emission, and sustainable construction material. Taking a neoliberal urban governance approach, we explore the adherence and/or resistance of both gardening forms to post-socialist urban neoliberalisation dynamics on three analytical levels: socio-spatial discourses, spatial materialities and cultivated subjectivities.

Drawing on Barron's (2016) typological framework of various cultivated subjectivities we demonstrate the interplay of and paradoxes between and among all forms of neoliberal subjectivities (entrepreneur, consumer, and volunteer) as well as counter-neoliberal ones (citizen, producer, and activist). Contrary to our interim expectations we found that both urban gardening forms cultivate neoliberal as well as counter-neoliberal subjectivities. We also argue that certain conceptualisations (such as citizenship as a subjectivity) are tailored to a specific Western context and might therefore not be applicable as such in other contexts. It is therefore crucial to avoid further marginalisation and/or de-visibility of certain forms and subjectivities through the exclusive use of Western (or Eurocentric) lenses.

FIELDWORK NOTES THROUGH THE EYES OF A CRAFTSMAN: ECONOMIC INTERESTS, LOCAL AND CULTURAL COOPERATION IN THE INTENTIONAL COMMUNITIES OF SOUTHERN ESTONIA

Madis Rennu (University of Tartu)

Andres Rõigas (University of Tartu)

Intentional communities aim to preserve cultural heritage and traditional skills by attracting individuals with a variety of craft skills. Artisans who relocate to rural areas may find solutions to their problems of finding workspaces and raw materials.

The presentation is based on fieldwork conducted between 2018 and 2023. The authors requested that the interviewees describe their ideas for creating and developing communities, as well as the practices for joining them.

Significant differences were observed between the communities. Some communities were formed spontaneously, while others were purpose-built. Some communities had local roots, while others were led by individuals from outside. Some communities were attracted to the idyllic landscape and local culture, including traditional farm architecture, social life, and camaraderie. Others were drawn to the economic potential of the area. There were individuals dedicated to sustainability who aimed for economic independence and a minimal ecological footprint. Others sought to restore the self-sufficient farm life of a century ago, using traditional skills, local materials, and minimal external energy and commodity input, with the help of people and horses.

The largest group, however, consists of traditional farm keepers. These individuals are deeply invested in the preservation of the local natural heritage, heritage landscapes, dialect, and folk cultural background. They have either acquired real estate in the area of interest or inherited a country house from their family.

We also asked our respondents to shed light on personal motivations and experiences. Our interest lies in the solution process, as well as the current situation and perspectives. This includes how the community supports the further development of heritage skills and actions that promote their preservation, how the intentional community and other local residents manage communication and create networks, and how they perceive themselves and their chosen way of life in this new home.

JUNK GLASS: A PLAYFUL SOURCE FOR THE GLASS ARTIST

Kateriin Rikken

To produce glass from raw materials needs a great amount of heat and water, which leaves a remarkable footprint on the environment. Glass is also known as a great material for recycling as it can be remelted again and again without losing its value. In Europe, glass recycling is still taking baby steps, so a lot of glass ends up in landfills. Working with glass is a continuous experiment, making valuable informational pieces that end up in boxes in the basement. At one point I found myself being irritated and overloaded by all the test pieces taking up space and costing money. I started to seek a way out of this. During my career I have always been interested in upcycling and revaluing existing glass objects. In recent years I have been investigating in the usage of scrap glass in Estonia. In this current project I set strict goals: find free material, go bigger in sizewise, no depending on glass kilns or other machinery, feel the freedom and joy of making, ask for help if needed. I managed all of this and more, and it became a great mindfulness project for my volunteers and I. The resulting work has been presented in four different and unusual public spaces.

THE FEAR OF DISAPPEARANCE

Anna-Maria Saar

As a repair practitioner and artist I am interested in objects for which repair is in the service of the object's broken state through the choice of materials and/or colours used. But what if those technically capable works erase themselves visually? Or as the saying goes: a woman's work is done well when it is not noticed. Will then the need for me, as the person doing the work, also disappear?

Visible repair practices have been covered in social media for over a decade now. The posts are sometimes illustrated with fast-paced videos creating the illusion of a seemingly fast job. Over the past half a year the trend for Instagram videos is to show real-time segments of technically excellent work following restoration techniques. With this new wave we might eliminate the traces of our own work collectively. A video showing the process becomes the only proof of the presence of the repairer, as photos of the finished work may no longer communicate the internal changes in the material. This, in turn, leads to an increase in the amount of work and a detachment from collective repair gatherings, when in need of better focus.

What remains broken is a system that creates more and more broken items and where an increasing number of (predominantly) female artisans use technical mastery to erase the holes and lacking in the clothing (industry). All in all, I hope that restorative repair practices will also find their way out of social media and hopefully into funded teaching and learning opportunities. As described by Liz Williamson, the repair is always "visible despite its aim of invisibility". And such a change can only be experienced through the fingertips.

RECUPERATING OBJECT MATERIALITY: RECYCLING IN CONTEMPORARY MOZAMBICAN ART

Amy Schwartzott

(North Carolina Agricultural and Technical State University)

Based upon numerous years of research, this paper presents an exploration of contemporary Mozambican artists who utilise recycled materials to create art. Central underlying themes include the technique of recycling, object materiality, art-making in urban Africa and post-conflict resolution. Foregrounding the voices of several artists through their individual narratives, this presentation underscores how and why contemporary Mozambican artists elect to use cast-off materials as the primary media in their artworks. Many creative, environmental, social and financial factors, including the effect of past wars and the development of the Transforming Arms into Ploughshares/Transformação de Armas em Enxadas (TAE) Project, illustrate how recycling provides an advantageous art medium for contemporary Mozambican artists. Although the many artists addressed in this analysis come from vastly different economic, social, and education backgrounds, each of them choose to work primarily with recycled materials. Another significant factor of exploration in this analysis is the artists' sense of pride in their choice to use both natural and man-made detritus to produce art. Highlighting the diverse nature of the extent of recycling in Mozambique, this presentation focuses upon each of the elements described above, through the voices of the artists and images of their artwork, which broadly define this widespread approach of contemporary artists using recycled materials in urban Mozambique as a new art historical movement.

WOODEN ARCHITECTURE: AN INTEGRAL PART OF A SUSTAINABLE AND ENVIRONMENTALLY FRIENDLY CITY

Viktorija Smailytė (Museum of Urban Wooden Architecture)

The Museum of Urban Wooden Architecture (MUWA) in Vilnius, Lithuania, presents the idea of cultural heritage as a local, sustainable and partly renewable resource. This presentation introduces those of the museum's activities that are aimed at sustainable living, including education on the reuse of household objects, building materials, structural elements and even buildings, and the display of good practices. The museum itself, housed in a restored historic wooden house, is an excellent example of how seemingly irreparable buildings can be brought back to life. Last year, the restoration of the building and the establishment of the museum within it won the European Heritage/Europa Nostra Award in the category of Conservation and Adaptive Reuse. From the very start MUWA aimed not only to inspire wooden house owners to protect and restore their houses, but also to help them with this process: the museum also works as a consultation HUB for wooden architecture that offers DIY video lessons as well as books on maintenance, an e-shop for reusable historical elements and a contact base of local craftsmen and architects who work with architecture heritage. Our mission is to cultivate environmentally sensitive citizens who appreciate architecture on a human scale, the historic urban fabric, and the transformation of existing buildings and objects into reusable resources. MUWA raises the flag for sustainability and the reuse of heritage!

HOW MENDING SURVIVES: REPAIR AND THE ROLE OF COMMUNAL KNOWLEDGE EXCHANGE

Rachel Smith (Repair Shop)

Sam Bennett (Repair Shop; Eindhoven University of Technology)

Since 2021, our research and learning studio, Repair Shop, has taught over 800 people globally how to mend their clothes through in-person and online settings. We've seen students become not just talented menders, but teachers themselves, and found ourselves interested in the intrinsic relationship between mending and knowledge sharing. Our workshops now end with a prompt to teach these new skills to someone else; recent research conducted with a small pool of our learners demonstrated that 56% have heeded our call, and another 17% have future plans to do so. Our presentation will explore the inextricable link between mending and communal knowledge exchange, placing our own experience within the larger context of repair skill-sharing as it has evolved over time.

Mending is (regrettably) not taught in school. It's a skill that today's would-be-menders must seek out on their own. For those able to find a teacher, learning requires an intimate, often uncompensated, knowledge exchange, and lots of practice. This makes mending inherently communal, but also precarious – there are no curricular requirements or cultural norms guaranteeing a pipeline of future menders. While past generations learned to mend out of necessity because of economic insecurity, rationing, expectations around women's domestic competency, etc., today's consumers have few reasons to mend instead of buying new. Mending skills have never been less necessary.

Yet, we see mending as emblematic of a mindset that must be embraced to curb consumption and waste. In our presentation, we will discuss the potential that communal learning environments, including short-form, low-cost workshops like our own, hold for increasing access to repair knowledge, proposing that there has never been a better time to build a grassroots, global community of repair activists. We will share our approach to teaching, discuss research conducted with 50 of our own learners, and reference other models of repair-knowledge sharing, both contemporary and historical.

NEW MATERIALS AND OLD TECHNIQUES: HOW HAY BALING TWINE AND OTHER SYNTHETIC MATERIALS WERE ADAPTED INTO CRAFTING SUPPLIES FROM THE LATE 1960s TO THE 1980s

Mari-Liis Tammiste (Estonian Agricultural Museum)

When researching how interior textiles were used and made from the 1950s to the 1990s for the Estonian Agricultural Museum's Washing Machine Made of Beetroot: Resourcefulness in the Countryside exhibition (a sub-exhibition of the Washing Machine Made of Beetroot project), I found that many people I interviewed talked not only about the act of making textiles, but also the resources they used to make them.

In the 1950s and early 1960s, much crafting knowledge came from the traditions of previous generations and from women educated in home economics. The material resources used were often still wool and cotton thread. The materials, however, started to change rapidly in 1970, when things like hay baling twine and synthetic yarn from the Mistra factory made their way to skilled craftswomen.

Curiosity about properties and opportunities those new materials offered is something that was reflected in magazine and newspaper articles of the 1970s and 1980s but was also often mentioned in the interviews I conducted when gathering material for the exhibition. On one hand, these were stories about acquiring what was, in our modern-day interpretation, waste material and experimenting with its use; on the other hand, these new materials offered a greater variety in a world where selection of crafting supplies could be lacking.

My presentation is on adapting new materials into traditional crafting based on the experiences of craftswomen from Tartu, Viljandi and Põlvamaa from the late 1960s to the 1980s.

EXPLORING TRADITIONAL TEXTILE REPAIR TECHNIQUES IN ESTONIAN PEASANT CULTURE: INSIGHTS FROM THE 19TH AND EARLY 20TH CENTURIES

Maris Taul

This presentation focuses on textile repair techniques in the 19th century and early 20th centuries in Estonian peasant culture, where most of the clothes were homemade. The research draws upon the garments preserved in the collection of the Estonian National Museum. Despite the significant role of crafts and repair in our cultural heritage, traditional repair techniques in Estonia have remained relatively unstudied.

In my research, I have studied repair techniques used for both linen trousers and woollen items. The most used technique for linen trousers was traditional patching, meaning that the hole is left round, and the patch is placed on the underside of the garment. Needlework was used less frequently to replace worn warp threads. For woollen items, I have identified six main repair techniques: plain darning, Swiss darning, patching, freehand repair, replacement, sewing and reinforcement. Notably, the presence of Swiss darning raises questions about its originality versus potential later restoration by the museum, adding another layer of significance to the mending process. I have also observed variation of repair techniques used for items woven on looms and for items knitted on needles. The study also examined advice and techniques provided in craft literature from the early 20th century, offering insights into historical approaches to garment mending.

For my thesis, I have also prepared an instructional print, to popularise mending and give people the knowledge needed to mend their textiles. Exploring local repair traditions not only preserves cultural heritage but also extends the lifespan of textiles by building on traditional methods.

THE CHANGING MEANINGS OF REPAIR IN ESTONIA: FROM NECESSITY TO SUSTAINABILITY

Tenno Teidearu (Estonian National Museum)

This presentation focuses on repair in Estonia and its changing meaning, which is dependent on different social and economic contexts but is influenced by ecological crisis and activism. Estonia's post-socialist context provides an interesting case of continuity and more recent disruption of repair practices in society. The research is based on a collection of repair stories collected by the Estonian National Museum, and the author's ethnographic fieldwork.

Estonia's previous socialist economic and social set-up has been discussed as a "repair society", where traditional consumption practices such as repair, reuse and a DIY mentality persisted due to economic necessity (Gerasimova and Chuikina 2009). Disruption of this consumption culture, and the consequent discontinuity of the cultural knowledge and skill required for repair, is quite recent. Repair remains vivid in Estonian cultural memory, but there is a gap between generations. However, repair as a DIY practice has gained attention and popularity in recent years both in Estonia and globally. In Estonia this is cultivated by a younger generation of activists who have established public workshops, as well as designers, craft scholars and craftspersons, who have promoted repair through their work. This repair movement aims to provide an alternative to ecologically unsustainable mass consumption in the face of climate change. Both younger and older generations increasingly value repair today as a sustainable and anti-consumerist practice and a valuable skill. However, for the generations raised and lived during the socialist era, repair is also a lived experience.

Repair is increasingly perceived as part of sustainable consumption culture and the contemporary principles of the circular economy on a political level. This paper argues that repair also requires greater acknowledgement as a historically and culturally normative part of consumption culture, as well as part of Estonian heritage.

BYGGNADSVÅRD: MOBILISING ALTERNATIVE NARRATIVES OF BUILDING CARE

Sigrun Thorgrimsdottir (University of Gothenburg)

This paper delves into the multifaceted relationship people have with old buildings, exploring themes of care, conservation, and sustainability. Despite the diverse intentions behind actions such as renovation, restoration, or demolition, old buildings are imbued with both problems and possibilities. In Western popular culture they are simultaneously depicted as burdensome money pits and as romanticised dream homes promising happiness. Building preservation often carries negative connotations of gentrification, conservatism, and elitism, yet it also reflects a broader rejection of perceived downsides of capitalism and modernity.

This paper investigates the emergence of alternative narratives for building conservation and sustainable built environments through the lens of maintenance and repair. Grounded in new materialism and post-humanist reasoning, the paper examines narratives of care for old Swedish buildings, encapsulated in the concept of 'byggnadsvård'. This concept not only entails a philosophy guiding the management of aging buildings but also encompasses a conservation ethos and aesthetics. Increasingly, it is mobilised in popular culture to align with sustainable consumption and lifestyles, emphasising the preservation of traditional skills and the extension of the life of materials through maintenance and repair practices.

By challenging the dominant cultural narrative of modernity, where 'new is always better', this concept serves as a form of environmental activism, promoting more responsible use of resources and a caring relationship with materials. Through empirical exploration and theoretical engagement, this paper contributes to a deeper understanding of the intra-action between building conservation and sustainability.

TOWARDS THE CIRCULAR MANAGEMENT OF CONSTRUCTION AND DEMOLITION WASTE

Frazen Tolentino-Zondervan

(Amsterdam University of Applied Sciences)

Willem van Winden

(Amsterdam University of Applied Sciences)

Construction and Demolition Waste (CDW) is the main driver of resource consumption and waste generation in Europe. Although most European countries achieved 70% recovery rate of CDW, the majority is used as backfill. Therefore opportunities for Circular Economy (CE) practices in CDW management are underexploited. This research identifies the innovative practices, barriers, and enablers for developing tailored-made Urban Resource Centre (URC) designs for managing CDW in four European cities, namely Riga, Tartu, Kavala, and Barcelona. Qualitative methods using multiple case studies were used to draw generalisations. Data was collected from reports and interviews with different stakeholders, and a validation workshop was held for URC design in each city. Current innovative practices include recycling and upcycling of CDWs; use of green points, exchange platforms, and waste management apps; repair cafés; selective demolition; and (pilot) initiatives on resource centres that function as material exchange points, recycling centres, work stations for repair and creative ideas, and prototyping hubs, among others. The identified barriers and enablers can be categorised as governmental, market, and individual factors. First, local governments (municipalities) play a key role in facilitating CDW management via both support, such as provision of subsidies, green procurement, and mandatory waste sorting, and through strict regulatory requirements. Second, URCs must be locally rooted with inclusion of citizens, grassroots initiatives, and schools and universities to increase community acceptance, awareness, and education on CDW management. Third, partnerships with local stakeholders, such as repair cafes, waste management companies, and local NGOs, is needed to operate the URCs both in the short and long terms. And fourth, the creation of niche markets such as linking localism (for example locally crafted CE stores) and supplying to businesses in need of CDW, can support the operation of URCs. The identified barriers and enablers can help further improve the design of URCs for each city.

MEANWHILE IN KOPLI

Iiris Tähti Toom (Spatialist Studio)

Henri Kopra (Spatialist Studio)

Located in a rapidly gentrifying district in north Tallinn, the listed Kopli 93 Community Centre has stood largely derelict since the 1990s. However, the centre is far from abandoned: in the cracks between neglect and necessity an avid community of tinkerers has taken root. Following the success of the community garden and repair studio, a new project is underway this spring. Delivered in collaboration between Tallinn's Strategic Management Office and the community's own architects, a new public courtyard will be constructed of stone salvaged from demolition sites and recycling centres across the city.

In the absence of formal centralised material harvesting systems, the project taps into existing ad-hoc networks, using their peculiarities to foreshadow the shape a future salvaging system might take. Through inventive use of these modest materials in the centre's grand listed setting, the design aims to showcase the fact that low carbon and low cost do not equal low quality.

Alongside normalising the aesthetics of this nascent circularity in the city, the project questions popular dogmas within Estonian urbanism, where the prevalence of single-phase renovation assumes sites to be either entirely used, or disused, with few options available in the in-between. This temporary limbo has become seemingly permanent for Kopli 93, giving rise to grassroots methodologies for interim use. The presentation foregrounds the potential of such temporary DIY placemaking in guiding the city's formal long-term development more equitably and experimentally.

The paper is presented by Kopli 93's community members and architects Iiris Tähti Toom and Henri Kopra as a continuation of their MPhil Architecture theses at the University of Cambridge.

TERRA LOW TECH THEME PARK

Madis Vasser
Maria Muuk

With the advancement of smart technologies, we humans have become less and less smart. It is now challenging to imagine life without fossil fuels, constant electricity and broadband internet, or to consider building a home without a bank loan. Yet this kind of life was commonplace a mere century ago. Considering humanity's desire for endless growth on a planet with finite resources and the ecological crisis we're already in, could we not find ourselves in a similar place in the next 100 years? It's high time to experiment with and revive human-powered tools and tricks from the nearly forgotten past that allowed for sustainability. It's high time for low tech: maximally accessible skills and solutions that help meet essential needs while being robust, repairable, and reusable.

Joining scientists and practitioners, history and futurology, traditional ecological knowledge and alternative design techniques, this experimental project serves as a platform for creative activities, education and interaction between different fields. The venue will host workshops and tours for different audiences to introduce the low tech ethos, foster hands-on nature-based cooperation and inspire imagination of different futures, while documenting core initiatives and contacts for sharing the accumulated practical knowledge and networks. We like to say that Terra is like the Ahhaa Science Centre, but low tech, and like the Open Air Museum, but fully interactive.

EVERY PROBLEM DOES NOT NEED A HIGH TECH SOLUTION

Madis Vasser (Degrowth Estonia)

Degrowth posits that the industrial nations of the world should curb their energy consumption in order to fit into the carrying capacity of the environment. Yet the mainstream view is rather still to increase the energy use, especially electricity, albeit in a 'green' way. Such an approach will demand large quantities of raw materials and sacrifices from biodiversity. Degrowth offers a narrative that is far simpler and scalable without destroying the environment in the process. The presentation introduces some technological examples from the literature that have the potential to cut everyday energy use by orders of magnitude, while at the same time not decreasing subjective wellbeing and comfort. Some of the principles include heating people, not places; intermittent electricity instead of constant grid access; and localising food production to slash transport emissions. While technically feasible, these proposals also require a change of mind from constant growth and efficiency towards sufficiency. To that end, a demonstration project near Tartu that showcases low tech solutions in action is also briefly introduced.

EVERYWEAR: EMBRACING VISIBLE WEAR THROUGH A DAILY HAND SEWING PRACTICE

Wendy Ward (Sheffield Hallam University)

We could significantly reduce the environmental impact of our wardrobes by simply acquiring fewer clothes and using the ones we already have for longer (Coscieme et al. 2022).

My approach to sustainability in fashion takes a grassroots or “rewilding” (Payne 2019) perspective in which wearers are empowered to take action. For example, digital wardrobe tracking is a tool that can enable improved clothing practices through a deeper understanding of current clothing habits.

An analogue version of wardrobe tracking using craft techniques has become part of my creative practice: each day that a garment is worn a stitch is hand sewn directly onto it using a different coloured thread each season to create a visual marker of wear.

While sewing the stitches attention is given to the materiality of each garment, noticing damage that can be repaired and alterations made to improve the wearing experience. The daily act of sewing has also become a time to reflect on clothing choices and the embodied and sensory experiences of wearing. As the stitches accumulate, I become a-wear of the developing pattern when wearing the garment.

This mindful hand sewing practice grounds me in the reality of my own clothing habits – at a glance I can see which garments are being worn, how regularly and at which times of the year. Better informed decisions can then be made about which clothes to keep, whether there is a real need to acquire more and which clothes can be removed from the wardrobe.

Every stitch becomes a marker of time, attention and experience, connecting garment and wearer through a sense of value and significance not usually present in everyday clothing. Eventually these patterns of wear might become an embodied opportunity to reimagine clothing use that challenges mainstream consumption patterns.

CAN URBAN RESOURCE CENTRES HELP US RE-USE CDW?

Willem van Winden (Amsterdam University of Applied Sciences)
Isabel Ordóñez (Central University of Catalonia)

Construction and demolition waste (CDW) is the most important waste stream in the EU in terms of mass, with around 340 million tonnes produced between 2010 and 2018 (EEA, 2020). Most member states achieved a recovery target of 70%, however, this is mainly based on backfilling or downcycling. Materials from demolition and renovation work are not often available for reuse or recycling activities, with some noticeable exceptions in the case of some pioneering Urban Resource Centres (URCs). URCs are physical centres that promote the circular economy at the local level (Partnership on Circular Economy, 2019) prioritising reuse, preparation for reuse, upcycling and remanufacturing activities over material recycling. This is an emerging concept throughout Europe that has received much policy attention given its potential to help achieve the Circular Economy goals set by the European Commission. So far there has been no systematic analysis of URCs, their operation or their impact. The goal of our paper is twofold: 1) to understand how frontrunning URCs currently operate and 2) to derive conclusions and/or policy recommendations and design principles for URCs. This article presents a comparison of seven URCs that to some extent allow the reuse of CDW in their locations. The data has been gathered in guided study visits to the different locations, complemented by additional information provided by the managers of the URCs through their annual reports, and follow-up conversations. The research took place as part of the Centres for Urban Resources, Reuse and Remanufacture (Cure+) project, which aims to establish URC pilots in the four project cities (Riga, Tartu, Kavala and Barcelona).

SUMMERHOUSE AS A MANIFEST OF SUSTAINABILITY

Rūta Šmite (The Ziedonis Museum)

Una Vindberga (The Ziedonis Museum)

One of the most popular 20th century Latvian poets, Imants Ziedonis (1933–2013), was also an ardent defender of Latvianness and traditional Latvian culture. At the age of thirty-seven (which was at the beginning of the 1970s), Ziedonis started the construction of a summerhouse. This summerhouse has been a private, state-accredited museum since 2015.

Looking at this summerhouse, we see several examples and models of sustainable thinking. Trees felled in storms form the frame of the house, there are homemade wooden hangers, a roof made of natural material (reeds); the family's worn-out clothes has been woven into tapestries, fishing nets inherited from his father's house have been turned into lounge chairs and carpets, a 19th century dowry chest is used as a bar for entertaining guests, and there is an aluminium churn with which to get fresh milk from the neighbours.

Of course, such choices have been partially influenced and determined by the political system, as well as economic conditions and opportunities. But in the case of Imants Ziedonis, we can see that this summerhouse and the daily habits maintained in it are a manifesto to the DIY philosophy of life that promotes living within the available means in honour of the past and of nature. At a time when Imants Ziedonis is well known and recognized in every city and homestead in Latvia, it is daring and also going in the direction of his mental health, escaping from the hustle and bustle of the city, 'empty' meetings, and public appearances in this house. Ziedonis himself says: "If you can be alone in the city and disconnect from everything, then you are happy, but if you can't, then you need places such as Murjāņi where you can empty yourself".

WORKSHOPS

FOSTERING SUSTAINABLE PRACTICES IN ORGANISATIONS: CASE STUDY OF THE GREEN MUSEUM LABEL

Agnes Aljas (Estonian National Museum)

Reet Mägi

(University of Tartu Natural History Museum and Botanical Garden)

The workshop explores the experiences of the ICOM Estonia Sustainability workgroup in developing the Green Museum programme, an environmental management system for museums designed in cooperation with the Stockholm Environmental Institute Tallinn and the Estonian Association of Environmental Management, launched in 2022. The programme provides museums with a framework to implement sustainable principles both in their communication with audiences and in their management practices.

The museum is a platform, a meeting place for dialogue that uses inclusion and participation, where the growing urgency is to address social debates. This prompts us to reconsider the responsibility and roles of museums in contributing to sustainable societies in the context of museums' communicative roles and practices of engaging audiences.

In the workshop, we introduce the experiences of implementing the Green Museum programme in Estonia, along with our toolkit and support materials for museums, regardless of their size or ownership. We look more profoundly at topics such as exhibition-making, changes of process, motivation, and team-building.

EXPERIENCING REPAIR: APPLYING A REPAIR TOOLKIT TO FOSTER SOCIAL INNOVATION THROUGH GARMENT MENDING PRACTICES

Marium Durrani

Lucie Hernandez (Royal College of Art)

This workshop is aimed at identifying challenges and possibilities for supporting transitions towards more sustainable and resilient repair(-ing) societies. Extending the life of garments through practices of repair has been identified as crucial in addressing product waste, improving resource efficiency and supporting circular economy objectives. However, practising repair can be challenging for beginners because of a lack of skill or material understanding and because of feelings of anxiety. At the same time, repairing also offers opportunities for creativity, social innovation and learning. Our goal with this workshop is to explore the following themes.

1. Repair and emotion. We aim to understand the influence prior competencies and knowledge of repair have on how menders emotionally experience the practice of repair. What are the points of frustration and barriers that arise as menders engage with the practice and what variations exist in the ways they respond to such challenges?

2. Repair and tools. We aim to investigate the relationship menders share with the tools they use to repair and the differences that exist between menders. How do menders get to know their tools and become familiar with them? Do they often rely on the same tools and techniques? if so, why? Are novices more open to experimenting with tools in unusual ways or is this a practice reserved for skilled menders?

3. Repair and learning. We aim to examine how and what menders learn about repair when working with damaged garments. What role does sharing personal tips with others have in supporting repair and enhancing practices of care?

In order to explore these questions we will be relying on the use of a 'repair tool kit', a card-based resource that clusters repair steps into five stages to describe participants' repair experience. The repair toolkit will be used to prompt people to engage in repair practices and demonstrate the possibility of applying resource-based activities to support self-initiated repair activities. We invite participants to bring a clothing item in need of repair or a tool they use to fix their clothing.

MY HERITAGE BOX

Hanna Korhonen (National Museum of Finland)

In an ever-changing world, culture and cultural heritage are becoming increasingly important. We live amidst heritage and are part of the culture surrounding us. Moreover, we carry with us the culture we have inherited from previous generations. The My Heritage Box workshop encourages participants to reflect on their own cultural heritage, cultural values, and what they wish to preserve, strengthen and pass on to future generations.

Cultural diversity and dialogue between different cultures are crucial for cultural sustainability. A living relationship with cultural heritage strengthens mental resilience and helps us build a sustainable future. By sharing our cultural perspectives in a dialogue with others we foster mutual understanding of culture and heritage.

In the workshop, we discuss inherited culture and our own cultural values. After this, you will create your own Heritage Box, where you can start collecting those cultural things you want to preserve and cherish after the workshop. The box is made of cardboard, and you will design a sticker collage on the cover to depict a cultural subject that is meaningful to you. In the workshop we use ecological paper stickers.

The workshop is suitable for teenagers and adults as well as seniors. It is based on a parent-friendly activity called the Baby's Heritage Box workshop, which was developed by the National Museum of Finland. The idea behind the Baby's Heritage Box is to offer a package for intangible culture and heritage alongside the material maternity package (Baby Box), which families with new-born babies in Finland have received for decades. In the Baby's Heritage Box the family can collect those cultural things that are meaningful to them for the baby's future.

SUSTAINABLE APPLICATIONS OF INDUSTRIAL HEMP THROUGH A DIY APPROACH

Débora Paulino (Universidade de Trás-os-Montes e Alto Douro)

This workshop will explore how a hemp farm uses a DIY approach in order to process industrial hemp. The workshop will showcase several DIY projects developed by the farm to illustrate the process of transforming the hemp plant into sustainable products. Participants will have the opportunity to witness and participate in the process, gaining first-hand knowledge of and experience in the practical applications of industrial hemp. Learning outcomes are as follows: (1) analyse key issues of hemp applications and their contribution to sustainability efforts; (2) discuss contemporary uses of industrial hemp and identify strategies for incorporating a DIY approach; (3) gain hands-on experience with hemp as a building material, hemp fibre, hemp paper and hemp food.

In recent years, industrial hemp has come back into focus due to rising concerns for the environment, re-emerging as a sustainable material with a wide range of contemporary applications. The hemp plant has the potential to be a valuable source of food, medicine, biofuels, textiles, papers, building materials, and various industrial processes. Its short growing cycle, promise as a potentially carbon-negative crop, and the possibility to make use of every part of the plant make it an appealing choice for farming and manufacturing. Although we have known about hemp's potential for a while, today's environmental issues call for a more practical, hands-on exploration of its uses. Based on a case study of a hemp farm that embraces a do-it-yourself mindset to process hemp, we were able to verify that hemp can be transformed on a small scale into useful products through a DIY approach. The results underscore the importance of fostering self-sufficiency and creativity in sustainable practices.

CIRCULAR ECONOMY AND DEGROWTH: ONE CANNOT DO WITHOUT THE OTHER

Teele Pehk (Degrowth Estonia NGO)

Andra Jelle (Degrowth Estonia NGO)

Maria Muuk (Degrowth Estonia NGO)

Diana Matejuk (Degrowth Estonia NGO)

The circular economy, often seen as a pathway to sustainability, emphasises resource reuse and waste reduction. However, some argue that this alone cannot bring true sustainability without addressing issues such as perpetual growth. Degrowth challenges this and offers an alternative solution to help us stay within ecological limits.

In this workshop, we explain in a simple way the concept of degrowth, what kind of life it encompasses and what it would take to achieve post-growth societies. The aim is to invite conference participants to jointly dream of a better life.

Participants will be divided into three groups to brainstorm the three dimensions of degrowth. (1) The revolutionary dimension, i.e. letting go of the eternal growth paradigm; (2) the environmental dimension, i.e. reducing material input and consumption; and (3) the utopistic dimension, i.e. envisioning an alternative to the current neoliberal economy in the form of a more just and fair, wellbeing-focused, sustainable, collaborative, democratic and autonomous society.

Each group will deliberate on one of these dimensions, brainstorming and writing down all their ideas. They will then have the opportunity to see what other groups have come up with and add their ideas and comments to each dimension. As a result, a collective narrative of a better society (and life) will take shape. This will be used as an input to national narrative-building in Estonia, starting from autumn 2024, to help redefine what is needed for a good life. Degrowth Estonia NGO and the Green Tiger Foundation will coordinate the narrative-building process in 2024 and 2025.

PRACTICAL INFORMATION

Conference registration desk

On 30 October the registration desk is at the Tartu City Museum, Narva maantee 23, Tartu, open 10:00–22:00.

On 31 October and 1 November the registration desk is at the Estonian National Museum, Muuseumi tee 2, Tartu, open 9:00–20:00.

The registration desk is closed on 2 November, but participants can register and obtain a name tag at the meeting point for the tour.

Name tags

A name tag is required for admittance to all official conference sessions and events. Name tags can be obtained from the registration desk.

Venues

Estonian National Museum

Muuseumi tee 2, Tartu

The conference will take place at the Estonian National Museum (ENM) in the Raadi area of Tartu 2 kilometres from the city centre. The main access is via entrance A.

The Estonian National Museum, an ethnographic museum, was founded in Tartu in 1909 on the initiative and with the support of the nation, with the task of protecting and developing the history and culture of Estonia.

The ENM's new building was opened in October 2016 and was designed by the Paris-based architecture firm DGT Architects. The museum has 6,000 square metres of exhibition space.

Most of the exhibition space is dedicated to the permanent exhibition Encounters, expanding upon Estonian cultural history and everyday life, stretching out on a timeline from the present day to the Ice Age.

The second biggest permanent exhibition is Echo of the Urals, providing insight into the lives of the different people speaking Finno-Ugric languages and inhabiting the northern parts of this corner of the world. The exhibition takes visitors through four different seasons, introducing people related to Estonians.

Wi-Fi

You can use free Wi-Fi at ENM. European two-pin plugs are located in auditoriums and the museum library.

Library

The Museum's library, close to the entrance A, is open from Tuesday to Friday 10:00–17:00. Computers are available for use and phones can be charged.

Tartu City Museum

Narva maantee 23

The meeting point for the exhibition tour and the opening reception after the tour on 30 November is Tartu City Museum, situated just a few hundred metres from the city centre. Tartu City Museum is situated in a nobleman's residence built at the end of the 18th century. With a rich history, legends, and exciting objects, the museum offers the joy of discovery and new knowledge for both young and old. The Tartu City Museum depicts the past and present of Estonia's second largest city.

Tartu

Tartu is the second largest city in Estonia with about 100 000 inhabitants and more than 20 000 students. Tartu is often considered the intellectual and cultural centre of the Estonia, embodied in the leading research and training institution, the University of Tartu, and the strong concentration of students (more than 50% of the city's population is under 30). Spearheading the country's reputation in research and the provision of higher education, the University of Tartu (founded 1632) is ranked in the top 3% of the world's universities. In addition to this, the Estonian Ministry of Education and Research is situated in Tartu, as well as the University of Applied Sciences and other institutions. Tartu also has a strong cultural scene that encourages the traditions of theatre, folk music and craftsmanship, while at the same time the city hosts many IT companies and generates numerous start-up companies. For practical information: <http://visittartu.com/>

Transport in Tartu

Getting to ENM

On foot

From the city centre walk up Roosi Street crossing a couple of other streets until you come to Muuseumi street. You will see the main entrance to ENM across the street in front of you. From Townhall Square it is approximately a 20 to 30 minute walk.

Public transport

From the city centre the no. 7 bus goes to ENM (stop name ERM) every half hour from Soola, Vabaduse Puiestee or Raeplats, until the last bus at 22:51 from the centre (Soola) and back from ENM at 23:00. Information is available at <https://web.peatus.ee/>.

From the Tartu Railway Station and through the city centre, the no. 25 bus goes to ENM (ERM parking slot) every hour from Raudteejaam (the railway station) or Kesklinn III (the city centre), with the last bus departing Raudteejaam at 20:40 and returning from ENM (ERM parking slot) at 21:14. Information is available at <https://web.peatus.ee/>.

Public transport tickets can be purchased using Mastercard, Maestro, Visa, or Visa Electron contactless bank cards. Contactless payment is possible if the bank card has the respective logo, and the cardholder has enabled contactless payments and online shopping. Payments can be made with both a physical card and a card added to a smart device. In Tartu, you can only buy a one-hour ticket (1.50 €) with a contactless bank card. Unfortunately, for technical reasons, tickets cannot be purchased via a contactless payment with an ISIC bank card issued in Estonia.

You can also pay for your ticket using Apple Pay Express Mode. Tartu also uses a chip card system, which can be purchased at R-Kiosk, shopping venues and other shops. A list of retailers is available at www.tartu.ee/bussikaart. The card costs 2 €. You can load money onto this card and buy tickets at sales points, online at <https://tartu.pilet.ee/buy> and via your mobile phone. The cards can also be used in Tallinn (and likewise Tallinn cards are valid in Tartu).

Taxi

The Bolt app is very popular for taxis in Tartu and Bolt scooters are also available. We recommend electric taxi Elektritakso (+372 1918), or Forus Takso (+372 1200). Taxis are safe, and by using Bolt always available. Most taxi drivers speak some English and all taxis are equipped with meters. The journey from the centre to the Museum is around € 5.

Tartu Smart Bike

The bike share system Tartu Smart Bike is comprised of 750 bikes in 94 bike share stations across the city and nearby municipalities. Information is available at <https://ratas.tartu.ee/>.

Important numbers and e-mails

- National code for phone calls from abroad: +372
- Estonian National Museum information: +372 736 3051
- Conference e-mail: sustainability@erm.ee
- Emergency number in Estonia: 112
- Police: 110
- Ambulance: 112
- Pharmacy 24 h (Townhall Square)
- Info numbers: 1182, 1185, 1188



Photo by Ragnar Vutt

