

# A Place in the World, Spores and Life

A Guide for Educators  
and Group Leaders

A collaborative project directed by Prisma Estrella



# Vision:

I understand this installation as a platform that generates life experiences and reflection for those who visit and interact with its various components. Additionally, I see it as an open terrain for pedagogical experimentation by the guides who accompany groups during their visits.

The conceptual and emotional foundation of this platform is a **constellation** of aspects related to dwelling and displacement, and the diverse affective and social networks that accompany these phenomena. Some of the concepts that make up this constellation are:

Home, hospitality, diversity, safety, sharing, coexistence, family, well-being, migration, personal/collective history, empathy, openness, intimacy, attachment, and change.

The different stations of the installation are designed to offer the possibility of living experiences and reflecting on this conceptual constellation. During this process we recommend keeping in mind that planet Earth is our great home, the home of all creatures, and it is essential to take care of it as one would care for a shared home, so that we can all be well and have what we need.

# About the Title:

The title “A Place in the World, Spores and Life” refers to the fact that the installation, like the origin or home, is a very specific place in the world, a place where something happens in a special way, and for that reason, it stands out from other places on the map. It refers to spores, because spores are created in one place, and the wind carries them to another, where in some cases, they manage to germinate and grow, even in a landscape different from that of their origin, bringing with them their specific nature, but also the message of their origin. The word life is connected because the theme is home, which is a very important ingredient for allowing humans to live healthily—not only in terms of shelter and permission to exist, but also as a psychic concept of containment that houses the organism and allows it to thrive as a living being.

# Origin of the Idea and Context:

This constellation arose from the interest of the Havremagasinet team in creating spaces to reflect broadly on the idea of home, within the specific context of the Norrbotten region. This area is currently characterized by its isolation from the major urban centers of Sweden, with extreme climatic conditions, low population density, high cultural diversity due to the arrival of migrants, asylum seekers, and refugees, limited job opportunities, scarce spaces for coexistence, and a reduced cultural and artistic offer.

# Context:

When I received the invitation to think about and propose a platform around the idea of home in this context, I began, through dialogue with people living in the region and my own experience, to identify different thematic and theoretical nodes that trace the conceptual and affective constellation in which my approach is grounded. It was the first time I'd reflected deeply on the notion of home, despite having lived for years in a country different from where I was born and raised.

Boden (along with other towns in Norrbotten) faces social conditions directly related to the notion of home, which I consider to be of importance. I mention them below:

- Climatic conditions, local culture, and the scarce resources of many inhabitants, especially migrants or refugees, lead to them spending a lot of time inside their homes.
- Due to the small size of the towns, distance from the major urban centers, and the limited job market, many people in the region face difficulties in practicing their profession, which motivates them to move to the major urban centers in the south of the country.
- High rates of people living as refugees, from various cultures, who are awaiting their asylum documents and, in many cases, work permits, with the idea of moving to the urban centers in the south of the country or other EU countries, where they have friends, family, and communities of origin, as well as less extreme climatic conditions.
- There is not a considerable offer of cultural events or economically accessible meeting spaces for many people, which makes it difficult to relate to strangers and experience collective and/or public entertainment. This factor exacerbates the integration difficulties of migrants into their new context and limits interaction between diverse customs, cultures, and backgrounds through coexistence among the region's inhabitants.
- Refugees' situations are vulnerable not only because they are living in an unfamiliar territory in a state of uncertainty and with low agency, but also economically, labor-wise, and socially. This vulnerability is compounded by the emotional complexity accompanying those who arrive in the country, often fleeing from critical or traumatic situations, leaving behind support networks and loved ones.

In summary, these conditions make the idea of home a relevant and complex issue, as the Havremagasinet team has rightly identified. Based on these observations, I have the impression that the notion of home in this context is charged with an ephemeral, extremely private, isolated, and highly inhabited character, which brings to mind the image of a ship in the open sea.

# Target Audience:

The platform and the different stations that comprise it are primarily aimed at people aged 4 to 13, although it is expected that older or younger people can also enjoy what is on offer and be gladly invited to interact and reflect through each station's proposed activities.

My approach in thinking about the installation and the ways of engaging with the conceptual constellation is primarily structural/abstract, aiming to offer spaces that encourage expression and reflection on living conditions, both for participants and their neighbors, about what they would like to experience and the various dimensions that accompany the idea of a place to dwell.

# Collaborators:

Upon receiving this invitation, given its multidimensional nature (conceptualization, art, engineering, management, pedagogy, creation, translation), I quickly realized it needed to be the result of a collaboration, with myself as director/coordinator, but in dialogue and supported by specialists in various disciplines, in addition to the support of the great Havremagasinet team, who were intimately and generously involved in the entire process from the beginning, when they sowed the seed of this project.

I briefly mention the names of all the people who collaborated to make visible their presence in this text:

Mariángela Mendez (Curator, general vision and idea advisor)

Carlos Segovia (Engineering advisor, building and planning)

Lotta Enström (Pedagogy advisor and creator)

Caroline Uggla (Communication)

Danielle Giovi (Planning)

Xika Spinotti (Fabric objects designer and creator)

Aisel Wicab (Emphatic pedagogy advisor)

Genaro Recabarren (Social advisor)

Öze Yavuz (Drawings)

Willie Gurner (Translation)

# Our Proposal:

The following presentation is a suggestion to make the most of the installation and its different stations, but ideally, each group leader should feel free to explore, imagine, create experiences, and adapt the use of the stations according to the specific needs and possibilities of each individual context.

## **General Objective:**

The experience in the installation aims to be enjoyable and memorable. The different stations are designed as spaces to foster reflection, expression, play, and collective sharing of sensibilities, experiences, and perspectives on the notion of home, hospitality, collaboration, cultural diversity, well-being, and dreams of a future life.

## **Specific Objectives:**

- Foster collaboration, collective creation, structured dialogue, and participation.
- Reflect on the positive aspects of living in current conditions, even if they are temporary.
- Raise awareness of the needs and desires related to the places, ecosystems, and groups we inhabit.
- Recognize with empathy the historical, cultural, and emotional differences between people.
- Reflect on what is needed to consider a place a home and consider the different conditions that frame it.
- Include an understanding of planet Earth as a shared home with other people and other beings, and the importance of collectively caring for it for the good of all.
- Generate different rhythms throughout the journey through the various stations of the installation.

# General Description:

The installation consists of eight stations, each one with a card explaining the proposed activities to be carried out in that space:

- 0. Cards:** Each space has a card designed with instructions to guide its use, offering activities to stimulate play, collaboration, and reflection. These cards are meant to allow visitors to participate in the installation autonomously, facilitating an independent experience.
- 1. Hats:** There is a bag with 30 different but similar hats. The idea is to distribute them at the beginning of activities to give participants a surreal uniform, fostering the sense of collectively embodying a character, much like costumes.
- 2. Axis Mundi:** A tent with a circular base and cushion floor, with a central table. This can be a good place to start or end the journey, as it allows for comfortable, contained, and horizontal interaction.
- 3. Rainbow Cave:** A hexagonal room painted black inside, serving as a giant chalkboard with controls to personalize the lighting, designed for drawing or writing.
- 4. Architecture Game:** A game consisting of wooden boards and joints.
- 5. Speaking Landscape:** A fabric collage with a series of internal narratives.
- 6. Animal Houses:** Interactive panels related to the houses or structures of various animals.
- 7. The Guardians:** Fabric decorations and woven objects surrounding the installation, created by different people who have participated in the activities. These objects offer protection for the space. There is an additional bag with materials for further activities.
- 8. Color Strips:** A bag of strips in different colors. At the end of the activity, each participant writes their name on a piece of ribbon, which will be added to the pink tent structure (Axis Mundi). This will generate a sense of belonging, accumulation, and awareness that others have also passed through and experienced the installation.

# How to Approach the Installation:

Since the installation includes several components, the main idea is to have a narrative that encompasses the journey through the different activities and stimuli.

We suggest thinking of the experience as an adventure journey in search of a new place to inhabit, one that must be dreamed of collectively.

Ideally, this fantasy should be encouraged throughout the presentation of each activity by the guide, so that each space is perceived as a world to visit or as a stimulus to think about the theme. With the hats, it's recommended to enter a role-playing game where everyone feels part of a crew with a shared mission, inhabiting the installation, which becomes their ship/laboratory on this journey.

Many spaces aim to be comfortable for spending time. If you are with a small group, encourage the enjoyment of the surroundings and the openness that comes from taking the time to inhabit a place, which can lead to new interesting expressive manifestations.

## **Proposed Activities:**

- If you're with a group of people who do not know each other or who have arrived at the installation through different paths, you could start with an activity where each person in the group shares how they came to the installation at that moment.
- The group experience could also be enhanced by giving each person a type of notebook/travel log in which they write or draw thoughts or aspects of the different experiences and activities encountered in each station of the installation. The person leading the activity could even stamp each section, giving it a certain formality as they complete or participate in the different activities. The idea is that each participant takes their logbook home.

## **Suggestions Based on Available Time and Group Size:**

At the level of the general structure of the experience, we suggest beginning with a moment of discussion and introduction to the adventure narrative and the theme of home, perhaps focusing on what this concept means and also sharing some dreams about each person's ideal home. It's also suggested to mention the importance of taking care of the objects that make up the installation. At the end, it's recommended to have a discussion and share thoughts, learnings, discoveries, and experiences, closing the adventure narrative. Perhaps this could be a good time for a meditation or visualization activity that helps to calm energies. The hats should be collected, and each person is asked to write their name on a piece of colored ribbon to be added to the installation. Both the beginning and the closing could take place in the pink tent, "Axis Mundi."

Depending on the group size and available time, different ways to explore the installation

can be considered after making the introduction mentioned in the paragraph above.

- Small Group and Little Time: Allow participants to move freely through the stations, using the cards as a guide to interact with each one.
- Small Group and Much Time: Explore each station together, sharing thoughts and activities, either guided by the cards or by a program suggested by the guide.
- Large Group and Little Time: Divide the group into subgroups that visit different stations, changing places after a set amount of time. If not all stations are visited, it may be a good incentive to return another time. Each subgroup should have a maximum of four people.
- Large Group and Much Time: Similar to the previous option, but the goal is for each group to visit all the different stations.

## The Different Stations:

Although the stations encourage participation, creativity, and exchange, it is crucial to articulate their use with activities that invite reflection on the notion of home and other themes from the previously mentioned conceptual constellation. This will help deepen the experience and prevent it from becoming just mere fun. As previously mentioned, each station has a designated card that can help people interact autonomously with the installation, but using the cards is not mandatory. It is up to the activity leader to decide whether to use them and how to do so.

Below, additional information that appears on the cards is provided, along with suggestions to enrich the experience for participants in the installation. It is important to remember that despite these suggestions, one of the goals of the platform is for the activity leaders to feel confident in implementing their own activities, adapting them to the specific characteristics and needs of each group and context.

# Hats

**Vision:**

The hats are proposed as costumes that facilitate immersion into a fantasy game. Being similar yet different from each other, they help create a sense of belonging and unity in the group, establishing a shared space and experience.

**Inventory:**

- 30 hats

**Care:**

The appropriate use of the hats must be ensured to keep them in good condition. They are primarily designed for children, so their use is recommended for groups of this age range. Wearing the hat should be voluntary, although participants should be encouraged to wear them to better connect with the activities and the group.

**Relation to the Journey/Adventure Narrative:**

The hats can symbolize the crew's uniform on an adventure.

# Axis Mundi

## **Vision:**

Axis Mundi is based on the symbolic centers (umbilicals) of the world for ancient communities, which were places that referenced worldviews and the order of the world. This tent aims to be a space for gathering, containment, rest, listening, and interaction. It is structured around a central axis with a table and a soft circular structure that promotes horizontal interactions and hospitality.

## **Inventory:**

- Central post
- Central table
- Pink tent fabric
- 9 triangular cushions

## **Activities:**

This space is ideal for fostering dialogue on various topics and for games that involve the use of words and body. It could also feature an object, like a “talking stick,” to allow the holder to speak to the group, thus organizing participation. It can also be a place for reading stories aloud or sharing personal stories that relate to the themes of reflection. The space includes a small table that can be used for drinks or food, board games, or creative activities like drawing (as will be seen later, this is where the activity of drawing guardians or protections can take place).

## **Care:**

It is recommended that participants enter without shoes to keep the space clean. The cushions’ covers are delicate, so care should be taken to avoid paint or liquids.

## **Relation to the Fantasy of the Journey:**

This part of the ship or journey can be presented as the crew’s meeting room, a space for discussions, relaxation, or connecting with the forces of imagination to define the ideal place to live or understand what one wants in a place to inhabit. It can also be seen as a room for receiving information or making collective plans, especially if there are reading activities or spaces for group discussions and opinions.

# Rainbow Cave

## **Vision:**

This station is based on the Rainbow Cave, which offers an intimate space for self-expression and creativity. It aims to provide a refuge where people can write and create without being observed, addressing the need for a privacy that is often lacking in childhood due to sharing a house with several people or not having a private, personal space.

## **Inventory:**

- 5 side panels + 2 ceiling sections
- Entrance fabric
- RGB and rotating light bulbs
- RGB LED strips
- Electrical extension cord
- Chalk in various colors
- Cloth to clean the panels
- Remote control to change lighting color

## **Activities:**

The cave allows for a variety of creative expression due to its private, isolated, colorful, and low-light character, evoking the inner world, dreams, the night, and imagination. The following activities are suggested:

1. Questions and Answers: Place questions at the top of the panels for participants to respond to with drawings or texts, generating a subsequent dialogue.

Example questions and prompts (feel free to modify or use others related to the themes you are working on with your group, or themes you wish to explore):

- "What would you like to see from the window of your dream house?"
- "In what landscape would you like to live?"
- "What animals would you like to live with in your house?"
- "What plants and flowers would you like to have in your garden?"
- "How do you imagine the house you would like to have?"

- “What do you like about dreaming?”

Many people find it difficult to participate creatively on a blank surface, so it is recommended that after writing the questions or prompts at the top of the panels, you add a sample response, either a drawing or words, so people using the station feel more confident and have a reference to guide their own contributions.

2. Body Drawing: The room envelopes people inside with its hexagonal shape. Though it is relatively small, it allows for wide lines to be traced. This second activity is more physical and energetic, inviting participants, alone or in groups, to draw on the walls while jumping or moving their bodies and arms in repetitive ways as they move or travel in different ways within the cave. It is recommended to encourage the use of both hands to draw at the same time on the wall, as well as the use of different colors. Music can be a great complement to this. The goal is to encourage people to explore the kinetic capabilities of their bodies and joints while playing, and to observe the drawings that appear as a record of their movements and traces. Drawing on the wall can help people who need more physical activities release energy, while also providing a sense of freedom that is often not available in homes, where painting on the wall, especially in such an expansive and unstructured manner, is not allowed. It should also be emphasized that this invitation is more about making strokes than about drawing or writing specific shapes or symbols. The aim is for more and more lines to emerge from the movements of the body rather than specific drawings.

This type of use of the Rainbow Cave can easily extend to games where each person has a set amount of time or lines per turn to intervene on the walls. After several rounds, a collective creation will form. This type of game can be applied when there are groups of people who wish to use the cave simultaneously.

As a reference, you can view this series of “ephemeral drawings” by artist Galia Eibenschutz. Below is a video of one of her performances to provide a reference for the type of activities to be encouraged:

[Galia Eibenschutz - Ephemeral Drawings](#)



3. Collective Drawing: This activity is primarily a game of drawing cumulatively, turn by turn. As a general description, you can define a theme that will guide the type of drawings or elements that can be added to the collective drawing. Then, the group members add something to the drawing one by one, and after a certain period, a collective composition will emerge on the walls, along with the experience of dialogue. After each contribution, participants can explain what they drew and/or why they drew it.

Example themes:

- A landscape: For example, "The Desert," where everything drawn must be related to the desert. Each person could draw one thing per turn (a pyramid, a dune, a scorpion, a sun, camels, an oasis, etc.)
- Other theme ideas: "The inside of a witch's house in the forest," "The inside of a castle/palace," "What a snail carries in its shell," "Things you would carry in your travel suitcase," "The underwater world," etc.

### **Care:**

The structure is sturdy, but the panels are fragile, so they should be handled carefully, avoiding hitting them or using objects that could puncture or scratch them. The lighting system is also delicate, especially the remote control, which should remain secured to avoid losing it. Chalk can be easily cleaned with a damp or dry cloth, but please avoid using sponges or chemicals that might dissolve or remove the paint.

### **Relation to the Fantasy of Travel:**

This station allows for collective planning of imaginative or dreamt aspects of the house or the place we want to live, articulated through drawing, body movement, spoken word, and the experience of being in an isolated/intimate space. The crew is invited to collaborate and use this room to plan together and bring out ideas from their imagination regarding how they want to inhabit whatever place they are traveling to. It can be seen as a dream room, a place to stretch the body, a dark hall to dive into the depths of imagination or dreams, bringing ideas or answers about the mission of the journey/adventure.

# Architecture Game

## **Vision:**

Planning the architectural project of our house invites us to reflect on the basic needs of life (kitchen, bathroom, etc.), our tastes, the people and animals we wish to live with, the size of the spaces that satisfy these needs, the location of the house, the views from the windows, and of course, the furniture and objects we would like to have. When we are children, we often ignore many of these dimensions when imagining a house, or we don't realize how crucial they are when thinking about life. This game emerged from the interest in inviting people to reflect on these dimensions when thinking about their house or apartment. We believe that seeking answers to these questions can awaken new awareness about what we desire in a living space and about the current living conditions. Imagining our house involves us in many ways. This game seeks to place people in the middle of these debates and offer the opportunity to explore, practically, their ability to build. We designed it with large enough dimensions and materials to allow different ways of playing: with figurines, building furniture, including real objects, drawing on white walls, etc. Scale is important so that the constructions relate tangibly to the body of those using them.

## **Inventory:**

- 15 short boards
- 15 medium boards
- 15 long boards
- 26 wooden connectors
- 1 cardboard box

## **Activities:**

While the game is quite intuitive and allows people to experiment by assembling pieces, it is recommended to focus activities on building models of apartments or houses.

Mode of play: Boards would represent the walls and the wooden posts, while the connectors would be the corners. The boards have a white side that allows for easy drawing with a pencil. The way to play is simple: the houses are built by arranging the pieces on the floor and constructing laterally. The pieces should not be used to build vertically in order to avoid damage. The person guiding the activities gives guidelines for using the game to build houses or apartments, that is, to think about

places that could be inhabited by one or more people. Participants are encouraged to reflect on: how many spaces are needed, their size, how they are interconnected, how many people will inhabit the space, and where windows will be placed (they can be drawn on). In a group activity, collective construction of a larger house can be encouraged, with the aim of getting people to talk, share their thoughts, and make decisions together, thus training horizontal collaboration, decision-making, and working towards a common goal.

### **Complementary Activities:**

In addition to the dialogue and reflection that may arise when thinking about and building a model of one's own or shared home, once the house structure is finished, a series of subsequent and complementary activities are suggested:

1. Interior Design: Once the distribution of spaces is ready, participants can be asked to draw windows on the walls (using the white side) and build scaled furniture to decorate the interior, using recycled materials.
2. Show and Tell 1 - Portraits: Portraits can be made of the people with whom the player lives or would like to live, either on paper or on the walls of the house. This activity can be complemented with stories about these people. If someone wants to live alone, they can explain why they would like that.
3. Show and Tell 2 - Special Objects: Before coming to the installation site, participants can be asked to bring a special object from their home. Once the house structure is finished, they can choose the best place for these objects and present their significance to the group. If the group includes people from different cultures, they can be encouraged to bring objects representing their culture to share.
4. Creating Stories: Once the construction is finished, each participant could use a figurine or their own body to tell and/or act out a day in the life of the character inside the house.

### **Care:**

It is important to avoid having people throw or play roughly with the pieces, so as not to break or lose them. The game is designed to build laterally, and while it is possible to experiment with building upwards, the pieces are not designed for that, and could be damaged by doing so. The white sides of the boards are the only surfaces to be used for drawing, as they can be easily erased. Lastly, in the special objects activity, great care must be taken to ensure by the person in charge so that objects are not damaged or lost, and to avoid any aggressive comments, particularly those stemming from differences in origin, culture, physicality, or gender.

### **Regarding the fantasy of travel or adventure:**

In this station, the crew is invited to create a prototype of the constructions they will make upon reaching their destination. It is essential to have prior ideas to plan the houses in that location, so this station will be played with to think about it before reaching the crew's destination.

# Speaking Landscape

## **Vision:**

Figurative images have the potential to suggest narratives and relational situations between the characters depicted. This collage is composed of a series of simultaneous centers of action, where all the characters are animals from different species. Conceptually, it aims to link aspects related to migration, hospitality, collective work, mutual aid, cultural and racial diversity, and well-being. The choice of animals avoids cultural, gender, and physical biases by presenting non-human characters, but the intention is to foster empathy toward the characters and the situations they face, as if they were human.

It's recommended that the facilitators of the groups observe the collage carefully in advance to familiarize themselves with the different situational centers, the characters, and the possible emotionalities. This way, they can highlight and encourage various approaches or try to deepen the reflections of the participants regarding the different situations presented. The focal points of the collage are quite abstract and can be interpreted in various ways; it is important to emphasize the positive values shown, such as collaboration, mutual support, hospitality, tranquility, and friendly coexistence.

## **Inventory:**

- Fabric collage
- Denim bag
- Two large cushions

## **Activities:**

All suggested activities are related to careful observation of the collage, trying to read and understand what the image conveys.

1. Memory Game: This game is for at least two people. One of them observes the image for one or two minutes, then turns around and looks at their partner. The person who turns around describes what they remember, while others check the accuracy of their recollections. Then, it's another person's turn to observe and repeat the process.
2. See - Feel - Think: This activity can be done in groups of 2 or 3 people, or collectively. It consists of three rounds of feedback, with each person responding

to the following questions:

- First round: "What do you see?"
- Second round: "What do you feel in relation to this image?"
- Third round: "What is the story of what is happening in the world of this image?"

Each round should be kept separate to deepen the observation, feeling, and thinking processes. At the end, a space can be opened for discussion on how the image relates to the concept of home, house, or other themes from the conceptual constellation presented at the beginning of the document.

3. Propose a Title for the Collage: After conducting a careful visualization exercise, participants can be invited to assign a title to the collage. Each participant can write their proposal on a piece of paper and share it with the group. This will create a space to discuss the different readings and emotions evoked by the image. The titles can be placed in the denim bag next to the collage; if there are titles from a previous group, they could be read aloud.
4. Linking with Characters: Creative activities related to the experience of the collage can be carried out. For example, each participant can share which animal in the collage they feel most connected to. From this, various activities can be developed, such as drawing the animal, telling its story, or even embodying it through movements that imitate its actions. In the latter case, everyone can be invited to represent their animals and play together.
5. Making Collages: If time and materials are available, collage-making activities similar to the fabric collage in the installation can be carried out. The guideline would be to capture one of the scenes from the collage or situations between animals that reflect the spirit of encountering each other and living together, and the themes of the conceptual constellation being worked on.

### **Care:**

Regarding the materials, participants should avoid touching the collage or attempting to peel off any parts, as they are glued and fragile. Care should also be taken to avoid staining it.

Regarding the care of individuals, this activity may evoke emotions and sensitivities in some participants. Therefore, it is essential that the facilitator act with respect and tact regarding the themes addressed, avoiding pointing out anyone in relation to personal connections. Ideally, the facilitator should be a companion who allows participants to carry out their own reflective processes without external pressures. If a person does not feel comfortable with the activities or does not want to participate in the expected manner, it is important to respect their decision and not force them. If someone becomes emotionally affected during the process, it is important to gently contain them with empathy.

**Relation to the Fantasy of Travel or Adventure:**

At this stage, the crew faces an unknown language that tells part of the story of another place. The challenge is to decipher the content of this image and identify how some aspects of this reading might relate to familiar stories.



# Animal Homes

## **Vision:**

Often, observing nature allows us to understand, appreciate, and identify important knowledge related to our lives as human beings. Thinking about the initial question about home, reflections arose regarding the different types of constructions made by some species in relation to various aspects of their survival, lifestyle, and shelter. These constructions are rich in metaphoric meaning, which greatly facilitates the activation of reflection, dialogue, and wonder. Another important factor is that children love to learn about the animal world. This station is located on the exterior walls of the Rainbow Cave and consists of four stops, each composed of a drawing, a question, and an interaction panel. Each station is related to a specific animal and the related architecture (Snail/Shell, Spider/Web, Ant/Anthill, Bird/Nest).

## **Inventory:**

- 4 fabric drawings
- 4 wooden panels for interaction

## **Activities:**

This station is a collection of proposed interactions that depend on the questions placed on the wooden panel. These questions can encourage specific types of interactions related to each animal and its architecture. The idea is that when working with a group, the opportunity is guided to explore each station, discussing what each kind of animal architecture allows and offers to the animal that creates it, and, if possible, approaching symbolic values or ways of finding connections between the architecture or ways of being of these animals and our lives.

## **Examples of questions and guidelines:**

- Draw a web. What are webs used for? Do you like them? What do you find interesting about the fact that spiders make webs? What do you think helps them? Have you thought that the spider is a good traveler? Could you make a web? Do you think we are similar to spiders and their webs in any way?
- What types of nests do you know? Draw one. Have you ever tried to make a nest? Do you know how birds build their nests? Do you know what they use to make them? What are nests for? What is interesting about nests? If you had to make a

nest, what would it be like? What would you do in it? Do you think we are similar to birds and their nests in any way?

- Did you know that anthills are like giant underground buildings? Can you draw the inside of an anthill? How do you imagine it? How do you think ants live? What do you find interesting about anthills? Do you think we and how we live are similar to ants and their anthills in any way?
- Did you know that snails carry their homes with them? What do you think about that? Do you think snails are good travelers? Draw what you think the snail carries in its shell. Would you like to be able to carry your house everywhere? Do you think we are similar to snails and their shells in any way?

### **Care:**

The interaction panels are quite sturdy, but it's best to avoid misuse or unnecessary force. The drawings are placed high enough, but ideally, they should not be touched to prevent damage or staining.

### **Relating to the Fantasy of Travel or Adventure:**

This is a stop on the adventure that is similar to a botanical expedition. The crew is invited to analyze the cases of these terrestrial animals to find ideas for the new home they plan to build in the new place they are heading toward.

# The Guardians

## **Vision:**

In many cultures, there are various objects that serve as protective amulets for the spaces and buildings we inhabit. Many of these objects take the form of animals or mythical beings, such as gargoyles or totem animals, and many amulets are also made with plants and symbols. This part of the installation is collaborative and accumulative, created by the different participants who visit the installation and leave behind a protective creation for the space occupied by the installation. These creations are mainly drawings on pieces of fabric, hung as flags, and objects that are hung on ropes surrounding the installation.

## **Inventory:**

- Ropes
- Accumulation of drawings and protective objects created by different participants
- Materials to create more flags or new objects

## **Activities:**

This part of the installation mainly involves creating new flags or objects as protective amulets to add to the installation, contributing to the collective protection of that space. This activity can be done in many different ways and using a variety of materials. The materials provided by the installation are pieces of fabric and crayons, as well as beads and other objects that can be strung together, but amulets can be made from many different materials and in many ways.

The most important part of this activity is the presentation and the dialogue that is generated about what protection means, safety, and the animals that participants consider to be protective, as well as the reasons for this. The dialogue can also focus on important and powerful animals from each culture, legends, and stories about animals, etc. It may not be easy, but ideally, participants should be mindful that they are not just creating something, but that they are making a powerful protective amulet. If a better space for the activity is not available, the table inside the "Axis Mundi" tent can be used.

## **Care:**

Depending on the location of the activity and the materials used, care must be taken to ensure that participants do not harm themselves with the tools, especially if they are very

young. Additionally, if liquid materials are used (which is not recommended), care must be taken to avoid staining objects in the installation or the floor of the space where it is located.

**Relation to the Fantasy of Travel or Adventure:**

The crew reaches a moment when they realize that it is necessary to protect their space and help ensure it remains protected for those who will use it afterward. So, they pause to combine their energies and imaginations to collectively create these amulets.

Thanks in advance for your interest and willingness to make good use of this platform and its various devices. Everything has been thought through and created with the best intentions, aiming to have a positive influence on the lives of those who use it and participate in its activities.

If you develop new ideas or activities to be carried out within the context of the installation and its devices, I would greatly appreciate it if you could share them with me. They may be useful for other groups and provide a great way to see how the platform is evolving during its tour. I will also have a section on my website where this text and additional activities will be posted throughout the tour. Please feel free to check it out if you're interested.

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