

ANOTHER
FUTURE

POPOLNOMA
DRUGAČNA
PRIHODNOST

ENTIRELY

ANOTHER Neje
Trampuž

The Eco Fiction Anthology
was written and visualized
with the help of an
artificial intelligence. FUTURE

ENTIRELY POPOLNOMA
DRUGAČNA
PRIHODNOST

Antologija eko fikcije,
napisana in vizualizirana
s pomočjo umetne
inteligence.

INTRO: SHARED FUTURES

Adrijan Praznik

UVODNA BESEDA: DELJENE PRIHODNOSTI

Adrijan Praznik

Another Future Entirely presents a multi-layered art and research project created by Nejc Trampuž, produced under the patronage of the institute LokalPatriot and *konS* ≡ Platform for Contemporary Investigative Arts. The artist's work addresses current environmental issues of the Anthropocene and observes the accelerating changes driven by late capitalism, such as global warming and biodiversity loss. With this project, we wish to present some optimistic answers to the various blemishes created by 21st-century society that promote a purposeful view of our shared future. This research-oriented work comprises a multimedia installation, which was premiered at the Simulaker Gallery (20 January 2023–18 February 2023), and a publication of the same name, which adds to the gallery layout, while also constituting a unique whole as regards its content and concept.

The method that we have chosen in the production and developmental stages of the project utilizes contemporary research and artistic approaches along with contemporary technologies, and, in its essence, reflects upon the current state of the contemporary society and ecologies within which we currently live, while also creating a space for contemplating other possible futures. In this sense, an imaginarium empowered by art is of key importance, for it allows us to consider the potential solutions and consequentially establish the necessary levers for a sustainable future. In order to implement the latter, it is essential to establish interdisciplinary connections between various fields, knowledge, and skills. Due to this, we in the planning phases of the project connected with and established a dialogue with experts and scientists in the field of ecology, artists, psychologists, and other critical thinkers.

The goal of the project is to challenge our traditional assumptions and beliefs and strengthen our environmental awareness, thus creating a space for contemplating the immediate future within our primary ecosystem – Planet Earth. Certain individuals and corporations, who have financial and other levers of power in their hands, are betting on the results of research on the universe and terraforming planets suitable for humans (e.g. Mars), while forgetting that our planet already has a work-

*Another Future Entirely*¹ predstavlja večplasten umetniško-raziskovalni projekt Nejca Trampuža, ki je nastal pod produkcijsko taktirko zavoda LokalPatriot in *konS* ≡ Platforme za sodobno raziskovalno umetnost. Umetnik s svojim delom naslavlja aktualna okoljska vprašanja antropocena in opazuje pospešene spremembe, ki jih s svojim kolesjem poganja pozni kapitalizem, kot sta to na primer globalno segrevanje in izguba biotske raznovrstnosti. S projektom želimo predstaviti pozitivno naravnane odgovore na različne zagate družbe 21. stoletja, ki ob tem ohranjajo smotrni pogled na našo skupno prihodnost. Raziskovalno naravnano delo sestoji iz multimedijske instalacije, ki je bila premierno predstavljena v Galeriji Simulaker (20. 1. 2023–18. 2. 2023), in istoimenske publikacije, ki galerijsko postavitev dopolnjuje, a je obenem vsebinsko in konceptualno svoja samostojna celota.

Metoda, ki smo jo ubrali pri produkciji in razvoju projekta, se poslužuje sodobnih raziskovalnih in umetniških pristopov, uporabe sodobnih tehnologij ter se v svoji srčici ukvarja z refleksijo aktualnega stanja današnje družbe in ekologij, znotraj katerih bivamo, hkrati pa ustvarja prostor za razmišljanje o drugih možnih prihodnostih. V tem pogledu je imaginarij, ki ga opolnomoča področje umetnosti, ključnega pomena, da lahko mislimo potencialne rešitve in posledično vzpostavimo vzvode za bolj vzdržno prihodnost. Za implementacijo slednjega je ključno interdisciplinarno povezovanje različnih strok ter spajanje znanj in veščin, zato smo se med snovanjem projekta povezovali in gojili dialog s strokovnjaki, znanstveniki s področja okoljevarstva, umetniki, psihologi in drugimi kritičnimi misleci.

Cilj projekta je izzvati naše tradicionalne predpostavke in prepričanja, okrepiti okoljsko ozaveščenost in ustvariti prostor za razmišljanje o bližnji prihodnosti znotraj našega primarnega ekosistema – Zemlje. Določeni posamezniki in korporacije, ki imajo v rokah finančne in druge vzvode moči, pogosto stavijo na raziskovanje vesolja in teraformiranje človeku primernih planetov (npr. Mars), ob tem pa pozabljajo, da ima naš planet že vzpostavljen delujoč sistem, ki ga je

¹ Naslov projekta in publikacije se v slovenščini glasi *Popolnoma drugačna prihodnost*.

ing system that needs to be protected if we wish to live in reasonably favourable conditions. If we want to understand the broader picture, we believe that it is of key importance that we, as a society, transfer our view onto the immediate environment in which we are situated and focus on designing models that encourage sustainable development and cohabitation with other organisms. Within the parameters of the above identified goals, we have recognised the necessity of establishing new mechanisms for educating and informing future society that are appropriate to the time we inhabit, which would equip people with critical thinking abilities as regards the current living conditions.

At this stage, we should also address the work conditions and smart tools that are currently on the rise. Over the last decades, the nature of professions has changed once again. Manual routine and non-routine work is on the decline. Robotic arms have been performing numerous manual tasks for quite some time. Over the past few years, factories that were established in Asia as a result of its cheap labour force have been returning to their country of origin. A good example of this is *Adidas*, which started to produce sports footwear in Germany once again in 2017, but this time with a robotized production line.¹ Ever since the 1990s, jobs that require non-routine cognitive tasks have predominated.² According to this analogy, it is thus not strange that cognitive tasks are also becoming increasingly automated. The consequences of such changes strongly influence artistic expression. During his research and all the way to the final realization of his project, Nejc Trampuž used various algorithmic functions available today. The dialogues that were on display as a two-channel audio-visual projection in the Simulaker Gallery, as well as the stories and collages published in this work, were created with the assistance of artificial intelligence (*GPT-3/OpenAI* for the textual segments of the project and *Midjourney* for the creation of the visual images and digital collages). Technology has proven to be a useful tool, especially as it has

1 Poltz, Jörn, Adidas to return mass shoe production to Germany in 2017, Reuters, accessible at: <https://www.reuters.com/article/us-adidas-manufacturing-idUSKCN0YG0X6>, May 2016.

2 Dvorkin, Maximiliano A., *Jobs Involving Routine Tasks Aren't Growing*, Federal Reserve Bank of St. Louis, accessible at: <https://www.stlouisfed.org/on-the-economy/2016/january/jobs-involving-routine-tasks-arent-growing>, January 2016.

treba, če želimo živeti v razmeroma ugodnih pogojih, zaščititi.

Za razumevanje širše slike se nam zdi ključnega pomena, da kot družba svoj pogled preusmerimo navzdol na naše neposredno okolje, znotraj katerega smo pozicionirani, in se osredotočimo na oblikovanje modelov, ki spodbujajo naše trajnostno delovanje in sobivanje z drugimi organizmi. Znotraj parametrov zgoraj opredeljenih ciljev smo zato prepoznali nujnost, da je treba za družbo prihodnosti vzpostaviti nove, času primerne mehanizme izobraževanja in informiranja, ki posameznike opremijo s kritičnim mišljenjem o pogojih bivanja.

Na mestu je, da spregovorimo še o stanju dela in pametnih orodij, ki so trenutno v porastu. V zadnjih par desetletjih se je narava poklicev ponovno predrugačila. Ročna rutinska in nerutinska dela upadajo. Robotske roke že lep čas opravljajo številne ponavljajoče se ročne naloge. Dogajanje zadnjih let kaže, da se tovarne, ki so bile v Aziji pozicionirane zaradi nizko plačane delovne sile, vračajo nazaj v države izvora. Lep primer tega je *Adidas*, ki od leta 2017 športno obutev zopet proizvaja v Nemčiji, a tokrat z robotizirano proizvodnjo.² Že od devetdesetih let naprej med zaposlenimi jasno prednjačijo poklici, ki opravljajo nerutinska kognitivna opravila.³ Po tej analogiji zato ni nenavadno, da postajajo tudi kognitivna opravila vse bolj avtomatizirana.

Posledice tovrstnih sprememb pa korenito vplivajo na načine umetniškega izražanja. Tudi Nejc Trampuž se je med raziskovanjem in vse do končne realizacije projekta posluževal različnih algoritemskih funkcij, ki so danes na voljo. Tako dialogi, ki so bili na ogled v obliki dvokanalne avdiovizualne projekcije v Galeriji Simulaker, kot tudi zgodbe in kolaži, objavljeni v tej publikaciji, so nastali s pomočjo umetne inteligence (*GPT-3/OpenAI* pri besedilnih segmentih projekta in *Midjourney* pri ustvarjanju podob in digitalnih kolažev). Izkazalo se je, da je slednja tehnologija hvaležno orodje, še zlasti zato, ker

2 Poltz, Jörn, Adidas to return mass shoe production to Germany in 2017, Reuters, dostopno na povezavi: <https://www.reuters.com/article/us-adidas-manufacturing-idUSKCN0YG0X6>, maj 2016.

3 Dvorkin, Maximiliano A., *Jobs Involving Routine Tasks Aren't Growing [Število delovnih mest, ki vključujejo rutinska opravila, ne narašča]*, Federal Reserve Bank of St. Louis, dostopno na <https://www.stlouisfed.org/on-the-economy/2016/january/jobs-involving-routine-tasks-arent-growing>, januar 2016.

access to databases so exceptionally large that the human mind cannot comprehend their extent. During the process of working on the project we have also noticed that the use of such technologies is not legally covered from the aspect of copyright and other possible abuses. We should also mention that in the current unstable situation the world is faced with, such tools represent an additional level of precariousness of work for individuals and a call for ever greater hyper-production, which by its nature leads to the numerous negative environmental changes we are faced with today. From this aspect, such technology, within the existing economic models, presents a positive loop, which simultaneously relieves us of certain tasks, while demanding greater productivity.³

3 A similar case can be recognised during the various industrial revolutions. In his book *The Coal Question* (1865), William Stanley Jevons wrote the following: "Nor will the economical use of coal reduce its consumption. On the contrary, economy renders the employment of coal more profitable, and thus the present demand for coal is increased, and the advantage is more strongly thrown upon the side of those who will in the future have the cheapest supplies."

In the project *Another Future Entirely*, Nejc Trampuž offers potential solutions to the pressing environmental issues faced by our current global

structure. The specifics of such environmental issues can be noticed in the widespread spatial and temporal dimension of this process. To use the terminology of Timothy Morton, we can call objects that have such a spatial-temporal dimension 'hyper-objects'.⁴ As a society and as individuals, we find it difficult to get our head around such contemplations, as these processes surpass an individual's lifespan. Regardless of some of the above-mentioned negative aspects, Nejc Trampuž uses artificial intelligence as a technological laboratory enabling him to research and discover ways of cohabitating *with* our planet. Through reflection, communication methods, and cooperation with individuals, experts, and various organisations, the artist wishes to build upon this project and encourage the creation and search for solutions for the greater global good.

Adrijan Praznik
curator/producer

razpolaga z izredno velikimi bazami podatkov, ki jih človeški um ne zmore zaobjeti v takšnem številu. Med procesom projekta smo opazili tudi to, da uporaba tovrstnih tehnologij ni urejena na ravni zakonodaje z vidika avtorskega prava in drugih možnih zlorab. Poleg tega je treba opozoriti, da v zdajšnji nestabilni situaciji sveta tovrstna orodja za slehernike predstavljajo dodatno prekarizacijo dela ter kličejo po še večji hiperprodukciji, ki že po svoji definiciji povzroča številne negativne okoljske spremembe, ki smo jih trenutno deležni. V tem oziru tovrstna tehnologija znotraj obstoječih ekonomskih modelov predstavlja pozitivno povratno zanko, ki nas obenem razbremeni določenih opravil, a hkrati od nas tudi terja večjo produktivnost.⁴

4 Podoben vzorec lahko prepoznamo med industrijskimi revolucijami. William Stanley Jevons v svoji knjigi *Vprašanje o premogu* [*The Coal Question*, 1865] zapiše sledeče: »Tudi ekonomična raba premoga ne bo zmanjšala njegove porabe. Nasprotno, varčna raba premoga postane donosnejša, s tem pa se poveča tudi trenutno povpraševanje po premogu, prednost pa je bolj na strani tistih, ki bodo v prihodnosti imeli najcenejše zaloge.«

Nejc Trampuž s projektom *Another Future Entirely* ponuja potencialne rešitve perečih okoljskih vprašanj, s katerimi se sooča naš trenutni

globalni ustroj. Specifika okoljskih problematik je zagotovo ta, da se procesi odvijajo prostorsko in časovno razširjeno. Če se opremo na Timothyja Mortona, lahko objekte, ki imajo tovrstno prostorsko-temporalno dimenzijo, pojmuje kot »hiperobjekte«.⁵ Kot družba in kot posamezniki s težavo osvojimo tovrstna daljnosežna razmišljanja, saj ti procesi presegajo življenjsko dobo človeka. Raba umetne inteligence, navkljub nekaterim zgoraj navedenim negativnim vidikom, predstavlja avtorju svojevrsten tehnološki laboratorij, ki mu omogoča raziskovanje in iskanje načinov sobivanja z našim planetom. Nejc Trampuž želi z razmislekom, komunikacijskimi metodami ter sodelovanjem s posamezniki, strokovnjaki in različnimi organizacijami nadgrajevati ta projekt in spodbujati k ustvarjanju oz. iskanju rešitev za večje globalno dobro.

Adrijan Praznik
kurator/producent

CONTENTS

Intro: Shared Futures – Adrijan Praznik	4
Eco Fiction Anthology – Nejc Trampuž	14
Seeds of Change	16
No Phone, No Car	24
From the Sky to the Sea and Back Again	32
The Legend of the Food Monster	42
Home Is Wherever I Float	50
Till Death Do Us Particle	58
Leaving this Reality	64
From Alternatives to Development towards Alternative Futures – Rok Kranjc	84
Authors	116

KAZALO

Uvodna beseda: Deljene prihodnosti – Adrijan Praznik	5
Antologija eko fikcije – Nejc Trampuž	15
Semena sprememb	16
Brez telefona, brez avtomobila	24
Od neba do morja in nazaj	32
Legenda o pošasti iz hrane	42
Doma sem povsod, kjer plava moj dom	50
Dokler naju smrt ne loči na delce	58
Zapuščam to realnost	64
Od alternativ razvoju k alternativnim prihodnostim – Rok Kranjc	85
O avtorjih	117

ECO FICTION ANTHOLOGY

Nejc Trampuž

ANTOLOGIJA EKO FIKCIJE

Nejc Trampuž



Seeds of Change

“Jerry, come look at this.” My wife Margo was always excited by small things. She had been the one to find our current house, an old abandoned two-story Victorian in the city. “What is it?” I asked, not really interested. These days, it seemed like there was nothing

that could excite me. Margo was pointing at a seedling she had found growing through a crack in the concrete sidewalk. “Look at how strong it is,” she said admiringly.

I looked at the little plant and saw only weeds that would have to be pulled out and disposed of eventually. But I didn't say anything because I knew how much hope Margo put into these things.

“Maybe we could start a garden,” she said, her eyes shining. “I've been reading about this new thing called ‘vertical gardening’. You can grow food in small spaces using hydroponics, using filtered rainwater. We can do it in our house, it's too large for us anyway! And we've got plenty of space in the backyard and on the south-facing wall of our house.” I sighed. I didn't want to dampen her enthusiasm, but I knew that starting a garden was not going to be easy. We would have to do a lot of research and it would probably be expensive. “We'll see,” I said noncommittally.

But Margo was already excitedly talking about all the different vegetables we could grow. “Just think, Jerry,” she said, “we could have fresh tomatoes in the middle of winter!” I nodded and forced a smile. I knew that she was right – it would be nice to have fresh produce all year round. But I couldn't help worrying about what would happen if we failed.

Margo was always the optimist, even in the darkest of times. She had a way of finding hope in any situation. I knew that she would find a way to make it happen, no matter what obstacles we faced.

Semena sprememb

»Jerry, pridi to pogledat.« Moja žena Margo so vedno navduševale majhne stvari. Ona je bila tista, ki je našla najino trenutno hišo, staro zapuščeno dvonadstropno viktorijansko zgradbo v

mestu. »Kaj pa je?« Sem vprašal brez pravega zanimanja. Te dni se mi je zdelo, da ni ničesar, kar bi me lahko navdušilo. Margo je kazala na sadiko, ki je rasla skozi razpoko v betonskem pločniku. »Poglej, kako trdoživa je,« je rekla z občudovanjem.

Pogledal sem majhno rastlino in videl le plevel, ki ga bo treba sčasoma izpuliti in odstraniti. Vendar nisem rekel ničesar, ker sem vedel, koliko upanja je Margo vlagala v te stvari. »Morda bi si lahko uredila vrt,« je rekla s sijočimi očmi. »Brala sem o novosti, imenovani vertikalno vrtnarjenje. Hrano lahko gojiš tudi na majhnih površinah s pomočjo hidroponike in filtrirane deževnice. To lahko delava v hiši, saj je tako ali tako prevelika za naju! Na dvorišču in ob južni steni hiše imava več kot dovolj prostora.« Zavzdihnil sem. Nisem želel zamoriti njenega navdušenja, vendar sem vedel, da urejanje vrta ne bo preprosto. Veliko bi bilo treba raziskati in najbrž bi bilo drago. »Bova videla,« sem rekel nezavzeto.

Toda Margo je že navdušeno govorila o različnih vrstah zelenjave, ki bi jih lahko gojila. »Pomisli, Jerry,« je rekla, »sredi zime bi lahko imela svež paradižnik!« Prikimal sem in se prisiljeno nasmehnil. Vedel sem, da ima prav. Lepo bi bilo imeti sveže pridelke vse leto. Vendar si nisem mogel pomagati, da me ne bi skrbelo, kaj bo, če nama ne uspe.

Margo je bila vedno optimistka, tudi v najtežjih časih. V vsaki situaciji je znala najti razlog za upanje. Vedel sem, da bo našla način, kako to uresničiti, ne glede na to, na kakšne ovire

While researching vertical gardening online, she found a website that had articles about sustainable living and eco-friendly building practices. She read them eagerly and took many notes. She showed me pictures of

beautiful gardens grown indoors using hydroponics and aeroponics. "This is it," she said to me one night as we lay in bed. "This is what we need to do."

I listened as she told me about her plans for a community garden that would provide food for our neighbours who were struggling with poverty or unable to afford fresh produce. "Imagine all the food we could grow! Not just for us, but also for everybody else!" The more she talked, the more excited I became. I had to admit that it did look pretty impressive. Maybe this was something we could do that would make a difference in our city filled with concrete and asphalt...

We spent the next few weeks planning. Margo did most of the research and I took care of the practicalities, like getting supplies and finding volunteers to help us with the heavy work. Our house became filled with boxes of seeds, pots, soil, fertilizer, and building materials.

We had cleared a space on the south-facing wall of our house and built shelves to put the pots on. Margo filled each pot with soil and then gently placed a seedling into it. We started growing some vegetables in our own backyard using hydroponics. It took a lot of trial and error, but eventually we got it right. The plants thrived in the nutrient-rich water and grew twice as fast as they would have in soil. We were able to harvest fresh tomatoes, lettuce, peppers, cucumbers – all kinds of veggies! We added fruits and herbs, using different kinds of plants that would complement each other, following permaculture principles. The bees loved it! And so did the birds... It was a lot of hard work, but it was also exhilarating to see our project come to life.

bova naletela. Med spletnim raziskovanjem vertikalnega vrtnarjenja je našla stran s članki o sonaravnem bivanju in okolju prijazni gradnji. Z veliko vnemo jih je prebrala in si naredila

veliko zapiskov. Pokazala mi je slike čudovitih vrtov, gojenih v zaprtih prostorih s hidroponiko in aeroponiko. »To je to,« mi je rekla nekega večera, ko sva ležala v postelji. »To morava narediti.«

Poslušal sem jo, ko mi je pripovedovala o svojih načrtih za skupnostni vrt, ki bi zagotavljal hrano še za naše sosede, ki se spopadajo z revščino ali si ne morejo privoščiti svežih pridelkov. »Predstavlja si, koliko hrane bi lahko pridelala! Ne samo za naju, ampak tudi za vse druge!« Bolj ko je govorila, bolj sem bil navdušen. Moral sem priznati, da je vse delovalo zelo prepričljivo. Morda je bilo to res nekaj, kar bi lahko spremenilo naše mesto, polno betona in asfalta ...

Naslednjih nekaj tednov sva načrtovala. Margo je opravila večino raziskovanja, jaz pa sem poskrbel za praktični del, na primer, nabavljal sem material in poiskal prostovoljce, ki so nama pomagali pri težjih delih. Najina hiša je bila polna škatel s semeni, lončki, zemljo, gnojilom in gradbenim materialom.

Na južni strani najine hiše sva počistila prostor in montirala police, na katere sva postavila lončke. Margo je vsak lonček napolnila z zemljo in vanjo nežno potisnila sadiko. Na dvorišču za hišo sva začela gojiti nekaj zelenjave s pomočjo hidroponike. Veliko je bilo poskušanja in napak, vendar nama je sčasoma uspelo. Rastline so v vodi, bogati s hranili, dobro uspevale in rasle dvakrat hitreje kot v zemlji. Pridelala sva paradižnik, solato, papriko, kumare – vse vrste sveže zelenjave! Po načelih permakulture sva dodala sadje in zelišča ter posadila različne vrste rastlin, ki so se dopolnjevale.

“It’s working,” I said to Margo one day as we looked at our thriving garden. “You were right – this is going to make a difference.” She smiled at me brightly and hugged me tight. “I knew we could do it!”

That was a few years ago. Now, our community garden is in full swing. We converted the old house into a veritable oasis, with plants and herbs growing on every surface. Our homemade compost heap nourishes the plants we grow

in our own backyard. The once-barren yard is now teeming with life. Insects are buzzing around us as we work and birdsong fills the air. Even the duck is happy, eating the snails that would otherwise have our veggies for breakfast. The children love helping out in the garden and getting their hands dirty. Our neighbours started to get involved, and come over to help water and harvest the plants when they can. They are excited by the idea of being able to grow their own food, even if they don’t have a lot of space. Margo is more than happy to share what she had learned.

The food shortages caused by climate change are still happening, but at least now we have some measure of control over our food supply. And not just us – other families in the city started their own community gardens, too. We have open days where anyone can come and learn about vertical gardening or take part in workshops on sustainable living practices. The garden has become a place for people to meet each other and share ideas about how we can make our city a better place.

Čebelam je bilo to zelo všeč! Tudi ptice so bile navdušene ... Treba je bilo veliko trdega dela, vendar je bilo tudi razveseljivo videti, kako je najin projekt zaživel.

»Deluje,« sem rekel Margo nekega dne, ko sva si ogledovala najin bujni vrt. »Prav si imela – to bo res veliko spremenilo.« Vedro se mi je nasmehnila in me močno objela. »Vedela sem, da nama bo uspelo!«

To je bilo pred nekaj leti. Zdaj je naš skupnostni vrt v polnem razmahu. Staro hišo sva spremenila v pravo oazo, kjer rastline in zelišča rastejo na vsaki površini. Najin doma narejeni kompostnik hrani rastline, ki jih gojiva na svojem dvorišču. Nekdaj prazno dvorišče zdaj prekipeva od življenja. Med delom okoli naju brenčijo žuželke, v zraku pa odzvanja ptičje petje. Tudi rasa je zadovoljna, saj poje polže, ki bi si sicer za zajtrk privoščili najino zelenjavo. Otroci radi pomagajo na vrtu in si umažejo roke. Naši sosede so se začeli vključevati in prihajati k nam, da bi pomagali zalivati in obirati rastline, kadar utegnejo. Navdušeni so nad idejo, da lahko sami pridelujejo hrano, čeprav nimajo veliko prostora. Margo z veseljem deli z njimi, kar se je naučila.

Do pomanjkanja hrane zaradi podnebnih sprememb še vedno prihaja, vendar imamo zdaj vsaj nekaj nadzora nad oskrbo s hrano. In ne samo mi – tudi druge družine v mestu so začele urejati skupnostne vrtove. Prirejamo dneve odprtih vrat, na katerih se lahko vsakdo udeleži izobraževanja o vertikalnem vrtnarjenju ali delavnic o sonaravnem bivanju. Vrt je postal kraj, kjer se ljudje srečujejo in izmenjujejo zamisli o tem, kako lahko izboljšamo svoje mesto.



No Phone, No Car

The television flickers to life. The sun has just begun to peek over the horizon, and the birds are singing outside my window. But I don't care about any of that right now. I'm too excited about what's on TV today.

My favourite show is coming on in a few minutes, and I can't wait to see what happens this week. But as soon as it comes on, something strange happens. The screen goes black and there's a weird noise coming from the television set itself. I change the channel, but all of them are staticky and filled with white noise. I even try turning off the TV completely, but when I press the power button nothing happens... That's strange, maybe it was just a fluke? So I go check my phone only to discover that my phone is dead as well.

I go downstairs to tell my mom about the weird TV incident, but she's in the middle of cooking breakfast and doesn't really have time to listen. I try plugging in my phone to see if it will charge, but even that doesn't work. We don't have landlines at our house so I can't even call a friend to see if they're having the same problem... This is starting to get really weird. After breakfast, I go outside only to find that none of the cars are working either! What's going on here? None of this makes any sense. People start gathering in the streets, asking each other what could be happening. They seem as confused as me. This is strange... this is really strange. No one has any answers though. Suddenly, someone shouts from down the street – “An EMP must have taken out all electronic devices!” They explain that this means an electromagnetic pulse, a burst of energy from the sun that can disable or destroy electronic equipment. And apparently it looks like we've been hit by one!

As the news of the EMP spreads, people start to panic. “What are we going to do?” “How will we survive?” “We're all going to die!” There's no telling how long we'll be without electricity. The world

Brez telefona, brez avtomobila

Televizor se migotaje vklopi. Sonce je pravkar pokukalo izza obzorja

in pred mojim oknom pojejo ptice. Toda zdaj mi je popolnoma vseeno za to. Preveč sem vznemirjen zaradi tega, kar je danes na televiziji. Čez nekaj minut bo na sporedu moja najljubša serija in komaj čakam, da vidim, kaj se bo zgodilo ta teden. Toda brž ko se začne, se zgodi nekaj nenavadnega. Zaslون potemni, iz televizorja pa prihaja čuden hrup. Zamenjam kanal, vendar so na vseh motnje in šumenje. Poskušam celo popolnoma izklopiti televizor, vendar se ob pritisku na gumb za vklop ne zgodi nič. To je čudno, je morda kakšna nenavadna napaka? Zato preverim svoj telefon in ugotovim, da je tudi moj telefon mrtev.

Grem v spodnje nadstropje, da bi mami povedal o čudnem dogajanju s televizijo, vendar je sredi priprave zajtrka in ne utegne poslušati. Poskusim priklopiti telefon, da vidim, ali se bo napolnil, vendar tudi to ne deluje. V naši hiši nimamo stacionarnega telefona, zato ne morem niti poklicati prijatelja in preveriti, ali ima enake težave. To postaja res čudno. Po zajtrku grem ven in ugotovim, da tudi noben avto ne deluje! Kaj se dogaja? Vse to je popolnoma nesmiselno. Ljudje se začnejo zbirati na ulici in drug drugega sprašujejo, kaj naj bi se dogajalo. Zdi se, da so enako zmedeni kot jaz. To je čudno ..., to je res čudno. In nihče nima odgovorov. Nenadoma nekdo z ulice zakriči: »Očitno je vse elektronske naprave uničil EMI!» Razloži nam, da to pomeni elektromagnetni izbruh – sončev izbruh – ki lahko onespособi ali uniči elektronsko opremo. In kaže, kot da nas je zadel!

Ko se razširi novica o EMI, se začne med ljudmi širiti panika. »Kaj bomo storili? »Kako bomo preživel? »Vsi bomo umrli! Nihče ne ve,

has gone black. The only light comes from fire, the sun and moon, and the stars. No one knows what to do or how to fix things. Many are worried about how they're going to survive without technology. Shops begin to close, and people start stocking up on supplies. There's a lot of unrest among the people, and things quickly become dangerous. They start looting shops, and fighting in the streets. It's complete chaos. The world is crumbling before my eyes and there's nothing I can do to stop it.

My mom starts cooking all
the food in our fridge so it
doesn't go bad, and my dad
starts working on a plan to get us some
help. He says that he's going to talk
to the neighbours and see if anyone has a generator or anything
that can help us until things get back up and running again. In the
meantime, everyone is trying to figure out ways to live without
technology. We're all wondering how long this will last and what
life will be like from now on...

A few days after the EMP hits, my dad comes home with a generator. It's not much, but it provides enough power for us to keep our fridge running and have lights on at night. Things are starting to return to some semblance of normality. But then another problem arises – we're running low on supplies! With stores closed down and no way of getting more food or other necessities, we have to start rationing what we have.

My parents decide that since I'm the youngest, I should get priority when it comes to eating. But even though we're all doing our best to make do with what we have, it's still really hard. I miss being able to watch TV and play video games and use my phone whenever I want. Life before the EMP seems like a distant memory at this point.

kako dolgo bomo
brez elektrike. Svet
je zajela
tema.
Edina
svetloba
prihaja

od ognja, sonca, lune in zvezd. Nihče ne ve, kaj naj stori ali kako bi to popravili. Mnoge skrbi, kako bodo preživel brez tehnologije. Trgovine se začnejo zapirati in ljudje začnejo kopičiti zaloge. Med ljudmi je veliko nemira in okoliščine hitro postanejo nevarne. Ljudje začnejo pleniti trgovine in se spopadati na ulicah. Nastane popoln kaos. Svet se sesuva pred mojimi očmi in ničesar ne morem storiti, da bi to ustavil.

Mama začne kuhati vso hrano iz hladilnika, da se ne bi pokvarila, oče pa načrtuje, kako bomo poiskali pomoč. Pravi, da se bo pogovoril s sosedi in preveril, ali ima kdo generator ali kaj drugega, kar bi nam lahko pomagalo, dokler se stvari spet ne vzpostavijo. Medtem se vsi trudijo najti načine, kako živeti brez tehnologije. Vsi se sprašujemo, kako dolgo bo to trajalo in kakšno bo življenje od zdaj naprej.

Nekaj dni po udaru EMI oče domov prinese generator. Ni veliko, vendar nam zagotavlja dovolj elektrike, da lahko uporabljamo hladilnik in ponoči prižgemo luči. Stvari se začnejo vračati v približno normalno stanje. Toda potem se pojavi nova težava – zmanjkuje nam zalog! Ker so trgovine zaprte in ni možnosti za nabavo nove hrane ali drugih potrebščin, moramo začeti varčevati s tem, kar imamo.

Starši so se odločili, da imam pri hrani prednost, ker sem najmlajši. Čeprav se vsi trudimo, da bi se zadovoljili s tem, kar imamo, je še vedno zelo težko. Pogrešam gledanje televizije, igranje videoiger in to, da sem lahko uporabljal telefon, kadar koli sem hotel. Življenje

The months drag on, and things are tough. My family is starting to get really worried about me because I've lost a lot of weight and I'm not eating very much. One day, my dad comes home from a hunting trip empty-handed. There's no telling when we'll be able to find food again. My mom starts crying and my dad looks really upset too. This is the first time I've seen them lose hope like this.

But then one day my dad comes home with some good news. He's been talking to the neighbours and they've come up with a plan. We're going to start growing our own food! There are people in the neighbourhood who know how to garden, so they're going to teach us what we need to do. My mom is excited too – she says that this will help us be more self-sufficient and not have to rely on others for things like food. I'm also excited about this new project. It feels good knowing that we'll be able to provide for ourselves and not have to worry about running out of supplies.

People in the neighbourhood begin to come together and help each other out. We start bartering goods and services so that everyone has what they need. My mom starts trading some of her homemade bread for eggs from our neighbour, and my dad starts helping people build small wind turbines in exchange for food. We're all starting to adjust to this new way of life. Of course, it's not easy living without technology, but we are managing somehow. We've learned how to garden and gather rainwater. We use sustainable methods to survive. The gas in our cars is long gone, so we travel by bike. And even though the world is a lot different now than it was before the EMP hit, I'm glad that we're all sticking together; after everything that's happened, I realize that ultimately human connection is more important than anything else. And you know what? I think it might just be better now than before!

pred EMI se
zdi kot oddaljen
spomin.

Meseci
se vlečejo
in postaja

zelo težko. Mojo družino zelo skrbi zame, ker sem zelo shujšal in ne jem veliko. Nekega dne se oče vrne z lova praznih rok. Ne vemo, kdaj bomo spet našli hrano. Mama začne jokati in tudi oče se zdi zelo vznemirjen. Prvič vidim, da izgubljata upanje.

Nekega dne pa oče pride domov z dobrimi novicami. Pogovarjal se je s sosedi, ki imajo načrt. Sami bomo začeli pridelovati hrano! V soški so ljudje, ki znajo vrtnariti in nas bodo naučili, kaj moramo narediti. Tudi moja mama je navdušena – pravi, da nam bo to pomagalo, da bomo bolj samozadostni in se nam ne bo treba zanašati na druge glede hrane in podobnega. Tudi sam sem navdušen nad tem novim projektom. Dobro se počutim, ko vem, da bomo lahko poskrbeli zase in nam ne bo treba skrbeti, da bi nam zmanjkalo zalog.

Ljudje v soški se začnejo povezovati in si medsebojno pomagati. Začnemo menjavati blago in storitve, tako da ima vsakdo, kar potrebuje. Mama začne del svojega domačega kruha menjavati za jajca naše sosede, oče pa začne ljudem v zameno za hrano pomagati popravljati generatorje in izdeluje majhne vetrne turbine. Vsi se začnemo prilagajati novemu načinu življenja. Seveda ni lahko živeti brez tehnologije, a nam nekako uspeva. Naučili smo se vrtnariti in zbirati deževnico. Za preživetje uporabljamo trajnostne metode. V naših avtomobilih že dolgo ni več goriva, zato se vozimo s kolesi. In čeprav je svet zdaj precej drugačen, kot je bil, preden nas je zadel EMI, sem vesel, da vsi držimo skupaj. Po vsem, kar se je zgodilo, se zavedam, da je na koncu človeška povezanost pomembnejša od vsega drugega. In veste kaj? Mislim, da bo zdaj morda še boljše kot prej!



From the Sky to the Sea and Back Again

The Drop of
Water starts
her journey
high up
in the sky,
surrounded
by dark
clouds.
She is

cold and lonely, but
she knows that she

has an important mission to fulfil. As she falls down through the atmosphere, she becomes warmer and starts to feel more alive.

When she finally reaches the ground, she is greeted by a sea of green leaves and shining flowers. She knows that this is only the beginning of her journey, but she feels happy to be alive and to be part of something so beautiful. The Drop meets other drops of water, who tell her about their own journeys. They have all been through different experiences, but they share a common goal: to quench thirst and nurture life. She hears about the adventures they have been on, the places they have seen, and the things they have learned. Some drops of water travel down rivers, others evaporate into the air only to fall back down as raindrops, and still others become part of oceans. They have been to frozen glaciers, others have fallen from great heights, and still others have been partied on by humans. The lucky ones even travel through the insides of plants and animals! She learns about the importance of the water cycle and how each drop plays a vital role in sustaining life on Earth. The drops of water teach her about the power of cooperation and she starts to see the world in a new light. She realizes that everything is connected.

The Drop also meets some creatures who are not like her. They are made of metal and plastic and glass, coming from a world which is very different from hers. In their world, there is no water cycle; instead, water is locked away in pipelines and reservoirs. The creatures

Od neba do morja in nazaj

Kapljica vode začne svojo pot
visoko na nebu, obkrožena s
temnimi oblaki. Zebe jo in je
osamljena, vendar ve, da mora
opraviti pomembno nalogo.
Ko pada navzdol skozi ozračje,
se začne segrevati in počutiti
bolj živo.

Ko končno pade na tla, jo pričaka morje zelenih listov in lesketajočih se cvetic. Zaveda se, da je to šele začetek njenega potovanja, vendar je srečna, da je živa in da je del nečesa tako lepega. Kapljica sreča druge vodne kapljice, ki ji pripovedujejo o svojih potovanjih. Imajo različne izkušnje, skupen pa jim je en sam cilj: pogasiti žejo in negovati življenje. Poslušajo o pustolovščinah, ki so jih doživele, krajih, ki so jih videle, in stvareh, ki so se jih naučile. Nekatere vodne kapljice potujejo po rekah, druge izhlapijo v zrak, da bi spet padle kot dežne kaplje, tretje pa postanejo del oceanov. Ene so bile na zamrznjenih ledenikih, druge so padle z velikih višin, na tretjih pa so se zabavali ljudje. Najsrečnejše so potovale celo skozi notranjost rastlin in živali! Uči se o pomenu kroženja vode in kako ima vsaka kapljica ključno vlogo pri ohranjanju življenja na Zemlji. Vodne kapljice jo učijo o moči, ki je v sodelovanju, in na svet začne gledati v novi luči. Zave se, da je vse povezano.

Kapljica sreča tudi nekaj bitij, ki ji niso podobna. Narejena so iz kovine, plastike in stekla ter prihajajo iz sveta, ki se zelo razlikuje od njenega. V njihovem svetu ni vodnega kroga, temveč je voda zaprta v cevovodih in rezervoarjih. Ta bitja so odvisna od strojev, ki jo črpajo iz zemlje in jim jo dovajajo.

Kapljica potuje po vijugastem potoku, dokler ne pride do velikega jezera. V daljavi lahko opazuje gore, prekrte s snegom – to je tako drugačno od vročega ozračja v gozdu! Ko pluje po gladini jezera,

rely on machines
to extract it from
the ground
and transport
it to them.

The Drop
travels along
a winding stream until
she reaches a huge

lake. In the distance, she can observe mountains covered with snow – it's so different from the hot climate of the forest! As she drifts across the lake surface, she looks down into the clear blue waters below and the fish swimming lazily. There she meets a group of drops of water who have been living in harmony with humans for many years. They tell her that it is possible for humans to live in harmony with nature instead of destroying it. People are learning to value water and appreciate its importance for sustaining life. One example of how they are doing this is by using recycled water to irrigate crops instead of fresh water. Or by using less water in their homes and gathering rainwater for their gardens. Many technologies are being developed all the time to make it easier for people to save water. Lots of people don't eat food that needs a lot of water to grow, such as beef and other meat and animal products. And they only create clothes they really need, in order to cut down on water usage. They are also working on cleaning up rivers and lakes, trying to restore natural habitats so that animals and plants can thrive. The Drop of water is amazed by what she sees and hears. She has never imagined that humans could change their ways and live in harmony with nature.

The Drop continues her journey, moving through the soil and underground rivers. She meets drops of water that have been trapped in the underground for a long time. They are so happy to see her and they tell her about their claustrophobic experiences. The Drop sympathizes with them, but she knows that she must keep moving

se spogleduje z bistro modro vodo spodaj in ribami, ki lenobno plavajo. Tam sreča skupino vodnih kapljic, ki že vrsto let živijo v sožitju z ljudmi. Povedo ji, da je mogoče, da ljudje živijo v harmoniji z naravo, namesto da bi jo uničevali. Ljudje se učijo bolj ceniti vodo in se zavedajo njenega pomena za ohranjanje življenja. To na primer delajo tako, da za namakanje

poljščin namesto sveže vode uporabljajo reciklirano. Ali pa tako, da porabijo manj vode v svojih domovih in zbirajo deževnico za svoje vrtove. Ves čas se razvijajo številne tehnologije, ki ljudem omogočajo lažje varčevanje z vodo. Veliko ljudi ne uživa hrane, za katero je pri pridelavi potrebno porabiti veliko vode, na primer govedine ter drugega mesa in izdelkov živalskega izvora. Da bi zmanjšali porabo vode, izdelujejo le oblačila, ki jih res potrebujejo. Prav tako si prizadevajo očistiti reke in jezera ter obnoviti naravne habitate, da bi živali in rastline lahko uspevale. Vodna kapljica je presenečena nad tem, kar vidi in sliši. Nikoli si ni predstavljala, da bi ljudje lahko spremenili svoj način življenja in živeli v sožitju z naravo.

Kapljica nadaljuje svojo pot skozi zemljo in podzemne reke. Srečuje vodne kapljice, ki so že dolgo ujete v podzemlju. Zelo so vesele, da jo vidijo, in ji pripovedujejo o svojih klavstrofobičnih izkušnjah. Kapljica z njimi sočustvuje, vendar se zaveda, da mora iti naprej. Ne sme se ukvarjati s preteklostjo; osredotočiti se mora na prihodnost.

Utrujena od dolgega potovanja vodna kapljica končno doseže kraj, kjer se lahko spočije. Znajde se na čudovitem vrtu, polnem cvetja in dreves. Čebela ji razloži, kako pomembni so opráševalci za ohranjanje življenja na Zemlji. Kapljica se seznanila s težavami,

forward. She
cannot dwell on
the past; she
has to focus
on the future.

Tired from
her long
journey, the Drop of
water finally reaches

a place where she can rest. She is in a beautiful garden filled with flowers and trees. A bee explains to her the importance of pollinators in sustaining life on Earth. The Drop learns about the problems that bees are facing, such as pesticide use and habitat loss. However, she also sees hope. People are planting wildflowers to provide food for bees, banning harmful pesticides, and creating safe havens for them to live and flourish.

There is also a man. He tells her about a new world that is being built. He shows her pictures of this world and the Drop is amazed by what she sees. The houses are made from natural materials like wood and straw, food is grown organically, and energy comes from the sun and the wind. There are no cars or planes polluting the air; instead, people travel by bicycle or public transport. This new world seems so different from the one she knows, but it also feels more real somehow. She can sense the hope in this man's words and she knows that he believes in this future as much as she does.

The Drop decides to stay with the man for a while to learn more about this new world. She quickly realizes that everything he has told her is true; there really are people out there working hard to create a sustainable future for all life on Earth! The Drop grows to love these humans who have welcomed her into their lives; they treat her with respect and care, showing her how precious water truly is. They teach her about permaculture techniques such as

s katerimi se soočajo čebele, kot sta na primer uporaba pesticidov in izguba življenjskega prostora. Vendar najde tudi upanje. Ljudje sadijo cvetlice, ki čebelam nudijo hrano, prepovedujejo škodljive pesticide in ustvarjajo varna zatočišča, kjer lahko živijo in uspevajo.

Naleti tudi na nekega moškega.

Ta ji pripoveduje o novem svetu, ki se gradi. Pokaže ji slike tega sveta in kapljica je navdušena nad tem, kar vidi. Hiše so narejene iz naravnih materialov, kot sta les in slama, hrana je pridelana na ekološki način, energija pa prihaja iz sonca in vetra. Avtomobili in letala ne onesnažujejo zraka; namesto tega se ljudje vozijo s kolesi ali javnim prevozom. Ta novi svet se zdi tako drugačen od tistega, ki ga pozna, vendar se zdi tudi bolj resničen. V besedah tega moškega zazna upanje in ve, da verjame v to prihodnost tako kot ona.

Kapljica se odloči, da bo nekaj časa ostala z njim in se naučila več o tem novem svetu. Hitro spozna, da je vse, kar ji je povedal, res; tam nekje res obstajajo ljudje, ki si prizadevajo ustvariti trajnostno prihodnost za vse življenje na Zemlji! Kapljica vzljubi ljudi, ki so jo sprejeli v svoje življenje; z njo ravnajo spoštljivo in skrbno ter ji pokažejo, kako dragocena je voda. Učijo jo o načinih permalukture, kot je gozdno vrtnarjenje in kompostiranje. Ko nekaj časa živi s temi neverjetnimi ljudmi, se Kapljica na tem nenavadnem novem kraju začne počutiti kot doma – vendar se tudi zaveda, da mora nadaljevati svojo pot.

Ko pride do oceana, je navdušena nad njegovo obsežnostjo in lepoto. Sprašuje se, ali bo še kdaj našla pot nazaj domov. V njem živijo bitja – nekatera so tako velika, da komaj verjame,

forest gardening
and composting.
After some
time living
among these
amazing
humans, the
Drop starts
to feel at home in this
strange new place –

but she also knows that she has to continue her journey.

Finally reaching the ocean, she is amazed by its vastness and beauty. She wonders if she will ever find her way back home again. Creatures live there – some are so huge that she can barely believe they exist! A whale teaches her about the importance of maintaining a healthy balance in the oceans. He also tells her about the problems they are facing, such as plastic pollution and climate change. The Drop learns about the problems that humans have caused in the past, but she also sees the hope for a future. They are cleaning up beaches, planting coral reefs, and creating protected marine areas. And they are doing it all without harming any creatures in the process!

The Drop drifts on the currents for a long time, meeting other drops of water who have also been lost at sea. She takes comfort in knowing that she is not alone. They help her find her way back home up in the sky again. The Drop needs to find a place where the sun can reach her and evaporate her back into the clouds.

As she travels back to her home, high above the clouds, she looks down on Earth with a new understanding. Eventually, the Drop of Water finds herself back where she started – high up in the sky surrounded by dark clouds once again. But this time she isn't alone; she is accompanied by all of the friends she has made on her journey across Earth. She sees the beauty of the world around her and is filled with hope for the future.

da obstajajo! Kit jo pouči o pomenu ohranjanja zdravega ravnovesja v oceanih. Pripoveduje ji tudi o težavah, s katerimi se soočajo, kot sta onesnaževanje s plastiko in podnebne spremembe. Kapljica spozna težave, ki jih je v preteklosti povzročil človek, vendar vidi tudi upanje za prihodnost. Ljudje čistijo plaže, sadijo koralne grebene in ustvarjajo

zaščiten morska območja. In vse to delajo, ne da bi pri tem škodovali drugim bitjem!

Kapljica dolgo pluje z morskimi tokovi in srečuje druge vodne kapljice, ki so se prav tako izgubile v morju. V tolažbo ji je, ko vidi, da ni sama. Pomagajo ji najti pot nazaj domov na nebo. Kapljica mora najti kraj, kjer jo lahko doseže sonce in jo segreje, da izhlapi nazaj v oblake.

Ko potuje nazaj v svoj dom visoko nad oblaki, se na Zemljo ozre z novim razumevanjem. Na koncu se vodna kapljica znajde tam, kjer je začela – spet visoko na nebu, obdana s temnimi oblaki. Toda tokrat ni sama. Spremljajo jo vsi prijatelji, ki jih je spoznala na svojem potovanju po Zemlji. Vidi lepoto sveta okoli sebe in je polna upanja za prihodnost.



The Legend of the Food Monster

The legend
says that
there will

come a day when the food we waste every day will come back to haunt us. And from this wasted food a creature will arise: a monster made from all the leftover scraps, mouldy bread crusts, wilted salad leaves, half-eaten steaks, expired products, and even vegetables discarded merely because their shape is considered too imperfect to sell in a shop.

This creature will terrorise our town and gorge on anything and everything edible it can find. Homes will be ransacked, restaurants overturned, rubbish bins upturned in a frenzied search for food. And all the while, the monster will grow larger and more powerful, until it seems almost invincible.

The only way to defeat this monster will be by stopping throwing food away. We will need to find ways to use up all the food, so that there is nothing left for the creature to consume and it will starve to death.

But it won't be as simple as just putting rubbish in the bin; we will need to find ways to completely reduce our food waste, so we will have to change our whole way of thinking about food and learn how to value what sustains us. The local community will have to band together in order to defeat this beast and save our town from ruin. This means that we will be getting creative with meals and learning how to preserve food. In this way it won't go bad as quickly and we will be able to eat it later or trade it with others.

The first step will be to hit the food stores. There will still be some

Legenda o pošasti iz hrane

Legenda pravi, da bo prišel
dan, ko se bo hrana, ki jo
vsak dan zavržemo, vrnila
in nas
preganjala.
Iz te
zavržene

hrane bo nastalo bitje: pošast iz vseh ostankov hrane, plesnivih skorjic kruha, uvelih listov solate, napol pojedjenih zrezkov, izdelkov s pretečenim rokom trajanja in celo zelenjave, ki jo zavržemo samo zato, ker ni dovolj popolne oblike, da bi jo lahko prodali v trgovini.

Ta pošast bo sejala grozo po našem mestu in se prehranjevala z vsem, kar bo našla. V besnem iskanju hrane bo plenila po domovih, izropala restavracije in razmetala koše za smeti. Pošast bo postajala vse večja in močnejša, dokler se ne bo zdela skoraj nepremagljiva.

Pošast bomo lahko premagali le tako, da bomo prenehali metati hrano proč. Najti bomo morali načine, kako porabiti vso hrano, da ne bo ostalo nič, kar bi pošast lahko zaužila, in bo umrla od lakote.

Vendar to ne bo tako preprosto, kot je smeti vreči v koš. Najti bomo morali načine za celovito zmanjšanje količine zavržene hrane, zato bomo morali popolnoma spremeniti način razmišljanja o hrani in se naučiti, kako ceniti, kar nas ohranja pri življenju. Lokalna skupnost bo morala stopiti skupaj, da bo premagala to pošast in rešila mesto pred propadom. To pomeni, da bomo morali biti ustvarjalni pri pripravi obrokov in se naučiti konzervirati živila. Tako se ne bodo tako hitro pokvarila in jih bomo lahko pozneje pojedli ali zamenjali z drugimi.

Prvi korak bo, da se odpravimo v trgovine s hrano. Tam bo vedno nekaj neprodanih izdelkov, ki jih lahko pojemo, preden se pokvarijo. Prečesali bomo vse police v trgovini in vzeli vse, kar bi lahko bilo uporabno: uvele liste bomo porabili za pesto; sadje, ki je

unsold items
that can be
eaten before

they go off. Each aisle of the supermarket will be scoured, with people taking anything that might be useful: wilted leaves will become pesto ingredients; fruit past its prime will be cut up for smoothies; dry goods like pasta, rice, and beans will be stockpiled against the lean times ahead. Produce that is too damaged to sell will be used in soups or sauces in which appearance doesn't matter so much. Overripe fruit will be made into jams and the vegetables can be pickled, which will last for months and brighten up any meal. We will need to take everything, even if it's only a bit past its sell-by date or slightly bruised.

We will start holding regular 'use-by date nights' where everyone brings along any items from their cupboards which are close to going off and cooks them up into a big meal together. That way nothing will be wasted and everyone will get a chance to socialize and bond over good food at the same time!

The bread shop will have loaves of bread that have been rejected because they are not perfectly shaped, but these will make great toast or croutons for salads and soup toppings. And there will always be day-old croissants and pain au chocolat going cheap at the bakery – perfect for an indulgent breakfast or mid-afternoon snack with a cup of soy milk!

People will also raid the kitchens of restaurants that have thrown away perfectly good food just because it wasn't ordered today – tomorrow's problems will be sorted out with one trip! With everyone working together like this, no edible item will go to waste again...

že preveč zrelo, narezali za
smuti; suhe izdelke, kot so
testenine,
riž in fižol,
bomo
shranili
kot zalogo

za težke čase, ki prihajajo. Pridelki, ki so preveč poškodovani, da bi jih lahko prodali, bodo uporabljeni v juhah ali omakah, pri katerih videz ni tako pomemben. Iz prezrelega sadja bodo nastale marmelade, zelenjavo pa bo mogoče vlagati, da bo uporabna več mesecev in bo popestrila vsak obrok. Vzeti bomo morali vse, tudi če bo že malo po roku trajanja ali rahlo obtolčeno.

Začeli bomo organizirati redna srečanja »s pretečenim rokom uporabe«, na katera bo vsak prinesel iz svoje omare hrano, ki ji je že skoraj potekel rok uporabe, in skupaj bomo skuhali en velik obrok. Tako ne bomo ničesar zavržli in vsi se bomo lahko družili in sklepali vezi ob dobri hrani!

V pekarni bodo imeli hlebce kruha, ki so bili zavrženi, ker niso popolne oblike, vendar bodo iz njih nastali odlični toasti ali popečeni kruhki za solate in juhe. V pekarni bodo vedno na voljo dan stari rogljički in čokoladni žepki po znižani ceni, kot nalašč za prijeten zajtrk ali popoldanski prigrizek s skodelico sojinega mleka!

Ljudje bodo izpraznili tudi kuhinje restavracij, ki zavržejo povsem dobro hrano samo zato, ker ni bila porabljena isti dan, in bodo tako njihove težave naslednjega dne reševali z enim samim preprostim obiskom. Če bomo vsi sodelovali, ne bo več zavržena nobena užitna hrana. Kaj pa vsi neužitni ostanki? Namesto da bi jih zavržli, jih bomo kompostirali in uporabili za gnojenje mestnih vrtov.

Kmalu zatem bodo sprejeti novi zakoni za preprečevanje metanja hrane v smeti. Trgovine bodo na primer morale najti način, kako

but what
about
all those

inedible scraps? We will be composting them instead of throwing them out, which will allow them to fertilize the town's gardens.

Soon thereafter, new laws will be passed to prevent food wastage. For example, supermarkets will have to find ways to sell their misshapen 'ugly' fruit and vegetables at a discount instead of throwing them away. Restaurants will only be able to order the amount of food they know they can realistically sell; and households will receive financial incentives for composting kitchen scraps.

People will also start growing their own fruit and vegetables – anything to become more self-sufficient. There will be community gardens where we will come together to grow food for everyone – it won't all just be about individual homes anymore! This way, even if there are shortages elsewhere, our town will always have enough to eat.

These changes will be difficult at first, but slowly they will become second nature and eventually the town will return to its former glory. The monster will have been defeated not through violence, but through knowledge and understanding.

It is said that this event will mark a turning point in human history; when we finally stop taking nature for granted and start working with her instead of against her. For years they have been talking about this as if it were a fairy tale; something that could never happen in real life. But nobody knows for sure because it hasn't happened yet...

»grdo« sadje nepravilne
oblike in zelenjavo prodati s
popustom,
namesto
da bi to
zavrgli.

Restavracije bodo lahko naročale le toliko hrane, za kolikor bodo vedele, da jo lahko realno prodajo, gospodinjstva pa bodo prejemale finančne spodbude za kompostiranje kuhinjskih odpadkov.

Ljudje bodo začeli gojiti tudi lastno sadje in zelenjavo – vse, da bi postali bolj samozadostni. Nastali bodo skupnostni vrtovi, kjer bomo skupaj pridelovali hrano za vse – ne bomo je več gojili samo za posamezne domove! Tako bo naše mesto vedno imelo dovolj hrane, tudi če je drugje primanjkuje.

Te spremembe bodo sprva težke, vendar bodo počasi postale nekaj povsem običajnega in sčasoma bo mesto znova zacvetelo. Pošast ne bo premagana z nasiljem, temveč z znanjem in razumevanjem.

To bo prelomni trenutek v zgodovini človeštva, saj bomo končno prenehali dojemati naravo kot nekaj samoumevnega in začeli sobivati z njo, namesto da bi delovali proti njej. O tem se že leta govori, kot da bi šlo za pravljico, kot da je to nekaj, kar se v resničnem življenju ne bi moglo zgoditi. Toda nihče ne more zagotovo vedeti, ker se pač še ni zgodilo ...



Home Is Wherever I Float

Year 2043, September 29th

My name is Gaia. I am a woman of the sea. I can remember long ago when my home was on a small island off the coast of what was

once called Thailand. But that was before the great floods came and took everything away from me. It was hard enough to leave

my home behind – what little remained of it after the sea swallowed up everything else. The water just kept rising and rising, day after day, until there was nothing left but a few bits of debris sticking out above the surface like rotting teeth. And even those were gone within a week or two, washed away by storms, which seemed to be getting stronger and more frequent all the time. I managed to float to safety on a piece of debris and washed up here on this larger island, which is also slowly being swallowed by the sea.

I can't believe it's been over three years since we first started building our floating village. It seems like only yesterday that we were all just a bunch of displaced people, living in makeshift shelters on the beach. The sea levels continued to rise, displacing more and more people every day. I knew that I had to do something, anything. So I gathered a group of like-minded individuals and together we began working on what would become our floating village, made from recycled materials that can withstand extreme weather conditions.

We decided early on that we wanted the village to be self-sufficient; a seaweed and algae garden underneath the floating structure for food production purposes and no fishing allowed in order to help marine life flourish again. Algae and seaweed are actually quite nutritious and, once you get used to the taste, they are not half bad either. To be honest, my favourite thing here is to dive down to the garden and watch all the colourful fish swimming around. It's like

Doma sem povsod, kjer plava moj dom

Leto 2043, 29. september

Ime mi je Gaja.

Sem ženska morja. Spominjam se davnih časov, ko je bil moj dom na majhnem otoku, ob kopnem, ki se

je nekoč imenovalo Tajska. Toda to je bilo pred velikimi poplavami, ki so mi vzele vse. Težko je bilo zapustiti dom – tisto malo, kar je od njega ostalo – potem ko je morje pogoltnilo vse drugo. Voda je dan za dnem naraščala in naraščala, dokler niso od kopnega ostali le drobci, ki so kot škrbine štrleli nad gladino. A tudi teh ni bilo več v tednu ali dveh, saj so jih odplavila neurja, ki so se zdela vse močnejša in pogostejša. Uspelo mi je odpluti na varno na kosu razbitin in naplavilo me je tukaj, na tem malo večjem otoku, ki ga prav tako počasi požira morje.

Ne morem verjeti, da so minila že več kot tri leta, odkar smo začeli graditi našo plavajočo vas. Zdi se mi, kot da smo bili še včeraj samo skupina razseljenih ljudi, ki smo živeli v začasnih zavetjih na plaži. Morska gladina se je kar naprej dvigala, zato je bilo vsak dan razseljenih vse več ljudi. Vedela sem, da moram narediti nekaj, karkoli. Zato sem zbrala skupino somišljenikov in skupaj smo začeli graditi našo bodočo plavajočo vas iz recikliranih materialov, ki so odporni na ekstremne vremenske razmere.

Že na začetku smo se odločili, da naj bo vas samozadostna; pod plavajočim ogrođjem je vrt z morsko travo in algami za pridelavo hrane. Ribolov ni dovoljen, da bi se morsko življenje ponovno razcvetelo. Alge in morska trava so pravzaprav precej hranljive, in ko se navadiš na okus, niti niso slabe. Če sem iskrena, se tu od vsega najraje potopim do vrta in opazujem vse pisane ribe, ki plavajo naokoli. Tam spodaj je kot v drugem svetu.

a whole other world down there.

Actually, now we produce more seaweed and algae than we can eat and sometimes we even trade with other villages for

things like fresh fruit, dried foods, nuts, and rice; or we sell our surplus to the mainland.

At first, they were quite sceptical of our little floating village, but now I think they've come to see that we're not so crazy after all. We may even inspire them to start their own villages! We get a lot of visitors now, curious about how we live and if it's really as idyllic as it seems. And you know what? It is! I never thought I could be so content living on a piece of floating debris in the middle of the ocean, but here I am, surrounded by people who care for me and an abundance of marine life that flourishes under our protection.

With the money from the sale of algae we created a vegetable garden on one of the upper levels of the village. Our greenhouse allows us to grow food year-round, regardless of the weather outside. We've been experimenting with different recipes using the produce from our garden and so far everything has been delicious. For drinking water, we desalinate seawater or collect rainwater and filter it using the plants in our garden. It's not easy, but we manage. We only need a small amount of electricity, which we generate using solar panels and wind turbines. We're completely self-sufficient now and I couldn't be happier. Sure, it's not the life that I imagined for myself, but it's a good life; a sustainable one. Who knows? Maybe this is what the future looks like; floating villages filled with people who care about more than just themselves.

But even this idyllic life is not without its challenges. We are constantly having to battle against storms and high winds, making sure that everyone and everything is safe and that our village is secure enough to withstand them. I remember the first time we went out

Zdaj že pridelamo več morske trave in alg, kot jih lahko pojemo, in včasih celo

trgujemo z drugimi vasmi za stvari, kot so sveže sadje, suha hrana, oreščki in riž, ali pa presežki

pridelek prodamo na celino. Sprva so bili drugi precej zadržani do naše male plavajoče vasi, zdaj pa mislim, da so spoznali, da vendarle nismo tako nori. Morda jih bomo celo navdušili, da bodo ustanovili svoje vasi! Obišče nas veliko obiskovalcev, ki jih zanima, kako živimo in ali je res tako idilično, kot se zdi. In veste kaj? Je! Nikoli si nisem mislila, da bom tako zadovoljna, če bom živela na kosu plavajočih odpadkov sredi oceana, vendar sem tu, obdana z ljudmi, ki me imajo radi, in z obilico morskega življenja, ki uspeva pod našo zaščito.

Z denarjem od prodaje alg smo v enem od zgornjih nadstropij vasi uredili zelenjavni vrt. Naš rastlinjak nam omogoča celoletno pridelavo hrane, ne glede na vreme zunaj. Preskušamo različne recepte s pridelki z našega vrta in doslej je bilo vse okusno. Za pitno vodo razsoljujemo morsko vodo ali zbiramo deževnico in jo filtriramo s pomočjo rastlin na našem vrtu. To ni preprosto, a nam nekako uspeva. Potrebujemo le majhno količino električne energije, ki jo proizvajamo s pomočjo sončnih kolektorjev in vetrnih turbin. Smo popolnoma samozadostni in to me zelo veseli. Seveda to ni življenje, kakršnega sem si predstavljala, je pa dobro in trajnostno naravnano. Kdo ve? Morda je tako videti prihodnost: plavajoče vasi, polne ljudi, ki ne skrbijo izključno vsak zase.

Vendar tudi to idilično življenje ni brez izzivov. Nenehno se moramo boriti z nevihtami in močnimi vetrovi ter skrbeti, da so vsi in vse na varnem ter da je naša vas dovolj trdna, da jih prenese. Spomnim se, kako smo se po končani gradnji vasi prvič odpravili na morje. Dan je bil

to sea after finishing construction on the village. It was a beautiful day, not a cloud in the sky. The sun was shining and the water was like a sheet of glass. We all just sat there for a moment, staring at our new home in disbelief. We had done it; against all odds we had built something that would withstand anything nature could throw at us.

The village has been up and running for over two years now and things are going well. We've managed to keep everything afloat (literally) and everyone seems to be happy here. I never thought this would be possible, we made it work! The look on people's faces when they realize that they no longer have to be constantly displaced is priceless. We're giving them back a home, even if it doesn't look like what they remember.

Yesterday was a turning point for our community – one that I will never forget. We were approached by representatives from several different nations who are interested in replicating our model in their own countries. They've seen what we've accomplished here and they want to know how they can do the same thing in their own communities. That's when I realized that this is no longer just about me or my personal mission; this has become something much larger, something with the potential to change the world ...

Of course, not everyone is as enthusiastic about the idea of living in close quarters with other people – even if those other people are family or friends. There are still some holdouts living on

the beaches in makeshift shelters; they refuse to budge no matter how often floods displace them or how bad the conditions get during

the stormy season. But I like to think that eventually even those last few stragglers will realize that life is better when you're part of a community working together towards a common goal: survival.

čudovit, na nebu ni bilo niti oblačka. Sonce je sijalo in voda je bila gladka kot ogledalo. V nekem trenutku smo vsi samo sedeli in nejeverno strmeli v naš novi dom. Uspelo nam je. Proti vsem pričakovanjem smo zgradili nekaj, kar bo zdržalo vse, s čimer nas lahko narava preseneti.

Vas obstaja že več kot dve leti in kar dobro nam gre. Uspeva nam vse skupaj obdržati nad vodo (dobesedno) in zdi se, da so vsi zadovoljni tukaj. Nikoli si nisem mislila, da bo to mogoče, a nam je uspelo! Izraz na obrazih ljudi, ko spoznajo, da se jim ni več treba nenehno seliti, je neprecenljiv. Omogočili smo jim, da imajo znova dom, četudi ni takšen, kot ga imajo v spominu.

Včerajšnji dan je bil za našo skupnost prelomen in ga ne bom nikoli pozabila. Na nas so se obrnili predstavniki iz več različnih držav, ki bi morda naš model prenesli v svoje države. Videli so, kaj smo dosegli tukaj, in želijo vedeti, kako lahko to dosežejo v svojih skupnostih. V tem trenutku sem spoznala, da ne gre več samo zame ali za moje osebno poslanstvo; to je postalo nekaj veliko večjega, nekaj, kar bi lahko spremenilo svet ...

Seveda niso vsi tako navdušeni nad zamislijo, da bi se na majhnem prostoru

drenjali z drugimi ljudmi, pa čeprav so ti drugi ljudje njihova družina ali prijatelji. Nekateri, ki se nam ne želijo pridružiti, še vedno živijo v svojih začasnih bivališčih na plažah. Nočejo se preseliti, ne glede na to, kako pogosto jih izselijo poplave ali kako slabe so razmere v času neviht. Ampak jaz si mislim, da bo tudi teh nekaj zadnjih zamudnikov sčasoma spoznalo, da je življenje boljše, če si del skupnosti, ki si prizadeva za skupni cilj: preživetje.



Till Death Do Us Particle

My name is Tritium, and
I am an atom: a hydrogen
isotope. My
brothers
and I are
the lightest

of all the atoms. We are the most common atoms in the universe. We like to think of ourselves as the “ninjas” of the periodic table: we are small, but we are fierce. We can be found in the sun, in stars, in comets, and in the human body.

I was created in the Big Bang, 13.8 billion years ago. For aeons, I drifted through space, until I came to rest on a planet called Earth. Here, I found myself in the company of other atoms: oxygen, nitrogen, hydrogen. Other atoms formed bonds with each other and became molecules. Over time, they became part of plants, animals, rocks, and rivers. But I was still alone. I wished I could meet someone as well.

Not long ago, I was captured by humans. They put me in a big, white room, and I was forced to undergo a series of tests. I was poked and prodded, and my every move was monitored. I was scared, and I missed the freedom of space. Here, I met him. His name was Deuterium, and he was another type of hydrogen isotope. He was captured by the humans at the same time as me. We began to talk, and we quickly realized that we shared a common bond. We fell in love. The humans said that we were too different, that we could never be together. They said that we were from different worlds, that we were made of different things. But we didn't care. We loved each other, and we were determined to find a way to merge together, thus becoming one atom, and we would never be separated again.

One day, the humans took us to a new room. It was a huge, cavernous space, and in the centre of it was a massive machine. We overheard humans talking about this machine, a fusion reactor, and that we

Dokler naju smrt ne loči na delce

Ime mi je Tritij in
sem atom – izotop
vodika. Moji bratje in
jaz smo najlažji med
vsemi atomi. Smo
najpogostejši atomi
v vesolju. Imamo se
za »nindže« periodnega sistema:
smo majhni, a silni. Najdete nas
v soncu, zvezdah, kometih in

človeškem telesu.

Jaz sem nastal ob velikem poku pred 13,8 milijarde let. Dolge veke sem potoval po vesolju, dokler se nisem ustavil na planetu, imenovanem Zemlja. Tu sem se znašel v družbi drugih atomov: kisika, dušika in vodika. Drugi atomi so med seboj tvorili vezi in postali molekule. Sčasoma so postali sestavni deli rastlin, živali, kamnin in rek. Jaz pa sem še vedno sam. Želel sem si, da bi tudi jaz koga spoznal.

Pred kratkim so me ujeli ljudje. Dali so me v veliko belo sobo in me prisilili, da opravim vrsto testov. Zbadali so me in drezali, spremljali so vsak moj premik. Bilo me je strah in pogrešal sem svobodo odprtega prostora. Tu sem ga spoznal. Ime mu je bilo Devterij in bil je eden od vodikovih izotopov. Ljudje so ga ujeli istočasno kot mene. Začela sva se pogovarjati in hitro sva ugotovila, da naju nekaj povezuje. Zaljubila sva se. Ljudje so rekli, da sva si preveč različna in da nikoli ne bova mogla biti skupaj. Rekli so, da sva iz različnih svetov, da sva narejena iz različnih snovi. Nama pa je bilo vseeno. Ljubila sva se in bila sva odločena, da bova našla način, kako se združiti v en sam atom, da se nikoli več ne bi ločila.

Nekega dne so naju ljudje odpeljali v novo sobo. To je bila zelo velika, kot jama prostorna soba, v središču katere je bil ogromen stroj. Slišala sva, da so ljudje govorili o tem stroju, fuzijskem

were going to be used as fuel
for it. We would be fused
together in
a process
called
nuclear
fusion.

This is when two atoms are forced together so that their nuclei fuse. Together we would form a new element, and our electrons would merge to form a new electron. This would release a huge amount of energy. This new technology is much cleaner and more efficient than the old nuclear reactors. There is no problem with waste, because the only by-product of fusion is helium. Another advantage is that fusion reactions can be stopped quickly, making them much safer than nuclear fission reactions. People were claiming that this could be the energy of the future, and that we would be the pioneers of it. They said that we would be helping to save the planet.

Deuterium and I looked at each other, and we knew that we wanted to do it. We were scared, but we didn't want to be separated. So, we decided to go through with it, holding each other tight as we were fed into the machine. It was very loud, and very bright. We were subjected to immense heat and pressure, but we didn't let go of each other. And then, it happened: we fused together, and we became one. We were one atom, one molecule, one being. We were something new. We were no longer Tritium and Deuterium: we were Hydrogen. The fusion had made us stronger.

After we had fused together, the humans were very excited. They said that we were the first to ever successfully fuse together in this way and that we were going to change everything. They took us out of the reactor, and they showed us to the world. We were celebrated as heroes, and our story was told all over the world. We became symbols of hope, of a new future. We represented the possibility of a world powered by clean, renewable energy.

reaktorju, in o tem, da
naju bodo uporabili kot
gorivo zanj. Nameravali
so naju združiti s
procesom, ki se imenuje
jedrsko zlivanje. Pri
tem procesu dva atoma
prisilno potisnejo

skupaj, da se njuni jedri združita.

Skupaj bi tvorila nov element, najini elektroni pa bi se združili v nov elektron. Pri tem bi se sprostila ogromna količina energije. Ta nova tehnologija je veliko čistejša in učinkovitejša od starih jedrskih reaktorjev. Ni težav z odpadki, saj je edini stranski produkt fuzije helij. Še ena prednost je, da je mogoče reakcije zlivanja jeder hitro ustaviti, zato so veliko varnejše od reakcij jedrske cepitve. Nekateri so trdili, da bi to lahko bila energija prihodnosti in da bova njena pionirja. Rekli so, da bova pomagala rešiti planet.

Z Devterijem sva se spogledala in vedela sva, da želiva to storiti. Bila sva prestrašena, vendar se nisva želela ločiti. Zato sva se odločila, da bova to izvedla, in se tesno držala drug drugega, ko so naju vnesli v stroj. Bilo je zelo glasno in zelo svetlo. Bila sva izpostavljena visoki vročini in visokemu tlaku, vendar nisva spustila drug drugega. In potem se je zgodilo: zlila sva se in postala sva eno. Bila sva en atom, ena molekula, eno bitje. Bila sva nekaj novega. Nisva bila več Tritij in Devterij: bila sva Vodik. Zaradi zlitja sva postala močnejša.

Ko sva se združila, so bili ljudje zelo navdušeni. Rekli so, da sva prva, ki so ju uspešno združili na ta način, in da bo to spremenilo vse. Vzeli so naju iz reaktorja in naju pokazali svetu. Slavili so naju kot junaka in najino zgodbo pripovedovali po vsem svetu. Postala sva simbola upanja, nove prihodnosti. Pomenila sva možnost obstoja sveta, ki ga bo poganjala čista, obnovljiva energija.











Leaving this Reality

“Hmm, what strange world will I find myself in today?” Lillian thought to herself as she packed her bag for another day of exploring different universes. She had always been fascinated

by stories of other cultures and eras, and ever since she had learned about the existence of alternative universes she knew that she wanted to visit them all.

“Are you ready?” asked Mary, a scientist who knew how to send people to alternative universes. Lillian nodded eagerly and then watched as Mary pressed a few buttons on a control panel.

Lillian stepped into what looked like a large elevator, but she knew that it was really a machine that would transport her to another world. Mary told her to press number one for Earth-that-Never-Was types of places; two for post-apocalyptic wastelands; three for fantasy realms; four for parallel universes; five for outer space adventures... The scientist had been true to her word – it was an amazing invention, this teleportation device.

She pressed button number four. Suddenly, she felt herself being pulled through space and time. When she opened her eyes again, she found herself in a world that was very different from her own... The first thing she noticed was the noise; everywhere she looked there were honking horns and revving engines. Large metal contraptions were racing down the streets.

“Cars!” she exclaimed. She had read about them in books, but had never thought they could be real. As she watched the cars zoom by, she noticed that they were belching out thick black smoke from their exhaust pipes. Strangely enough, no one else seemed to notice

Zapuščam to resničnost

»Hm, v kakšnem čudnem svetu se bom znašla danes?«
To je Lillian razmišljala, ko je pakirala torbo za še en dan

raziskovanja različnih vesolj. Zgodbe o drugih kulturah in obdobjih so jo vedno navduševale in odkar je izvedela za obstoj alternativnih vesolj, je vedela, da jih želi obiskati.

»Si pripravljena?« je vprašala Mary, znanstvenica, ki je vedela, kako poslati ljudi v alternativna vesolja. Lillian je nestrpno prikimala in opazovala, kako je Mary pritisnila nekaj gumbov na nadzorni plošči.

Lillian je stopila v nekaj, kar je bilo videti kot veliko dvigalo, vendar je vedela, da je to v resnici stroj, ki jo bo prepeljal v drug svet. Mary ji je rekla, naj pritisne številko ena za kraje, kakršna Zemlja nikoli ni bila, številko dve za postapokaliptične puščave, tri za fantazijska kraljestva, štiri za vzporedna vesolja, pet za vesoljske pustolovščine ... Vse, kar je rekla znanstvenica, je držalo – ta stroj za teleportacijo je bil izjemen izum.

Pritisnila je gumb številka štiri. Nenadoma je začutila, kako jo vleče skozi prostor in čas. Ko je spet odprla oči, se je znašla v svetu, ki se je zelo razlikoval od njenega ... Prva stvar, ki jo je opazila, je bil hrup. Kamor koli je pogledala, je bilo slišati hupanje in hrumenje motorjev. Po ulicah so se podila velika kovinska vozila.

»Avtomobili!« je vzkliknila. O njih je brala v knjigah, a nikoli si ni mislila, da bi lahko bili resnični. Ko je gledala avtomobile, je opazila, da iz izpušnih cevi bruhajo gost črn dim. Nenavadno je, da nihče drug ni opazil onesnaževanja ali se zanj zmenil ... pravzaprav so bili vsi videti precej zadovoljni sredi svojih dnevnih opravil.

or care about the pollution... in fact, they all looked pretty happy as they went about their day.

Lillian made her way to a nearby park to gain a better look at this world and to contemplate what she was seeing. She sat down on a bench near a group of children who were playing with some sort of small metal balls. They would roll them along the ground and then hit them with little sticks – it looked like fun. As Lillian watched them play, she couldn't help but notice that the air around her felt thick and heavy, almost as if she were breathing in soup instead of oxygen... not to mention the annoying smell of exhaust fumes lingering in the air.

Lillian explored the city, marvelling at how different it was from her own world. She observed the people and they seemed to be in a hurry all the time, rushing from one place to another without taking the time to stop and smell the roses – or perhaps there were no roses in this world. After a few days, Lillian started to feel that something wasn't quite right. Everyone appeared happy on the surface, but she sensed that there was an undercurrent of unease running through society.

One night she was walking back to her hotel when she saw a group of people huddled in an alleyway. They looked dirty and skinny, and they were rummaging through trash cans for food. Lillian had never seen poverty like this before; in her world, no one went hungry because everyone had access to food, public transportation, healthcare, education, and a place to live – all for free! She approached the group cautiously and struck up a conversation.

It didn't take long for Lillian to realize that something was very wrong in this world. The cars weren't just polluting the air, they

Lillian se je odpravila v bližnji park, da bi si bolje ogledala ta svet in razmislila o tem, kar vidi. Usedla se je na klopi blizu skupine otrok, ki so se igrali z

nekakšnimi majhnimi kovinskimi kroglicami. Te so kotalili po tleh in jih nato udarjali z majhnimi palicami – videti je bilo zabavno. Ko jih je Lillian opazovala, kako se igrajo, si ni mogla kaj, da ne bi opazila, da je zrak okoli nje gost in težak, skoraj tako, kot bi namesto kisika dihala juho ... Da sploh ne govorimo o vonju izpušnih plinov, ki so kar obviseli v zraku!

Lillian je raziskovala mesto in se čudila, kako drugačno je od njenega sveta. Opazovala je ljudi in zdelo se ji je, da se jim ves čas mudi, da hitijo z enega kraja na drugega in si ne vzamejo časa, da bi se ustavili in vonjali vrtnice – ali pa morda v tem svetu sploh ni bilo vrtnic. Po nekaj dneh je Lillian začela čutiti, da nekaj ni v redu. Na prvi pogled so bili vsi videti srečni, vendar je začutila nekakšno nelagodje, ki je prevevalo to družbo.

Nekega večera, ko se je vračala v hotel, je zagledala skupino ljudi, ki so se stiskali na ulici. Videti so bili umazani in shujšani; brskali so po zabojnikih za smeti in iskali hrano. Lillian še nikoli ni videla takšne revščine; v njenem svetu nihče ni bil lačen, saj so imeli vsi dostop do hrane, javnega prevoza, zdravstvenega varstva, izobraževanja in stanovanja – vse je bilo brezplačno! Previdno se je približala skupini in začela pogovor.

Lillian je kmalu ugotovila, da je na tem svetu nekaj zelo narobe. Avtomobili niso samo onesnaževali zraka, ampak so povzročali tudi globalno segrevanje, ki je vodilo v suše, lakoto in razseljevanje celotnih skupnosti po vsem svetu. Bogati so bogateli, revni pa

were also causing global warming, which was leading to droughts, famine, and the displacement of entire communities around the world. The rich continued to get richer while the poor got poorer... "We're just pawns in their game," a man introduced as Hugo told her, his voice filled with despair. "They don't care about us, they only care about money."

Lillian started to think about her home. "How could things be so different in other universes?" she wondered. She thought about her town's public tram system and the paths reserved for bicycles. Nature is beautiful and thriving back in her universe, unlike in this place. "In my world, we don't have cars," as she began to tell Hugo and the others about her world. "We've found other ways to get around that are more environmentally friendly and sustainable. We don't need them because we have an amazing public transportation system that takes us wherever we need to go. We don't pollute our air or water because we use renewable energy sources, and we recycle everything, so nothing goes to waste. We grow our own food and everyone has access to clean water and education. Our world is so much cleaner and healthier... but I never realized how lucky I was until now."

Hugo was fascinated by her tales of solar trains, of a world where people worked together for the common good instead of just looking out for themselves. Of a world that didn't seem so

different from his own... except that it was. "It sounds like you live in a utopia!" he exclaimed. "I wish I could live in a place like that." Lillian explained that it wasn't really a utopia, but life was definitely better there than in this world. The more she talked about her home, the more she realized just how lucky she was... and the more determined she became to help these people however she could.

so postajali še revnejši ... »Smo le figure v njihovi igri,« ji je z obupanim glasom dejal možki, ki se je predstavil kot Hugo. »Ni jim mar za nas, zanima jih le denar.«

Lillian je začela razmišljati o svojem domu. »Kako je lahko v drugih vesoljih tako drugače?« se je spraševala. Razmišljala je o javnem prevoznem sistemu v svojem mestu in poteh, rezerviranih za kolesa. V njenem vesolju je narava čudovita in uspeva, prav nasprotno od tega kraja. »V mojem svetu nimamo avtomobilov,« je začela Hugu in drugim pripovedovati o svojem svetu. »Našli smo druge načine za potovanje od enega kraja do drugega, okolju prijaznejše in bolj trajnostne. Avtomobilov ne potrebujemo, ker imamo izjemen sistem javnega prevoza, s katerim se lahko peljemo, kamor koli moramo iti. Ne onesnažujemo zraka in vode, ker uporabljamo obnovljive vire energije in vse recikliramo, tako da nič ne gre v smeti. Sami pridelujemo hrano in vsi imamo dostop do čiste vode in izobraževanja. Naš svet je veliko čistejši in bolj zdrav ... vendar se do zdaj nisem zavedala, kakšno srečo imam.«

Hugo je bil navdušen nad njenimi zgodbami o sončnih vlakih, o svetu, v katerem ljudje sodelujejo za skupno dobro in ne skrbijo le vsak zase. O svetu, ki se

ni zdel tako zelo drugačen od njegovega ... A vendar je bil bistveno drugačen. »Zveni, kot da živiš v utopiji!« je vzkliknil. »Želim si, da bi lahko živel v takšnem okolju.« Lillian mu je razložila, da v resnici ni utopija, vendar je življenje tam vsekakor boljše kot v tem svetu. Bolj ko je govorila o svojem domu, bolj se je zavedala, kakšno srečo ima ..., in bolj je bila odločena, da bo tem ljudem pomagala po svojih močeh.

Lillian hesitated, unsure of what to do. She knew that it wouldn't be easy to take Hugo from one universe to another, but she also couldn't just leave him here to suffer. She

made up her mind and told him that she would take him back with her. "But how?" he asked, his eyes wide with disbelief. "It's not possible... is it?" Lillian nodded and explained that Mary had invented a machine that could teleport people to different universes.

The next day, they said their goodbyes to the others in the group and Lillian took Hugo by the hand. They stepped into the teleportation device. As soon as they arrived in Lillian's universe Hugo couldn't believe his eyes – it was like something out of a dream! The air was clean, there were trees everywhere, and people were walking or cycling instead of driving around in metal contraptions belching black smoke into the air. The rails and roofs of trains were covered in solar panels, and as he watched one zip by he saw that it was completely silent. "It's like a world from another time... or maybe from the future." He shook his head, still unable to believe that such a place could exist.

Lillian took Hugo on a tour of her town and introduced him to all of her friends. He was amazed by everything: the way people cooperated with each other instead of competing; the abundance of food and water; the free education and healthcare, etc.

He looked up at the sky and saw bright blue skies instead of a smoggy grey one. "It's so beautiful here!" he exclaimed, spinning around in circles as he looked at all of the greenery. In this world there were trees and flowers everywhere you looked; even the buildings were covered in vegetation. "And it smells so clean!"

Lillian se je obotavljala in ni vedela, kaj naj stori. Vedela je, da Huga ne bo preprosto peljati iz enega vesolja v drugega, vendar ga tudi ni mogla pustiti tu, da bi trpel.

Odločila se je in mu rekla, da ga bo vzela s seboj. »Ampak kako?« je vprašal nejeverno s široko razprtimi očmi. »Saj to ni mogoče ... Ali morda je?« Lillian je prikimala in razložila, da je Mary izumila napravo, ki lahko ljudi teleportira v različna vesolja.

Naslednji dan sta se poslovila od drugih članov skupine in Lillian je prišla Huga za roko. Vstopila sta v teleportacijski stroj. Ko sta prispela v Lillianino vesolje, Hugo ni mogel verjeti svojim očem – bilo je kot iz sanj! Zrak je bil čist, povsod so rasla drevesa, ljudje so hodili ali kolesarili, namesto da bi se vozili s kovinskimi vozili, ki v zrak bruhajo črn dim. Tirnice in strehe vlakov so bile pokrite s sončnimi celicami, in ko je opazoval enega od njih, je ugotovil, da je popolnoma neslišen. »To je kot svet iz drugega časa ... ali morda iz prihodnosti.« Stresel je z glavo, saj še vedno ni mogel verjeti, da bi tak kraj lahko obstajal.

Lillian je Huga popeljala na ogled svojega mesta in ga predstavila vsem svojim prijateljem. Bil je navdušen nad vsem: nad tem, kako ljudje drug z drugim sodelujejo, namesto da bi tekmovali, nad obiljem hrane in vode, nad brezplačnim izobraževanjem in zdravstveno oskrbo ter podobnim.

Pogledal je v nebo in namesto sivega smoga videl svetlo modro nebo. »Tukaj je tako lepo!« je vzkliknil in se ob pogledu na vse zelenje zavrtel v krogu. V tem svetu so bili drevesa in cvetlice povsod, kamor si pogledal; celo stavbe so bile pokrite z rastlinjem. »In diši tako po čistem!« je dodal in globoko vdihnil svež zrak.

he added, breathing in the fresh air deeply. He had never seen anything like it before – everything was so bright and alive! Even though it was wintertime, Hugo felt like he could feel life

pulsing through every inch of this place. It was as if he had stepped into a whole new world... and in a way he had.

Lillian was happy to see that Hugo loved her world as much as she did, but she could tell that he was struggling with the fact that his own world was so different. “It’s not fair!” he said one day, after they had been in Lillian’s universe for a few weeks. “Why do you get to live like this while we have to suffer?” Lillian didn’t know how to answer him; all she could say was that maybe someday things would change and everyone would be able to live in a clean and sustainable world. “I don’t want ‘someday’,” Hugo said passionately. “I want it now.” He explained that he couldn’t just sit back and do nothing while the people of his world were suffering – he had to go back and help them however he could.

With tears in their eyes, Lillian hugged Hugo goodbye and watched him disappear into the teleportation machine. They promised to keep in touch and help each other however they could from their own universes. As she watched him disappear into the teleportation device, Lillian couldn’t help but feel hopeful for the future; maybe one day all worlds would be as beautiful and sustainable as hers.

Še nikoli ni videl česa podobnega – vse je bilo tako svetlo in živo! Čeprav je bila zima, se je Hugu zdelo, da je v vsakem kotičku tega kraja čutil

življenje. Zdelo se mu je, kot da je vstopil v povsem nov svet ... in na neki način tudi je.

Lillian je bila vesela, da je Hugu njen svet tako všeč kot njej, vendar je lahko opazila, da ne more razumeti, kako je lahko njegov svet tako drugačen. »To ni pravično!« je rekel nekega dne, ko sta bila v Lillianinem vesolju že nekaj tednov. »Zakaj vi lahko živite tako lepo, mi pa moramo trpeti?« Lillian ni vedela, kako naj mu odgovori; lahko je rekla le, da se bodo morda nekega dne stvari spremenile in bodo vsi lahko živeli v čistem in trajnostno naravnem svetu. »Ne želim si, da bi to bilo nekoč,« je vznemirjeno dejal Hugo. »Hočem, da bi bilo zdaj.« Pojasnil ji je, da ne more samo sedeti in ničesar storiti, medtem ko ljudje v njegovem svetu trpijo – mora se vrniti in jim pomagati, kolikor je v njegovi moči.

Lillian je s solzami v očeh objela Huga v slovo in ga opazovala, kako izginja v teleportacijskem stroju. Obljubila sta si, da bosta ostala v stiku in si pomagala, kolikor bosta mogla, vsak iz svojega vesolja. Ko ga je gledala, kako izginja v teleportacijskem stroju, si Lillian ni mogla pomagati, da ne bi začutila upanja za prihodnost – morda bodo nekega dne vsi svetovi tako lepi in trajnostno naravnani kot njen.

MOVING FROM
ALTERNATIVES
TO
DEVELOPMENT
TOWARDS
ALTERNATIVE
FUTURES

Rok Kranjc

OD
ALTERNATIV
RAZVOJU
K
ALTERNATIVNIM
PRIHODNOSTIM

Rok Kranjc

INTRODUCTION: THE SOCIAL AND ECOLOGICAL LIMITS OF GROWTH

Already in the early days of neoliberalism, the seminal report *The Limits to Growth* pointed to the many problems of taking for granted endless economic growth, but its success was only partial. During the last three decades, the idea of sustainable development has taken hold as a framework through which societies all around the world could harmonize environmental protection with social welfare and economic growth (Asara et al., 2015). Yet this dominant paradigm is also always seeking to reinvent itself, ever-changing so that things do not really have to change. A case in point are the many contemporary variations of sustainable development, captured under such slogans as green growth and the circular economy. No matter the buzzword of the day, however, the paradigm's assumptions remain the same, including: economic growth as the primary economic and political goal (measured in gross domestic product or GDP, i.e. the market value of all the final goods and services produced and sold in a specific time frame); the belief in the capitalist market, private enterprise, and private ownership as the most appropriate forms of economic organization; technocentrism and techno-solutionism; enclosures of the commons; and post-democratic politics. Its effects have not been equally distributed, yet everywhere are devastating.

The report *The Limits to Growth* did however act as an important milestone for thinking beyond growth. The concept of degrowth, for example, was introduced in 1972 by André Gorz at a discussion organized after the publication of the report (Kallis and March, 2015). Its key idea is that pathways to truly sustainable and regenerative futures are to be found in the democratic and redistributive reduction of the biophysical impacts of the global economy (D'Alisa et al., 2014). This should not mean less of the same, but rather implies systemic transformations in line with radically alternative value sets and ways of doing, knowing, and being. In recent years, one can talk about degrowth not only as

UVOD: DRUŽBENE IN EKOLOŠKE MEJE RASTI

Čeprav je že na začetku neoliberalizma temeljno poročilo *Meje rasti* opozarjalo na številne probleme, ki jih prinaša s seboj predpostavljane neskončne gospodarske rasti, je bil njegov uspeh zgolj delen. V zadnjih treh desetletjih se je namreč uveljavila ideja trajnostnega razvoja kot okvir, preko katerega bi lahko družbe po vsem svetu uskladile varovanje okolja z gospodarsko rastjo in družbeno blaginjo (Asara idr., 2015). Hkrati se ta prevladujoča paradigma zna vedno znova izumiti – pravzaprav se nenehno spreminja zato, da se stvari v resnici ne rabijo spremeniti. Ob tem pomislimo na številne sodobne različice trajnostnega razvoja, zajete pod slogani, kot sta zelena rast in krožno gospodarstvo. A ne glede na to, kaj je danes najbolj modna beseda, predpostavke te paradigme ostajajo enake, med drugim: osnovni družbeni, gospodarski in politični cilj gospodarske rasti (merjena v bruto domačem proizvodu ali BDP, torej skupni tržni vrednosti vseh končnih produktov in storitev, proizvedenih v določenem časovnem obdobju); prepričanje o kapitalističnem trgu, privatnih podjetjih in privatni lastnini kot najprimernejših oblikah gospodarske organizacije; osredotočenost na tehnologije in na reševanje problemov z njimi; postdemokratska politika in ograjevanje skupnega. Njeni učinki niso enakomerno porazdeljeni, vendar povsod uničujoči.

A poročilo *Meje rasti* je bilo vseeno pomemben mejnik za mišljenje onkraj družb, osnovanih na rasti. Na razpravi, organizirani po objavi poročila, je na primer André Gorz uvedel pojem odrasti (Kallis in March, 2015), katerega ključna ideja je, da je poti do resnično trajnostnih in regenerativnih prihodnosti mogoče najti v demokratičnem in redistributivnem zmanjšanju biofizičnega vpliva globalne ekonomije (D'Alisa idr., 2019). To ne bi smelo pomeniti to, da vse ostane isto, le da je vsega manj, temveč pomeni sistemske preobrazbe v skladu z radikalno alternativnimi vrednotami ter načini delovanja, vedenja in bivanja. V zadnjih letih odrast ni več le aktivistični slogan ali mednarodno

an activist slogan or social movement, but also as a vibrant interdisciplinary area of research, importantly co-shaping perspectives on eco-social transformations, ecological economics, political ecology, ecofeminism, decolonization, and other fields (Weiss and Cattaneo, 2017; see also Kallis and Barlow, 2022). All the while, initiatives linked with degrowth and various other related notions, such as the commons and social and solidarity economy, point the way to how life could be otherwise in the here-and-now.

It bears mentioning that while the current mainstream planetary boundaries framework captures to what extent “human activity as a whole” (another problematic assumption) is contributing to the transgression of ecological boundaries – such as biodiversity loss, chemical pollution, and climate change – it does not address the main reasons these boundaries are being transgressed, i.e. the underlying capitalist logics, power relations, and interest structures. In line with a recent call by degrowth scholars (see Brand et al., 2021) and, to an extent, the doughnut economics model (Raworth, 2017), our challenge thus lies in renegotiating *social* boundaries as well – i.e. in asking how the self-limitation needed to make space for a good life for all on this shared planet can be a source of democratizing political institutions, economies, and provisioning systems.

družbeno gibanje, temveč tudi živahno interdisciplinarno raziskovalno področje, ki pomembno sooblikuje poglede na eko-socialne transformacije, ekološko ekonomijo, politično ekologijo, ekofeminizem, dekolonizacijo in druga področja (Weiss in Cattaneo, 2017; glej tudi Kallis in Barlow, 2022). Hkrati pobude po vsem svetu, povezane z odrastjo in različnimi drugimi sorodnimi pojmi, kot sta skupno ter socialna in solidarnostna ekonomija, tukaj in zdaj kažejo pot, kako bi lahko živeli drugače.

Treba je omeniti, da medtem ko sedaj vedo bolj prevladujoči okvir planetarnih meja ugotavlja, v kolikšni meri “človeška dejavnost kot celota” (še ena problematična predpostavka) prispeva k preseganju ekoloških meja, kot so izguba biotske raznovrstnosti, kemično onesnaževanje in podnebne spremembe, okvir ne obravnava glavnih vzrokov za preseganje teh meja, tj. kapitalističnih logik, razmerij moči in interesnih struktur. V skladu z nedavnim pozivom raziskovalcev odrasti (glej Brand idr., 2021) in do neke mere z modelom ekonomije krofa (Raworth, 2017) je torej naš izziv tudi ponovno izpogajanje *družbenih* meja – odgovoriti na vprašanje, kako je lahko samoomejevanje, potrebno za ustvarjanje prostora za dobro življenje za vse na skupnem planetu, vir demokratizacije političnih institucij, ekonomij in sistemov preskrbe.

A PLURIVERSE OF ALTERNATIVES: AN OVERVIEW OF CHANGE DISCOURSES AND MOVEMENTS

The ecological crisis is but one part of the “multiple crisis” (Brand, 2016) we are currently living through, and while capitalism keeps reinventing itself under new names, there exists another, also ever-evolving, vocabulary – one that encapsulates the diversity of movements of resistance, change, and hope (Kothari et al., 2019). While the oft-quoted claim that “it is easier to imagine the end of the world than the end of capitalism” might still ring true today, there is also an increasingly visible and interconnected “pluriverse” of alternatives out there (Escobar, 2015).

But before we examine some of these alternatives in more detail, let us first briefly review some of the key umbrella terms in this vocabulary. In the Global North, some of the more visible discourses and social movements regarding radical change include degrowth and post-growth, the commons, the social and solidarity economy, the care economy, and community wealth building, while in the Global South, vernacular practices such as Buen Vivir, Ubuntu, and Swaraj run counter to patterns of capitalist extractivism and colonialism. Their situatedness and strategies of change can vary – some challenge power directly, others try to wholly circumvent it (“to change something, build a new model that makes the existing model obsolete”), while others still try to work with or through it, as in the “long march through institutions” (Feola and Jaworska, 2019). Whether one sees them as prefigurative practices, social innovations, real utopias (Wright, 2010), or utopias for realists (Bregman, 2014), what brings them under a common framework is the fact that, taken together, it is in this plethora of alternative ways of knowing, being, and doing – relational and alternative to capitalist logics – that we might look for kernels of possible shared futures.

PLURIVERZUM ALTERNATIV: PREGLED DISKURZOV IN GIBANJ ZA SPREMEMBE

Ekološka kriza je le en del “mnogotere krize” (Brand, 2016), ki jo trenutno doživljamo, in medtem ko se kapitalizem prikazuje pod vedno novimi imeni, obstaja še en, prav tako nenehno razvijajoč se besednjak – tisti, ki zajema raznolikost gibanj upora, sprememb in upanja (Kothari idr., 2019). Če pogosto citirana trditev, da si je “lažje predstavljati konec sveta kot konec kapitalizma”, danes še vedno drži do neke mere, po drugi strani obstaja vse bolj viden in medsebojno povezan pluriverzum alternativ (Escobar, 2022).

Preden si podrobneje ogledamo nekatere od teh alternativ, si najprej na kratko oglejmo nekatere krovne izraze v tem besednjaku: na svetovnem severu vidnejši diskurzi in gibanja za spremembe vključujejo odrast/post-rast, skupno, socialno in solidarnostno ekonomijo, ekonomijo skrbi, ustvarjanje skupnega imetja in velika tranzicija, medtem ko na svetovnem jugu ljudske prakse, kot so Buen Vivir, Ubuntu in Swaraj, delujejo v nasprotju z vzorci kapitalističnega ekstraktivizma in kolonializma. Njihovi konteksti in strategije sprememb se lahko zelo razlikujejo – nekatere neposredno izzivajo oblast, druge jo poskušajo v celoti zaobiti (“da bi nekaj spremenili, zgradite nov model, zaradi katerega bo obstoječi model zastarel”), tretje pa poskušajo delovati z ali preko nje v “dolgem pohodu skozi institucije” (Feola in Jaworska, 2019). Ne glede na to, ali jih obravnavamo kot prefigurativne prakse, družbene inovacije, realne utopije (Wright, 2010) ali utopije za realiste (Bregman, 2014), jih pod skupen dežnik postavlja dejstvo, da lahko v tej množici drugih načinov vedenja, bivanja in delovanja – odnosnih in alternativnih kapitalistični logiki – skupaj iščemo utrinke možnih skupnih prihodnosti.

SUSTAINABLE WELL-BEING: PROVISIONING SYSTEMS FOR A GOOD LIFE

In order to generate more growth, capitalism keeps transforming even the most spectacular improvements in productivity into scarcity. Degrowth, on the other hand, is a call for “radical abundance” (Hickel, 2019), or in other words, for “private sufficiency and public luxury” (Monbiot, 2020). It is about developing democratic models of provisioning systems that would ensure that current and future generations can actualize collectively renegotiated good lives, and about identifying political and practical steps to achieving this. In the following passages, we take a closer look at a range of these alternatives – perspectives, concrete practices, and social movements – that can hopefully help us (re)imagine, think, and enact such change. They correspond to and address different levels and scales of the problem: from cooperative food, energy, and housing initiatives, alternative governance models, proposals for alternative welfare systems, to decolonization efforts and reconfiguring nature-society relations.

Energy democracy

The energy sector lies at the centre of the current economic system. Paradoxically, while continued GDP growth is widely associated with increasing energy and material consumption, it is also deemed necessary to support societal well-being. Seeing energy as a commodity can hide the fact that energy production exists at the expense of other humans and local environments elsewhere in the global economy. With CO₂ emissions still rising and mitigation timelines for the 1.5 °C and 2 °C climate target becoming ever tighter, shifts to renewable and distributed energy systems in line with principles of energy democracy, self-sufficiency, and local production are becoming ever more important. Energy democracy is both a concept and a social movement that connects energy infrastructural change with possibilities for deep political, economic, and social change. Relatedly, energy justice raises questions about how the costs

TRAJNOSTNA BLAGINJA: SISTEMI PRESKRBE ZA DOBRO ŽIVLJENJE

Z namenom, da bi ustvarjal vedno večjo rast, kapitalizem tudi najbolj spektakularne izboljšave v produktivnosti spreminja v pomanjkanje. Odrast je po drugi strani poziv k “radikalnemu obilju” (Hickel, 2019) ali z drugimi besedami, k “zasebni zadostnosti in javnemu razkošju” (Monbiot, 2020). Gre za razvoj demokratičnih modelov sistemov preskrbe, ki bi sedanjim in prihodnjim generacijam zagotovili, da lahko uresničijo kolektivno prevprašana dobra življenja, hkrati pa gre za opredelitev političnih in praktičnih korakov za doseg tega cilja. V naslednjih odlomkih si bomo podrobneje ogledali vrsto alternativ – perspektiv, konkretnih praks in družbenih gibanj –, ki nam lahko pomagajo pri mišljenju, anticipaciji in aktualizaciji takšnih sprememb. Te naslavlajo različne ravni in razsežnosti problema: od združnih pobud na področju hrane, energije in stanovanj, alternativnih modelov upravljanja, predlogov za alternativne sisteme blaginje do prizadevanj za dekolonizacijo in preoblikovanje razmerij med naravo in družbo.

Energetska demokracija

Energetski sektor je v središču sedanjega ekonomskega sistema. Paradoksalno je, da je stalna rast BDP na splošno povezana s povečevanjem porabe energije in materialov, hkrati pa velja, da je nujna za podporo družbene blaginje. Če na energijo gledamo kot na blago, lahko spregledamo dejstvo, da proizvodnja energije poteka na račun drugih ljudi in lokalnih okolij v drugih delih svetovne ekonomije. Ker emisije CO₂ še vedno naraščajo, časovni okviri za ublažitev podnebnih sprememb za cilja 1,5 °C in 2 °C pa postajajo vse ožji, so prehodi na obnovljive in distribuirane energetske sisteme v skladu z načeli energetske demokracije, samozadostnosti in lokalne proizvodnje vse pomembnejši. Energetska demokracija je koncept in družbeno gibanje, ki povezuje spremem-

and benefits of energy production and consumption should be distributed, as well as regarding, for example, whether it is fair to future generations to leave a legacy of nuclear waste, the depletion of fossil fuels, and the pollution of the atmosphere and climate change (Sovacool, 2014). Degrowth calls for eliminating fossil fuels and nuclear energy: the goal is an energy democracy made of public, community-owned, and cooperative renewable energy systems, complemented by reductions in energy use, coming from qualitative shifts in many other areas of life – for example, a shorter work week, changes in transportation options and needs, sustainable housing, shifts to local food reducing food miles, and so on.

Food sovereignty

Food is not only essential for everybody's survival, but also a human right and cultural determinant. At the same time, the food system as it currently exists is one of the biggest contributors to the ecological and climate crisis. The food sovereignty movement posits that food is political and communities should be able to shape their own food systems. A degrowth and commons-based approach to food systems recognizes the multiple values of food, which cannot be reduced to economic transactions. This has taken the form of promoting non-mechanised, subsistence organic farming, redistributing land to small farmers, peasant agro-ecology¹, permaculture, food forests, protecting seed commons, food cooperatives, community gardens, open-source agriculture projects, slow food, and more. Relatedly, there is a growing notion that a switch from meat-based to mostly plant-based diets is urgently needed; a move which will further the goals of animal justice, contribute to reductions in emissions and resource use, boost biodiversity, and enable the restoration of land. Furthermore, initiatives like community supported agriculture (CSA) or food buying groups are adopting a logic that goes beyond the price tag of food. They enable organic farming to entail co-production by eaters and farmers, the sharing of risks, and the restoration of common sense in the food system (e.g. eat what is in season, do not use agro-chemicals that kill pollinators). However diverse the motivations of their members may be, what they share is a rejection of the commodification of food as well as the goal of recreating the bonds between producers and eaters that have been lost and re-embedding food in the local environment (Vivero Pol, 2019).

Just mobility

Although bicycle-sharing has been lauded as a harbinger of sustainable and equitable mobility, the politics of developing bike-share schemes is mired in controversy. These services may strengthen rather than eliminate transport inequalities as stations are often built in more affluent areas, while price eligibility may be another barrier to wider use. Degrowth and commons perspectives demonstrate the potential to reassess mobility not only as an individual free-

be energetske infrastrukture z možnostmi za globoke politične, gospodarske in družbene spremembe. Energetska pravičnost tukaj odpira vprašanja o tem, kako naj se porazdelijo stroški in koristi proizvodnje in porabe energije, pa tudi na primer o tem, ali je pošteno prihodnjim generacijam zapustiti dediščino jedrskih odpadkov, izčrpavanja fosilnih goriv ter onesnaževanja ozračja in podnebnih sprememb (Sovacool, 2014). Odrast poziva k odpravi fosilnih goriv in jedrske energije: cilj je energetska demokracija, sestavljena iz javnih, skupnostnih in zadružnih sistemov obnovljivih virov energije, ki jo dopolnjuje zmanjšanje porabe energije, ki izhaja iz sprememb na številnih drugih področjih življenja – na primer krajši delovni teden, spremembe možnosti in potreb glede prevoza, trajnostna stanovanja, prehod na lokalno hrano, ki zmanjšuje prehranske kilometre, in tako dalje.

Prehranska suverenost

Hrana ni le nujna za preživetje vseh ljudi, ampak je tudi človekova pravica in kulturni dejavnik. Obenem obstoječi prehranski sistemi predstavljajo enega največjih virov ekološke in podnebne krize. Gibanje za prehransko suverenost trdi, da je hrana politična in da morajo skupnosti imeti možnost oblikovati svoje prehranske sisteme. Pristop k prehranskim sistemom, ki temelji na odrasti in skupnem, priznava številne vrednosti hrane, ki jih ni mogoče omejiti na ekonomske transakcije. To se kaže v spodbujanju nemehaniziranega, samooskrbnega ekološkega kmetovanja, prerazporejanju zemlje malim kmetom, kmečki agroekologiji¹, permakulturi, gozdovih hrane, zaščiti semen, prehranskih zadrugah, skupnostnih vrtovih, projektih odprtokodnega kmetijstva, počasni prehrani in drugih. Hkrati narašča zavedanje o potrebi po prehodu z mesne na rastlinsko prehrano – premik, ki prispeva k uresničevanju ciljev pravičnosti do živali, zmanjševanja emisij in porabe virov, izboljševanja biodiverzitete ter obnove zemljišč. Poleg tega pobude, kot so skupnostno podprto kmetijstvo in skupine za nakup hrane, sledijo logiki, ki presega ceno hrane. Omogočajo, da ekološko kmetijstvo postane način soproizvodnje s strani jedcev in kmetov, ki si delijo tveganja in v prehranski sistem vračajo zdravo pamet (npr. jesti, kar je v sezoni in ne uporabljati agrokemikalij, ki uničujejo opravevalce). Ne glede na to, kako različni so motivi njihovih članov, jim je skupno zavračanje komodifikacije hrane ter cilji ponovne vzpostavitve izgubljenih vezi med proizvajalci in jedci ter ponovne vključitve hrane v lokalno okolje (Vivero Pol, 2019).

Pravična mobilnost

Čeprav se souporabo koles rado hvali kot znanilca trajnostne in pravične mobilnosti, je njena politika obkoljena s kontroverzami. Te storitve lahko neenakosti prej okrepijo kot odpravijo, saj so postaje pogosto zgrajene na premožnejših območjih in pogosto niso cenovno dostopne vsem. Perspektivi odrasti in

dom but also as a collective good, paving the way for fairer mobility transitions and the collaborative tackling of sustainable mobility challenges. Just mobility focuses on reducing fossil fuel-based transport in a way that is socially fair, which involves reducing high-speed transport (e.g. cars, planes, cruises) and large infrastructure (e.g. roads, motorways, airports, ports) through a range of disincentives, such as lower speed limits, car-free zones, and moratoriums (Fitzpatrick et al., 2022). Simultaneously, it encourages investment and the use of active modes of transport, such as walking and cycling, and as well recognizes public transport as a fundamental right. This also has big implications for urban planning practices, which will have to be executed in ways that are deeply inclusive and participatory – allowing such to be transformative processes of mutual learning, while ensuring that key infrastructure is accessible with modular and complementary public transportation options (e.g. bikes, regular buses and trains, and other specialized vehicles) that leave nobody behind. The multiplier effects of such transformations of urban and rural landscapes would be great: with individual cars out of the picture, the city would be ours to reclaim and reshape.

Housing sufficiency

The hyper-commodification and financialization of housing lie at the root of critical diagnoses of the global housing problem. Processes involving the deregulation of land and housing markets and the privatization of public housing can be seen as contemporary instances of urban enclosure. Experiencing the struggle for housing, ignited by the lack of social and affordable housing, has led to the establishment of shared and self-managed housing projects (Stavrides and Travlou, 2022). The housing sufficiency movement promotes alternative housing arrangements, such as housing cooperatives, ecovillages, eco-cohousing, or squatting. It also promotes common facilities (e.g. gardens, kitchens, cars), neighbourhood gift economies, and retrofitting programs to significantly lower the ecological footprint of dwellings. Besides retrofitting, new possibilities are emerging in terms of construction with the use of natural materials (e.g. clay as a building material, mycelium as insulation, wooden high-rise buildings) – approaches which are often inspired by traditional building methods. Next to this, various movements are experimenting with unconventional ways of living, for example tiny homes, constructions made from recycled cargo containers, and floating houses. Socially and ecologically sensitive planning aims at making cities smaller and greener overall, in a similar spirit as found in Transition Towns². Proposals range from capping the number and size of dwellings, limiting urban sprawl, and preventing gentrification, to promoting urban consolidation, prohibiting developments on agricultural land, and banning the construction of single detached houses – the most unsustainable of dwelling options (Fitzpatrick et al., 2022).

skupnega kažeta na možnost ponovne presoje mobilnosti ne le kot svoboščine posameznika, temveč tudi kot kolektivne dobrine, kar utira pot pravičnejšim prehodom in skupnemu reševanju izzivov trajnostne mobilnosti. Pravična mobilnost se osredotoča na zmanjšanje prometa, ki temelji na fosilnih gorivih, in sicer na družbeno pravičen način, kar vključuje zmanjšanje prevozov z visokimi hitrostmi, (npr. osebni avtomobili, letala, križarjenja) in velikih infrastruktur (npr. cest, avtocest, letališč, pristanišč) z vrsto odvrtačilnih ukrepov, kot so nižje omejitve hitrosti, območja brez avtomobilov in moratoriji (Fitzpatrick idr., 2022). Hkrati spodbuja naložbe v aktivne načine transporta, kot sta hoja in kolesarjenje, ter priznava javni prevoz kot temeljno pravico. To ima velike posledice za prakse urbanega načrtovanja, ki bodo morale potekati na načine, ki so globoko vključujoči in participativni – ki dopuščajo možnost transformativnega vzajemnega učenja ter zagotavljajo dostopnost ključnih infrastruktur z modularnimi in dopolnilnimi možnostmi javnega prevoza (kot so kolesa, redni avtobusi in vlaki ter druga specializirana vozila). Multiplikativni učinki takšnega preoblikovanja mestnih in podeželskih krajin bi bili veliki: s poslovitvijo od osebnega avtomobila bi si lahko ponovno prisvojili življenjski prostor, poln možnosti.

Dovolj stanovanj za vse

Hiperkomodifikacija in financializacija stanovanj ležita v središču kritičnih diagnoz globalnega stanovanjskega problema. Procese deregulacije zemljišč in stanovanjskih trgov ter privatizacijo javnih stanovanj lahko obravnavamo kot sodobne primere urbanega ograjevanja. Izkušnje bojev za stanovanja, ki jih je podžgalo pomanjkanje socialnih in cenovno dostopnih stanovanj, so privedle do vzpostavitve skupnih in samoupravnih stanovanjskih projektov (Stavrides in Travlou, 2022). Gibanje za stanovanjsko zadostnost spodbuja alternativne stanovanjske ureditve, kot so stanovanjske zadrage, ekovasi, ekostanovanja in skvotanje. Spodbuja tudi skupne objekte (npr. vrtove, kuhinje, vozila), sosedske ekonomije daru in programe obnove, s katerimi se bistveno zmanjša ekološki odtis stanovanj. Poleg obnov se pojavljajo tudi nove možnosti v smeri gradnje z uporabo naravnih materialov (npr. glina kot gradbeni material, micelij kot izolacija, lesene visoke stavbe) – pristopi, ki se pogosto zgledujejo po tradicionalnih načinih gradnje. Poleg tega različna gibanja eksperimentirajo z nekonvencionalnimi načini bivanja, na primer z majhnimi hiškami, konstrukcijami iz recikliranih tovornih zabojnikov ali plavajočimi hišami. Cilj družbeno in ekološko občutljivega načrtovanja je narediti mesta manjša in na splošno bolj zelena, v podobnem duhu kot tranzicijska mesta². Predlogi segajo od omejevanja števila in velikosti stanovanj, omejevanja širjenja mest in preprečevanja gentrifikacije do spodbujanja združevanja mest, prepovedi razvoja na kmetijskih zemljiščih in prepovedi gradnje enodružinskih hiš, ki so najbolj netrajnostne možnosti bivanja (Fitzpatrick idr., 2022).

GOVERNING THE COMMONS: FRAMEWORKS FOR COLLABORATIVE GOVERNANCE

So far, we have looked at some initiatives and proposals in different sectors, but in order for many of these projects to actualize their own principles and to go beyond what is possible within capitalism and constitute a viable systemic alternative, transformations of another kind will be required. But what kinds of broader institutional changes and governance models would be up to the task of facilitating the required larger-scale just transitions toward systemic alternatives? And what could decision-making on the provision of goods and services look like under a wholly different paradigm? Here, we may do well to look more closely at the pioneering work of the Nobel prize-winning economist Elinor Ostrom, who showed that it is possible for communities to self-organize institutions through which such communities can make sure their use of a limited common resource is fair to all and does not undermine resources through overexploitation or freeriding. These are self-regulating and self-managing institutions in the sense that members design their rules themselves: they contain guidelines on membership, how common goods and services may be used, how the institution should be governed, and what sanctions to impose in the event of violations. This differs substantially from a governance model where goods and services are offered on the free market, with consumers, and often also the producers, having no or very little direct say in the overall system (de Moor, 2013). By applying similar principles to the above-described contemporary contexts and challenges, de-commodifying essential goods and services, and expanding the commons, we can reverse artificial scarcities and ensure that current and future populations have adequate access to life's necessities. Besides governance, however, we need to rethink the basic premises of what an economy is and does – i.e. we need to support and actively participate in all sorts of emerging smaller- and larger-scale experiments in

UPRAVLJANJE SKUPNEGA: OKVIRJI ZA SODELOVALNO VLADOVANJE

Doslej smo si ogledali nekaj pobud in predlogov ki naslavlja različna področja ekonomije in življenja, vendar bodo ti projekti za uresničitev svojih načel in za preseganje tega, kar je možno znotraj kapitalizma, potrebovali še drugačne vrste preobrazb. Toda katere širše institucionalne spremembe in modeli upravljanja bi bili primerni za omogočanje potrebnih pravičnih prehodov in večjih korakov naproti sistemskim alternativam? In kako bi lahko bilo odločanje o preskrbi z dobrinami in storitvami videti znotraj popolnoma drugačne paradigme? Pri tem bi bilo dobro, če bi se naslonili na pionirsko delo Nobelove nagrajenke za ekonomijo Elinor Ostrom, ki je pokazala, da se lahko skupnosti samoorganizirajo v institucije, s katerimi lahko zagotovijo, da je njihova uporaba omejenega skupnega vira pravična za vse in ne ogroža vira s pretiranim izkoriščanjem. To so samoregulativne in samoupravne institucije v smislu, da člani sami oblikujejo svoja pravila: vsebujejo smernice o članstvu, načinu uporabe skupnih dobrin in storitev, upravljanju institucije in o sankcijah v primeru kršitev. To se bistveno razlikuje od modela upravljanja, pri katerem se blago in storitve ponujajo na prostem trgu, pri čemer potrošniki in pogosto tudi proizvajalci nimajo neposrednega vpliva na celoten sistem ali pa ga imajo zelo malo (De Moor, 2013). Z uporabo podobnih načel v kontekstu zgoraj opisanih sodobnih okoliščin in izzivov, dekomodifikacijo temeljnih dobrin in storitev ter širitvijo skupnega lahko zaustavimo umetna pomanjkanja in zagotovimo, da bodo imeli današnje in prihodnje generacije ustrezen dostop do življenjskih nujnosti. Poleg upravljanja pa moramo ponovno razmisliti o osnovnih predpostavkah glede tega, kaj ekonomija sploh je in kaj počne – to pomeni, da moramo podpreti in se vključiti v vse vrste nastajajočih manjših in večjih poskusov na področjih skupnostnih ekonomij, lokalnih in regionalnih valut, univerzalnega

community economies, local and regional currencies, universal basic income (UBI) and universal basic services (UBS) schemes, participatory budgeting, time banks, minimum and maximum incomes, reduced working times and re-definitions of work, alternative indicators of progress such as the Gross National Happiness index in Bhutan, and many other ambitious alternatives.

temeljnega dohodka (UTD) in univerzalnih osnovnih storitev (UTS), participativnega proračuna, časovnih bank, minimalnih in maksimalnih dohodkov, krajšega delovnega časa in novih opredelitev dela, alternativnih kazalcev napredka, kot je indeks bruto nacionalne sreče v Butanu, in številnih drugih ambicioznih alternativnih rešitev.

DECOLONIZE NOW: CREATING ECONOMIES OF CARE

Ecological sustainability is often framed within a class, gender, and culturally based lens that silences many other visions of justice. Ecofeminist theorists describe how the rise of capitalism and colonialism led to the destruction of previously-existing commons, undermined the rights of women and indigenous peoples, and produced widespread social inequity and marginalization (Federici, 2014). It has led to a situation where the unpaid, taken-for-granted contributions of women's work are discounted as a reproductive and "natural" activity (Salleh, 2009). These global and local histories underlie economic, environmental, and climate injustice today. Through a wide range of movements and initiatives – many led by indigenous people and/or women – they are beginning to be acknowledged and redressed: redistribution and shared provisioning and care are coming to the forefront. An economy based on care is a response to capitalist and patriarchal systems of domination. The care economy tries to put the value of care labour back at the centre of the economy. Underpinning this economy is an ethics of care, a moral system that recognizes the interdependence amongst humans and their capacity to autonomously decide which relations they wish to enter into, change, or exit. It is based on the universal experience of being cared for and giving care.

DEKOLONIZACIJA ZDAJ: USTVARJANJE EKONOMIJ SKRBI

Ekološka trajnost je pogosto definirana z določenimi razrednimi, spolnimi in kulturnimi predpostavkami, ki zatirajo številne druge vizije pravičnosti. Ekofeministične teoretičarke opisujejo, kako sta vzpon kapitalizma in kolonializma privedla do uničenja prej obstoječih skupnih dobrin, ogrozila pravice žensk in staroselskih ljudstev ter proizvedla družbeno neenakost in marginalizacijo (Federici, 2019). To je privedlo do tega, da se neplačani, samoumevni prispevki ženskega dela podcenjujejo kot reproduktivna in "naravna" dejavnost (Salleh, 2009). Te globalne in lokalne zgodovine so danes temelj gospodarske, okoljske in podnebne nepravičnosti. S številnimi gibanji in pobudami, ki jih pogosto vodijo staroselci in/ali ženske, se te začenjajo priznavati in odpravljati: prerazporeditev bogastva, skupna preskrba in skrbstvo prihajajo vedno bolj v ospredje. Skrbstvena ekonomija je odgovor na kapitalistične in patriarhalne sisteme nadvlade, ki poskuša ponovno postaviti v središče vrednost skrbstvenega dela. Temelj te ekonomije je etika skrbi, moralni sistem, ki priznava soodvisnost med ljudmi in njihovo zmožnost, da se avtonomno odločajo, v katere odnose želijo vstopiti, jih spremeniti ali iz njih izstopiti. Temelji na univerzalni izkušnji prejemanja in dajanja skrbi.

RIGHTS OF NATURE: TRANSFORMING SOCIETY-NATURE RELATIONS

Although the Sixth Mass Extinction of species – the only one linked to human activity – is already underway, for many it remains little more than an abstract concept. Humans cannot survive in a vacuum; from the air we breathe to the bacteria in our guts, our fates are interwoven with the fates of countless other species. Beyond anthropocentrism lies a perspective that sees humans as just one part in the relational web of life (Moore, 2015). No matter how much the Elon Musks of the world would have us think otherwise, the Earth is all we've got, and "staying with the trouble" implies cultivating new forms of responsibility (Haraway, 2017). How might we expand our moral circle to include previously invisible others – and not just human but also non-human others? The rights of nature is a new approach to environmental law (yet one that many indigenous peoples around the world have traditionally practiced), which views nature not as a series of resources that human beings can exploit, but as a living subject with its own interests and rights.

There are many ways in which collectives around the world are bringing this closer to everyday reality. For example, in 2017, as part of a treaty settlement between the New Zealand government and the Māori people, the Whanganui River was granted rights as an independent entity and guardians were appointed to act and speak for the river. Meanwhile, initiatives like Ocean Space³ and The Embassy of the North Sea⁴ are combining interdisciplinary scientific research, law, and art to develop the capacities and public engagement needed to be able to effectively listen to, speak with, and negotiate on behalf of the sea and its inhabitants. Another way is by means of tribunals: the Tribunal on the Rights of Nature is a forum for people from all around the world to speak on behalf of nature, to protest the destruction of the Earth ("ecocide"), and to make recommendations about Earth's protecti-

PRAVICE NARAVE: PREOBRAZBA RAZMERIJ MED DRUŽBO IN NARAVO

Čeprav je šesto množično izumrtje – edino, ki je povezano s človeško dejavnostjo – že v teku, za mnoge ostaja le abstrakten pojem. Ljudje ne moremo preživeti v vakuumu; naše usode so prepletene z usodami nešteti drugih vrst, od zraka, ki ga vdihavamo, do bakterij v našem črevesju. Onkraj antropocentrizma leži perspektiva, ki človeka vidi le kot en del v odnosnem spletu življenja (Moore, 2015). Ne glede na to, kako zelo nas Elon Muski sveta želijo prepričati, da bi mislili drugače, je Zemlja vse, kar imamo, in "ostati s težavami" pomeni tudi gojiti nove oblike odgovornosti (Haraway, 2017). Kako bi lahko razširili svoj moralni krog, da bi vključili prej nevidne druge – in to ne le človeške, temveč tudi nečloveške druge? Pravice narave so nov pristop k okoljskemu pravu (ki ga sicer tradicionalno prakticirajo številna domorodna ljudstva po svetu), ki narave ne obravnava kot vrsto virov, ki jih lahko uporabljajo ljudje, temveč kot živ subjekt z lastnimi interesi in pravicami.

Kolektivi po vsem svetu to na različne načine približujejo vsakdanji resničnosti. Leta 2017 je na primer v okviru dogovora med novozelandsko vlado in ljudstvom Māori reka Whanganui dobila pravice kot neodvisna entiteta, imenovani pa so bili tudi varuhi, ki delujejo in govorijo v njenem imenu. Medtem pobude, kot sta Ocean Space³ in Veleposlaništvo Severnega morja⁴, združujejo interdisciplinarne znanstvene raziskave, pravo in umetnost, da bi razvile zmogljivosti, potrebne za poslušanje morja in njegovih prebivalcev ter pogajanja v njihovem imenu. Še eden način so tribunali: Tribunal za pravice narave je forum, v katerem lahko ljudje z vsega sveta govorijo v imenu narave, protestirajo proti uničevanju Zemlje ("ekocidu") in dajejo priporočila za zaščito in obnovo Zemlje. Močan poudarek tribunala je tudi na tem, da omogoča staroselskim ljudstvom, da s svetovno skupnostjo delijo svoje edinstvene skrbi in rešitve.

³ <https://www.ocean-space.org/>

⁴ <https://www.embassyofthenorthsea.com/>

³ <https://www.ocean-space.org/>

⁴ <https://www.embassyofthenorthsea.com/>

on and restoration. The Tribunal also has a strong focus on enabling indigenous peoples to share their unique concerns and solutions with the global community. In another example, at the Court for Intergenerational Climate Crimes⁵, the tribunal process includes – in addition to prosecutors, witnesses, and the public – extinct animals and plants, who are both evidence of past crimes and witness to the collective effort to contribute to intergenerational climate justice. Lastly, in the realm of cooperatives, too, there are shifts happening in this “more-than-human” direction. Zoöp⁶, a model for an organization whose board includes a representative for the voices and interests of non-human life, is being applied in several locations around the world as either a prototype or already more advanced forms.

5 <https://framerframed.nl/en/exposities/court-for-intergenerational-climate-crimes/>

6 <https://zoop.earth/>

V drugem primeru, Sodišču za medgeneracijske podnebne zločine⁵, proces tribunala poleg tožilcev, prič in javnosti sestavljajo tudi izumrle živali in rastline, ki so hkrati dokaz preteklih zločinov in pričča skupnim prizadevanjem za medgeneracijsko podnebno pravičnost. Nazadnje se dogajajo premiki v tej “več kot človeški” smeri tudi na področju zadrug. Zoöp⁶, model organizacije, katere upravni odbor vključuje predstavnika glasov in interesov nečloveškega življenja, se v prototipnih ali že bolj naprednih oblikah uporablja na več lokacijah po svetu.

5 <https://framerframed.nl/en/exposities/court-for-intergenerational-climate-crimes/>

6 <https://zoop.earth/>

OPEN-SOURCE EVERYTHING: TECHNOLOGICAL INNOVATION BEYOND CAPITALISM

New technologies in and of themselves are an unlikely source of social change. While the mainstream sharing economy spawned a great deal of initial hype, it was not long until its promises were unmasked as more of the same capitalism, just faster and less regulated. Right now, online platforms such as Amazon, Uber, Facebook, and Twitter might seem like too-big-to-fail giants of this “brave new digital economy”, but what if things could be otherwise? What if you could bring together the power of digital networks with the horizontal ownership and democratic control that characterizes cooperatives (Bauwens et al., 2017)? What if instead of proprietary platforms driven by profit, power, and the extraction of user data to various unpalatable ends, we could have platforms and tools that are used for mutual coordination and transparent governance, following an “open source” ethos? This is where open source, platform cooperative, and other open collaboration movements come in.

To give an example, Fairbnb.coop is a movement that seeks to create an alternative to existing home-sharing platforms with a focus on supporting local commons. This co-op and sustainable vacation rental platform gives back 50% of its fees to support a local community project. But is there or can there be a Fairbnb for every Airbnb in other areas of the economy? This is slowly becoming a reality – for example, in the area of farming, Farm Hack is a community of collaborators interested in developing and sharing open-source tools for resilient agriculture. They believe open-source seeds, breeds, and technology are the fastest way to accelerate innovation and adaptation, and to ensure an equitable and diverse agricultural landscape. Examples from other areas include FairMondo, an ethically oriented online marketplace in Germany, Guerrilla Media Collective, a translation cooperative, and Stocksy, an artist-owned stock photo community.

ODPRTOKODNO VSE: TEHNOLOŠKA INOVACIJA ONKRAJ KAPITALIZMA

Nove tehnologije same po sebi so malo verjeten vir družbenih sprememb. Medtem ko je t.i. ekonomija delitve na začetku vzbudila veliko navdušenja, se je kmalu izkazalo, da so njene obljube le še več kapitalizma, le da je ta še hitrejši in manj reguliran. Trenutno se spletne platforme, kot so Amazon, Uber, Facebook in Twitter, morda zdijo velikani tega “novega pogumnega digitalnega gospodarstva”, a kaj, če bi bilo lahko drugače? Kaj če bi lahko združili moč digitalnih omrežij s horizontalnim lastništvom in demokratičnim nadzorom, ki sta značilna za zadruga (Bauwens idr., 2017)? Kaj če bi namesto lastniških platform, ki jih vodijo dobiček, moč in pridobivanje podatkov o uporabnikih, lahko imeli platforme in orodja, ki se uporabljajo za vzajemno usklajevanje in transparentno upravljanje po načelu “odprte kode”? Tu nastopijo platformne kooperative in druga gibanja za odprto sodelovanje.

Fairbnb.coop je na primer gibanje, ki si prizadeva ustvariti alternativo obstoječim platformam za souporabo stanovanj in se osredotoča na podporo lokalnim skupnostim. Platforma za trajnostni najem vrača 50 % svojih pristojbin za podporo projektov lokalne skupnosti. Toda ali oziroma lahko obstaja Fairbnb za vsak Airbnb tudi na drugih področjih gospodarstva? To počasi postaja resničnost – Farm Hack je skupnost, ki se ukvarja z razvojem in izmenjavo odprtokodnih orodij za odporno kmetijstvo. Prepričani so, da so odprtokodna semena, vrste rastlin in tehnologija najhitrejši način za pospeševanje inovacij in prilagajanja ter zagotavljanje pravične in raznolike kmetijske krajine. Primeri z drugih področij vključujejo FairMondo, etično usmerjeno spletno tržnico v Nemčiji, Guerrilla Media Collective, prevajalsko zadrugo, in Stocksy, skupnost umetnikov, ki se ukvarja s profesionalno fotografijo.

Capitalism, with all its talk of efficiency, is by its competitive nature actually a very inefficient system for producing goods; a process of “creative destruction” riddled with unaccounted for externalities such as air and water pollution. A big part of the problem comes down to intellectual property regimes. Here “copyleft” licenses like Creative Commons are paving the way for how knowledge and digital commons such as software or designs of all kinds can be developed openly and collaboratively; but as we have seen, the same principles can also be applied to physical things. Fairphone, for instance, is a social enterprise building a movement for fairer electronics, producing smartphones with the goal of having a lower environmental footprint and better social impact. Another example is FabLabs, sites that provide citizens access to tools for digital fabrication technologies such as 3D printing, by means of which customized items such as prosthetics, various prototypes, or replacement parts prolonging the life of household appliances can be created.

Kapitalizem rad govori o učinkovitosti, vendar je zaradi svoje konkurenčne narave dejansko zelo neučinkovit sistem proizvodnje; proces “kreativnega uničevanja”, prepreden z negativnimi eksternijami, kot sta onesnaževanje zraka in vode. Velik del problema je pravzaprav povezan z ureditvijo intelektualne lastnine. Tukaj licence “copyleft”, kot je Creative Commons, utirajo pot k odprtemu in skupnemu razvoju znanja in digitalnih dobrin, kot so programska oprema ali dizajni vseh vrst; vendar, kot smo videli, se lahko ista načela uporabljajo tudi za proizvodnjo fizičnih stvari. Fairphone je na primer socialno podjetje, ki ustvarja gibanje za pravičnejšo elektroniko in proizvaja pametne telefone s ciljem manjšega okoljskega odtisa. Drug primer so FabLab-i, prostori, ki ljudem omogočajo dostop do znanj ter orodij kot so 3D tiskalniki, s katerimi je mogoče izdelati predmete po meri, kot so proteze, različni prototipi ali nadomestni deli, ki podaljšujejo življenjsko dobo gospodinjskih aparatov.

WHAT NOW? MAPPING AND ENVISIONING CHANGE

When one attempts to go beyond what is allowed within capitalism, multiple frictions and contradictions arise. Let us not forget that capitalism by and large still has a powerful hold over imaginations, selling us its own future of green growth and mirage technologies that will roll back climate change. Thus, it is not enough to simply declare that these alternatives exist in the world, or that it is possible for them to simply “scale up” and be universally applied everywhere. It often begins with mapping what is out there – similar to what we have done here, but there are other examples: TransforMap⁷, the Co-Cities Map⁸, Atlas of Utopias⁹, and the Seeds of Good Anthropocenes¹⁰. But indeed, the endeavour should not stop there – the power of collectively exploring and creating visions of desirable futures and pathways based on these seeds of change should not be underestimated. At the end of the day, changing things is as much about on-the-ground experimentation as it is about winning hearts and minds, discursive shifts, and shifts in policy and forms of political procedure, all together creating an environment where ecologically and socially minded initiatives and cooperative enterprises can thrive, learn, and weave together alternative systems for good lives.

KAJ SEDAJ? KARTIRANJE IN ANTICIPACIJA SPREMEMB

Ko poskušamo preseči meje tega, kar kapitalizem dovoljuje, se pojavijo številna trenja in protislovja. Ne pozabimo, da ima kapitalizem še vedno močan vpliv na domišljijo in nam prodaja svojo prihodnost zelene rasti in navideznih tehnologij, ki bodo preprečile podnebne spremembe. Zato ni dovolj, da zgolj izjavimo, da te alternative že obstajajo ali da jih je mogoče preprosto “razširiti” in povsod univerzalno aplicirati. Pogosto se začne s kartiranjem tega, kar obstaja – podobno kot smo to storili tukaj –, obstajajo pa seveda tudi drugi primeri: na primer TransforMap⁷, Co-Cities Map⁸, Atlas utopij⁹ in Semena dobrih antropocenov¹⁰. Vendar pa se prizadevanje ne sme ustaviti pri tem – tu ne smemo podcenjevati moči kolektivnega raziskovanja in ustvarjanja vizij zaželenih prihodnosti in poti, ki temeljijo na teh semenih sprememb. Konec koncev gre pri spreminjanju stvari toliko za eksperimentiranje na terenu kot za osvajanje src in duha, za diskurzivne premike ter za spremembe v politikah in oblikah političnih postopkov, kar vse skupaj ustvarja okolje, v katerem lahko ekološko in družbeno usmerjene pobude uspejajo, ustvarjajo skupno znanje in tkejo alternativne sisteme za dobro življenje.

Literature

- Asara, Viviana, Iago Otero, Federico Demaria, and Esteve Corbera (2015) Socially sustainable degrowth as a social-ecological transformation: repoliticizing sustainability. *Sustainability Science* 10, pp. 375–384.
- Bauwens, Michel et al. (2017) *Commons Transition and P2P: A primer*. Transnational Institute and the P2P Foundation. Available at: https://www.tni.org/files/publication-downloads/commons_transition_and_p2p_primer_v9.pdf.
- Brand, Ulrich (2016) How to Get Out of the Multiple Crisis? Contours of a Critical Theory of Social-Ecological Transformation. *Environmental Values* 25:5, pp. 503–525.
- Bregman, Rutger (2014) *Utopia for Realists: How we can build the ideal world*. London: Bloomsbury.
- D'Alisa, Giacomo, Demaria, Federico, and Kallis, Giorgos (eds.) (2014) *Degrowth: a vocabulary for a new era*. London: Routledge.
- De Moor, Tine (2013) Homo cooperans: institutions for collective action and the compassionate society. Lecture, available at: https://base.socioeco.org/docs/_pub_homo-cooperans_en.pdf.
- Escobar, Arturo (2015) *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds*. Durham: Duke University Press.
- Federici, Silvia (2014) *Caliban and the Witch: Women, the Body and Primitive Accumulation*. Brooklyn, NY: Autonomedia.
- Feola, Giuseppe and Jaworska, Sylvia (2019) One transition, many transitions? A corpus-based study of societal sustainability transition discourses in four civil society's proposals. *Sustainability Science* 14, pp. 1643–1656.
- Fitzpatrick, Nick, Parrique, Timothy, and Cosme, Inês (2022) Exploring degrowth policy proposals: A systematic mapping with thematic synthesis. *Journal of Cleaner Production*, 365, [132764]. Available at: <https://doi.org/10.1016/j.jclepro.2022.132764>.
- Haraway, Donna (2017) *Staying with the Trouble – Making Kin in the Chthulucene*. Durham and London: Duke University Press.
- Hickel, Jason (2019) Degrowth: a theory of radical abundance. *Real-world Economics Review*, 87:19, pp. 54–68.
- Kallis, Giorgos and March, Hug (2015) Imaginaries of Hope: The Utopianism of Degrowth. *Annals of the Association of American Geographers* 105(2), pp. 360–368.
- Kallis, Giorgos and Barlow, Nathan (2022) Degrowth awarded an ERC. *Degrowth.info*. Available at: <https://degrowth.info/en/blog/degrowth-awarded-an-erc-grant-an-interview-with-giorgos-kallis>.
- Kothari et al. (eds.) (2019) *Pluriverse: A Post-Development Dictionary*. Delhi, India: Tulika/Columbia University Press.
- Monbiot, George (2020) Private sufficiency, public luxury: land is the key to the transformation of society. Lecture, available at: <https://centerforneweconomics.org/publications/private-sufficiency-public-luxury-land-is-the-key-to-the-transformation-of-society/>.
- Moore, Jason W. (2015) *Capitalism in the Web of Life. Ecology and the Accumulation of Capital*. Lontoo: Verso.
- Raworth, K. (2017) *Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist*. White River Junction, Vermont: Chelsea Green Publishing.
- Salleh, Ariel (2009) The Dystopia of Technoscience: An ecofeminist critique of postmodern reason. *Futures*, 41:4, pp. 201–209.
- Sovacool, Benjamin (2014) What are we doing here? Analyzing fifteen years of energy scholarship and proposing a social science research agenda. *Energy Research and Social Science*, 1, pp. 1–29.
- Stavrides, Stavros and Travlou, Penny (eds.) (2022) *Housing as Commons: Housing Alternatives as Response to the Current Urban Crisis*. London: Bloomsbury Academic.
- Ulrich Brand et al. (2021) From planetary to societal boundaries: an argument for collectively defined self-limitation. *Sustainability: Science, Practice and Policy*, 17:1, pp. 264–291.
- Vivero-Pol, Jose Luis (2019) The idea of food as a commons: multiple understandings for multiple dimensions of food. In: Vivero-Pol et al. (eds.). *Routledge Handbook of Food as a Commons*. Abingdon: Routledge. pp. 42–56.
- Weiss, Martin and Cattaneo, Claudio (2017): Degrowth – Taking Stock and Reviewing an Emerging Academic Paradigm. *Ecological Economics* (137), pp. 220–230.
- Wright, Erik O. (2010) *Envisioning Real Utopias*. New York: Verso.

Literatura

- Asara, Viviana, Iago Otero, Federico Demaria, in Esteve Corbera (2015) Socially sustainable degrowth as a social-ecological transformation: repoliticizing sustainability. *Sustainability Science* 10, str. 375–384.
- Bauwens, Michel idr. (2017) *Commons Transition and P2P: A primer*. Transnational Institute in P2P Foundation. Available at: https://www.tni.org/files/publication-downloads/commons_transition_and_p2p_primer_v9.pdf.
- Brand, Ulrich (2016) How to Get Out of the Multiple Crisis? Contours of a Critical Theory of Social-Ecological Transformation. *Environmental Values* 25:5, str. 503–525.
- Bregman, Rutger (2014) *Utopia for Realists: How we can build the ideal world*. London: Bloomsbury.
- D'Alisa, Giacomo, Demaria, Federico, in Kallis, Giorgos (ur.) (2019). *Odrast: besednjak za novo dobo*. Ljubljana: Studia humanitatis.
- De Moor, Tine (2013) Homo cooperans: institutions for collective action and the compassionate society. Predavanje, dostopno na: https://base.socioeco.org/docs/_pub_homo-cooperans_en.pdf.
- Escobar, Arturo (2022) Dizajni za pluriverzum: radikalna soodvisnost, avtonomija in tvorjenje svetov. Ljubljana: IČKZ.
- Federici, Silvia (2019) *Kaliban in čarovnica: ženske, telo in prvotna akumulacija*. Ljubljana: Sophia.
- Feola, Giuseppe in Jaworska, Sylvia (2019) One transition, many transitions? A corpus-based study of societal sustainability transition discourses in four civil society's proposals. *Sustainability Science* 14, str. 1643–1656.
- Fitzpatrick, Nick, Parrique, Timothy, in Cosme, Inês (2022) Exploring degrowth policy proposals: A systematic mapping with thematic synthesis. *Journal of Cleaner Production*, 365, [132764]. Dostopno na: <https://doi.org/10.1016/j.jclepro.2022.132764>.
- Haraway, Donna (2017) *Staying with the Trouble – Making Kin in the Chthulucene*. Durham in London: Duke University Press.
- Hickel, Jason (2019) Degrowth: a theory of radical abundance. *Real-world Economics Review*, 87:19, str. 54–68.
- Kallis, Giorgos in March, Hug (2015): Imaginaries of Hope: The Utopianism of Degrowth. *Annals of the Association of American Geographers* 105(2), str. 360–368.
- Kallis, Giorgos in Barlow, Nathan (2022) Degrowth awarded an ERC. *Degrowth.info*. Dostopno na: <https://degrowth.info/en/blog/degrowth-awarded-an-erc-grant-an-interview-with-giorgos-kallis>.
- Kothari idr. (ur.) (2019) *Pluriverse: A Post-Development Dictionary*. Delhi, India: Tulika/Columbia University Press.
- Monbiot, George (2020) Private sufficiency, public luxury: land is the key to the transformation of society. Predavanje, dostopno na: <https://centerforneweconomics.org/publications/private-sufficiency-public-luxury-land-is-the-key-to-the-transformation-of-society/>.
- Moore, Jason W. (2015) *Capitalism in the Web of Life. Ecology and the Accumulation of Capital*. Lontoo: Verso.
- Raworth, K. (2017) *Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist*. White River Junction, Vermont: Chelsea Green Publishing.
- Salleh, Ariel (2009) The Dystopia of Technoscience: An ecofeminist critique of postmodern reason. *Futures*, 41:4, str. 201–209.
- Sovacool, Benjamin (2014) What are we doing here? Analyzing fifteen years of energy scholarship and proposing a social science research agenda. *Energy Research and Social Science*, 1, str. 1–29.
- Stavrides, Stavros in Travlou, Penny (ur.) (2022) *Housing as Commons: Housing Alternatives as Response to the Current Urban Crisis*. London: Bloomsbury Academic.
- Ulrich Brand idr. (2021) From planetary to societal boundaries: an argument for collectively defined self-limitation. *Sustainability: Science, Practice and Policy*, 17:1, str. 264–291.
- Vivero-Pol, Jose Luis (2019) The idea of food as a commons: multiple understandings for multiple dimensions of food. V: Vivero-Pol idr. (ur.). *Routledge Handbook of Food as a Commons*. Abingdon: Routledge. str. 42–56.
- Weiss, Martin in Cattaneo, Claudio (2017): Degrowth – Taking Stock and Reviewing an Emerging Academic Paradigm. *Ecological Economics* (137), str. 220–230.
- Wright, Erik O. (2010) *Envisioning Real Utopias*. New York: Verso.

AUTHORS

O AVTORJIH

Ajda Auer
1994 is a graphic designer whose works of art are based

on eye-catching typographic elements and attractive colour combinations. She graduated in visual communications at the Faculty of Design and continued her master's studies at the Academy of Fine Arts and Design in Ljubljana. In the period between 2015 and 2016, she studied graphic arts at the Art Academy of Latvia. She has presented her works at the following group exhibitions: *PDP Creative Media Conference* (Serbia), *Transformations* (Little Gallery of the Bank of Slovenia), *Art for Sale* (Maribor Art Gallery) and the *DA! Festival* (Zagreb), where she received the main award for design in 2019. In that same year, she held a solo exhibition at Layer's House in Kranj, which she entitled *Odpis [Write off]* and where she presented a series of analogue photographs exploring the aesthetics of litter without moralizing about littering our planet. Her photographs have been featured several times in the Canadian zine called *Stolen Ground*. As a creator of visual identity, she is a member of the interdisciplinary team led by Nikola Radeljković (Numen/For Use) designing the Planka mountain lodge on the highest peak of Mljet island.

ajdaauer.com

Rok Kos
1997 is a developer of video games and interactive experiences. After completing his studies

in interdisciplinary computer science at the Faculty of Computer and Information Science, he was recruited by the Outfit7 global company, where he developed mobile games that had billions of downloads. Currently, he is working at the Tricky Tribe game studio in Slovenia, whilst developing his own projects involving robotics, computer science and 3D printing. As head of the Slovenia Games Association, he is an active member of the Slovenian developers community developing computer and mobile games, as well as organising social gatherings, knowledge exchange, game jams and the annual conference.

Rok Kranjc
1991 is an eco-social transformations researcher, translator,

editor and anticipatory process designer. Internationally, he is affiliated with the P2P Foundation, the Participatory Futures Global Swarm and the Shared Futures platform. He is also the founder of Futurescraft, a research and design studio for experiential futures, generative games and other forms of engagement with alternative economies (regenerative, post-growth, commons-based). He has translated several books in the fields of political ecology and ecological economics into

Ajda Auer
1994 je grafična oblikovalka, ki svoja dela gradi na udarnih

tipografskih rešitvah in atraktivnih barvnih kombinacijah. Iz vizualnih komunikacij je diplomirala na Fakulteti za dizajn, magistrski študij pa nadaljevala na Akademiji za likovno umetnost in oblikovanje v Ljubljani. V letih 2015–2016 je študirala grafiko na Akademiji umetnosti v Latviji (Art Academy of Latvia). Svoja dela je razstavljala na skupinskih razstavah *PDP Creative Media Conference* (Srbija), *Transformacije* (Mala Galerija Banke Slovenije), *Art for Sale* (Umetnostna galerija Maribor) in *DA! Festival* (Zagreb), kjer je leta 2019 prejela glavno nagrado v kategoriji dizajn. Tega leta se je v Layerjevi hiši v Kranju predstavila s samostojno razstavo *Odpis* – serijo analognih fotografij, na katerih brez moraliziranja o smetenju našega planeta raziskuje estetiko odvrženih smeti. Njene fotografije so bile večkrat predstavljene v kanadskem zinu *Stolen Ground*. Kot ustvarjalka vizualne podobe je del interdisciplinarnega tima, ki pod okriljem Nikole Radeljkovića (Numen / For Use) snuje planinski dom Planka na najvišjem vrhu otoka Mljet.

ajdaauer.com

Rok Kos
1997 je razvijalec video iger in interaktivnih izkušenj. Po zaključenem študiju

na Fakulteti za računalništvo in informatiko, smer Interdisciplinarni študij računalništva in matematike, se je zaposlil pri globalnem podjetju Outfit7, kjer je razvijal mobilne igre, ki so požele skupno milijarde prenosov. Sedaj ustvarja pod okriljem slovenskega game studia Tricky Tribe, hkrati pa razvija osebne projekte ki združujejo robotiko, računalništvo ter 3D-tiskanje. Svoj fokus je usmeril tudi v razvoj lokalne slovenske scene razvijalcev računalniških in mobilnih iger z vodenjem društva Slovenia Games, kjer organizira srečanja, izmenjavo znanja, game jame in vsakoletno konferenco.

Rok Kranjc
1991 je raziskovalec ekonomsko-socialnih transformacij,

prevajalec, urednik ter oblikovalec anticipativnih procesov. Mednarodno deluje prek organizacij P2P Foundation, Participatory Futures Global Swarm in platforme Shared Futures. Je ustanovitelj Futurescrafta, raziskovalnega in oblikovalskega studia za izkustvene prihodnosti, generativne igre in druge oblike ukvarjanja z alternativnimi (regenerativnimi, postrastnimi, na skupnem osnovanimi) ekonomijami. V slovenščino je prevedel več knjig s področij politične ekologije in ekološke ekonomije. Njegove

his native Slovenian. His original publications include the chapter *Commons Economies in Action: Mutualizing Urban Provisioning Systems*, co-authored with Michel Bauwens and Jose Ramos for *Sacred Civics: Building Seven Generation Cities* (2022) and the article *Challenges and Approaches to Scaling the Global Commons*, published in *Frontiers* (2021). He is currently co-writing a university textbook about and co-developing a multi-platform/VR experience of commons-based economies with Dr Peter Bloom.

linktr.ee/futurescraft

Tim Kropivšek 1993

is an illustrator, sound designer and musician. Most often, his works are interactive

and comment on contemporary society, the human psyche and climate injustice. He graduated from the Academy of Fine Arts and Design in Ljubljana (ALUO) with the interactive multimedia installation entitled *Elevator* (2017). He then exhibited that same installation at the *Art Colony* in Zagorje ob Savi in 2018. His interactive installation *Energy Wasted* was exhibited at a group exhibition as part of the *Sweet Colours* exhibition held at the Lighting Guerrilla Lab. He is passionate about sound, which he manifests in playing multi-string guitars and producing electronic music. As a sound designer, he has worked with Nejc Trampuž on projects entitled *HelloWorld*.

exe and *ByeByeWorld.exe* (2020-2021), which have been exhibited on several occasions (IZIS Festival, *konS* modul in Velenje, the May Salon of the Slovenian Association of Fine Arts Societies, Sloart, Simulaker Gallery, AQ Gallery, etc.). His *Nano Fauna* digital collages depicting the world of microbes were exhibited at the *Unfamiliar Area* group exhibition (2021) at the Alkatraz Gallery, as well as at the gallery of the *Drops Festival* (2022). Kropivšek is currently finishing his master's studies at the Academy of Fine Arts and Design in Ljubljana, to which end he has prepared an interactive sound-light installation entitled *New Natural World*. The installation draws attention to the ever-growing extinction of animal species and was exhibited in cooperation with the Centre for Contemporary Arts and the Alkatraz Gallery in the area around the Švicarija International Centre of Graphic Arts as part of the exhibition entitled *Only the End Seemed to Be within Our Grasp* (2022).

[instagram.com/tim.kropivsek](https://www.instagram.com/tim.kropivsek)

izvirne publikacije vključujejo poglavje *Commons Economies in Action: Mutualizing Urban Provisioning Systems*, v soavtorstvu z Michelom Bauwensom in Josejem Ramosom za *Sacred Civics: Building Seven Generation Cities* (2022) in članek *Challenges and Approaches to Scaling the Global Commons*, objavljen v *Frontiers* (2021). Trenutno skupaj z dr. Petrom Bloomom piše učbenik ter razvija večplatformno/VR-igro o na skupnem osnovanih ekonomijah.

linktr.ee/futurescraft

Tim Kropivšek 1993

je ilustrator, oblikovalec zvoka in glasbenik. Njegova dela so največkrat interaktivna in

komentirajo današnjo družbo, človeško psiho ter podnebno nepravilnost. Diplomiral je na Akademiji za likovno umetnost in oblikovanje v Ljubljani (ALUO) z interaktivno multimedijско instalacijo *Dvigalo* (2017), ki jo razstavil v Zagorju ob Savi na *Slikarski koloniji* (2018). Razstavljal je na skupinski razstavi *Sladke barve* v sklopu Laboratorija Svetlobne gverile z interaktivno instalacijo *Energy Wasted* (2018). Njegova strast do zvoka izhaja iz igranja večstrunskih kitar in produciranja elektronske glasbe. Kot oblikovalec zvoka je z Nejcem Trampužem sodeloval že pri projektih *HelloWorld.exe* in *ByeByeWorld.exe* (2020–2021), ki sta bila večkrat razstavljena (festival IZIS, *konS* modul v

Velenju, Majski Salon, Sloart, Galerija Simulaker, Galerija AQ idr.). Digitalne kolaže *Nano Fauna*, ki prikazujejo svet mikrobov, je razstavil na skupinski razstavi *Unfamiliar Area* (2021) v Alkatrazu in v galeriji na festivalu *Drops* (2022). Kropivšek trenutno zaključuje magistrski študij na ALUO – svoje magistrsko delo, interaktivno zvočno-svetlobno instalacijo *Novi naravni svet*, ki opozarja na pospešeno izumiranje živalskih vrst, pa je v sodelovanju s SCCA in Galerijo Alkatraz razstavljal v okolici Švicarije na skupinski razstavi *Konec je edino, kar si lahko predstavljamo*, v Ljubljani (2022).

[instagram.com/tim.kropivsek](https://www.instagram.com/tim.kropivsek)

Brina Meze-Petrić 1996

je arhitektka, glasbenica in VJ-ka, ki se likovno najpogosteje

izraža s kolaži, asemblaži, videom in digitalnim 3D-oblikovanjem. Po zaključeni Umetniški gimnaziji – Likovna smer na Srednji šoli za oblikovanje in fotografijo Ljubljana je svoje izobraževanje nadaljevala na Akademie der bildenden Künste Wien (Dunaj, Avstrija), kjer je leta 2017 diplomirala, leta 2020 pa magistrirala iz študijske smeri Arhitektura. Pri arhitekturnem delu se posveča raziskovanju in interdisciplinarnemu povezovanju arhitekture s sociologijo, geografijo in psihologijo. Zanima jo pisanje o prostoru, njegovem pomenu, vlogi in uporabi. Pri procesu

Brina Meze-Petrić 1996

An architect, musician and VJ whose favourite forms of expression

include collage art, assemblage, video and digital 3D design. After graduating from the Fine Arts programme of the Arts Grammar School in Ljubljana, she continued her studies at the Akademie der bildenden Künste Wien in Vienna, where she graduated in 2017 and achieved her Master's degree in Architecture in 2020. As an architect, she explores the interdisciplinary links between architecture, sociology, geography and psychology. She is interested in writing about space and its meaning, role and use. In her work, she often uses 3D modelling and 2D vector drawing tools. She often draws on comics, infographics and analogue collage art to present her research findings and contemplations. The visuals produced as part of her VJ work emphasize the contrast between the artificial and built and the simple and natural elements. Thus, her videos include footage of urban transportation infrastructure and walks around big cities, film clips, and videos of material dissolution, volcanic eruptions, stars, the sea and plants. Recently, she has moved away from playing the violin and piano and her years-long interest in classical music and towards more contemporary music genres. As a member of the Capricorn Renault electronic duo, she produces original music by

improvising on rhythm machines and keyboards.

[instagram.com/brinamp](https://www.instagram.com/brinamp)

Adrijan Praznik 1988

graduated in Painting from the Academy of Fine Arts and Design in Ljubljana. In 2017–2018, he attended the

School of Curatorial Practice and Critical Writing, World of Art (SCCA-Ljubljana). He has presented his work in numerous (92) group and solo exhibitions at home and abroad. He works as the artistic director of the Simulaker Gallery in Novo mesto as part of the LokalPatriot Institute. LokalPatriot is the partner organisation of the *konS* project, where Adrijan Praznik also works as a curator and producer.

As a curator and producer, he has collaborated with artists and artist groups such as Goran Bertok, BridA / Tom Kerševan, Sendi Mango and Jurij Pavlica, Lea Culetto, Ana Čigon, Dorotea Dolinšek, Barbara Drev, Tadej Droljč, FaceOrFactory / Eva Smrekar and Aljaž Rudolf, Nina Goropečnik, Đejmi Hadrovič, Laurits Jongejan, Maruša Meglič, Neža Perovšek, P L A T E A U R E S I D U E, Michele Spanghero, Nataša Skušek, Rea Vogrinčič, Uroš Weinberger, Andrea Zabrc, Ulla Žibert, Nejc Trampuž and many others. In 2015 and 2019, he was awarded an artist's grant by the Ministry of Culture of the Republic of Slovenia. In 2019, his work was included in the group exhibition *Time Without Innocence. Contemporary Painting in Slovenia* curated by dr. Martina Vovk at the Museum

dela pogosto uporablja orodja za 3D-modeliranje in vektorsko 2D-risanje, svoja raziskovanja in razmišljanja pa najraje upodobi kot risane stripe, infografike in analogne kolaže. Kot VJ-ka s svojimi vizualijami rada poudarja kontrast med umetnim, grajenim ter preprostim, naravnim. Tako v svojih videokolažih uporablja posnetke urbane prometne infrastrukture in sprehodov po velemestih, izseke iz filmov, posnetke raztapljanja snovi, izbruhov vulkanov, zvezd, morja in rastlin. Dolgoletno igranje violine in klavirja ter zanimanje za klasično glasbo je v zadnjih letih preusmerila v sodobnejše glasbene zvrsti. Deluje kot članica elektronskega dua Capricorn Renault, ki avtorsko glasbo ustvarja z improvizacijo na ritem mašini in sintetizatorjih.

[instagram.com/brinamp](https://www.instagram.com/brinamp)

Adrijan Praznik 1988

je diplomiral iz slikarstva na Akademiji za likovno umetnost in oblikovanje Univerze v Ljubljani. V letih

2017–2018 je obiskoval Šolo za kuratorske prakse in kritiško pisanje Svet umetnosti (SCCA-Ljubljana). Svoja dela je predstavil na številnih (92) skupinskih in samostojnih razstavah doma in v tujini. V okviru zavoda LokalPatriot deluje kot umetniški vodja Galerije Simulaker v Novem mestu. LokalPatriot je partnerska organizacija projekta *konS*, v katerem Adrijan Praznik nastopa kot kurator in producent. Kot kurator in

producent je sodeloval z umetniki in umetniškimi skupinami, kot so Goran Bertok, BridA/Tom Kerševan, Sendi Mango in Jurij Pavlica, Lea Culetto, Ana Čigon, Dorotea Dolinšek, Barbara Drev, Tadej Droljč, FaceOrFactory/Eva Smrekar in Aljaž Rudolf, Nina Goropečnik, Đejmi Hadrovič, Laurits Jongejan, Maruša Meglič, Neža Perovšek, P L A T E A U R E S I D U E, Michele Spanghero, Nataša Skušek, Rea Vogrinčič, Uroš Weinberger, Andrea Zabrc, Ulla Žibert, Nejc Trampuž in številni drugi. V letih 2015 in 2019 je bil nagrajen z delovno štipendijo Ministrstva za kulturo RS. V letu 2019 je s svojimi deli sodeloval na skupinski razstavi *Čas brez nedolžnosti. Novejše slikarstvo v Sloveniji*, ki jo je kurirala kustosinja dr. Martina Vovk v Moderni galeriji v Ljubljani. Maja 2021 se je samostojno predstavil na razstavi *Poizkus postavitve* v Galeriji Alkatraz v Ljubljani in na skupinski razstavi *Naslednjih 21 dni bo ključnih* v Galeriji Škuc v Ljubljani. Septembra se je samostojno predstavil na razstavi *Ponovitev* v Galeriji Gallery v Ljubljani in sodeloval na mednarodnem umetniškem sejmu *viennacontemporary 2021* na Dunaju. Od januarja 2020 do januarja 2022 je imel delovno-bivalni atelje v prostorih MGLC Švicarije.

[instagram.com/adrijan_praznik](https://www.instagram.com/adrijan_praznik)

of Modern Art in Ljubljana. In May 2021, he presented his work in the solo show *Setup Attempt* at the Alkatraz Gallery in Ljubljana and the group exhibition *The Next 21 Days will be Crucial* at the Škuc Gallery in Ljubljana. In September, he presented himself with the solo exhibition *Repetition* at GalerijaGallery in Ljubljana and showcased his work at the international art fair *viennacontemporary 2021* in Vienna. From January 2020 to January 2022, he had a working and living studio at MGLC Švicarija.

[instagram.com/adrijan_praznik](https://www.instagram.com/adrijan_praznik)

Nejc Trampuž 1993 is a multimedia artist and photographer. For the past five years, he has been actively involved

in environmental and ecological projects and since 2019, he has also been an activist in the Youth for Climate Justice movement. His favourite form of expression is art collage in combination with various contemporary technologies, media and approaches. He combines these technologies to create his signature aesthetics, which is boisterous and often interactive. He graduated Cum Laude and received an award for his Master's degree in photography at the Academy of Fine Arts and Design. In 2018, he spent a semester working at the Academy of Fine Arts and Design in Bratislava where he prepared a solo exhibition at the *OFF_festival* as part of the Month of Photography in Bratislava.

The Mur.at Association recently invited him to Graz in Austria, where he organized a workshop on generating images and texts using artificial intelligence as part of a multi-day event called *Worklab (Un)sustainable?!*, where they explored how modern technologies intertwine with environmental protection and ecology. In 2019, the Simulaker Gallery awarded him the PS37 reward. This kicked off cooperation with the Gallery, which resulted in an exhibition held as part of the *konS* project, as well as this book. He was a guest at various round tables, and he is also a member of the jury of the student section of the Plaktivat competition. In addition, he was a member of the jury of the student section of the Animateka Festival (2017) where he also presented his short animated film. His works have been exhibited at numerous solo and group exhibitions and festivals. He has worked with organizations in Slovenia and other countries (*konS* modules, IZIS Festival, Museum of Contemporary Art Metelkova (+MSUM), Futurology at the Nova Gorica City Gallery, Alkatraz Gallery, the Ljubljana Centre for Contemporary Arts, GT22, the Slovenian Association of Fine Art Societies, Kaos Festival at the Layer House Street Gallery, TAM-TAM, Sloart, Artsy Platform, the Museum of Architecture and Design (MAO), the Foto Fest festival in Slovakia, the Photogether Gallery in the Czech Republic, the Ljubljana City Hall, AQ Gallery, etc.).

124 [instagram.com/nejctrampuz](https://www.instagram.com/nejctrampuz)

Nejc Trampuž 1993

je multimedijijski umetnik in fotograf. Z okoljevarstvenimi in ekološkimi tematikami se aktivno

ukvarja zadnjih pet let, od leta 2019 pa je tudi aktivist gibanja Mladi za podnebno pravičnost. Trampuževo priljubljeno izrazno sredstvo je kolaž, ki ga prepleta z različnimi sodobnimi tehnologijami, mediji in pristopi, vse to pa združuje v svojo značilno nasičeno estetiko umetniških del, ki so pogosto interaktivna. S pohvalo (*cum laude*) je diplomiral in z nagrado magistriral iz fotografije na Akademiji za likovno umetnost in oblikovanje. V letu 2018 je en semester deloval na izmenjavi na bratislavski akademiji VŠVU in nato tudi samostojno razstavljal na *OFF_festivalu* v sklopu Meseca fotografije v Bratislavi, za kar je prejel častno omembo v sklopu ON_Award. Pred kratkim je bil s strani Mur.at povabljen v Gradec (Avstrija), kjer je izvedel delavnico generiranja podob in besedil z umetno inteligenco na večdnevnom dogodku *Worklab (Un)sustainable?!*, ki je raziskoval preplet sodobnih tehnologij z okoljevarstvom in ekologijo. Leta 2019 je od Galerije Simulaker prejel nagrado PS37, s čimer se je začelo njegovo redno sodelovanje s to institucijo, rezultata slednjega pa sta tudi razstava v sklopu projekta *konS* in knjiga, ki jo držite v rokah. Gostoval je na različnih okroglih mizah in je član žirije študentske sekcije rednega natečaja Plaktivat, prav tako pa je bil žirant v študentski sekciji festivala Animateka (2017), kjer

je sodeloval tudi s svojim kratkim animiranim filmom. Razstavljal je na več deset samostojnih in skupinskih razstavah ter festivalih in sodeloval z organizacijami tako v Sloveniji kot tujini (*konS* moduli, Festival IZIS, +MSUM, Futurologija v MGNG, Alkatraz, SCCA-Ljubljana, GT22, ZDSLUI, festival Kaos v Ulični galeriji Layerjeve hiše in TAM-TAM-a, Sloart, Platforma Artsy, MAO, festival Foto Fest na Slovaškem, Photogether Gallery na Češkem, Ljubljanska mestna hiša, Galerija AQ itd.).

[instagram.com/nejctrampuz](https://www.instagram.com/nejctrampuz)

125

PUBLICATION
Stories and collages
Nejc Trampuž
(with the aid of *GPT-3/OpenAI* and *Midjourney*)
Introduction
Adrijan Praznik
Expert text
Rok Kranjc
Editors
Adrijan Praznik, Nejc Trampuž
Graphic design
Ajda Auer
Programmer for digitally archiving texts
Srdan Prodanović
Slovene translations
Marko Djukić, Rok Kranjc
English translations
Sunčan Patrick Stone
Slovene language editing
Jezikovna zadruga Soglasnik, z.o.o.
English language editing
Dean DeVos
Printed by
Birografika Bori
Published by
LokalPatriot, Novo mesto
Year of publication
2023
Print edition
150 copies
Distributed free of charge

PROJECT
Artist
Nejc Trampuž
Curator and producer
Adrijan Praznik
Programmer
Rok Kos
Sound design
Tim Kropivšek
3D design
Brina Meze-Petrić
Organization and head of project
Gašper Beg, Adrijan Praznik
Programmer and advisor in the initial phase of the project
Srdan Prodanović
Technician
Maid Hadžihasanović
Acknowledgments
Anže Čanžek, Sašo Dolenc, Saša Spačal, Katarina Trstenjak, Polona Kalc, Izidor Ostan Ožbolt, Simon Gmajner, Filip Dobranić, Saša Škof, Nika Tavčar, Taj Zavodnik, Helena Vrbanac, Zavod Projekt Atol, Društvo Ljudmila, CONA | Zavod za procesiranje sodobne umetnosti
Project producer
LokalPatriot | Galerija Simulaker and *konS* ≡
Platforma za sodobno raziskovalno umetnost

konS ≡ Platform for Contemporary Investigative Art is a project chosen on the public call for the selection of the operations "Network of Investigative Art and Culture Centres". The investment is co-financed by the Republic of Slovenia and by the European Regional Development Fund of the European Union.

PUBLIKACIJA
Avtor zgodb in kolažev
Nejc Trampuž
(z uporabo orodij *GPT-3/OpenAI* in *Midjourney*)
Avtor uvodnega besedila
Adrijan Praznik
Avtor strokovnega članka
Rok Kranjc
Urednika
Adrijan Praznik, Nejc Trampuž
Grafična oblikovalka
Ajda Auer
Programer pri digitalnem arhiviranju besedil
Srdan Prodanović
Prevajalec v slovenski jezik
Marko Djukić, Rok Kranjc
Prevajalec v angleški jezik
Sunčan Patrick Stone
Lektor slovenskega jezika
Jezikovna zadruga Soglasnik, z.o.o.
Lektor angleškega jezika
Dean DeVos
Tisk
Birografika Bori
Kraj in založba
Novo mesto, LokalPatriot
Leto izida
2023
Naklada
150 izvodov
Brezplačna publikacija

PROJEKT
Umetnik
Nejc Trampuž
Kurator in producent
Adrijan Praznik
Programer
Rok Kos
Oblikovalec zvoka
Tim Kropivšek
3D oblikovalka
Brina Meze-Petrić
Organizacija in vodenje projekta
Gašper Beg, Adrijan Praznik
Programer in svetovalec v začetni fazi projekta
Srdan Prodanović
Tehnik
Maid Hadžihasanović
Posebne zahvale
Anže Čanžek, Sašo Dolenc, Saša Spačal, Katarina Trstenjak, Polona Kalc, Izidor Ostan Ožbolt, Simon Gmajner, Filip Dobranić, Saša Škof, Nika Tavčar, Taj Zavodnik, Helena Vrbanac, Zavod Projekt Atol, Društvo Ljudmila, CONA | Zavod za procesiranje sodobne umetnosti
Producent projekta
LokalPatriot | Galerija Simulaker in *konS* ≡
Platforma za sodobno raziskovalno umetnost

Projekt *konS* ≡ Platforma za sodobno raziskovalno umetnost je bil izbran na javnem razpisu za izbor operacij "Mreža centrov raziskovalnih umetnosti in kulture". Naložbo sofinancirata Republika Slovenija in Evropska unija iz Evropskega sklada za regionalni razvoj.

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

7.038.53(497.4):929Trampuž N.

TRAMPUŽ, Nejc

Another future entirely : the eco fiction anthology was written and visualized with the help of an artificial intelligence = Popolnoma drugačna prihodnost : antologija eko fikcije, napisana in vizualizirana s pomočjo umetne inteligence / [avtor zgodb in kolažev] Nejc Trampuž ; [avtor uvodnega besedila Adrijan Praznik ; avtor strokovnega članka Rok Kranjc ; prevajalec v slovenski jezik Marko Djukić, Rok Kranjc ; prevajalec v angleški jezik Sunčan Patrick Stone]. - Novo mesto : LokalPatriot, 2023

ISBN 978-961-92137-9-7
COBISS.SI-ID 136267267



LokalPatriot



ANOTHER Nejc
Trampuz

The Eco Fiction Anthology
was written and visualized
with the help of an
artificial intelligence.

FUTURE

ENTIRELY POPOLNOMA
DRUGAČNA
PRIHODNOST

Antologija eko fikcije,
napisana in vizualizirana
s pomočjo umetne
inteligence.