

Caring for the Land and Territorio as a Method for Participatory Design

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Rural communities in Europe that defend land-based practices and livelihoods face pressures to modernize in ways that reproduce a nature–culture dualism. Design methods informed by Latin American ontologies seek to help communities identify and resist capitalist enclosure, make visible and legitimize local ways of knowing and traditions, and foster learning processes toward autonomy. Here, we report on our experiences in land-oriented, community-led participatory design, making material, communal artifacts in Italy and Spain. The artifacts range from animal stables to bee apiaries. We examine the artifacts and their makings through a lens of *territorio* (territory) to demonstrate a different land-based reality that resists colonial oppression. In these realities, communities are not mere observers of the changes around them, but they make their own present through the making of artifacts. These relational design methods supporting planetary co-habitability require careful community-led engagement with the land.

Keywords

land-based

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Caring for the Land and *Territorio* as a Method for Participatory Design

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INTRODUCTION: COMMUNITY-LED DESIGN IN RURAL CONTEXTS

Participatory Design practices that are oriented toward caring for the land and *territorio* can help activate creative and culturally inclusive livelihoods and perceptions of the countryside. They contribute to transformative research that cares for ways of knowing, which include physical landscape features, created artifacts, and, frequently, beyond that, the presence of animals that can embody more-than-human identities and “earth beings” (De la Cadena, 2015; Escobar, 2016). Here, we report on three collaborative, experiential processes for designing and making situated material artifacts—which are community-led, rather than designer- or architect-led—, carried out in southern Italy and central and northern Spain.

Our perspective on sustainability and planetary co-habitability is informed particularly by the first author’s point of view, as a Latin American who arrived in Sweden as a child and grew up with a sense of belonging to a growing diaspora from the Global South across Europe. As a design and architecture practitioner, he (Sergio) decided early on to relate sustainability to particular ways of knowing stemming from experiences with community-led practices caring for the land. These practices were immigrant communities’ attempts to resist the discrimination of neighborhoods they now call home,

marking Sergio's first experience with community-led processes of resistance and defense of territories as ontological struggles and forms of ontological occupation, as described by Arturo Escobar (Escobar, 2018, p. 69–70).

Today, many design and architecture researchers, including the authors, have become increasingly involved with communities in “co-making” as contexts of practice (Antaki & Petrescu, 2023). The three community-led practices we present stem from the first author's collaborations, bringing together community members, experts, and other participants in practical inquiry. We reflect on the Latin American concept of *territorio* (territory) as a relevant unit of analysis (Hernández Vidal, 2018) for our studies and its contribution to participatory design, extending the concept of “colonial modernity” to rural Europe (Arora & Stirling, 2023; Quijano, 2007; Said, 1978).

In Europe, we see policymakers and regional actors presenting residents and future consumers with inspiring, prosperous images of the countryside. Such narratives promote eco-tourism, local agriculture, and crafting that are, nevertheless, often ecologically impactful in terms of land use, soil health, plant monocultures, and biodiversity (Blay-Palmer, 2011; Heley & Jones, 2012; Kousis, 1998). However, there is also a counternarrative that identifies these as colonial patterns (Arora & Stirling, 2023) that neglect individuals' own abilities to define “sustainable living” for themselves, based on ways of knowing from bioregional ecological conditions. Within this counternarrative, some creative community-led practices recognize such tendencies as power struggles: namely, the effects of neoliberal policies that regions and nation-states frame as sustainability transition and progress, which not only limit their autonomy but effectively empty out the contents of their reality—their own lived experience of identity and place—as these are overlaid onto the political hegemony and economic power dimensions, as a formulation of *territory* (López Sandoval et al., 2017; McCall et al., 2021).

In these lines of inquiry, we see how many of the problems we face are a result not only of what Europe imposed upon the world with force, but also of what it forced upon itself to uphold its position. That is, maintaining power and global domination has necessitated discriminating against and marginalizing those considered as “the other” inside Europe, who do not fit within the colonial framework of modernity and capitalism. The other includes regions, traditions, and experiences of immigrants, nonbinary individuals, and minorities such as the Indigenous Sámi people of the North, to name only a few. In our studies, we focus on creative, community-led practices of resistance and defense against discrimination and marginalization of the rural, safeguarding ways of knowing considered nomadic or traditional, such as peasantry and pastoralism.

In the studies we are involved in, agroecology and crafted spatial artifacts play a role, involving caring for pastures, transhumance practices, and apiculture—the aim of these community-led projects is to support practices that leave the land in a better state than it was when one first found it (Rodale, 1987). Together, we build simple sheds for co-habitability between humans and donkeys, hens, flocks of sheep, and Iberian bees. We explore community-led design to increase biodiversity, regenerate degraded soil, enable land-based direct economies, and transform space into living space for others to discover territorialized, inclusive perceptions. Our aim in this paper is to articulate how Latin American ontological concepts can enhance participatory design practices also in rural Europe, when enacted carefully and collaboratively—thinking, doing, and co-making with communities.

BACKGROUND: TERRITORIO AS A LENS FOR DESIGN

In Europe, to make visible tendencies regarded as territorially oppressive and colonizing (Arora & Stirling, 2023; Escobar, 2018; Esteva, 2015; Tironi et al., 2021), communities initiate and involve others in alternative learning and making processes of affective care for the land and borrow traditions from Latin American and Indigenous territorialized resistance. These processes recognize how the impacts of colonial modernity (Arora & Stirling, 2023)—such as the separation of nature and culture in the modern imagination, resulting in epistemic colonization, “ontological occupation” (Escobar, 2018), and the marginalization of peoples and practices—can also be seen in Europe. For Franco Cassano (2012), “Southern thought” can reveal and rediscover autonomous paths to modernity that exist in the Mediterranean region as well as in the Global South.

The field of design is also increasingly heeding the call to perceive colonizing forces and resist oppression. When design practices contribute to people’s defense of their territories and cultures, Arturo Escobar defines them as “autonomous design” (2018, p. 76). The field of Participatory Design (PD), with its Scandinavian roots involving people in the design of infrastructures that affect them, has expanded from the workplace to consider design for multispecies, care, and pluriversal ways of imagining and building futures (Akama et al., 2020; Calderón Salazar et al., 2018; Elzenbaumer, 2021; Morales-Pereyra & Jiménez-Martínez, 2025).

Thinking and Acting through *Territorio*

Territorio is frequently used in Latin America to support socio-political-cultural-nature discourses of resistance among communities (López Sandoval et al., 2017). We use it as a position from which to study the struggles

of creative, community-led practices that care for the land presented here. For these practices, autonomy and self-determination (including access to water and land, food sovereignty, and direct economy) provide fertile ground for demands for *territorio* (Mardones Barrera, 2016). Resistance also involves resisting the process of deterritorialization (Braidotti, 2013), in which external cultural forces of advanced capitalism exert pressure on local social formations, leading to the environmental struggles illustrated in our studies.

Thinking through *territorio* can draw attention to *inclusive perceptions* that embody more-than-human identities and “earth beings” when enacting *immediate realities* rather than future projections (Rivera Cusicanqui, 2015). As Silvia Rivera Cusicanqui explains, “methodologies of structural adjustment are used to neutralize colonial resistance through prescriptions such as ‘ethno-tourism’ and ‘eco-tourism,’ which draw on theatricalization of the ‘originary’ condition of a people rooted in the past and unable to make their own destiny” (2020, p. 52). In response, we study traditions as traditionally negotiated by a community that is transforming its own future in the present—a community that is creatively making a different *immediate reality* to reorient from extractive hegemonic dynamics.

Hereafter, we present our methodology and situate our studies in the territorialized struggles of each community-led project, presenting a method to engage with each specific struggle. We then present the results of what was implemented and performed, and we discuss our findings in relation to *territorio* as a unit of analysis for these forms of European struggles—and the implications of such work for the field of Participatory Design.

Community-Led Design and Communal Work in Research

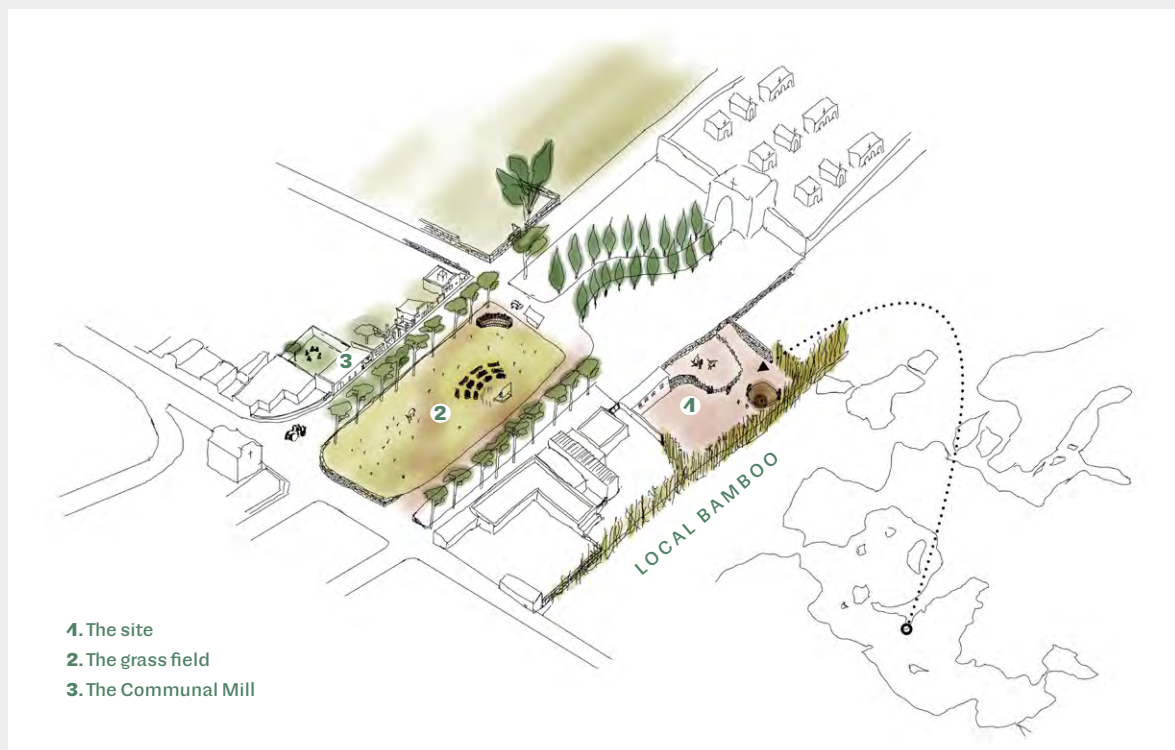
Communities (com-mun-itas) in our studies do not refer to identity and belonging, but instead to the real etymological meaning—which has been lost through modernity—that refers to individuals who make themselves useful for a common duty, with duty understood as a gift and mutual aid in a relationship with others (Esposito, 2009). In rural regions around the world, this is still known as a form of communal work celebration that exists under different names, such as *minga (minka)* in the Andean region (Medina et al., 2025) and *lumbung* in Indonesia (Esche, 2024; Rachmat et al., 2011). In our studies, we engage in communal work to care for the land and *territorio* as acts of resistance and defense against industrial monocultures, neoliberal extractivism, and economic growth.

We describe these creative practices as community-led because they mobilize and organize collaboratively around nature-culture-art entangle-

ments to engage with traditions creatively and enact resistance. Communal work involves hosting; sharing knowledge and ways of knowing across disciplines, practices, and traditions; designing and making together through physical labor; and holding celebrations open to the public. We see this as a transformative research methodology, where participatory design serves as a means to collectively reimagine *habitability* for sustainable transformation. The studies are presented in chronological order, with knowledge from each project carried forward to the next, in an ongoing, long-term research collaboration with each community-led practice. In each case, we focus particularly on a place-based artifact.

In the first project, we engaged in communal work to design and make a home for grazing animals and to transform grass fields into pastures, together with Casa delle Agriculture (CDA) in Castiglione d'Otranto (Castiglione), in the southernmost region of Italy (Figure 4). In this territory, cultivated land was transformed into paved parking lots aimed at attracting industry and jobs. Fifteen years later, no industries have arrived, and it remains poor because of incipient desertification from monocultures and peasants abandoning the land for jobs in the industrial north. Now, most of the economy relies on vine and olive tree monocultures and tourism.

Figure 4: The first case in Castiglione, Italy. Drawing by Sergio Bravo-Josephson.



In the second project, we engaged in communal work to design and make a beekeeping apiary to help protect the Iberian bee with an organization called Campoadentro (Inland) in the valleys of the Picos de Europa mountain range in Asturias, northern Spain (Figure 2). In this territory, eucalyptus forests were being cultivated for the paper industry, and we also observed the destructive effects on local bee species caused by invasive wasp species that arrived in Europe on cargo ships. We considered these effects in light of the discourse within the local political economy, where immigrants displaced from their homes by force are not welcome and must work under difficult conditions without rights.

Figure 2: The second case in Asturias, Spain. Drawing by Sergio Bravo-Josephson.

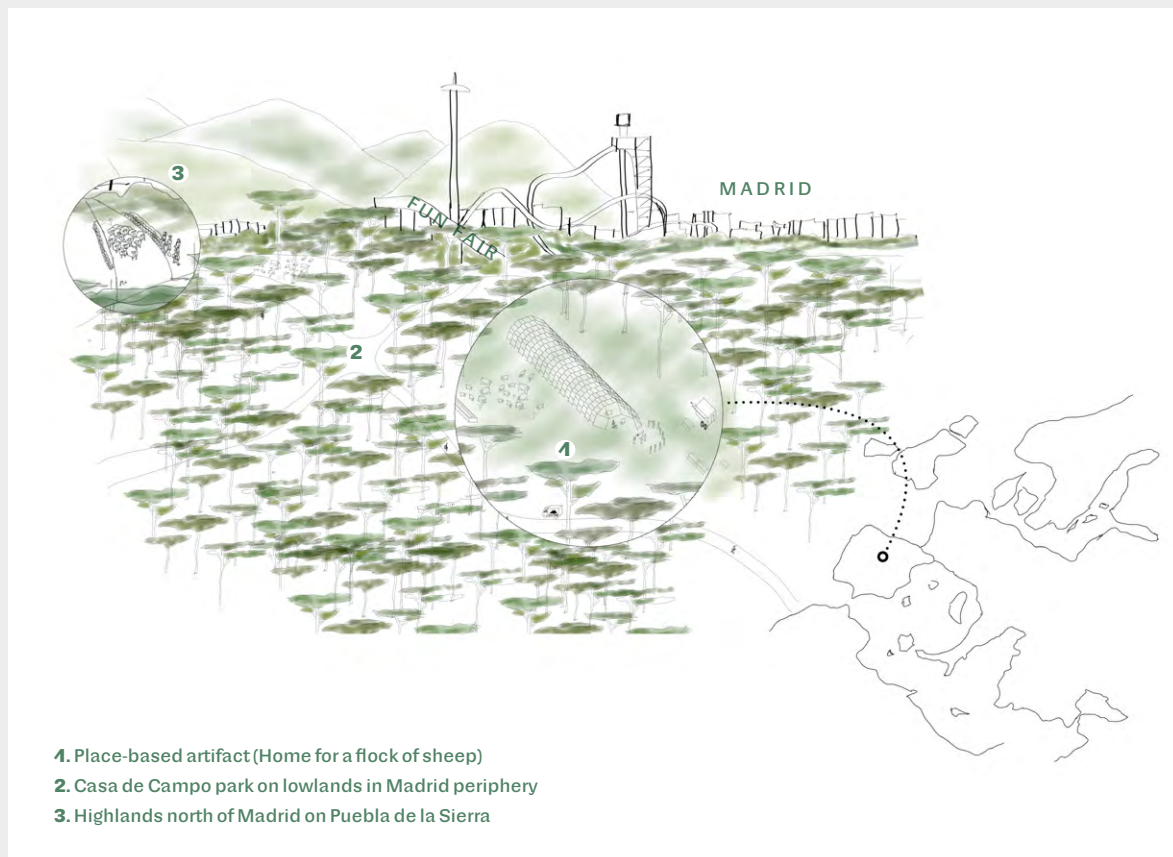


- 1. Place-based artifact (Home for Iberian Bees)
- 2. In the village on lowlands of Picos de Europa
- 3. With shepherds on Highlands of Picos de Europa

In the third project, we engaged in communal work to design and build a stable to reintroduce transhumance systems, in collaboration with Campoadentro and the Los Apisquillos shepherds' association, in the public park Casa de Campo in Madrid, in central Spain (Figure 3). There, we brought to light local transhumance traditions, where pastoralist routes connecting

the south and north of Spain are commons protected by law. However, they are forgotten and marginalized, as there are fewer shepherds using them due to, for example, the loss of interest among young people.

Figure 3: The third case in Madrid, Spain. Drawing by Sergio Bravo-Josephson.



RESULTS: CARING FOR THE LAND

To implement our methodology in all three projects, we activated *inclusive perception* (cf. Rivera Cusicanqui, 2015) by exploring the method of designing and building a simple shed as part of communal work rooted in affection and care for the land. Each process was led through the sharing of ways of knowing, including knowledge from community members, experts from the social and natural sciences, and other participants. For example, in Castiglione, Italy, while working with the CDA cooperative, communal work was entangled with a public educational program in which participants of all ages, policymakers, and regional scholars were invited to a public event. The invitation was published on social media and on posters in the village.

In each case, research and communal work took place through land walks, for example, in abandoned orchards now being cared for; through harvesting and recovering and planting seeds to contribute to and learn from community members themselves; and through cooking and eating together to include ways of knowing and reflections from the participants' own experiences of caring for the land. This experiential format of territorialized social interactions in the *immediate reality* of the land allowed us to explore planetary entanglements, along with the biological, geological, and ecological processes that we now describe.

Activating Inclusive Perceptions

In Italy, together with cDA, we found an aquifer system underground that is common to the territory due to its limestone ground, and identified a need to resist political agendas proposing to pave over grazing fields to lower maintenance costs. Such a move in a Mediterranean climate would cause rapid evaporation, eventually drying out water resources crucial for the well-being of the soil. In defense, we agreed to design and build a simple shed to introduce cultural grazing as a means of cooling the village, restoring biodiversity, and creating land-based livelihoods.

cDA also proposed the construction of a communal stone mill in one of the many abandoned stables surrounding the field. The mill would serve to recover native varieties of grains, create jobs, and provide a community space with infrastructure for organic flour production (Figure 4). The field was already being used in festivals related to the soil and harvest, and it overlooked an industrial-scale egg production complex. In contrast, we decided to include a shelter for hens, once living side by side with humans in the village, but now only present under conditions of commodification. To *reconfigure our perceptions*, we planned a hands-on laboratory in another abandoned stable next to the field to introduce concepts of co-habitability between grazing donkeys, hens, and humans.

In northern Spain, we worked communally with apiculture experts from Asturias. We activated *inclusive perception* by foregrounding the *bio-social relations* between bees and beekeepers who were displaced by force, to create jobs and visually reintroduce traditions of "abeyeiros" to the landscape. We discovered traces of *cortinas* hidden in the Asturian landscape that had been built to protect beehives from bears, summer fires, and cold winds. *Cortinas* are enclosed environments made of carefully constructed dry stone walls on mountain slopes. We renegotiated their purpose by introducing Eastern European apiary constructions (Figure 5) that are entangled in the social life of the village so that humans can protect the bees from the invasive Asian wasp.

Figure 4: Castiglione, Italy. **a)** Annual Notte Verde Festival; **b)** tomato varieties from a seed nursery; **c)** planting seeds in a nursery garden; **d)** cDA orchard market; **e)** land-walk education; **f)** school of agroecology; **g)** members with the donkeys; **h)** the common mill. Poster: Casa delle Agricolture. Drawings and images by Sergio Bravo-Josephson.



Figure 5: Asturias, Spain. **a)** An example of a *cortina*; **b)** an example of a Slovenian apiary; **c)** apiary design. Sources: **a)** Higinio Barcia (Wikimedia); **b)** Sl-Ziga (Wikimedia); **c)** Drawing by Sergio Bravo-Josephson.



In central Spain, in the project with shepherds in Casa de Campo, we activated *inclusive perception* of transhumance traditions, transforming the grass fields in the public park into pastures for grazing sheep, allowing the deposit of nutrient-rich manure on the land that provided their feed. Three hundred sheep arrived to visually turn grass into pastureland, improving soils, preventing fires, and increasing biodiversity while recovering transhumance traditions between the summer pastures of the mountains of Puebla de la Sierra and the winter pastures of the Madrid Valley (Figure 6).



Figure 6: Central Spain.
a) leaving Puebla de la Sierra;
b) communal work restoring
stone walls along the route;
c) shepherd with flock arriving at
Casa de Campo. Photographs by
Campoadentro.

Enacting Immediate Realities

To perform our communal work and visually activate *inclusive perceptions*, as described above, we became materially engaged in *immediate realities*. To do so, we planned hands-on laboratories for processing ideas, decisions, and lived experiences collaboratively on the land. For example, with the CDA cooperative, we planned a ten-day design-and-making hands-on laboratory in Italy for CDA members, participants from Castiglione, design students from Sweden, and a community of refugees: the Gruppo Umana Solidarietà (GUS). All participants from outside the village were hosted in local homes, sharing meals and lived experiences as a community for an extended period.

The research took place during our communal work of designing and making collaboratively, performing on the land. Each community-led process involved different crafts, skills, and ways of knowing how to make, drawn from different practices and disciplines on site. This was also the case for disagreements and discussions taking place on site, whether practical or intellectual. This experiential format of *territorialized social interactions* in the *immediate reality* of the land allowed us to explore *planetary entanglements*. Below, we describe these materialities and design and making processes.

In Italy, together with CDA, we were introduced to local bamboo (Figure 7) and found its strength when many canes were gathered into arcs. We decided to define the design according to these conditions, as it was a biomaterial present on site. To protect hens from extreme temperature variations, CDA members introduced hempcrete as insulation, given its natural thermal insulation properties. We learned of ongoing desertification in the territory caused by industrial monocultures of olive trees and vineyards. CDA wanted to introduce industrial hemp as a regenerative crop, restoring abandoned cultivation land in the Castiglione region. Hemp could regenerate soil by absorbing carbon and nitrogen from the air and returning them to the soil. The final design

Figure 7: Making a home for donkeys and hens in Castiglione, Italy. Images by Sergio Bravo-Josephson.

was conditioned by the material properties and the participants' expertise. For example, we learned that one gus member, originally from West Africa, was an expert in wattle fence techniques, while a Swedish student was an expert in willow fence techniques. We decided to introduce both techniques to design and build a living space for co-habitability, including humans, hens, and donkeys.



In northern Spain, with Campoadentro, we planned ten days of communal work, activating ways of knowing from beekeepers collaborating with design students, a biologist, and apiculture experts. We decided to reuse recovered planks and began with an inventory of each available plank. We brought the inventory into digital programs to design the shed based on what we had and to adapt it while building on-site. We learned that beekeepers need to work from behind the beehives to avoid stressing the bees, and that the same living space could host visitors; furthermore, visitors could lie down and enjoy the therapeutic aroma of propolis, which can reduce stress and allergy symptoms, as well as help remediate the trauma caused by melissophobia, a common fear of bees. We also learned that Iberian bees prefer a southeast-facing direction on a slope, which informed how we placed the shed. To make it a communal experience, we experimented with apiculture

as an interface for entanglements between beekeepers, bees, and human visitors (Figure 8).



Figure 8: Making the apiary for Iberian bees in Corao, Spain. Images and drawing by Sergio Bravo-Josephson.

In central Spain, with Campoadentro and Los Apisquillos, we planned ten days of communal work, activating transhumance systems between Madrid's lowlands in Casa de Campo and the highlands of its northern mountain range. We introduced a demountable construction to acquire a temporary five-year permission in the park, for which we had to present a contemporary design to policymakers for approval. At the same time, we had to keep costs low within the limits of external funding. Most importantly, we needed to meet the shepherds' need to protect their sheep during lambing in spring, locating food cycles and grazing ecologies within urban ecologies, and showing that urban spaces can embody more-than-human identities. We introduced low-cost planks used to make EU pallets (200 × 100 × 2.2 cm). Through digital fabrication, we explored a DIY construction informed by ways of knowing from the shepherds. We introduced parameters to make a system that could be built collaboratively within one week and to engage surrounding neighbors and schoolchildren in transhumance traditions and co-habitability between shepherds and sheep (Figure 9).

DISCUSSION: TERRITORIO AS A UNIT OF ANALYSIS FOR EUROPEAN COMMUNITY-LED DESIGN

The results show that designing through community-led practices that enact *territorio* through *immediate realities* (Rivera Cusicanqui, 2015) allows



Figure 9: Building a stable for the flock of sheep in Casa de Campo, Spain. Images by Sergio Bravo-Josephson.

exploring new design practices that break away from existing ones: methodologies through which designers account for their efforts, not led by the same practices behind the problem that is being addressed (Akama et al., 2020; Fry, 2009). Manuhua Barcham (2022), for instance, describes participatory design processes in New Zealand and imagines different ways of being in the world—decoupling from modernist coloniality to make other worlds and “pluriversal futures” possible. Pluriversal design is ongoing and iterative, a materialization of often informal, modest efforts that create spaces of possibility (Barcham, 2022; Calderón Salazar et al., 2018; Escobar, 2017, 2018).

Conceptualizing design and making through these lenses has allowed us to articulate our *community-led participatory design methods* and their contribution to transforming spaces of extractive dynamics into *spaces of possibility*; we do this not only to comprehend the world but also to *make* it, through the materiality of our own involvement as researchers. In this, we echo Manuel Tironi et al. (2024) when we say that, for communities already resisting progress, the problems are radically material—they are *real* and not (only) conceptual. Our studies demonstrate the continuous realization of *territorio*, which draws attention to ongoing symbolic and material processes—relations among place, biosocial life, identity, and power, within which we, as design researchers, learn and research *with* movements.

Enacting design and making through these concepts provided us with *inclusive perceptions* to understand community-led ways of knowing and working towards autonomy and self-determination in their own versions

of sustainable transformation. In the studies, we found strong resistance in making against the *extractive dynamics of modern division* that harm the land when territory, from the European understanding of the word, is viewed as a container-space, where the main and only relation of *territorio* is political administrative localization (Mardones Barrera, 2016). The following elements contribute to expanding Participatory Design in design research:

First, design and making through the lens of *territorio* allowed us to collectively appropriate space as a living space to territorialize our research, making *extractive dynamics of modern division* visible by acting in the *immediate reality* of the land. Second, designing and making simple sheds provided powerful critical sustainability arguments through the communities' own thoughts, situating our research in their own reality. Third, this form of Participatory Design in the *immediate reality* enabled ways to include a broader social landscape in a reflective process about being in the world, leading to *visual narratives* that make the world. Fourth, community-led design caring for the land and *territorio* allowed us to experiment with research methods that are at once relational and situated in more-than-human identities and "earth beings," structured around communal work that organizes and mobilizes territorialized *inclusive perceptions*.

In addition, we discovered entanglements that enact *radical perspectivism* (Castro, 2016, as cited in Braidotti, 2022, p. 65) closely connected to Indigenous cosmologies. In this manner, although it might appear as if we were just making simple sheds, we were also *making to make knowledge* to visually represent other-than-colonial, modern, and capitalist ways of being in the world. Today, all sheds perform as communal artifacts around which creative community-led practices are *built*, exploring epistemological and ontological meanings that are raised by the practices themselves. In fact, all of them are suitable for use in educational programs that encourage people to conduct their own explorations (Figure 10).

CONCLUSIONS: PARTICIPATORY DESIGN CARING FOR THE LAND AND TERRITORIO TO REIMAGINE HABITABILITY

In this paper, we have presented community-led practices organized around territorialized struggles to work with and on the land differently, as well as to build together. As designers, we also wanted to work with them differently. This is why the implications of our studies for the field of Participatory Design are more than simply "design methods": they offer ontological and philosophical footholds that are rooted in the design aims of the community-led practices themselves, and in what they know about the territory from



Figure 40: Reporting from the land, a collage of images from all collaborations. Images by Sergio Bravo-Josephson, Campodentro, and Casa delle Agricolture.

carving for the land. This allows the researcher and artifacts to embody the “countryside” as *territorio* and to engage in communal work in new, practical ways; as well as to embody and explore cohabitation between human and more-than-human entities, identities, and “earth beings” (De la Cadena, 2015; Escobar, 2016; Tironi, 2024). Moreover, when conducted with attention to community-led inclusion and the land, as we have demonstrated, we see a Latin American critical approach and an Indigenous thought that inform Participatory Design in rural Europe in an ethical, non-appropriating way.

Taking this into account, the implications of making simple sheds in *immediate realities* enact Participatory Design principles in ways that are sensorially attuned to community-led practices for self-realization and autonomy—that is, *autonomía* (Botero et al., 2018; Calderón Salazar et al., 2018; Escobar, 2017, 2018). For our European struggles, this demonstrates the practical relevance of Latin American research traditions, where communities make visible the ability to create conditions to change their norms from within (Esteve, 2005, 2015). These practical implications involve the defense of some

practices, such as transhumances; the abandonment and transformation of others, such as public parks; and the invention of new ones, as each project was intended to show. In this application of Participatory Design, *autonomía* is made present as community-led practices find their own ways into the next moment, acting creatively and appropriately using their own resources.

Despite being territorialized forms of resistance, the implications of our Participatory Design method contribute to *reimagining habitability* as relevant for more than just occasional protest environments. When Participatory Design is community-led, we demonstrate that these are serious forms of agency, and when analyzed through the lens of *territorio*, they contribute to resisting colonial modernities and to opening spaces of possibility for translocal implications across hemispheres. Altogether, this means contributing to a network of alternative land-oriented—and *territorio*-oriented—, community-led, bottom-up protocols that enable socioenvironmental change. This is an important contribution, since grassroots communities are often ignored as a serious response to climate crisis mitigation, as their practices are not seen as replicable.

Notions of replicability, nevertheless, also fall under the hegemony of universal thinking. Despite territorialized limitations, where “local” and “situated” cannot be (and should not be) generalized or made universal, what this growing body of work and these practices share, from the Global North to the South, are similar socioenvironmental consequences resulting from the *extractive dynamics of modern division*. From this point of view, we propose our approach to Participatory Design by foregrounding “caring for the land and *territorio*” as a pluriversal, translocal, and transnational method—at once situated and replicable—in the resistance against extractivism across hemispheres. Moreover, this method may contribute to ways of knowing grounded in *ethics* and values of *relationality* and *territorialized* livelihoods concerned with *changing traditions traditionally* (Esteva, 2005, 2015).

To conclude, with the method that we have presented, we found ourselves participating in the land, intertwined with nature, culture, design, art, crafts, and human and non-human perceptions to *reorient* and *rethink* traditions traditionally as acts of resistance. In fact, in each project, divisions faded away, and occasionally we reminded ourselves of the borderlines between them, just to realize they were not needed—even in the simplest acts of planting seeds, walking in the fields, building, and cooking, we were getting involved in everything at once. This was an important insight, as attributes of *aesthetics*, *affection*, and *ethics* are central to unlearning and unmaking extractive dynamics from within. We realized that a decolonial contribution from the West needs, in return, to reappropriate and transform design from a

pluriversal perspective across hemispheres, in order to be relevant as a practice of affection for the planetary condition. □

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