

GREEN LION WORKSHOP

PALAZZO TREVISAN, VENICE

21 & 22 NOVEMBER 2022

Participating National Pavilions Onsite :

Austria
Belgium
Estonia
Finland
France
Germany
Grenada
Luxembourg
The Netherlands
Poland
Scotland
Slovenia
Switzerland
United Kingdom
United States

Participating National Pavilions Online :

Canada
Japan
Portugal

Participating Guests :

Fashion Revolution
Gallery Climate Coalition
IUAV
ReBiennale
Superuse Studios
Università Ca Foscari
We Are Here Venice

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0 Introduction and Programme

'Towards the Green Lion' was a workshop on the topic of sustainability, organized for and by the National Pavilions of the Venice Biennale. It took place on November 21st and 22nd 2022 in Venice with over 70 attendees. It was hosted by the Swiss Arts Council Pro Helvetia at Palazzo Trevisan degli Ulivi. It was initiated by the 'Global Commissioners Group', an open association of the organizers of the Biennale Pavilions in Venice. The event brought together producers of 20 National Participations of the Biennale along with local specialists, with the aim of seeking answers to the questions of sustainability and ecology for the exhibition planning in Venice. The main goal of this first workshop was to discuss pragmatic approaches and share experiences in order to develop appropriate long-term concepts and structures for sustainable exhibition-making in the context of the Venice Biennale.

The two-day workshop was organized by a group of commissioners of National Participations - the producers of these exhibitions. It stemmed from the desire to discuss problems that all exhibition makers face and to agree on concepts and practical steps, which can be not only put into practice in the future, but also shared with other colleagues in order to implement the projects more sustainably. Attendees included commissioners, curators, and nominated teams, but also local specialists, researchers from Venetian Universities, and associations such as *ReBiennale* and the NGO *We are here Venice*.

The following summaries and notes taken during and after the workshop can be made available to all interested parties.

We would like to thank all the contributors and express the hope, that our get-together was just the beginning of a process that will lead the National Pavilions to a more conscious approach to exhibition-making in Venice, in terms of ecology, local collaborations, sustainability, use of materials, and human resources.

"In a city in which lagoon and ecosystem are already in a fragile balance - impacted by human activity on the urban and natural environment of Venice and its lagoon, physically and in terms of behaviour, perception and wider demographic trends - we, as the commissioners of the National Participations, agree that the sustainability of how we organize exhibitions cannot be an afterthought, but has to be taken into consideration every step of the way. This has to be coordinated between exhibition makers, but also with local experts and then be implemented consistently. Issues such as waste disposal, transport, and tourism brought to the city by the exhibitions, all have to be addressed and we need to feel responsible for doing so jointly."

Sandi Paucic, Project Leader Venice Biennials, Pro Helvetia

Programme Towards the Green Lion Workshop

Palazzo Trevisan, Venice

Day 1, November 21st, 2022

09.00 Welcome, Sandi Paucic, CH

09.15 Keynote 1: We are here Venice, Jane da Mosto

10.00 Keynote 2: GCC Gallery Climate Coalition, Victoria Siddall (on Zoom from London)

11:00 Intro, Francien van Westrenen, NL

11.15 Coffee break

11.30 Thematic workshops in smaller working groups (workshops 1/2/3: 90min)

13.00 Lunch break at Palazzo Trevisan, Buffet with sandwiches + soup

13:45 Continuation of the thematic workshops in smaller groups (workshops 1/2/3: 105min)

15.30 Coffee Break

16:00 Summaries from the workshops of Day1

17.00 Visit 'Best Practice' part 1, where Biennale elements have a second life

Visit to the S.a.L.e Docks spaces (Magazzini del Sale, Dorsoduro 265) S.a.L.E. Docks is a space for reflection and political action in the field of contemporary art. Reconstructed and set up through numerous reuses of the Biennale pavilions, the S.a.L.E. is an open laboratory of cultural production and research.

19.30 Informal dinner and networking, Palazzo Trevisan degli Ulivi

Day 2, November 22nd, 2022

09.15 Keynote 1: Rebiennale, Giulio Grillo/ Tommaso Cacciari

10.00 Keynote 2: Fashion Revolution, Orsola de Castro

11.00 Coffee break

11.30 Continuation of the thematic workshops in smaller groups (workshops 4/5/6, 90min)

13.00 Lunch break (individual outside Palazzo)

13:45 Continuation thematic workshops (workshops 4/5/6) (75min)

15:00 Coffee Break

15.30 Conclusions/ Summaries from the workshops of Day 2. Next steps

17.00 End of workshop

18.00-19.00 (optional) Visit 'Best Practice', part 2

Visit to the 'Casette' neighbourhood on the island of Giudecca (Giudecca Palanca). Casette, the neighbourhood where the Venetian collective A.S.C. has initiated several bottom-up urban regeneration and building projects even recycling the materials from the Biennale pavilions. (the visit was postponed to the next day, due to bad weather)

Summaries Group Workshops

1 Workshop I - Dealing with materials at the Venice Biennale Pavilions

Moderation: Switzerland / ReBiennale

The working group discussed existing approaches to re-using exhibition materials and how national pavilions could enter into these approaches. The approach was affectionately termed “Tinder for materials”.

ReBiennale was established in 2008 to help participating countries to consider the circular economy during exhibition planning and construction. They gave a number of examples of projects in Venice where materials have been carefully selected from national pavilions and other presentations, dismantled and re-used for social benefit in the city. But the process is not easy; there must be careful planning of construction materials and methods in order to be able to use materials again.

“Second life” projects are one way to reduce the environmental impact of the Biennale and return something positive and permanent to the city. The goal is to include more and more national participants in a cycle of using existing materials where possible and returning these materials for re-use at the end, reducing landfill, transport, and storage.

Common barriers for re-using exhibition materials were explained by ReBiennale. There are:

- Re-use not considered during design of exhibition, so parts are engineered in a way that limits their re-use
- Installation method uses materials (glue / high pressure nails) which limit the dismantling process
- Dismantling method is inappropriate for re-use (breaking up materials due to cost and time constraints)
- Export / shipping documentation requires materials to be returned to country of origin or permanent import taxes due
- ReBiennale informed too late in the exhibition process to enable materials to be re-used (common for pavilions to contact them in November or December when dismantling is already taking place)

Solutions for these barriers:

- Guidance on designing for re-use. Construction and installation methods need to be appropriate for re-use
- Provide an incentive to exhibition curators to work with a second life philosophy; by involving them in projects which ReBiennale can support with their used exhibition materials
- Source materials locally wherever possible and work with local companies which have experience in re-use
- Cataloguing of materials early in the project – advice is available from one of the existing companies (ReBiennale etc.)
- Transparency and commitment by national pavilions to acknowledge where they are and how they might work differently

Local labour is another resource which is sometimes not used sustainably; poor contractual conditions do exist, and we need to have transparency when selecting contractors – ask about this when procuring services.

Concular is a German company providing circular construction services and consultancy. Materials are inventoried and made available for second life projects while still in their original building – this approach requires no intermediate storage or warehousing. Key to this approach is detailed data collection collected in a “lifecycle passport” for each component.

The German Pavilion in 2023 will be a demonstration of circular construction by researching materials used in the Biennale and becoming a living inventory and storage medium for materials donated throughout the Art Biennale 2022 for re-use in 2024. Of course, the project will be more successful if it can demonstrate national pavilions are willing to take materials from the German pavilion for their next exhibition.

Storage is a major issue but without significant external support or funding, it is difficult to imagine storage spaces being provided for re-use of materials, so processes should assume that materials will be re-used immediately after their dismantling.

2 Workshop II - Flow of human resources / people / travelling / tools / logistics

Moderation: The Netherlands / Superuse Studios

Superuse is building ecosystems, and the more diverse, the richer and more resilient the system becomes. Central in their work is attention to flows of materials and resources, and how to create the most value out of those flows and diminish the loss of value. Always start with available flows before making a design, which means complexity and working with complexity is what needs to be trained.

The value system game makes participants aware of the scope and scale of the (virgin and immaterial) resources, process, transport, (end of life or resource) waste, services, and products a specific project needs and uses. And next to that: where the most value is gained or opportunities for value creation are, and opposite to that where value is leaking away.

Workshop: material & human flows

The workshop focused on material and human flows. The outcomes of the game are visualized in the images in the document. A few general remarks:

There was a focus on the whole process of exhibition making, until the exhibition is up. We have not started addressing the wrapping up / breaking down of the exhibition at great length in this workshop, but it has been addressed in many different instances.

A more fundamental question that came up is: Who are we addressing with our presentations, who are we talking to, and why are we in Venice? Considering the environmental consequences and financial investments, next to global developments one could even ask if and for how long a system like a Biennale is sustainable in itself.

Themes that came up during the workshop:

Processes

In the group the following processes were addressed: developing / designing the exhibition, production of the exhibition & exhibition during its life, the parties, (printing) the catalogue, the travels of the people involved in the exhibition making (the building & exhibition team).

Transport & travel

The exhibition teams who come to Venice: is the train an option? The exhibition material itself that has to come to Venice: can that be done locally? And if not possible: can it be done in a more sustainable way? Trucks that do not ride on gas or diesel, but that are electric? Is there a different solution to the boats in Venice? Can we adjust planning so that air freight can be avoided?

Storage & sharing

There was a lot of talk on how to be more efficient and how to share more: could there be a material hub (could we trade material between pavilions?) What do we do with the left-over building materials? Could there be a tool library? How could we make storage easier / how could it involve less back and forth by boats? Is it possible to use the empty pavilions as temporary storage to provide material circulation? And if not, why? And how about the sharing of knowledge about 'how to do a Biennale' for those commissioners who are new to the process. In that regard: try to extend the group of commissioners belonging to the core group.

Materials & production

Could we produce more things locally? Could we rent things locally? Could we make better choices when it comes to the materials we use? Choose not to use MDF and plastics and choose for better cleaning products.

Waste

Venice-local end-of-life waste streams include: the physical exhibition & leftovers from building up, pollution from the boats, waste from the parties, unsold catalogues, leaflets and brochures, packages around food, CO₂, bags, trucks return empty.

Possible resource waste: food, shit, urine, knowledge...

Human Resource

More attention towards the precarious workers who sometimes seem to work without guarantees, in bad and unhealthy safety conditions, but who form the support structure of the Biennale: cleaners, guards, gardeners, toilet-keepers, waiters, garbage collectors, invigilators; without whom the Biennale would be a mess.

3 Workshop III - The local Biennale (Best Practices, active initiatives, associations in Venice to cooperate with)

Moderation: Austria / Germany

1 Inputs

- Universities (IUAV, Università Ca' Foscari):

30.000 students in Venice, Universities lost role of advocacy for policy. Opportunities for students to use the extraordinary knowledge brought to Venice. Need to make it more systematic and organized. Research and information on transformational process is needed together with network (i.e. Facebook).

- Assemblea Sociale per la casa, Tommaso Cacciari

Situation Venice: Less than 50.000 inhabitants left in Venice. Rising rents, no social housing market, gentrification through Air B'n'B, use of empty shops / workspaces for projects / Vernissages around the Biennale, which earn more money for landlords than renting them out to locals for housing or work purposes. Much precarious work in tourism, few well paid and regular jobs.

Assemblea Mission: 60 houses occupied (not squatted) for social living and made available to people in need, i.e. young families with low income. Abandoned houses are bad for everybody, esp. the neighbors because humidity rises, pigeons and rats inhabit houses. Inhabitants pay 10€ per month to public administration. Therefore, eviction is difficult to put through by administration as they keep the money. Project in Giudecca: Casette. Aim is not only to restore flats and houses but to build neighborhood and strengthen public space in participation process. Assemblea holds good relationship with public. Biennale materials help to refurbish houses and to build public space.

2 Discussion results:

Recommendations for successful, sustainable, structured, and satisfying cooperation (urgent topics, next steps, best practice) for Commissioners, Curators, Locals, Universities:

- Start from needs: National exhibitors must consider local problems and address them with their Biennale contributions at an early stage.
- Have realistic expectations: Exhibitors expect quick responses when addressing initiatives. This cannot always be provided as initiatives have jobs, a family life and Venice is a complex city. "Time is not limitless": think thru idea before approaching locals.
- Spread / share Information: New curators need information which more experienced curators, project offices etc. could provide → build database for everyone shared notebook, set up contacts, network
- Mapping the city: what is already there but known to few?
- Cooperation needs to be strengthened: not only between pavilions and initiatives but also between pavilions. Best practice for cooperation between pavilions: Pavilion Days / Biennale pavilions homepage.
- Be responsible in the use of resources: what you will leave when you are gone?
- Commissioning models need to be revised: add criteria on sustainability in national procurement /tendering processes (set of rules for future curators, set up key performance indicators.
- Need for research and information on transformational process, i.e. Universities could offer joint seminars.

3 More thoughts

Biennale is not the (only) problem: tourists and artists buy houses which are no longer available for locals and social initiatives but are abandoned for large parts of the year.

Federal and local policy as well as Biennale foundation play an important role in the process to make the transformation of the city and the Biennale exhibitions more sustainable.

Crises accelerates the change!

Competition means to strive after something in company or together (etymology *competere* (*latin*))

4 Workshop IV - The institutional approach / needs of the pavilions

Moderation: France

A 5-YEAR APPROACH TOWARDS A LOW CARBON STRATEGY

INTRODUCTION

Our workshop that we moderated with the French team was about the French pavilion 5-years approach towards a low carbon strategy that we implemented. We are Institut Français the commissioner and Arter our executive producer.

Over the past months we calculated the carbon footprint of our pavilion and established 3-year roadmap for the commissioner and 5-year roadmap for the producer. We know that we don't own the truth, we just wanted to share our approach, its specific to our organization - having a 4-year agreement with a unique executive producer in charge of production, operating during opening period, building management.

During the workshop we wanted to share with the participants our considerations, methodology, tools (calculator) and our conclusions which means the roadmap.

The objective of the workshop was to think together how the other pavilions could actually apply some actions to their own projects.

(pictures in the following pages)

FRENCH PAVILLON INSTITUTIONAL APPROACH

The French commissioner "Institut Français" has written a 3-year roadmap towards sustainability. Action 4 is directly linked to the French Pavilion and the calculation of its carbon footprint.

MEASURING CARBON IMPACT

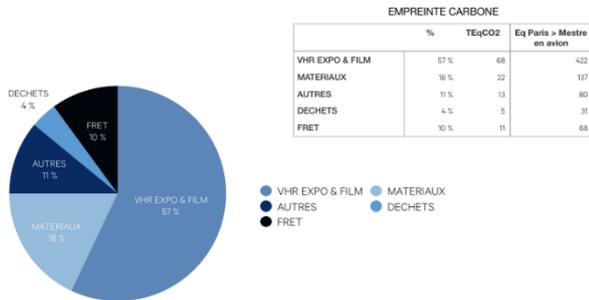
ARTER (www.arter.net), producer for the French pavilion have created a CO2 calculation tool (Excel Spreadsheet) for cultural events. It was used on the 2019 and 2021 French pavilion projects.

(picture on next page)



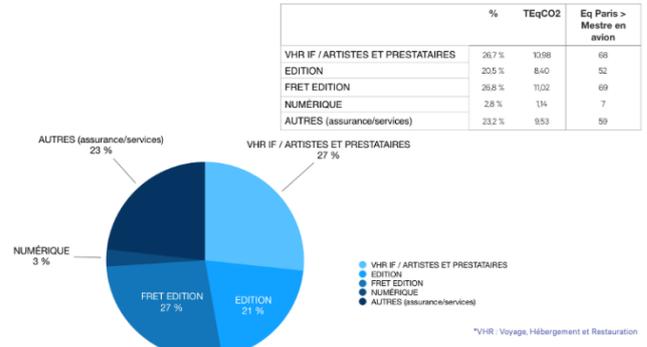
RESULTS – PRODUCTION

L'impact carbone du projet Laure Prouvost est de 119 TeqCO2



2019 carbon calculation of the production perimeter of the 2019 French pavilion

RESULTS – PROJECT COMMISSIONNING



L'impact carbone du périmètre de l'Institut Français est de 41,07 TeqCO2

2021 calculation of the commissioner team's involvement in the 2022 French pavilion project

What is interesting with these calculations is:

- Having a global estimation of the carbon footprint of a pavilion project => knowing at what scale the projects are adding to the climate crisis
- Identifying what actions emitted more CO2 (BEWARE, these can change from one project to the other) => the 3 most emitting actions were travels (artists and production team), buying materials, publishing and associated freight.
- Being able to make an « informed decision » in the future about the impact of different actions (travel, freight, publishing, food etc.)

DISCUSSING THIS APPROACH WITH OTHER PAVILIONS

We identified 3 TYPES OF PAVILION SETUP
Both have advantages and disadvantages.

A°) PAVILIONS WITH DEDICATED PRODUCERS

Austria, United Kingdom, France have chosen a unique producer for the next few years (framework contract)

+ ADVANTAGES

Continuity - Knowing the partners and connections
Curators have more time for curating
Knowledge transfer is made easier

-DISADVANTAGES

Curators HAVE to cooperate with the office/producer, TRUST is necessary
Contracting is difficult - overlapping of responsibilities, who is in charge of raising the money...? Legal Issues if they don't get along and also tenders with European law.

B°) PAVILION WITH NO DEDICATED PRODUCERS

Switzerland, Germany do not have a unique producer tied down to a contract but do have local contacts with which they tend to work every time.

Belgium doesn't have a unique producer nor local contacts.

+ ADVANTAGES

Flexible approach because the curators have more freedom

-DISADVANTAGES

Demands a good coordination from one year to the next to keep the contacts and history of works in the building and not start from scratch
Curators are responsible for the budget and production (less time for curating)

C°) COUNTRIES WITH NO PAVILIONS

Many countries like Estonia do not have a pavilion.

They have to start by doing the research to find a site, there is no assistance from the Biennale to find such a space.

There is also a sort of competition with other countries in the same situation to find a space.

NEXT ACTIONS

We should start by creating a communication channel - Slack or else.

=> to make communication and information easier between commissioners

=> to keep the momentum of these workshops going

Options : Slack, Mattermost (open source version), Discord, Zulip (open source) etc.

We could make a presentation about Germany's Architecture project (mapping the materials for re-use and creating a platform/app for it) and France's carbon calculation Tool.

NEXT WORKGROUPS

ARTER and Institut Français are motivated to lead a work group on a common carbon calculation Tool as well as writing common documents.

COLLABORATION - BIENNALE	
DOCUMENTS	COMMON CONSTRUCTION GUIDELINES - BIENNALE
	COMMON MANUAL ON VENICE AND PAST EXPERIENCES
LISTS / SHARED DATA	LIST OF LOCAL NEEDS - MATERIALS / FURNITURE
	COMMON DATABASE OR LIST ON ACTORS AND SUPPLIERS
	COMMON DATABASE OR LIST ON SPACES FOR RENTING
SHARING SERVICES	COLLABORATION FOR SHARING SPACE FOR PAVILLONS OUTSIDE GIARDINI
	SHARING STORAGE FOR AT LEAST THE CRATES, RENT TOOLS, STORE MATERIALS HAS TO BE RUN BY LOGISTIC PERSON
WHAT ARE WE DOING ?	QUESTION THE RYTHM AND THE FORMAT THE ECONOMIC MODEL

5 Workshop V - Structures for the future cooperation in Venice on the field of sustainability

Moderation: The Netherlands

In the line of Orsola del Castro's remark that 'sustainability should focus on the right questions rather than perfect answers' – these are some of the questions that came up:

Where do I begin to start?
How to avoid so much waste?
Does what we create justify what we destroy?
How to introduce a new language of value beyond measuring and numbers?
What are we communicating with our pavilions?
What do we have to see in order to not unsee?
How to connect better with the local community?
Who is the biennale for? And who is benefitting from it?
What is the legacy of the biennale in the city for the people of Venice?
How to replace the fear of failure with the joy of sharing?
How can we take sustainability a step further into regeneration?
How to change the culture of competition into a culture of collaboration

Life cycle chart / passport / transparency charter:

What material is used?
Where does the material come from?
Where will it go afterwards?
How did the material come here?

Things to do:

- Create a real alliance and give it a name: United Commissioners, United Pavilions
- Give it a frame or a lens: The Green Lion
- Make a pledge to other values: to take care, to work together, to listen, to respect
- Make the invisible visible in order to create responsibility and change
- Dare to be transparent: start with lifecycle passport
- Share resources, tools, storage, knowledge
- Create a structured system of information sharing between pavilions about biennale and Venice
- Actively invite other commissioners: join the movement of care
- Organize resilience within the network: keep it alive
- Engage with the city of Venice but do not interfere it is a living city with citizens not just a backdrop for Biennals
- Don't be afraid of constraints of suitability and sustainability, architects are used to work with them

> NL pavilion wishes to play a role in this and together with Superuse Studios, Concular/German pavilion and the French pavilion to develop such a chart.

6 Workshop VI - The Green Lion. A student project in collaboration with the Venice Universities

Moderation: Finland

Starting point

The workshop was opened by moderator Sini Parikka from Archinfo Finland with a short introduction to the theme: inspired by the Golden Lion, the Green Lion Award would be a way to highlight the sustainable aspects of exhibition production, that we gathered at the conference to commit together to. We hope to create concrete tools for common use, and “the Green Lion” has come up as one possible step.

At the start of the workshop, the goal of the session was discussed: this being the first meeting to work together and to brainstorm the idea forward, and at the end of the workshop to set the responsibilities for the next steps and how to proceed. The discussion started with a short round where all participants shared their organisation and their roles in it.

There were no preliminary plans set yet for the Green Lion, but an idea between the Swiss Commissioner, ReBiennale and the Università IUAV di Venezia over a cup of coffee.

Pre-words for the discussion were shared by Sandi Paucic from Swiss Arts Council Pro Helvetia, who explained the background thoughts and possible initial goals of the Green Lion award. He also described the journey of the international community of commissioners so far, and that one of our goals is to make our environmental work visible and known. The group is informal and does not represent all the biennale participating countries. The group can act as the initiator and communication sharer of this process but cannot take the lead since the Green Lion evaluation and the given acknowledgement would focus on the exhibition work of the countries. The project should not compete with la Biennale or become too complicated to coordinate.

For the background information concerning sustainability work, Giulio Grillo from ReBiennale presented their organisation, and the ideology behind it and shared some projects that support their resilience targets. During the last few years, ReBiennale has developed tools, like spreadsheets and calculations, to evaluate the environmental effects and costs and to help the process of reusing materials. These tools could also be utilized in the Green Lion evaluation process.

Discussion on the objectives

It was highlighted, that the Green Lion would most importantly be a communication and mediation tool, an opportunity to bring together everyone learning from each other. When an evaluator outside your own organization examines the operation, every participant can note new viewpoints and guide the development work of the next biennale projects.

Giulio's presentation raised up thoughts, that an exhibition project must be seen as an overall process through which the values and principles of sustainable production run from beginning to end. Sustainability cannot be glued on or introduced only at the end of the project: for example, the re-utilization of materials can be difficult or even impossible if it is only brought up during the demolition phase. The origin of virgin materials also plays a strong part.

Materials and their reuse are an easily approachable and concrete part of the idea of sustainable exhibition production, but it is only one aspect of sustainability. We have to look at sustainability from different aspects: social, ecological and economic sustainability must all be at the centre of Green Lion. Also, involvement of local actors were emphasized in the discussions of this workshop. We Are Here Venice collaborates with local actors and students, and through them, we can involve wider communities.

Participation and criteria

Participation in the evaluation process should be voluntary for the countries and based on registration. The community of commissioners can act as an information broker so that the news about Green Lion reaches as many countries as possible. A simple and easily accessible registration form could collect basic information about the exhibition for easy comparability. Open question fields were also desired in order to avoid an overly numerical evaluation.

A basic level of parameters should be developed to aid the evaluation. The wide range of viewpoints is difficult to implement in the process, and we acknowledged, that there are always some angels left unseen. Also, awareness increases all the time, and the Green Lion cannot claim to be encompassing all the knowledge in the evaluation.

This is why the workshop discussed that the Green Lion Jury could choose a different theme for each year – set an alternating focus that guides the criterias. This way we can also bring and emphasize new perspectives to communication every year. The theme should be set early for the participating countries could implement it in their plans.

As the workshop results were presented to the conference audience, the general discussion enhanced, that the Green Lion should not be a competition or an award, but rather a state of mind raising good examples on the wide sustainability spectrum.

Steering group and the Jury – Green Lion from the Venetians?

Concerning the structure of organising the project, transparency was a highly respected value, that all the participants wanted to highlight. For this, a steering group was suggested to be composed, including representatives for example of the following organisations or groups: Università IUAV di Venezia, ReBiennale, We Are Here Venice, Global Architecture and Art Commissioner's groups and local associations, like Venice Calls and Solidacs Collaboration.

The jury could be assembled based on the steering group, but the participation of local actors was also discussed: The green lion could be handed out by local communities. Additionally, a yearly changing expert member could be useful, ensuring the expertise on high-level knowledge in different viewpoints in different years.

University as the coordinator

IUAV Professor Giovanni Mucelli saw the potential of the Green Lion as an university student project, being a part of the official studies, but this requires investigation and preparations at the school. He took the responsibility to take this forward in the institution. Also, as the university works closely with La Biennale organisation, some sort of agreement is needed to proceed in a good manner.

Students were eager to take part in and start developing the idea but brought up also challenges like ticket costs entering the exhibitions. A possibility to open the course also for international students was mentioned.

The Green Lion can be developed and changed during the upcoming student courses. In this way, the university course remains interesting and transformative also for the future students. They can influence the Green Lion and, for example, react to changing social, ecological, and economical conditions and demands in the evaluation. A feedback questionnaire for the stakeholder could also help the development process.

The next step would be that the students create “a project plan stage 1”, with set goals, methods, and schedule to be presented to the steering group for further discussion. An easy test round could be implemented already in the next Biennale Architettura 2023.

7 Transcription Flipcharts from final summary session

4.

- Communication channel for commissioners
- Work groups? Ideas for Docs
- Common construction guidelines
- manual (also for new curators, commissioners)
- Lists of shared data, local needs, furniture
- List of suppliers
- List of spaces to rent (nations with no pavilion)
- Sharing services renting a space together, storage
- What are we doing? Format, economic model
- xls – carbon calculation tool
- sign for Transparency register joint meeting

5.

- United Pavilions
- make some pledges, commitments
- list the material, quantities, how they come here
- Creating system to share knowledge, storage, human resources, expansion to other nations
- We do represent a movement (Dinosaur in room)
- maintain vitality, resilience, not run out of steam
- German pavilion

6. Prize Green Lion

- Symbolic/real
- communication tool/medium
- parameters for this prize (made by experts)
- Jury? The roundtable as example of the jury, locals, professors, students
- not only material --> reuse

Also social sustainability

(impact on the city)

- No competition with golden lion

Criteria:

- Material
- Pavilions volunteer
- From the idea to creation to dismantling
- Technical protocol for materials
- Agreements, association architects
- Biennale to create something structured

8 Links Video documentation

The keynote contributions and the joint summary sessions are documented and can be found on Vimeo.

(The group workshops 1-6 have not been recorded)

Password (for all videos): Green_lion2022

Monday 21st part one: <https://vimeo.com/787860001>

General introductions / Keynote Jane da Mosto (We are here Venice) / Keynote Victoria Siddall (Gallery Climate Coalition)

Monday 21st part two: <https://vimeo.com/782484775>

Summary session of the workshop 1-3

Tuesday 22nd part one: <https://vimeo.com/782491267>

Keynote by Giulio Grillo / Tommaso Cacciari (ReBiennale) / Keynote by Orsola De Castro (Fashion Revolution)

Tuesday 22nd part two: <https://vimeo.com/787864855>

Summary session workshops 4-6 and wrap up of the workshop