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SHANZHAI

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the voices of
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while you read...

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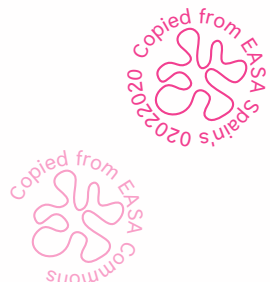


EASA (European Architecture Students Assembly) is non-profit, decentralised network, organized and led by volunteers, where students and young creatives collaborate in a horizontal learning experience at the intersection of education and practice.

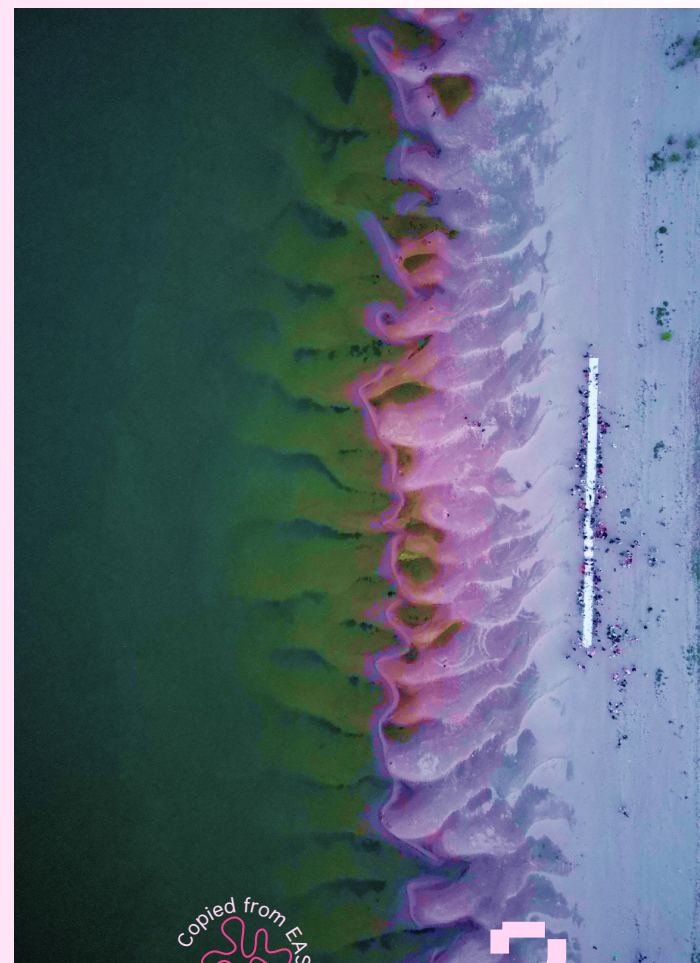
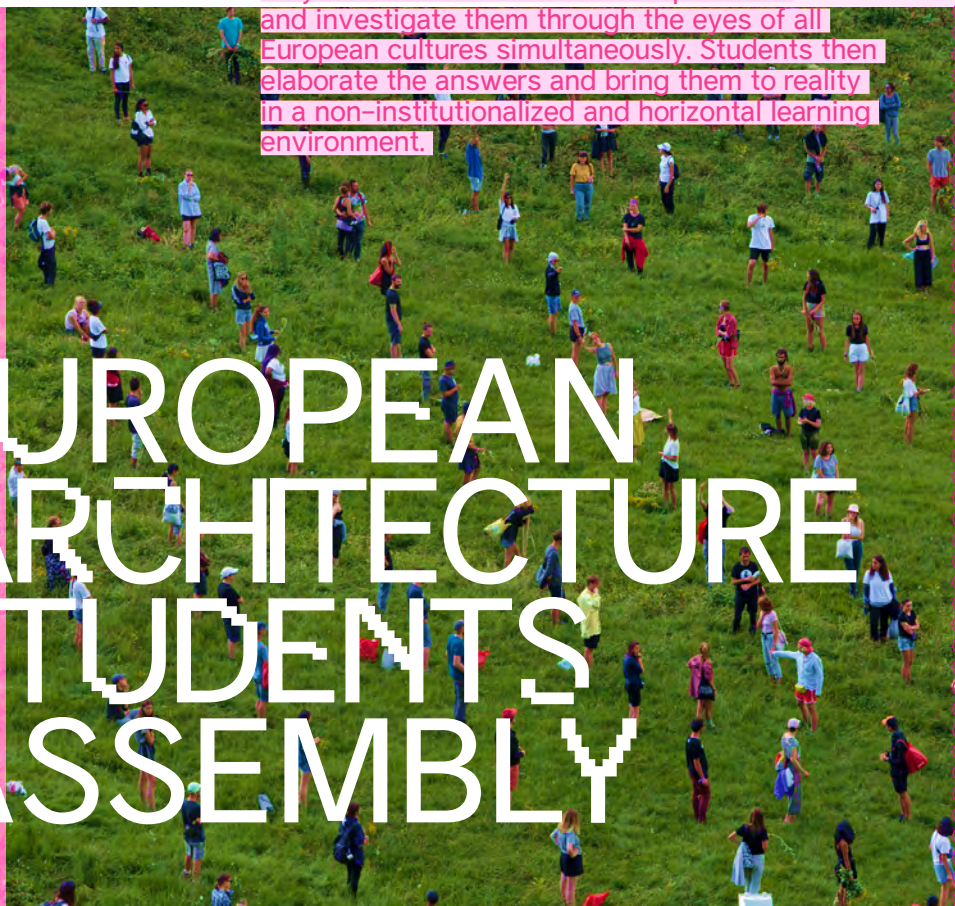
The yearly EASA event, organised each year at a new location by a different team, gathers around 500 international participants and just about 35 workshops in a 2-week long summer residency. During this time, students and professionals form a self-organized community – they work, study, rest, cook, eat, clean and live together. In addition, there are excursions, exhibitions, open discussions, and spontaneous performances.

Bringing students to a certain context, defined by the location and theme of the assembly, they have to raise architectural questions and investigate them through the eyes of all European cultures simultaneously. Students then elaborate the answers and bring them to reality in a non-institutionalized and horizontal learning environment.

EUROPEAN ARCHITECTURE STUDENTS ASSEMBLY



01



"This is a non-profit event where participants and organizers take part in workshops, lectures and debates, with the common goal of enriching the city in which it is held, and therefore, enriching themselves."

2 weeks
35 workshops
400 participants

02

01_EASA Tourist 2019
02_The last dinner
during EASA 1:1 by the
Danube (2022)





The different roles within EASA are what make the assembly possible.

Participants: primarily Architecture students from all over Europe, although not necessarily, participants constitute the biggest part of the EASA community. They take part in the workshop they choose to attend during the two weeks and help in tasks such as cleaning and cooking.

National Contacts (NCs): are the communication link between organisers and participants, international and local. They are responsible for the distribution of information amongst the EASA network, both before and during the event, as well as selecting the participants who form the national teams each year.

Tutors: propose and guide the workshops during the assembly. They come from interdisciplinary backgrounds, they may be students, practitioners, educators... However, during EASA they are not teachers but mentors! Their role is not to lecture but to guide the participants by raising questions and initiating discussions.

Helpers: are the volunteers making EASA happen by coordinating and facilitating the different functions and logistics of the event (cleaning, cooking, transport, supply, conferences preparation, etc.) When helpers are off shift, they may choose to visit or help with workshops.

Organisers: each year, a group of students and young professionals take on the task of hosting the assembly in their country. They are the ones responsible for the selection of the theme and curation of the programme and workshops. They are the key point of contact for any queries around potential involvement, contributions, collaborations or sponsorship. You can get in touch with the EASA SHANZHAI organisers on:

easa.spain.shanzhai@gmail.com
easashanzhai.org

04



03



In Architecture, the cult of novelty is relentless. At schools, we are taught that copying is dishonest, lazy, and ultimately wrong. Ironically, no work of art comes into existence without either a conscious or an unconscious link to what was created before. Ideas are nothing but the cumulative result of an amalgamation of thousands of sources of culture, produced by millions upon millions of human beings throughout history. However, in a neoliberal society that capitalizes on individuality, copyright is used as an extractive cultural and political technique that represses change through exclusion, as copies are perceived as inferior, deceiving and ultimately illegal.

We find the fetishisation of originality and differentiation inherent in Western Architecture and social and aesthetic values, and the consequential discouragement of collaboration, deeply disturbing. We looked at this panorama and we were, to say the least, uncomfortable.



Therefore, we proposed EASA Shanzhai. We aim to use systematic copying as a democratising tool for creative disruption. Essentially, the idea is to use imitation as a means to challenge conventional architecture practice and foster creativity in a way that is accessible and beneficial to everyone. To do this, we define the The Five Points of Architecture EASA Shanzhai:

1 / Honesty EASA Shanzhai involves being transparent about our references and sources and helping each others learn and grow, instead of "gatekeeping" knowledge.

✧ Throughout this document we will be copy-pasting extracts from previous EASA's tutors packs and referencing the sources.

2 / Soft ego Copying soft INCM, we aim to create a soft atmosphere as a basis for deeper connection to evolve ... to really listen and hear each other. Copying Jack Self, in EASA Shanzhai we will abandon our ideas about permanence and radically transforming the world and focus instead of attitudes of repair and care

3 / Collaboration Any attempt at questioning the status quo must be a collective effort. EASA Shanzhai deconstructs the myth of the architect as the lone creative genius and embraces mutuality and interdependence.

4 / Critical experimentation We see EASA Shanzhai, and the site, Benidorm, as an opportunity to reflect on our moral values and our role as creators amidst humanitarian and climate crises.

5 / Inclusiveness In EASA 2024 we will employ Shanzhai both as a concept and a tool to promote accessibility in Architecture and EASA, ensuring that everyone, no matter their cultural and educational background, can relate to the theme and find it enjoyable and enriching.

00 introduction 3 / The purpose of the Tutor Pack



The aim of the Tutor Pack is to introduce the theme and context of easa024. It is to prepare the future tutors as much as possible in order to have "successful" workshops, where the participants are the focus ... The Tutor Pack is written by the organizers of the event. Everything here should not be taken as a total truth, since it is just a perspective of a small group of people. Read it with a critical mind, since we are not looking for peoples agreement but more their own take on the theme and location chosen. But we have worked long and hard on the pack, hopefully showing the different angles one can look and interact with both Apathy- and Valga Shanzhai and Benidorm.



The easa024 Call for Workshops is now open. Deadline for the initial ideas submissions is on the 10th of April at 23.56 (GMT +1). Selected workshops will be announced on the 17th of April.

[Find the workshop application form here](#)

The call will be shared on all our EASA communication channels: NC contacts, Facebook pages and groups, Instagram pages and EASA Shanzhai webpage. Feel free to share this and all other publications further in your architecture student networks. We welcome all types of tutors from all disciplines, – you do not need have an Architectural background or have participated in EASA before to apply as a tutor, although a deep understanding of horizontal pedagogy approaches is fundamental.

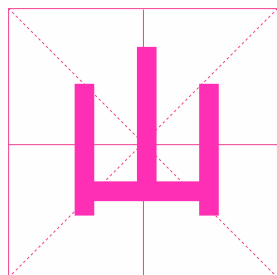
06_ Foreigner Bodies, a performance workshop
07_Bubble, a pavilion workshop at EASA Hospitality 2017, Fredericia, Denmark.

06

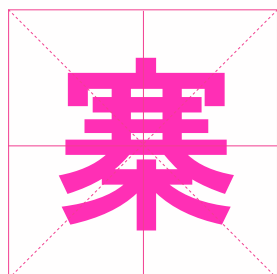


07





Shān
(Saai1 /sa:n/)



Zhài
(Zaa16 /tsa:i/)

"Shanzhai" (pinyin: shānzhài) is a Chinese neologism that refers to knock-off electronic products and events and the subculture surrounding them. Its contemporary use is associated with imitation and parody at best, and counterfeit at worst.

However, far from being crude forgeries, these "fakes" are often as good or even better than the originals. Although some shanzhai goods' purpose is to deceive buyers, most of them are easily recognisable, proud copies that include features that their counterparts lack. While in the West shanzhai is labeled as piracy, in China originals are continuously being deconstructed and reinterpreted, recognizing the "undeniable alignment between the act of 'stealing' and paying homage" (Shore, 2017).

*The term shanzhai literally means "mountain fortress", and originates hundreds of years ago during the Song dynasty, to describe groups of bandits who opposed and evaded the authorities to perform deeds they saw justified. In fact, looking past trademark infringement, shanzhai products can be seen as **rebellions against the established commercial market in a spirit of grassroots creativity. Shanzhai is not against the law, but outside its control.***

In the wider context of globalisation, Shanzhai looks at the collision of Western society with Asian values, exemplified in the phenomenon of Chinese copycat architecture. In the past decades years urbanisation has increased exponentially, entire towns being modeled after Western-style architecture, many of which have flourished, attracting tens of thousands of middle-class residents and tourists.

Read more:
Pudong, the
shanzhai
global city



08

08_1:3 Replica of the Eiffel Tower in Tianducheng. Cian Oban Smith photography (2023)
09_ Half-Temple of Heaven, half-US Capitol building in Shijiazhuang



09

01 theme
2 / Copying in Arts
and Architecture

In *The Death of the Author* (1967), Barthes challenges the traditional notion of authorship, arguing that once a work is published, the author is no longer relevant or necessary to understand the work. A text has multiple meanings that are influenced by the reader's cultural background, personal experiences, and historical context. Therefore, the author's death refers to the idea that the authority and meaning of a work should not be solely determined by the author's intentions or biography. Rather, the reader becomes the originator of the literature through their experience and interpretations of the work.

Applying this theory to Architecture, we ask: who is the author of the building? Is it the Architect or the team who developed the design, or is it the technologists and constructions workers who interpreted the drawings and built it, or is the user who experiences the space and creates meaning? Similarly, within EASA, who's the author of a workshop? The tutors that developed the framework, or the participants who brought the theory into practice? Is there really an author, at all, or are there multiple actors?

Sol Lewitt's art methodology can help answer these questions. He believed that materials are secondary to ideas. Often the artworks were made, not by LeWitt himself, but by assistants following his instructions. By inviting others to fabricate his work, LeWitt challenged the traditional role of the artist in the making process. (Tate Modern)



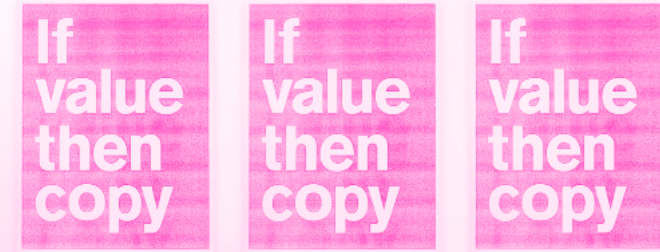
11

10_François Morellet, 4
Panneaux avec 4 rythmes
déclairement interférents, 1963
11_Sol LeWitt, A Square
Divided Horizontally and
Vertically into Four Equal Part
... 1982

10

10_If Value Then
Copy, Superflex
13_I Shop Therefore
I am, Barbara Kruger
14_I Copy Therefore
I am, Superflex

13



Created, appropriated and redistributed by different hands and minds, objects and ideas are always in the process of becoming new originals. "I Copy Therefore I Am" reproduces and alters Barbara Kruger's 1987 iconic print work *Untitled (I shop therefore I am)* to read "I copy therefore I am," transforming an anti-consumerist message into a declaration against copyright.

Within the copyright regime, every commodity and concept is assigned ownership and thus becomes incorporated within a global system that functions to protect and defend its perceived value. The dictum "if value then right" is used by copyright advocates to suggest that anything that could be valuable should therefore be copyrighted, and that all unauthorised copying should be considered theft and be punishable by law.

Each iteration of *If Value Then Copy* consists of three identical paintings; this repetition points to the uniformity of commercial mass production. At the same time, the slogan challenges the very idea of originality, authorship and value. Is any idea truly original? Can one claim ownership of immaterial goods? **How do we evolve if not by mimicking and copying what is already surrounding us?**
(superflex.net)

14



12

01 theme
2 / Copying in Arts
and Architecture

15



"Good artists
copy, great
artists steal."
Pablo Picasso

"Immature
poets imitate,
mature poets
steal" T. S.
Eliot

"If I have seen
further it is by
standing on
the shoulders
of giants"
Isaac Newton

18



19



17



16



20



- 15_ Marcantonio Raimondi (1510–20) The judgement of Paris.
- 16_ Édouard Manet (1862–63) Le Déjeuner Sur L'herbe
- 17_ Pablo Picasso (1960–61) Le Déjeuner Sur L'herbe
- 18_ Floc'h (2011) Le Déjeuner Sur L'herbe, revisited
- 19_ The New Jazz Orchestra: Le Déjeuner Sur L'herbe, 1969, Verve LP
- 20_ Le Déjeuner Sur L'herbe, d'après Manet, Arnaud Gabrieli

01 theme
2 / Copying in Arts
and Architecture



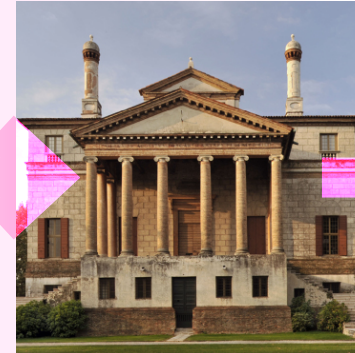
The Primitive Hut



Reinterpretation of the Primitive Hut
by John Soane



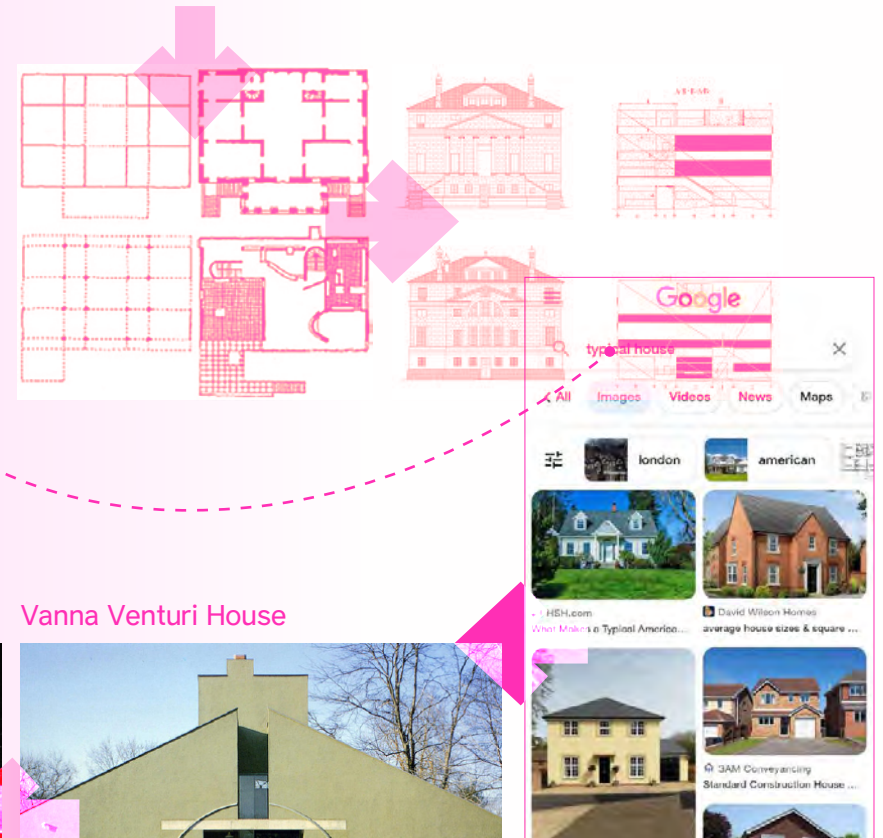
Reinterpretation of the
Primitive Hut by John
Soane



Villa Foscari by Palladio



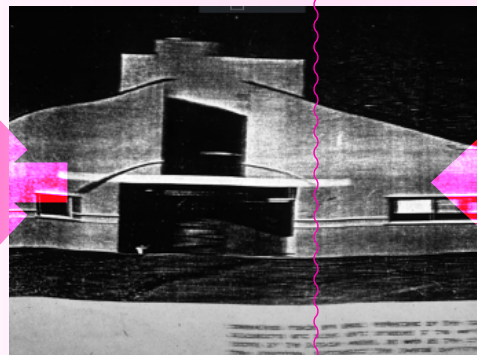
Villa Stein by Le Corbusier



Archetypal house



Kronborg Clinic by ARM Architects



Photocopy of Vanna Venturi House



Vanna Venturi House

Our main objective during EASA Commons was to translate the Archive, a great source of knowledge for EASA, into an accessible format for the community, facilitating interaction between EASians with (and within) the Archive. Play(a) at EASA Commons laid down the foundations for EASA Shanzhai and provided everyone with a glimpse of the catalogue of workshops that will constitute next year's Tutor Pack. At the same time, we asked people what they would like to see copied, and the responses were very inspiring. Overall, the exhibition celebrated collective knowledge and shared authorship, as all designs are collaborative, and we all (re)make EASA together.

As we were digging into the Archive to curate the exhibition, we realised that for knowledge to become a commons, not only it needs to be accessible, used, and self-managed by all, but there also must be two-way communication and a willingness to engage and contribute. Until this point, the Archive was a ginormous Google Drive folder, with a vast amount of information that gets archived every year, that only a few could access. We believe the archive shouldn't be limited to the storage of information. It should also serve as a bridge for communication between generations, a place to connect and debate, learn, collaborate, share knowledge, materials, resources, ideas and dreams.

At soft INCM 2022, we proposed that the most voted workshops during EASA Commons would constitute the Tutor Pack for EASA Shanzhai. This however didn't work as we were expecting, so we had to adapt. In turn, we are providing you with a Workshop Guide, containing (most of) EASA's workshops since 1981.

21_Sounds files
from the Archive
22_Photos of
Play(a) Bloc
Projects during
EASA Commons
2023

Listen to
the Archive

the voices of
42 generations
of EASians

Watch
the Archive

21



22



some shanzhai examples



AALTO stool



English phonebox

Arial

Helvetica



Nutella



Rapper's Delight



Aldi



Ronchamp



Venice



Thames Town



Apple



Cars



KFC



Duck



Vanna Venturi House



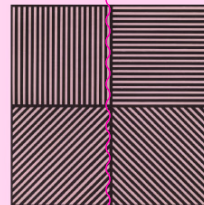
Starbucks



Taj Mahal



Parthenon



Morellet, 1963



Harry Potter

meds

EASA



The judgement of Paris (1510)



Villa Savoye



Tower Bridge



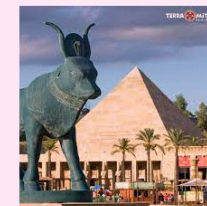
Torres Blancas



Campbell tomato soup



TikTok



Keops pyramid



EASA Commons

Benidorm

Copying Denisse and Robert workshop idea in Las Vegas where students looked at new, often disregarded architectures in a different light, and questioned what could be learnt from this context, we will be Learning from Benidorm.

Benidorm is a city in the province of Alicante, Valencian Community, on the Mediterranean coast of Spain. Benidorm is a complex, often misunderstood city. Until the 1950s, Benidorm was a small fishermen village. In 1925, the port was extended and the first hotels were built, although it was not after the biggest fish-processing plant was closed down, that it became renowned as a popular summer destination for people coming from inland Spain, from Madrileños to Basques, and from all over Europe.

Learn more about the history of Benidorm watching the short film by Oscar Bernàcer (2014) [here!](#)



The Costa Blanca (literally meaning "White Coast") is over 200 kilometres (120 mi) of Mediterranean coastline in the Alicante province, on the southeastern coast of Spain. The name and the culture around it was coined in the 1950s as a way to promote tourism.

At a time when the country was immersed in an extremely conservative fascist dictatorship, Pedro Zaragoza, the mayor at the time, was a pioneer in seeing the tourism industry as an opportunity to boost the local economy. Pedro travelled in his Vespa from Benidorm to Madrid to meet with Franco, the infamous Spanish dictator, to ask him permission to allow women to wear bikinis at the beach. Benidorm was the first city in Spain to transgressively open up to foreign culture and a lifestyle that by that time was deemed "deplorable" in the rest of the peninsula. Its economic model was so successful, it was soon replicated along the Mediterranean coast.



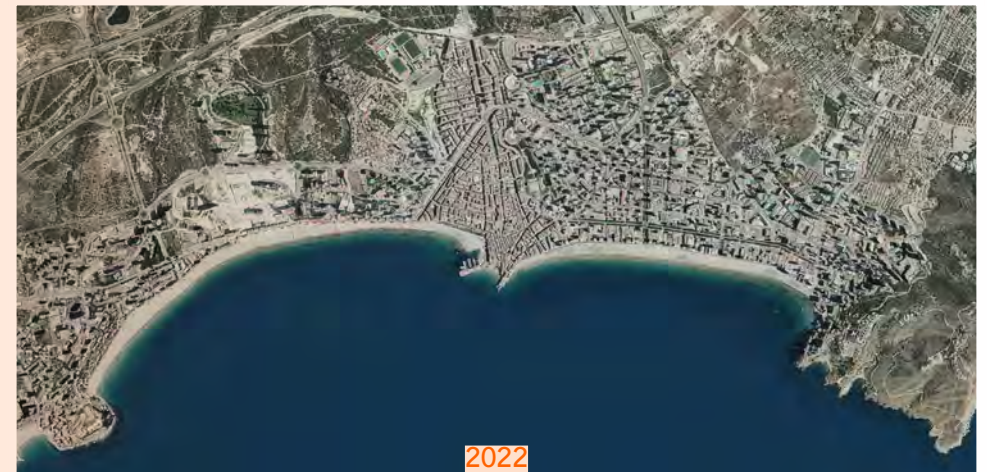
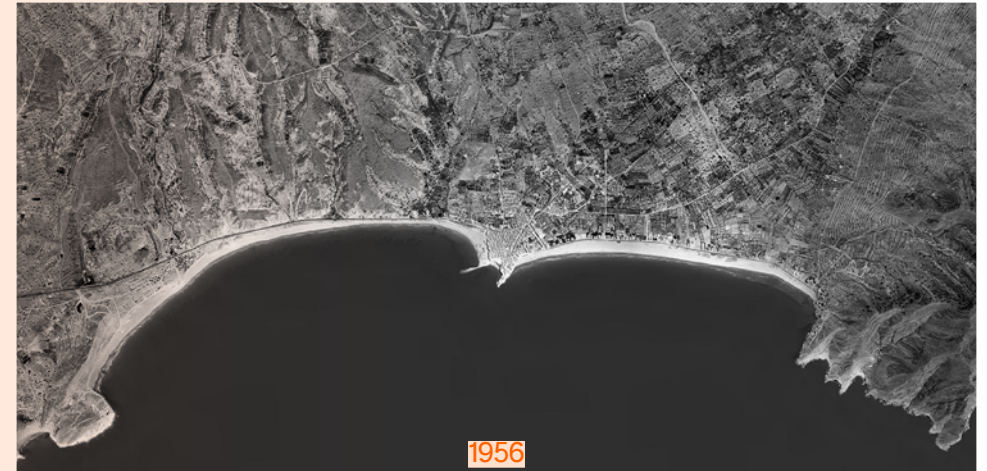
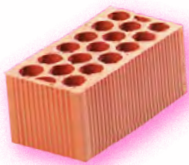
Touristic areas of Spain by annual visitors density

The urban transformation of Benidorm in 12 photos (AD)

The first General Urban Development Plan for Benidorm (1956) was modelled after New York, with streets larger and buildings higher than the ones in Madrid. Built in less than half a century, Benidorm's rapid urbanisation model has been proven to be exceptionally efficient in the use of natural resources. Nestled amidst arid hills to the north and the Mediterranean to the south, Benidorm is the Spanish city with the largest number of skyscrapers. Against the unsustainable urban sprawl of other landscaped developments that consume huge amounts of land and water, the city's great density enables it to take in five million tourists yearly along only 7 km of coast, with everything one might need within 15 minute walking distance. Compactness and height are determining factors in the efficient use, reuse and recycle of water, something especially important in Benidorm, a city with low rainfall and which quadruples its population in the summer.

The 31st edition of EASA was organised in Cádiz in 2011 under the theme '**deCOASTruction**', making reference to the de-configuration that the Spanish coast has suffered since the 1960s due to the tourism and housing booms. EASA Spain coined this term to express this urban and social reality that is particular to Spain. It is an architectural, urban, environmental and social issue that is still of the outmost relevance today, so we decided to Shanzhai it. **We do not wish to fix the problems, but rather offer a fresh and objective perspective through theoretical and practical workshops that aim to understand the context, celebrate its particular value and nurture its potential.**

Copied from EASA deCOASTruction



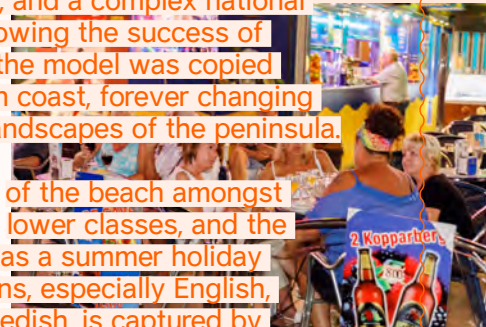
Find more maps of Benidorm [here](#)²⁷



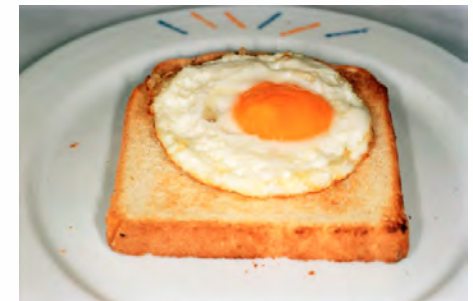
A typical day in
Benidorm: Susie
Parr for Martin
Parr Photography



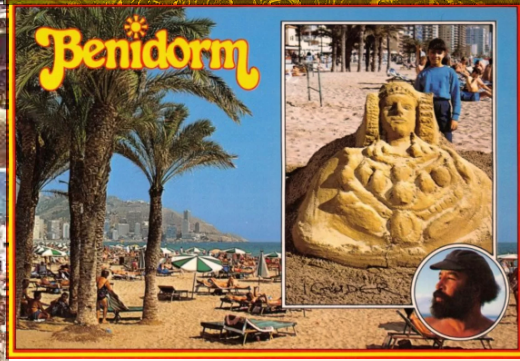
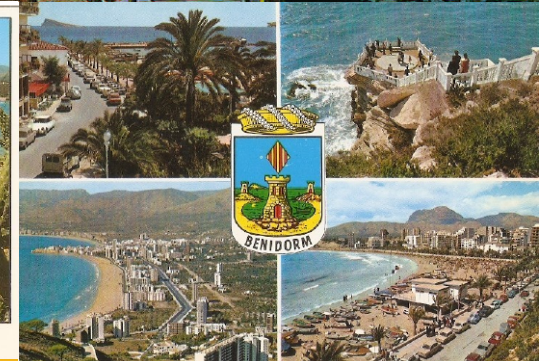
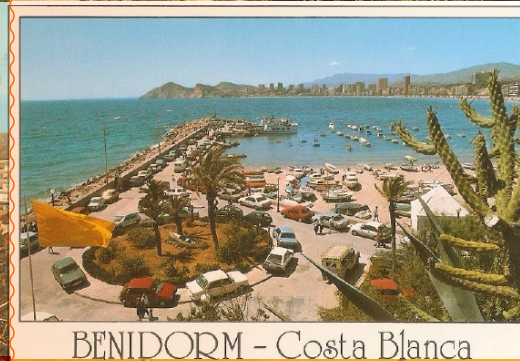
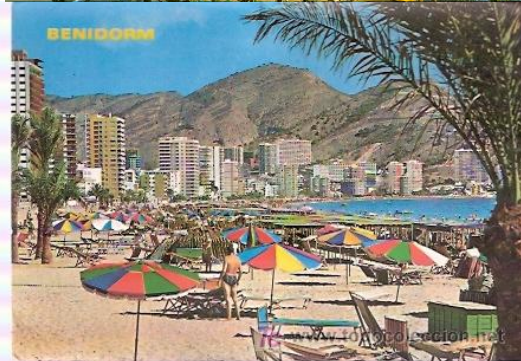
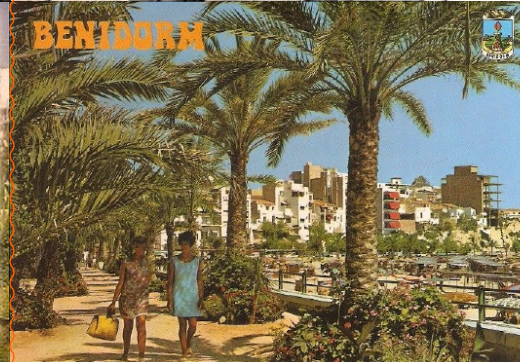
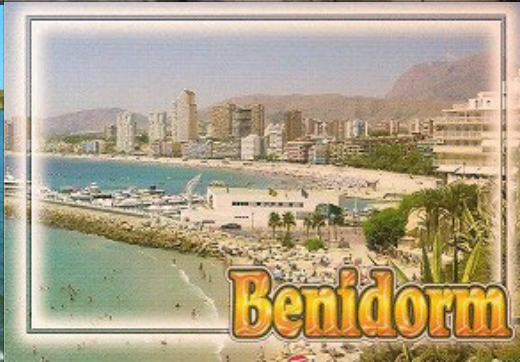
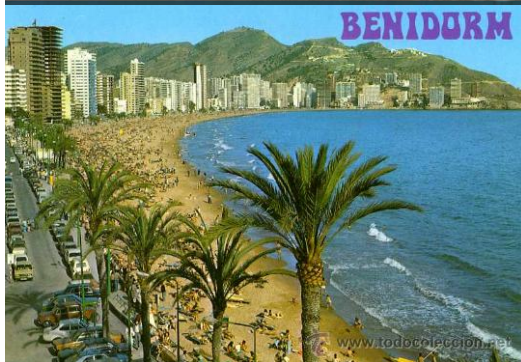
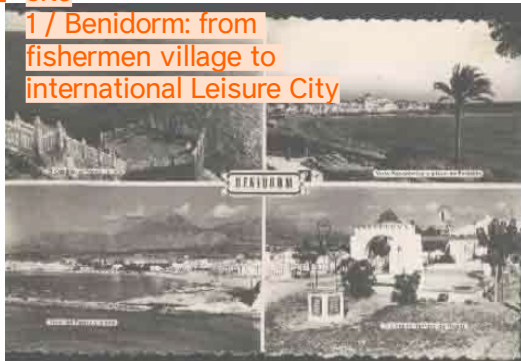
Spanish Architect Luis Fernández-Galiano writes for *Arquitectura Viva* (2003) comparing Benidorm to a hamburger, "the McDonald's of tourism, an admirable combination of quality and price that ignorant snobbery contemplates scornfully". Like McDonald's, Benidorm offers a bright and inexpensive holiday place that welcomes people of limited means, the elderly or the lonely, fulfilling a praiseworthy social function. Benidorm represents both the the materialisation of the European Welfare State, and a complex national economic industry. Following the success of Benidorm in the 1960s, the model was copied along the Mediterranean coast, forever changing the natural and social landscapes of the peninsula.



The democratisation of the beach amongst the Spanish middle and lower classes, and the popularisation of Spain as a summer holiday destination for Europeans, especially English, German, French and Swedish, is captured by british photographer Martin Parr. Mass tourism and consumerism, cocktails on the beach, greasy English breakfast, multicolor umbrellas and sunbeds and neons, organised trips for the elderly, pubs for the Brits, ... these are the images of Benidorm. We believe there is a lot to be learnt from these often misunderstood images. From the seaside, arguably the perfect location for people watching, we will explore the mass tourism and mass consumerism models, the reproduction of cultures, and the copy as a catalyst tool for urban and community development.



1 / Benidorm: from
fishermen village to
international Leisure City



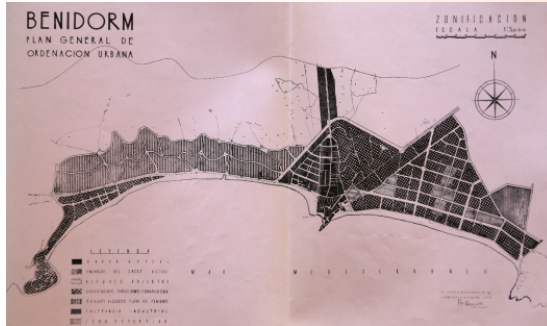
02 site
1 / Benidorm: from
fishermen village to
international Leisure City

Costa blanca (film) follows two women on their trip in a Fiat 500 around Costa Blanca, visiting various fishermen and agricultural villages, picking up oranges and camping by the sea.



Benidorm in the 1950s

Benidorm is known as the New York of the Mediterranean, not only because of its high concentration of skyscraper (the highest per capita in all of Europe), but because the Levante beach development (East) was modelled after the American metropolis. Meanwhile, the Ponient beach development (West) copied the Garden City.



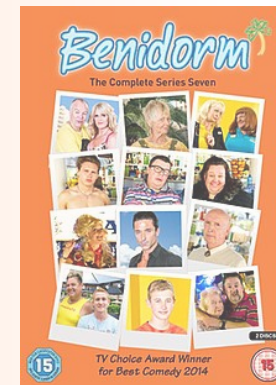
Tourism from the Basque Country is very significant, with an area in Benidorm's old town being known as "Los Vascos" (the Basques) where there are multiple "tascas" (typical basque bar) in which to have "pintxos" (tapas served accompanying a drink)



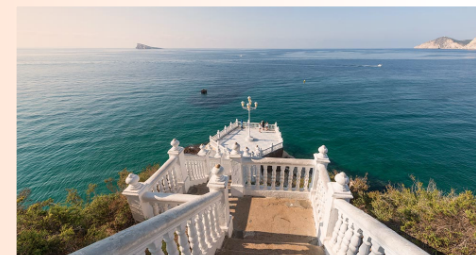
Benidorm attracts huge numbers of British holidaymakers who, not being renowned for being the most adventurous, tend to stick with what's familiar. Many Brit-themed bars and pubs sprung up in Benidorm, with Ray's, the oldest Chippys in town established in 1979, being a Brit tourist favourite. Ray's is a copy from a British Chippy's, in fact it is so stereotypically British, it is more British than any other Chippy's in Britain.



Keops pyramid is the largest construction of the ancient world, reaching 147m in height and 230m on each side. Terra Mitica's, located in Benidorm's theme park, is not as big, but saves you the trip to Egypt, and as a bonus, you can go on a boat in the fake Nile too!



The series "Benidorm" follows british holidaymakers who spend a week at the Solana Resort Benidorm, Spain. It is usually the same people who go at the same time of year, usually by coincidence. As people say, those who come to Benidorm "can never stay away" or "never come back".



Benidorm in the metaverse: "Benidorm Land" This is a pilot project created by the SIX3D platform that presents a version of immersive virtual reality where people can buy and interact with digital objects and their avatars and enjoy the virtual beaches and streets of Benidorm. The project was an initiative by the council to promote tourism amongst the increasingly digitized public.



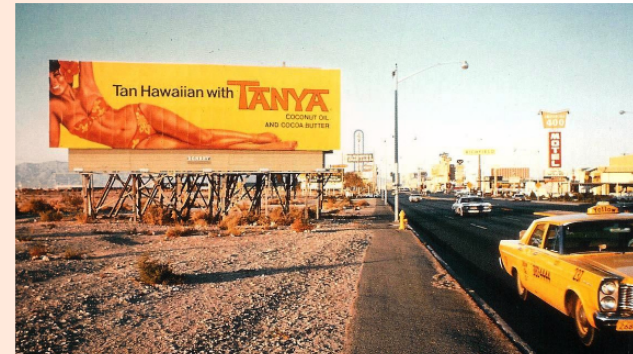
02 site

3 / Learning from Las Vegas Benidorm Scales, issues and opportunities

The dual touristic/domestic nature of Benidorm represents an opportunity to explore current urbanisation models and socio-economic processes and their effects on urban and natural territories, identities and cultures.

We are particularly interested in the formal, functional and material aspects of this city of great spatial and temporal clarity, and their scalar interrelation. Thus, we defined four scales – **territory, city, building, body**, from where to approach or use the theme Shanzhai either as a concept or a tool to address complex, interconnected issues that range from the use of land and natural resources all the way down to social activities and bodily experiences. Rather than providing locations of interventions, we have compiled a series of relevant issues and opportunities across scales. However we encourage YOU to take ownership of the theme and re/mis interpret this guide. Incorporate your own perspective and positionality all while considering the socio-spatial context you are in. Interpret, reinterpret, misinterpret.

And above all, copy!



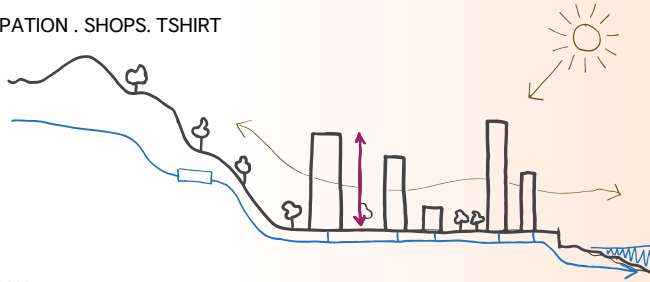
Benidorm

Las Vegas

02 site
3 / Learning from Las Vegas Benidorm
Issues, scales and opportunities



GROWNDFLOOR OCUPATION . SHOPS. TSHIRT



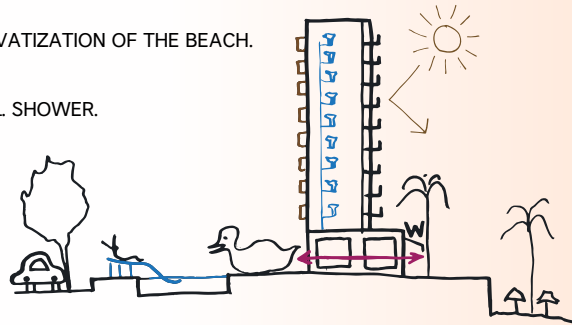
HOUSING. BALCONY. TOWEL



HOTEL. COMMON SPACES. PRIVATIZATION OF THE BEACH.



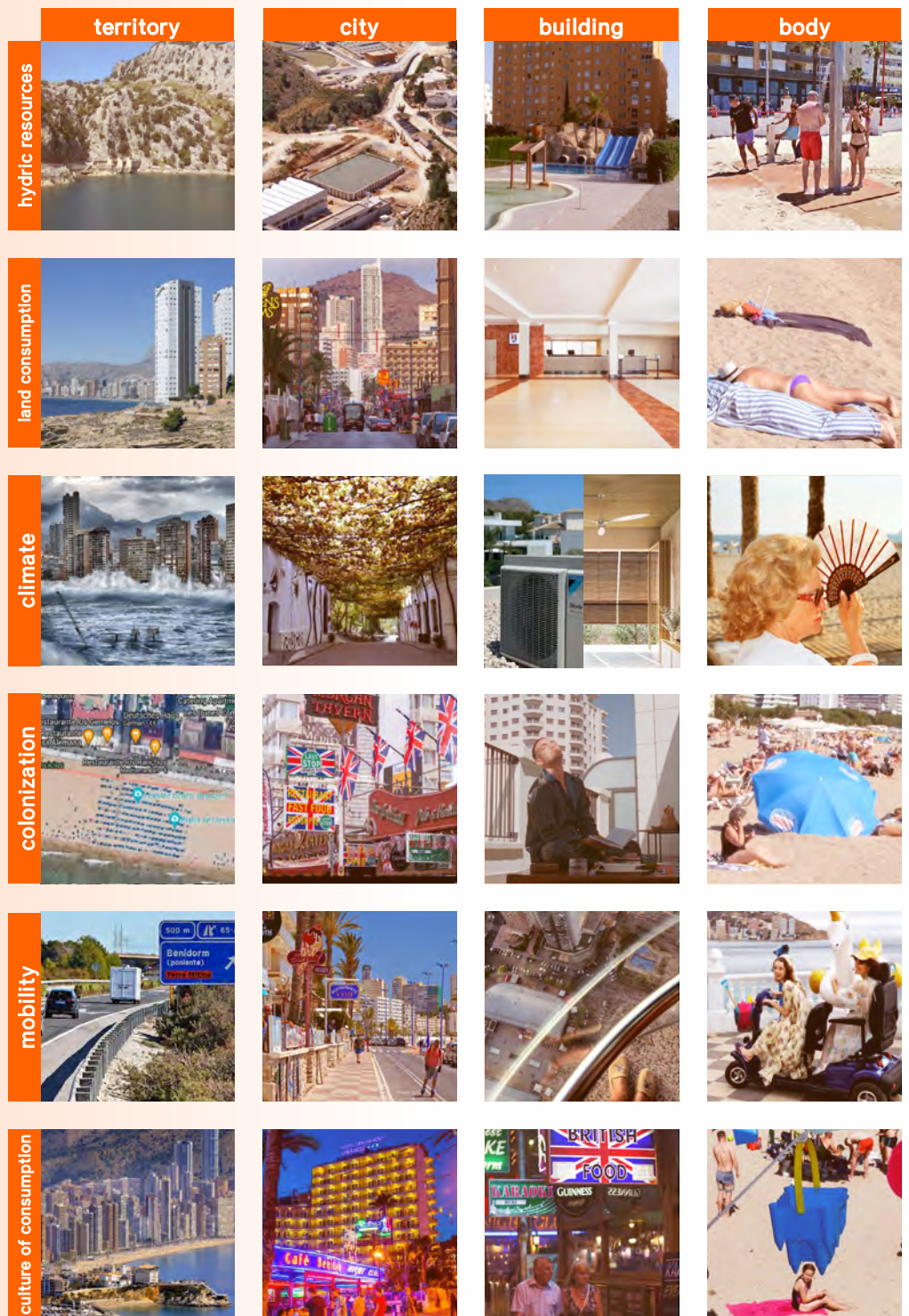
DEPURATION. SWIMING POOL. SHOWER.



AIR CONDITIONING VS PASSIVE STRATEGIES. VEGETATION. UMBRELLAS



TERRITORY · CITY · BUILDING · BODY



in easa024 there won't be any "new" workshops.

Copying is how humans, as social creatures, learn to communicate, it is a primal behavior. On an unconscious level, it is how we absorb information and make sense of the world around us. On a conscious level, within formal and informal education systems, such as listening, writing, making. We learn through experience, which in itself also involves the processes of imitation and reproduction. In the context of EASA Shanzhai, copying will be a constructive tool, an indispensable part of being creative.

Copying requires first and foremost recognizing the structure, what is valuable, how the different elements are assembled and how each element contributes to the whole and what their adding or subtraction provokes. Secondly, copying takes a huge creative impulse – once the structure is set, the different elements may be reassembled, or even eliminated completely. Others could be added, its material properties changed, scaled up and down, given new purpose and meaning.

The Archive, as the compendium of all of EASA's 42 years of history so far, will support the exchanging of ideas, materials and information. **Prospective tutors must read through the Workshop Guide provided, containing all available documentation on EASA workshops throughout the decades and select ONE workshop to copy.** Keeping the creation and access to knowledge open and dynamic, EASA Shanzhai will involve everyone in production of new archival material as we ask ourselves as a community what is necessary, what is still relevant, and what could we learn from previous EASians.

01_Bubble, a pavilion workshop at EASA Hospitality 2017, Fredericia, Denmark.
02_Superflex "If value, then copy"



01

02





THE ARCHIVE NEED NOT BE LIMITED TO THE STORAGE OF (IN MANY CASES SELECTIVE) MEMORY. IT CAN ALSO BE A BRIDGE OR VESSEL FOR COMMUNICATION, A PLACE TO CONNECT AND DEBATE, AN OPEN CLASSROOM, A TERRITORY FOR DREAMING, COLLABORATING, PLAYING, REMIXING, ESTABLISHING RELATIONSHIPS, AND SHARING KNOWLEDGE, MATERIALS, AND VISIONS."

03

03_Álvarez-Blanco, P. (202)
In route with the Commons.
Archive and Memory of a Possible Constellation (2017-18-19) La Vorágine



"A NEW (OLD) FORMULA FOR CREATIVITY: BANISH THE BLANK PAGE. BEGIN WITH A SHEET OVERFLOWING WITH SOMEONE'S ELSE'S THOUGHTS, IMAGES, WORDS. ERASE, REPHRASE, REDACT, RESUSCITATE – AND CREATE SOMETHING NEW"

We understand copying as a tool for learning, creating and playing. Copying is also a way of breaking free from institutionalised forms of education that prioritise individuality and uniqueness before collaboration and sharing. Moreover, tutoring a workshop for the first time or in a foreign context can seem intimidating. Copying a previous workshop can help you understand how something is done or made and the logistics behind it, while teaching yourself a certain skill, methodology or technique. To ensure that the copying process is a fair and enriching experience for everyone (both old and new EASians) we defined the following copying guidelines:

04



04_Dumb Emacipatory Housing
(EASA Reality, EASA 1:1, EASA Commons)
05_WORKSHOPS PROPOSAL
FILL IN FORM – See section
"Practicalities"

1 / Be critical: do not thoughtlessly appropriate others' ideas. Reflect on the original work's intentions and outcomes and the what/who/where/how/why at every step of the process. Adapt and recontextualise the work in a way that respects, celebrates, and improves the original.

2 / Be transparent: no idea comes into reality without a connection to the preexisting. Identify your sources and reference where your inspiration comes from.

3 / Be grateful: appreciate the value of sharing ideas and resources and celebrate the quality of the work others have done before you.

4 / Give back: EASA's success as a community throughout the years depends on the willingness to give as well as take. Be open to sharing your ideas and materials with others.

05

Workshop name: _____ Tutorial: C _____ Participant no.: _____ Scale / scope: XS □ S □ M □ L □ XL □ Brief description: an idea connecting the proposed theme	Workshop name: _____ Tutorial: C _____ Participant no.: _____ Scale / scope: XS □ S □ M □ L □ XL □ Brief description: an idea connecting the proposed theme
Theoretical/practical/technical/political/spatial context	Theoretical/practical/technical/political/spatial context
What subject/object does the workshop explore?	What subject/object does the workshop explore?
How? (connection between the theoretical/practical/technical/political/spatial context and the workshop)	How? (connection between the theoretical/practical/technical/political/spatial context and the workshop)
At what site / path/venue in the existing environment and community?	At what site / path/venue in the existing environment and community?
Why? (reason for the workshop/idea or necessity of the idea)	Why? (reason for the workshop/idea or necessity of the idea)
Approx. budget: _____	Approx. budget: _____



Workshops are the main part of the EASA programme, with most of the day-time allocated to them. The theme of the event is communally explored through workshops. At the end of the assembly, every workshop is given a chance to present what they have developed and produced. As such, workshops should always aim to create a wealth of knowledge others within EASA (and beyond) can benefit from.

We can think of EASA as a group research project: all of the projects, activities and discussions that take place during the event build up a shared understanding on the theme we have set out to explore.



06

06_Workshops
during EASA
Ateliers, Lisbon
1983
07_Prome-
nology
and Immutable
workshops
collab during
EASA 1:1 (2022)

Shanzhai is both a concept and a tool we aim to use as a means to re-evaluate topics like authorship, ownership and knowledge sharing in Architecture, but also an umbrella theme that will allow us to explore complex and interconnected global or site-specific issues. For instance, urbanisation and economic models and their impact on the environment and the (re)production of urban space and cultures.

The theme can be approached either conceptually, investigating the act of copying and mimicking; or literally – recreating, recycling and repurposing objects and materials or intellectual and natural resources.



Whatever is created, be it physical or performative, the intention behind every action has to be thought through and aware of its context.

The following section will provide you with an overview of the types of workshops that take place in EASA, however we are open to experimentation and remixing of old and new forms of doing and knowing.

07





08

Construction What's the purpose of your construction and what do you wish to explore once it is placed in the 1:1 Shanzhai – Benidorm context? Construction and design workshops have the key role of coming with integrated solutions, with a particular emphasis on context and territory.

Theory Thinking, discussing and writing about architecture. Theory workshops allow the stepping into a different kinds of logic, which enable us to conceptualize and narrate our built environment and space in newly tangible manners. We think this one will be a wide and welcoming bed for interpolation between theory and soft constructions that can intervene in the landscape of the 1:1 map Shanzhai – Benidorm.

Performance Living inside architecture could as well be considered a performing act. Are you the working material of the workshop? Are your bodies and actions of socialising the ones that give information to how spaces and places are being used? These workshops play with material or immaterial props in order to understand and explore the perception of, well... you tell us what.

Arts & crafts Architecture has always shared a blurred line with art. Within EASA, interdisciplinary methods are an important element that seeks to reshape the boundaries of architectural practice and design. This is of course confronting the already known hybridization of the architectural field in general. Perhaps, those two elements have an untold potential for enhancing differently with the environment.

Media & technology The predominant presence of technology is not skyping, of course the architectural field, more than that it gives a new kind of framework, interaction and space. Within our theme this medium opens infinite ways of thinking, crossing, scaling a map copying.



10

09

Successful EASA workshops do not fit into any of these categories, but rather use construction, theory, performance, crafts and media all at the same time to explore a topic from different angles. As an alternative platform for education, EASA workshops must be able to provide participants with an experience that they would not be able to have otherwise in a university setting. Finally, workshops that are able to adapt to the spatial and social context and form synergies with other workshops and with local communities have the potential of offering a significantly better and more enriching personal and educational experience for both participants and tutors alike.

08_The Gift
- EASA Commons 2023
09_Promenology and Chop Chop
- EASA Commons 2023
10_Parliament
- EASA Tourist 2019

EASA Infrastructure workshops

These are workshops that happen every year and that support communication and interaction during and after each event.

EASA Archive responsible for the conservation of EASA's publications through out the years and of the organisation's continuity. publisher during the event)

EASA Umbrella newspaper/magazine, publisher during the event.

11



"We expect the media workshop to produce quality content and be truly active throughout the assembly – documenting workshops, interviewing, collecting thoughts, essays and drawings. Media workshops carry the responsibility of spreading the word on events, happenings and thoughts, not only jokes and gossip."



14
13

EASA TV video documentation, shown during the event

EASA FM radio station, broadcasting during the event

There are other workshops that while not being infrastructural, bring value to the community and help with the day to day functioning of the event. We are *very keen* to see them again.

EASA Vogue took place over two weeks during EASA Switzerland 2019. It critically examined the relationship between photography, tourism and architecture, photographing 550 "tourists".

Tapaland is a recurrent workshop in EASA where teams are invited to cook their national dish and serve it to the community in the form of tapas. It's true, we are partial to tapas.

Small Interventions is a recurrent workshop in EASA focused on making minimalist, acupuncture architecture that makes everyone smile. Arguably the cutest workshop in EASA

D.I.O (Do It Ourselves) took place over two weeks during EASA Commons 2023. It empowered participants to identify what could be improved or fixed in EASA and build it themselves.

12



"THE TUTORS POINT IS TO BECOME POINTLESS. THE LEARNER MUST FEEL THE SELF-ACHIEVEMENT. TUTORS JOB IS TO GET TO THE POINT WHERE THE PARTICIPANT STARTS PARTICIPATING – SETTING UP THEIR OWN PROBLEMS, RATHER THAN SOLVING THE ONES SET BEFORE THEM"



15

What to expect as a tutor?

EASA is a space for experimentation, and incredibly stimulating opportunity where you as a tutor get to share and explore with others ideas that you are passionate about.

(1) A hard-working group of participants to join you for the period of the assembly. Most participants come with an enthusiasm for collaboration and alternative thinking. Make sure you're ready to guide them day to day as the workshop programme progresses!

(2) To be challenged and learn from others around you, whether they are participants, other tutors, or helpers in the event.

(3) For the EASA Commons Shanzhai team to help you along the process of preparing the workshop, assist you in securing the materials and tools required and building relationships or obtaining permissions as needed. For the **EASA Commons Shanzhai team** to remain a point of



15_Chop
Chop, EASA
Commons
2023
16_The
Secret
Geography
of the
Metropolis,
EASA 1 to 1
2022

contact before, during and after the event for any queries or issues that may arise.

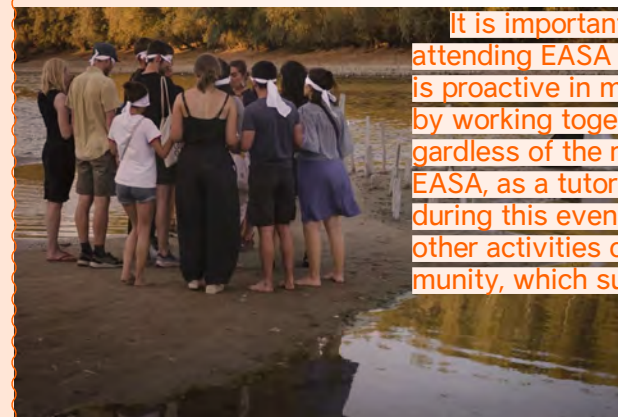
(4) An environment where people of all places and minds come together. Where everyone should feel welcome, comfortable and free to express themselves. As a tutor, you can expect and are expected to contribute to an environment of mutual respect, respect for other cultures, genders and sexual identities, nationalities and racial identities.

(5) A team putting in our best efforts for the workshops and programme to run smoothly, but with a scale and complexity that inevitably gets messy.

(6) EASA is an intense environment full of spontaneous activities, unexpected setbacks and distractions. Make sure you come prepared (and ready to enjoy) some of this chaos.

(7) Participants in your workshop will want to join other activities throughout the event.

EASA is much more than a summer school. As the EASA spirit builds even more around then in the workshops, we want to make sure we are giving you and your participants enough time to socialise outside of the workshops, have a chance to explore the context they get to inhabit for two weeks. That should also include time for evening lectures, films, sleep and dancing. In other words, do have an ambitious workshop if you wish, but keep it at a maximum of 7-hour daily commitment from your participants.



It is important to note that even if people attending EASA have different roles, everybody is proactive in making the event run smoothly, by working together and helping each other regardless of the role. Just as anyone taking part in EASA, as a tutor you will have volunteering shifts during this event for serving dinner, cleaning, and other activities done for the wellbeing of the community, which sum up to about 2–3 hours.

16



we don't believe in trash

We are digging into new dimensions of usefulness in order to find value, meaning and potential in the endless amounts of waste, in all its forms: wasted material, abandoned spaces, wasted time. Architects need to reconsider their role and attitude in this hyperproduced reality – to reshape themselves into those who can embrace the existing and face the challenge of achieving continuities. **The world needs to build upon itself, from its own waste, its own mistakes, its lessons and its own abandoned potential, rather than to constantly produce the new.** It needs to recreate. RE is born here.



17_Wastebikes, a workshop in EASA Wastelands (Helsinki, 2012) in which participants reclaimed broken bikes to make "new" ones.
18_Chop Chop, a workshop in EASA Commons (Sheffield, 2023) in which participants reclaimed objects and construction materials from the commons, to build new structures that would reactivate and take collective ownership of public space. After the workshop, materials were returned to where they came from.

All workshops should ensure that by the end of the programme all materials are either placed in their final position or have been dismantled for reuse or recycling. When designing your workshop, please keep in mind:

- Where will the materials come from? What energy is required to produce them?
- What will be left behind once the workshop programme ends? Can it be reused as it is?
- What is the material quality of the left-over elements? Can they be recycled or composted?

In the case of construction workshops, workshops prototyping environmentally sustainable building solutions are particularly welcome. In the case of short-term workshops where materials are used only temporarily you may speculate what the after-life of the materials could be, or we can help you find a locally-based group who could benefit from inheriting them.



17



Permanence of physical structures:

A workshop that aims to be permanent, has to be well thought through in terms of durability of the materials, the quality of the design and building technologies. This may mean extensive preparations prior to the beginning of the assembly, in order to make sure it's possible to manage the work during the planned time. Remember, there is nothing more permanent than something built to be temporary.

Afterlife starts during EASA, as in this edition, we wish to dismantle or fix into final position all materials as we wish to leave them, as a community. This also alleviates the unsurmountable work left otherwise on the helpers and organisers.



18



19



Running a workshop in collaboration with a local group is a great opportunity to gain skills and experience whilst bringing long-term value to Sheffield Benidorm. We ask all tutors to remember that even if the EASA community is only in the city for a short period of time, the communities we will be engaging with are there long term. We will expect from tutors engaging with local groups to show a level of commitment and professionalism. In conversations with local groups, make sure to not make promises you can't keep and to always be honest and realistic with what your project could achieve for these communities.

Remember, it is easier to have a negative impact in just two weeks than it is to have a good one. Our actions, both in EASA and as architects and makers, have long-lasting effects in the people and environment. Some of the people we will be interacting with may remember as for the rest of their lives, for better or worse. Under no circumstances will we be that group of 500 crazy students that came and wrecked the place and disturbed people's holidays and day to day lives. At worst, it will be as if had never been there, and at best, we will have made friends, had interesting and stimulating conversations and gifted our time, passion, skills and ideas to Benidorm.



Although we have not formed any relations with local groups yet, Benidorm is home to a thriving community of pensioners and expats with their own "Club Sociales" (social clubs). There is also an important Scouts group "Horizontes". We are very keen to see workshops engaging with different age groups, and explore childhood and retirement in this domestic/leisure city.

19_Neptune, a workshop in EASA Hospitality, Denmark 2017 where participants built a kitchen where fishermen could cook the fish they caught. Eventually the locals took ownership of the structure when complete.
20_The Living Room, a workshop in EASA Not Yet Decided, Lithuania 2016, where participants built a public living room at the end of the pier. The structure is still there today!



This summer in Benidorm, it will be very warm. Consider adapting your workshop to the climate, life rhythms and resources available. Maybe *design for the climate, creating "weather shelters"*. Spanish "siesta" is no joke, we take it very seriously. From 2 pm to 5 pm most shops and public spaces close, allowing time to rest when temperatures are highest. As a tutor, you may have to allow your participants to rest as well. Do regular check-ins, make sure everyone is keeping healthy. Do not work in the sun for long periods of time under any circumstances.

When designing and constructing something physical that has an estimated lifespan outdoors, one has to consider *Estonian* Mediterranean climate conditions. This means very hot and dry summers up to 35C long hours of sun during summer and mild winters with an average low 7C. *Plus, sea breeze and occasional torrential rainfalls affect the lifespan of temporary constructions outdoors and needs to be taken into account.*

20

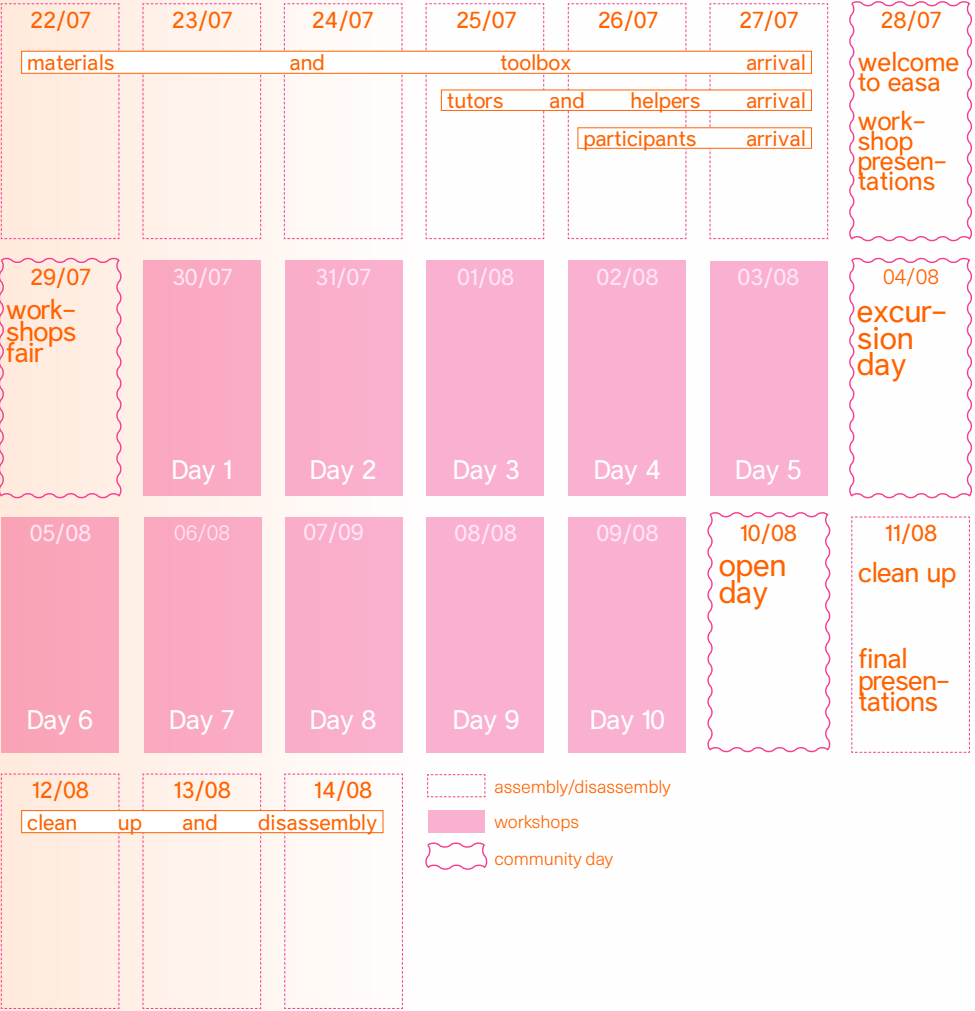




EASA Shanzhai will run for 2 weeks, with 10 days dedicated workshop days. We expect workshops to run from about 9:30 – 18:00 each day, as we will have a program of evening entertainment and lectures. Workshop tutors will make a presentation at the beginning and the end of the event so the whole community can see the work that is happening during EASA Commons. We also suggest that any introductions or briefings happen on the Sunday, after participants have selected their workshop in the workshop fair.

We strongly advise tutors to arrive a couple of days earlier to make the necessary preparations and familiarize location. Tutors are also asked to stay until the end of the event to give a final presentation of the work carried out during the event, and help clean up and disassemble any physical constructions that are not meant to remain on site. If tutors would like more time to work on their project, either before or after the event, please contact us and we will make the necessary arrangements.

July 28th to August 11th 2024



OPEN CALL FOR WORKSHOPS

03/24

05 workshops call

Learning from ITM
what did you find?
what did you take?
what would you bring?
Re-learnings from Benidorm
EASA sites
How to apply

Huge thanks
to everyone
who came
along to the
Intermediate
Tutor

Meeting back
in February
and joined
us in this
journey. We
found your
interest and
passion
for EASA
Shanzhai
really
motivating
and inspiring.

At the end
of the ITM,
everyone
shared their
impressions
of this
amazing and
weird city,
and so we
have tried
to compile
them here,
answering to
three brief
questions:
what did you
find? what
will you take/
copy? what
would you
bring?

what did you find?

"There are a lot of contrasts that I'd like to explore in depth."

"A constant surprise, wherever you go you will discover something new and every time it has been something different."

"I was constantly surprised, all the time. And I think I found a lot of confusion, it took me a while to understand the place."

"People from Spain have a very scenic view. But this time during ITM I could see the perspective of the people who live here."

"I found chaos. I'm going to try to copy it because I'm always very organised."

"I discovered that the people here have a great fondness for Petanca and Frontón. I want to capture the sense of community and lively atmosphere that these games bring."

"A pleasant destination for everyone. I was pleasantly surprised by the number of people enjoying their time here."

"I am still trying to understand the complexity of this space, which I have not fully grasped yet."

"I was both amazed and horrified. It's a strange feeling."

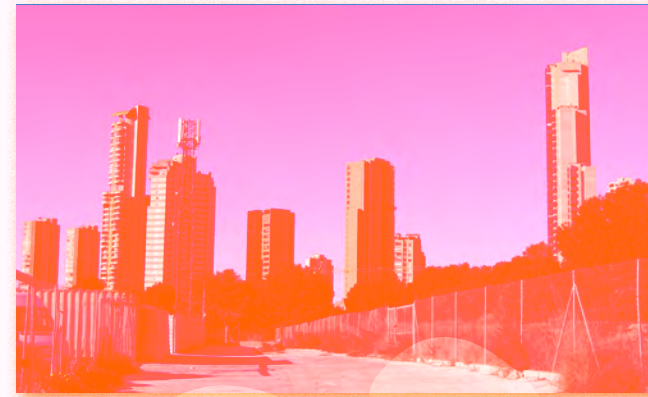
"Phantasmagorical Fantasy, a paradise and a hell at the same time."

"I am impressed by the number of people that can fit into a single building. Making the city more pedestrian-friendly."

"I was expecting darkness, but instead, I found joy."

"I was amazed by how Benidorm can bring people from different backgrounds together. EASA is like a mini Benidorm all year round, attracting people from different nationalities."

"The landscape is beautiful, but the area is overcrowded and overwhelming."



Surprise

chaos
diversity
complexity
comfort
overcrowded
overwhelming

EASA

Sense of community
Lively atmosphere
Pleasant destination

find

Contrasts

Amazed and horrified
Paradise and hell
Darkness and joy

01_Benidorm – vacant
land in the foreground,
skyscraper developments
in the background.
02_Benidorm Old Town.
Shops and signs.



what will you ^{copy}take?

"All the feedback that we shared together had many inspirational moments, and it was really nice."

"I am learning from all of you to gain a deeper understanding and to be more analytical."

"I will consider all the nursing reflections and challenges we have discussed."

"I appreciate the confidence you have in me and the kindness of the people I have encountered. It is not always easy to find good in everyone."

"The important takeaway from my experience with EASA is the collaborative passion of all involved. I am grateful for the feedback and notes, as well as the shared ideas."

a deeper
understanding

what will you take
with you from the
Intermediate Tutor
Meeting?

food for
thought

collaborative
passion

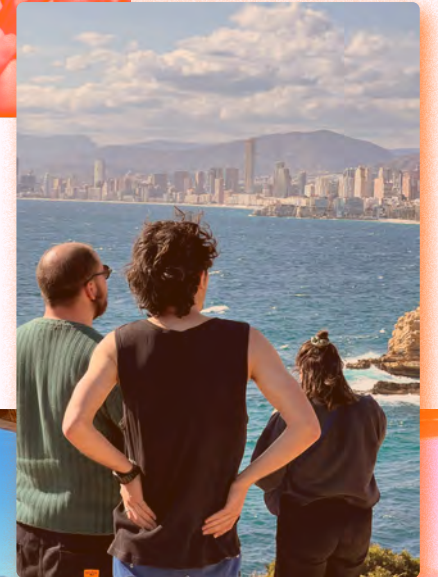
"The important
takeaway from
my experience
with EASA is
the collaborative
passion of all
involved. I am
grateful for the
feedback and
notes, as well as
the shared ideas."

03_Happy EASians holding
hands during ITM
in the background.
04_EASians looking into
the distance in contemplation
05_Workshop Speed Dating
during ITM

03



04



05



what would you bring?

"I aim to create a pleasant environment that is relaxing and enjoyable for those around me."

"The workshop provides the best opportunity to bring something to Benidorm."

"A fresh and critical perspective of Benidorm. "

"I will try to bring good energy, good vibes."

"I will bring sunscreen, some people may need it!"

"I will bring a more humouristic perspective, with less concern and more playfulness."

"A workshop that responds more closely to the context of the city. "

"Definitely my swimsuit. "

"Friends, friends, friends. It is a city to experience with friends."

06



06_Northern European
tourists drinking and chilling
in the sun
07_Elderly tourists
exercising on the beach.

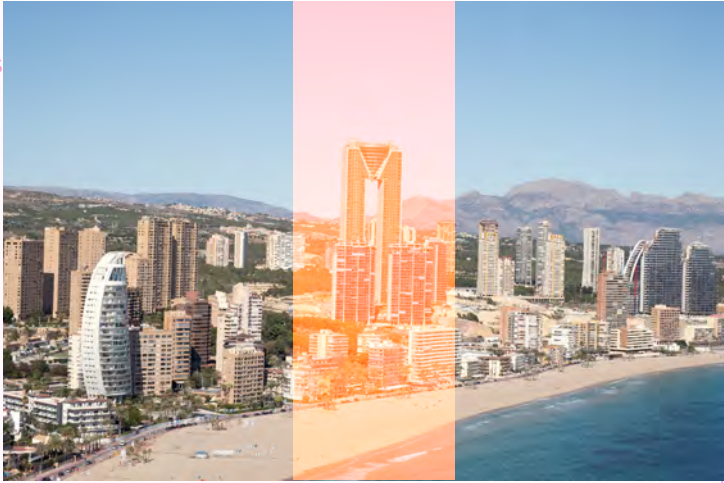
what **you** must bring
a nice and relaxing
environment,
joy, good energy,
a fresh and critical
perspective,
empathy,
humour,
sunscreen,
swimsuit,
friends

07



did you know?

...you can build a
tower as tall as you want?



...there is a huge flux
of elderly people on
scooters?



...the population in
winter is of 70.000
and in summer
500.000?



...around 20,000
tourists per year find
it an ideal place to
get high or drunk?



...working conditions
in hospitality can be
severely precarious?

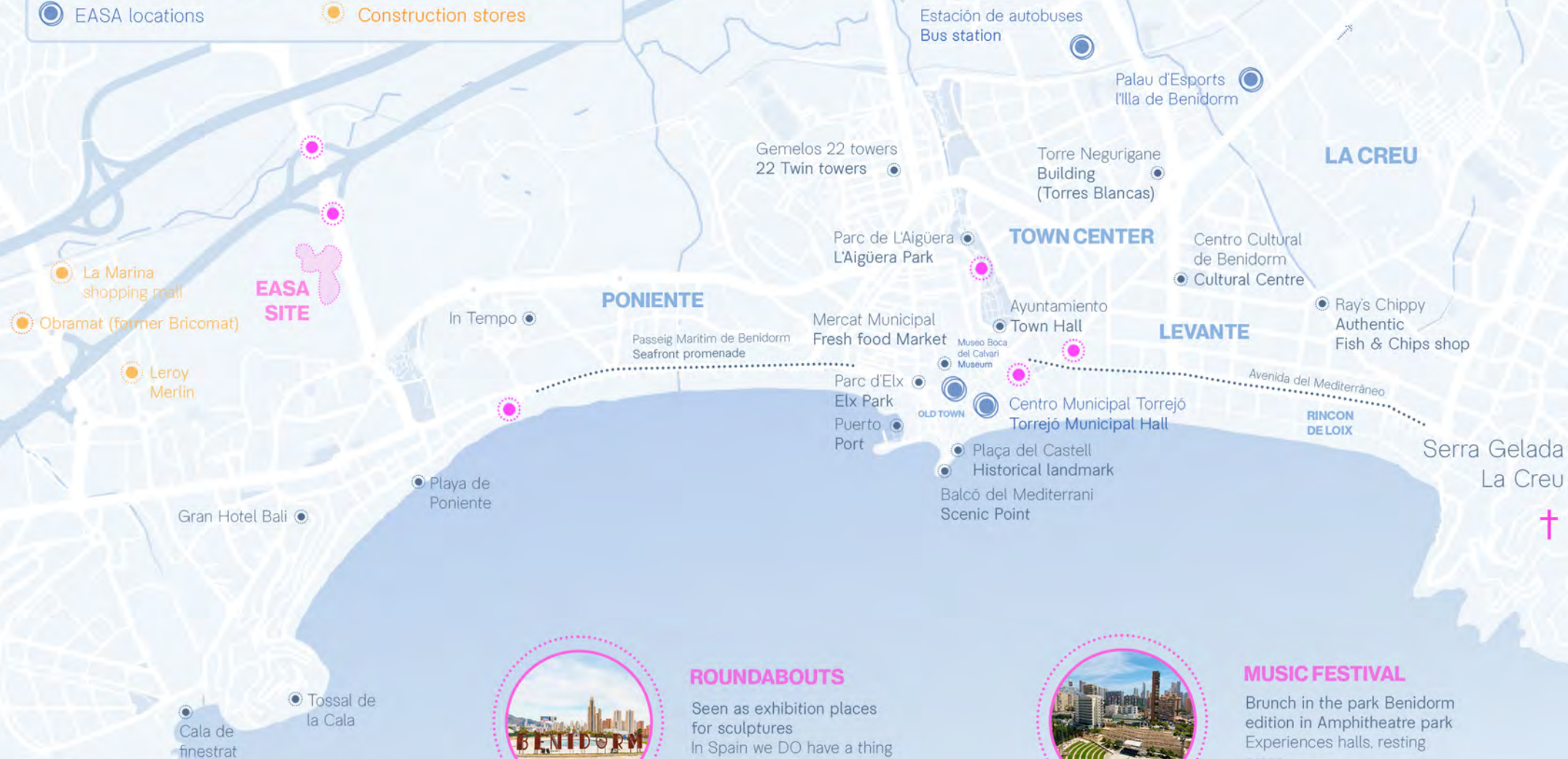


...is full of climate
shelter spaces such
as casinos, spas,
bars, clubs...?



- Places of cultural interest
- Potential intervention sites
- EASA locations
- Construction stores

LOCATIONS



ROUNDBABOUTS

Seen as exhibition places for sculptures
In Spain we DO have a thing for roundabouts

MUSIC FESTIVAL

Brunch in the park Benidorm edition in Amphitheatre park
Experiences halls, resting areas...

MEDITERRANEO AVENUE

Renovation included two screening sites that enables public interaction
Technohito pole and bus stop for digital interactive interventions

OPEN AIR EXHIBITION

Espais d'Art Urbà located along Paseo de Poniente
Other nearby sites might be available



01 Read through the workshops guide, and chose one workshop to shanzhai

02 Fill in the Shanzhai form

03 Submit your proposal in PDF (max. 10 pages 10MB) filling-in the [Google Form](#)

04 Questions

If you have any questions, please do get in touch

The form is titled 'SHAN ZHAI' and 'EASA'. It consists of two identical columns. Each column has a large box for a drawing or sketch at the top. Below the drawing box, there are several text input fields and checkboxes. The fields are labeled: 'Workshop name', 'Tutor(s)', 'Participant no.', 'Scale / scope', 'Brief description (as author-described by the prospective tutor)', 'Theoretical/historical/social/political/spatial context', 'What subject/object does the workshop explore?', 'How? (construction, del/insertion, discussion, performance, etc.)', 'Afterlife (lasting effects on the territory, environment and community)', 'Why? (was the workshop relevant or necessary at the time)', and 'Approx. budget'. The checkboxes are labeled: 'XS', 'S', 'M', 'L', 'XL', and 'XXL'.

submission checklist

- ☐ **Workshop name**
It must convey or suggest what the workshop is about, and it should be catchy and memorable!
- ☐ **Participant No. (min. – max.)**
Big constructions workshops can have around 15 participants, whereas more intimate, reflective workshops may have less than 10. Think critical about the number of participants and the relationships you as a tutor will form with them.
- ☐ **Concept**
We believe a workshops should be able to be explained in 100 words and in 10,000. The most simple, clear and cohesive workshops are also the most complex and interesting.
- ☐ **Methodology**
Define the theoretical and practical approaches and illustrate what the learning or construction processes look like.
- ☐ **Schedule**
It must be realistic within EASA rhythms and time frame. It might help you to think about what a day in the workshop could look like.
- ☐ **Workshop essentials**
Think of it as a pre-budget. Think critically about *what really is necessary* for the development of your workshop, in terms of materials, tools, sites, people...
- ☐ **Budget**
Provide a list of materials and tools and the approx. cost of the workshop. A clearly defined budget will help us envision your idea. The more you define at this stage the easier it will be for organisers to source everything you need later on.
- ☐ **Site**
Will your workshop take place outdoors or indoors? In the public realm? In the city or the beach? In the EASA site?
- ☐ **Pre-life, life and afterlife**
Reflect on the full life cycle of your workshop, from the sourcing of the materials to the disassembly at the end of EASA.

on the topic of copying and Shanzhai

Shanzhai: Deconstruction in Chinese (Byung-Chul Han, 2017)
Byung-Chul Han: Shanzhai Theory (Wark, 2019)
A Hackers Manifesto (Wark, 2004)
Free Sol LeWitt (Superflex, 2010)
The Reality of the Fake (Quito, 2015)
Beg, Steal and Borrow. Artists against originality (Shore, 2017)
Copy Paste. The Badass Architectural Copy Guide (The Why Factory, 2017)
UNLICENSED: Bootlegging as a Creative Practice. Book of Copies. Churches. Emmanuel Christ



on Benidorm and Spain's construction boom

Costa Iberica (MVRDV, 2000)
Trial and error-Benidorm (v.a, 2022)
The urban and the urbanistic, for Benidorm (Ergosfera, 2018)
Benidorm in Positive (Arquitectura Viva)
Modern ruins, a Topography of Profit (Schulz-Dornburg, 2012)
Urbanisms and cultures: how do we relate to the popular, the unpredictable and the generic? (Article by Ergosfera, 2018)
Eye on the sky and life on the ground (Essay from the book Benidorm: trial and error, 2019)
Perfect Day. What remains of the landscape (Txema Salvans)
(at)benidormdreams (Roberto Alcaraz photography)
(at)martirparrstudio (Martin Parr photography)

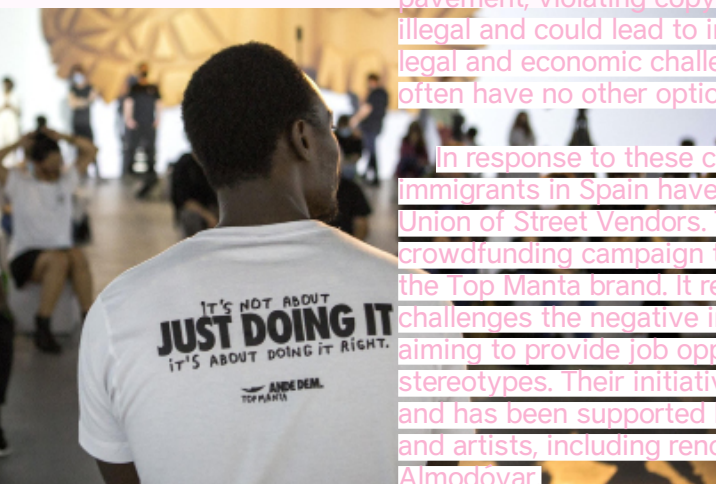
ITM photos!

"It's not about just doing it, it's about doing it right"

As the seas off the coast of Spain warm up, an increasing number of migrants embarking on perilous journeys to Europe in overcrowded boats known as 'cayucos.' These migrants come from various African countries, fleeing violence, including jihadi terrorism and ethnic conflicts. Spain has become a destination for many of these individuals seeking asylum.

One significant barrier to the social and economic integration of African immigrants and their children is the administrative process for regularization, which is often plagued by delays and inefficiencies. This leaves immigrants in a state of limbo, fostering a sense of "otherness" and contributing to negative stereotypes. While racism plays a crucial role in this issue, it is not the sole factor, as broader structural inequalities are at play. The bureaucratic process for regularization is slow and complex. Immigrants need to prove several years of residency and employment to apply for citizenship, which can be a challenging process. Many African immigrants end up working as "manteros," street vendors who sell illegal replicas of various products on the pavement, violating copyright laws. This activity is illegal and could lead to imprisonment. Despite the legal and economic challenges, these individuals often have no other option for survival.

In response to these challenges, African immigrants in Spain have created the Popular Union of Street Vendors. They launched a crowdfunding campaign to produce clothing under the Top Manta brand. It reclaims the label and challenges the negative image associated with it, aiming to provide job opportunities and challenge stereotypes. Their initiative has gained popularity and has been supported by creative professionals and artists, including renowned filmmaker Pedro Almodóvar.



a word from the authors-
of this document

"It's not about just copying it, it's about coying it right"

In our society shanzhai products are often seen as joke-products due to their misspelled names imitating those of "real" companies, and often disregarded as cheap and low-quality. This view of shanzhai goods has influenced the stigmatisation of Chinese-produced goods, and fake brands in general and those who sell them. Yet, shanzhai products are valuable in their right. As Byung-Chul Han explains: "in terms of design and function they are hardly inferior to the original. Technological or aesthetic modifications give them their own identity ... Shanzhai products are characterized in particular by a high degree of flexibility ... they can adapt very quickly to particular needs and situations."

We believe that now more than ever it's extremely important to think critically about our designs (are they necessary, are they useful?), all while being propositive and proactive. We live amidst environmental and humanitarian crises and the Star Architect narrative is not only unacceptable but insulting for all peoples, living beings and the planet. We see copying as a powerful reaction against institutionalised education that focuses on "originality" and commodification. We advocate for an introspective exercise of looking into the Archive and learning from past successes and mistakes. Copying each other, learning from each other, reviewing our values, abandoning our ideas of single-handedly radically transforming the world. We wish to try to implement shanzhai in EASA as an alternative, unoriginal and productive (and fun) methodology of approaching urban, social and environmental issues. From EASA, we can react quickly to changing contexts and test-run solutions at a small scale. Then, after the Assembly, we can take these learnings with us to our universities, to our own practices, and then maybe start making change together.

