

UNIVERSIDADE DE LISBOA
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O ANTI-FUTURISMO SOLARPUNK:
Desenvolvimento de uma Estética Figurativa e Narrativa
ANEXOS

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Trabalho de Projeto
Mestrado em Desenho

Trabalho de Projeto orientado pelo Prof. Doutor António Pedro Ferreira Marques

ANO 2021

Anexos

Entrevista a Dustin Jacobus

João - I found solarpunk 10 years ago, like rumors on the internet. It was little more than an idea badly defined and at that time the only work published was an anthology book of the same name in Brazil, only recently translated to English. The rest were works of eco-fiction that came as far back as the 60's but didn't identify themselves as solarpunk.

So, I would like to know, how did you find solarpunk and what was your first experience with it?

D. Jacobus - About a year ago, I started collaborating on a design guide made by Eric Hunting. Eric noticed there was a lot of confusion as to what Solarpunk means and for that reason, he decided to write, "Solarpunk: post-industrial design and aesthetics." Just like you, I was familiar with Solarpunk and for me too it remained a bit vague. While sketching for Eric's paper, I read different articles about Solarpunk. I noticed there was much more interest on the Solarpunk theme than before. At the same time I worked on my own art publication, called Universitas. I decided to link it to the Solarpunk theme. My own work has many similarities with Eric's work and other descriptions/narratives about Solarpunk.

Another inspiration for me was and still is the work of Luc Schuiten (+ the work of his brother François). Schuiten was way ahead of his time and his work is all about Solarpunk.

<https://medium.com/@erichunting/solarpunk-post-industrial-design-and-aesthetics-1ecb350c28b6>

João - What is your personal vision of solarpunk?

D. Jacobus - If I think about Solarpunk, I think about a natural ecosystem. In an ecosystem, all things are in balance. If you analyze the plants, the animals and the environment, you see they all depend on each other. To survive, each life form has developed many extraordinary techniques and skills. They encounter all sorts of

obstacles that threaten their survival. Surviving in extreme temperatures, optimal use of water/energy, efficient use of available resources, beneficial dynamics between different species, defense strategies and so on. They all manage to grow and create all their mechanisms within the environment they live in. They do this with limited resources and without destroying their habitat. From a scientific or engineering point of view, the solutions they use to solve their problems are quite ingenious. Nature has always been humanity's number one inspiration source but in a Solarpunk world, I envision it would go a step further.

I envision that all that we create ultimately becomes one with its environment and remains in constant balance. A natural organic habitat that mimics nature and finally becomes nature. It is a faraway futuristic dream that could inspire us or give us hope. In the meantime, we have to deal with the reality we live in. So Solarpunk also includes all the adaptive strategies to help us to live a more "punk or free" life in our present world. If I explain Solarpunk to others, I always refer to it as a movement. It grows from within a community where everybody has a common interest in a better, greener and a more sustainable future. This community co-creates the broader Solarpunk vision by writing, making art, creating, discussing, acting...

João - Any particular elements that you would like to see portrayed more?

D. Jacobus - I had an interesting discussion with a futurist writer (Katarzyna Gajewska, <https://katarzynagajewska.org>) recently. She writes about emotional and psychological aspects of the modern and post-capitalist life. She criticized the science fiction genre and pointed out to the fact that feminine values and logic are marginalized in our society. Science fiction (and Solarpunk) contributors are often men or have a technical masculine essence. For such profiles, the preferred approach is often systemic, technical and scientific, and watching things from a meta-perspective. Most of the time the chosen method to develop new visions is analyzing what goes wrong and thinking about how the problems could be solved. I am a rather technical profile too. I have an engineering degree with a specialization in industrial design. Later on, I specialized in technical illustration techniques and had numerous technical jobs. I am part of larger online network. The people there are mostly highly educated technical thinkers (like architects, engineers, programmers, biologists, designers, mechanics, makers often are...) Therefore, I absolutely agree that "feminine" voices are very important and is too

much neglected. For me, this is also a new perspective, that, from my point of view, I don't/can't fully understand. Words to describe it are maybe that the approach would be more focussed on process-thinking and starting from direct (and physical) experience. A more direct an experiential position to start from. There are other values, other interests, other insights that are less dominant and traditionally more associated with feminine voices. Now that I think of it, this could also be said of oppressed voices in general on the dimensions of class, gender, ethnicity... Transformation of this society into a Solarpunk society will need a plurality of voices and dialogue (I wrote just this small part together with my girlfriend)

João - What previous experiences have influenced your work? Were they conscious choices to add to the current definition of the movement or was it something natural that took form to serve solarpunk sensibilities?

D. Jacobus - I think both, some things just happen by itself and others are conscious choices. I personally like to dig deeper into the technical side of the topics I describe. I am definitely focused on the Science part of Science fiction. I always do lots of preparation and research. I notice that lots of artists focus more on the aesthetics and less on the scientific background of the things they depict. I made the decision to show my (scientific) inspirations.

It is a more conscious choice to work on low tech topics. I regard it as the 'punk'-part of Solarpunk. Punk in the sense that it is reactionary. A reaction to the corporate utopia that dominated our present time. Also a reaction to the dystopian future that many predict. So the 'punk' life shows people how to adapt and have a meaningful and resilient lifestyle in a rapidly changing environment. It has an activist way of handling things. You can see examples today in Eco-villages, off the grid communities, hacker-spaces, FabLabs, urban nomadism, cosmo-localization practices, climate change activism, tiny house movement, maker communities, P2P movement, open source initiatives... It will be a futuristic nomadic maker-movement striving for a new self-sufficient post-industrial lifestyle . It is described as 'the Outquisition' by writers/futurists as Corry Doctorow, Alex Steffan and Eric Hunting. Lately, I chose to focus a bit more on the Outquisition theme. It is part of the Solarpunk narrative but less highlighted in the traditional concept art. You tend to see more late solarpunk scenes.

João - Although your work has many elements of *hard-science-fiction*, a characteristic that could bring out the most tangible change to our world, it doesn't lack any fantastical elements, like your organic inspired (in design, function and properties) architecture and floating cities. What's your thinking process around creating these? Does function come before aesthetics? How do you balance out these elements?

D. Jacobus - In general I read books, papers, articles, magazines about nature. I do not have a specific interest. This could be about the biology of cells, about swarm intelligence of ants, about birds and their nests, about geology, about plants... . The things I would love to know more about I note. From time to time I read through my notebooks. Sometimes I do a bit more research (I read a bit more about it.). Each time when I have an idea, I write it down or sketch it. I have quite a lot of these tiny sketches. Sometimes my initial sketch was exactly what I envisioned and sometimes I need to do a bit more research. These sketchbooks and the sketches do not have a direct purpose, so I do not feel obliged to do something with it (it sometimes makes it easier to draw if you know its just for fun.). If I like an idea, I make some varieties of the initial sketch and by doing so often new additional ideas or improvements come up. For the Universitas art-series I just made a selection of the study sketches I wanted to work out into detail. When I got to this stage, I already have gathered enough info (my own studies, websites, pictures, articles, books) to make a final detailed version.

This is my general artistic process. I apply this methodology for architectural, design, technological, scientific, historical topics... . Working like this makes it possible to link for instance an architectural design with a seashell form and some solar-power technology.

In nature form always follows a certain function. A shell grows together with the animal that protects it, A tree grows up high in the sky to catch the light, a plants leafs have a form that enables them to have the most sufficient photosynthesis process, a bird has an aerodynamic skeleton-structure and form so it can have an optimal flight, Deep-sea fish have the forms they have to withstand the high pressures in deep sea... . So if you look at nature and its forms and you mimic them and you search for applications in an organic Solarpunk setting you will search for functional applications instead of aesthetics. But we are lucky the forms nature provide us are extraordinary beautiful, so the aesthetics of the solarpunk can become equally beautiful. If we look at present day design, the same goes up. In the first place people want to live in a place that can fulfill

their basic needs instead of a place that has beautiful forms but is impractical. Present day design/architecture follows the rules of industry and commerce. Most design is redundant and most markets are saturated. Therefore, there are lots of varieties of products that do not improve the function or performance. In our modern society it is important to be new (due to the commercial pressure and the continuous need to capture the limited market share from other companies/designers) , which most of the time just means searching for a new esthetic form (that can sell). This can result in very beautiful design but unfortunately much more designs that do not aesthetically innovate at all. Consumerism and the pursuit of people to constantly wanting something new does not help either. It results in a throw away culture in which trendy forms are very important.

The aesthetics of products would look differently if we would implement other design-principles (design-to-last, design-for-repair, design-for-repurposing, design-for-recycle and reuse...). Design would become much more modular and functional, parts would be produced and designed so the end-users could repair it and repurpose it. Companies would work much more on standards so part become interchangeable in different designs.

João - Could you speak a bit about your profession? Does your art influence it? If yes, how?

D. Jacobus - I always combined technical jobs with my artistic work. I am specialized in developing technical/scientific illustrations. I have quite a lot of experience as an educator. Nowadays I develop educational courses for the public drinking water services. I need to maintain a knowledge database about drinking water and I teach about water related topics. When I develop educational material, I often design technical illustrations. I definitely think it influences my art. To make such documentation you always have to make (complex) processes easy to understand for a broad audience. It requires a typical explanatory style & this technical way of depicting things you can see in my art too. Just recently I started to explore “water” on an artistic level too. Water will become extremely important in the future. It will become scarcer due to severely changed weather conditions. I have several (Solarpunk-) ideas about water and its many functions and uses.

João - How much of your vision (and the ones that inspired yours) could you see being applied at a short to medium term entering a post industrial Era? Given we make the right choices, of course.

D.Jacobus - In the Universitas series most of the ideas are situated in the late Solarpunk era.

In chapter one I talked about moshav and kibbutz collective agricultural settlements, I think this is already happening in many countries. People with mutual interests try to become self-reliant and start (mostly agricultural) off the grid communities. Portugal seems to be popular due to the cheap ground (for instance this project <https://projectkamp.com>)

Arcologies like the organic sea cities I do not think will happen fast. They are very large and labour and resources intensive and are therefore quite expensive. Arcologies could emerge later though some minor “Solarpunk like arcologies” could be built already in countries with lots of financial resources where they need to fight extreme drought and where adaption/reinvention is needed to survive (end of the oil era), so places like the gulf states,

Use of robotics: I depict robots mostly as small insect like free dwelling robots that can live autonomously (for instance a series of agricultural robots that can help to maintain and monitor a forest like agricultural system). I do not think you will see this very soon but you probably will see more and more small autonomous robotic vehicles (on caterpillar tracks or special wheels) and all sorts of functional drones.

The use of biomimicry principles has always been around but it is much more branded as being “eco/sustainable” today so it becomes more mainstream.

Repurpose of old industrial sites is something that is quite normal in urban areas. I showed a more extreme example in which a large open pit mine is converted into an arcology city. It definitely could be that some large industrial infrastructure that have become obsolete will be transformed in new post-industrial sustainable settlements.

- I hope the appropriate digital architecture to organize P2P networks will become free and public so it can service the commons.
- Life on the open sea will still be too difficult in the nearby future. It is already challenging to build on the open sea but its even more challenging to logistically organize marine settlements so they stay connected to the world. Marine

settlements will still depend on intercontinental transport. There is a simultaneous need for new transport systems (instead of the fossil fuel ships). Nearby coasts or in quiet water (lagoons, bays, larger lakes) experimental floating infrastructure will probably be developed. The organic architecture I show needs a whole range of new materials. I have seen academic lab-experiments with all sorts of smart organic materials, all promising but still a long way to go. Molecular fabrication and molecular factories are promising in this matter.

I show some geodesic sphere/dome city concepts. I was inspired here by Buckminster Fuller his designs. There have been several large experiments with controlled micro climates inside domes already. Maybe such micro-climate settlements will emerge. The race to space enables it to invest millions of dollars in research for space settlement infrastructure. So maybe who knows the designs will be used on earth instead of Mars.

Ideas that are most likely to emerge in the nearby future are those of the Outquision maker-movement / Neo-nomads. These ideas link to Upcycling, low tech, mobile furniture, modular design, repurpose of old infrastructure, adaption, small scale Eco-villages, tiny house like structures, small scale local fabrication... If you want to read more about it you could check Eric's paper.

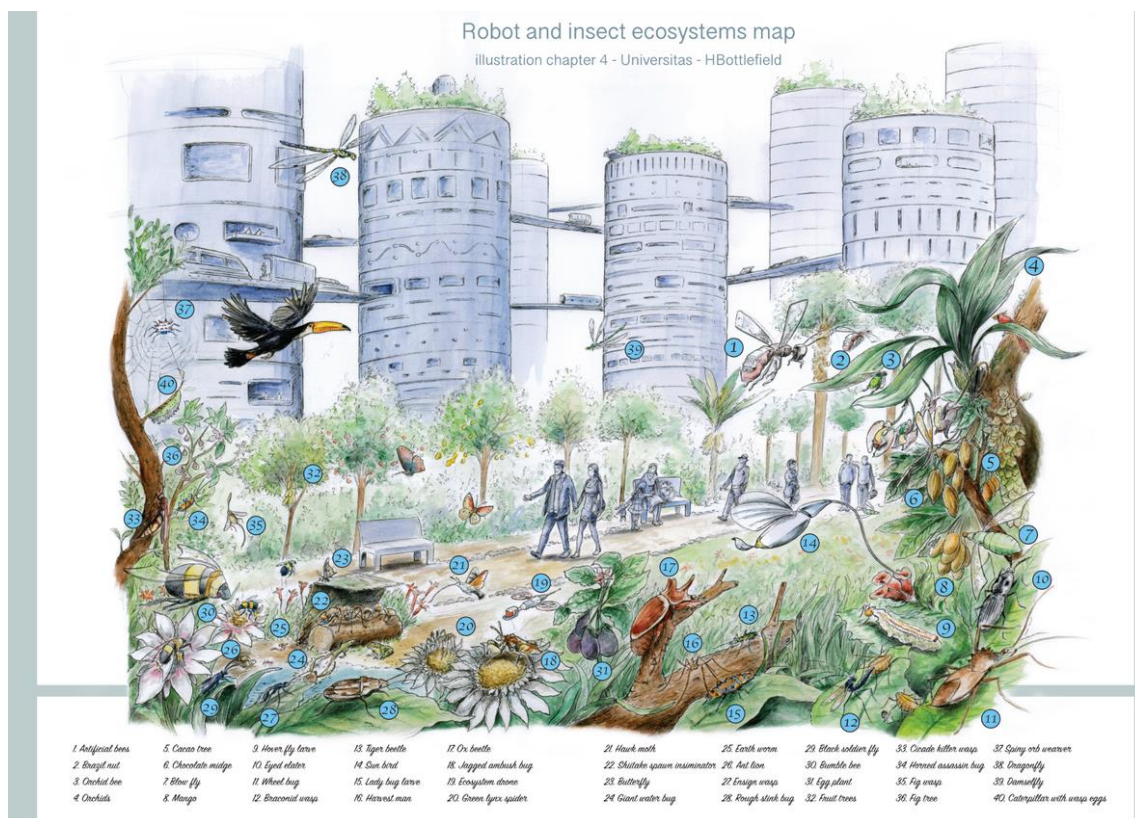
The skyscraper cities I worked out are again very organic. The idea is to build such platform cities nearby the Amazon forest, where they can manage and monitor large scale rewilding projects. I believe rewilding initiatives will gain popularity so maybe there will arise specialized rewilding communities living in Eco-villages.

The chapter about mountain communities relates to the age of Aquarius narrative which embodies a more holistic world view. I believe it could be that more and more people feel attracted to a more contemplative, spiritual lifestyle.

Maybe the last chapter is a realistic scenario, a situation which shows large chaotic, anarchistic cities. Cities that have become the safe haven for a variety of artists, inventors, designers, party people, creatives, refugees... A large Freetown Christiana-like city. Maybe refugee camps could evolve towards such cities.

Galeria

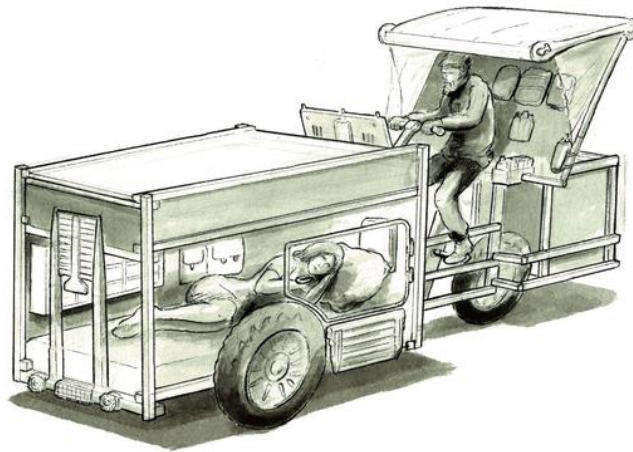
Em adição à entrevista, pedimos a Jacobus para nos fornecer ilustrações exemplares do seu trabalho, Jacobus, indo além do pedido oferece também contexto para cada uma das ilustrações escolhidas, contendo informação adicional não incluída no site. De qualquer modo, sugerimos que visitem o seu website²², que, como é o caso da fig.63 que oferece mais contexto e detalhe à obra total, nomeadamente a exploração detalhada das espécies e tecnologias enumeradas.



1. D. Jacobus - Robot and insect ecosystems map

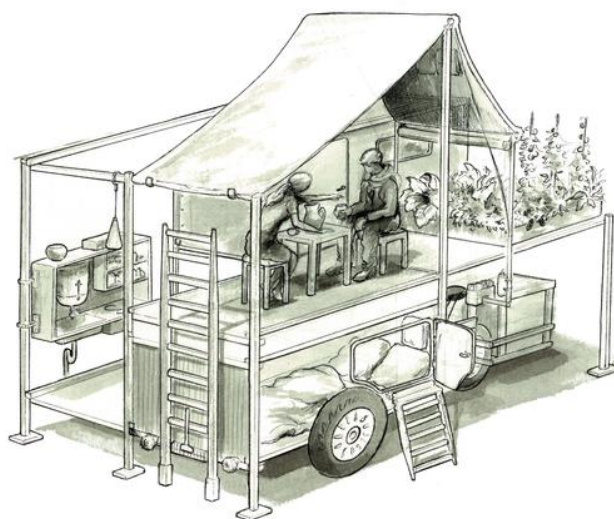
D. Jacobus – (...) it shows that mankind has a more respectful relationship with nature, one in which we do not see ourselves as the ultimate superior species. Everything depends on everything, all is one. You also have robots that help monitor (together with insects) a balanced agricultural urban system. This shows a more gentle way how robotics and AI can evolve in support of humanity. In the background you have a new type of architecture (Photosynthesis city with thylakoid towers), the ground floor is car free so there is a surplus of public space where people can meet and greet and enjoy nature and life.

22 - <https://hbottlefield.com/universitas/chapter-4/robot-and-insect-ecosystem.html>

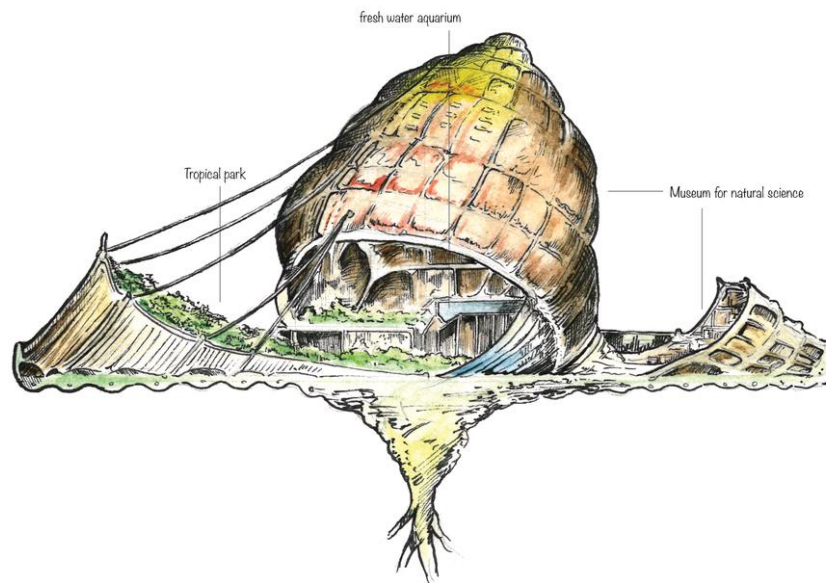


2. D. Jacobus - Nomadic Makers I

D. Jacobus - (...) it highlights the creativity of a new movement of urban maker-nomads²³. It shows how low tech solutions can be used to adapt to changing more hostile environments. Such ideas show people that there are possibilities to live a more resilient life. Such individuals would be part of large networks of nomads supporting each other. It can evolve in another economic non-monetary narrative based on solidarity and group strength. Such movement like the so called Outquision movement can support nomads by hosting them in repurposed buildings, by providing food, by trading goods, by making stuff ... (replacing the production of products made by profit driven multinational companies)



3. D. Jacobus - Nomadic Makers II



4. D. Jacobus - *The Purple Fleet - Recreational zone - Tropicana Park*

D. Jacobus - The seashell buildings²⁴ (this one shows a floating park site), are maybe not the most realistic ones but generally people like the aesthetics very much. In essence it mimics natural occurring systems like plants and seashells. So it is interesting to explain people how a far away Solarpunk cities architecture can mimic nature and can create beautiful, colorful places where people actually want to live (instead of many of the grey industrial cities we see nowadays). You could show the different seashell buildings too. It are good examples to showcase the organic principles of future architecture.

D. Jacobus – (...) If cities become abandoned when the elite goes away to search for safer more exclusive places (places they can defend against unwanted intruders, that is actually already happening) then real estate will fall and other people could reorganize. The problem will be that such places will not necessarily be the best places to live. Anyway people could unite and the old infrastructure of the city could be used to implement many solarpunk ideas (solarpower, green use of public space, new local production (shown on the picture), vertical farming (shown on the picture), new joyful artistic lifestyle elements (shown on the picture)... In my opinion it shows still a hopeful perspective on the future even if there will come decades of economic recession.²⁵



5. *The hanging gardens of Babylon: art avenue*

Entrevista a João Queiroz (q1r0z)

João - Eu encontrei o *solarpunk* há 10 anos mais ou menos, como se fossem rumores na internet. Era pouco mais que uma ideia mal definida e na altura a única obra publicada era a antologia de histórias curtas Brasileira do mesmo nome e o restante eram obras de eco-ficção que não se identificavam como tal.

Como encontrou a sensibilidade e estética do *solarpunk*?

J. Queiroz - Antes de criar o amazofuturismo, eu encontrei o *solarpunk* por acidente nas minhas pesquisas sobre os diferentes ramos da ficção científica.

João - Qual é a sua visão pessoal do *solarpunk* ou do que ele pode vir a ser?

J. Queiroz - O *solarpunk* ainda é um terreno cheio de possibilidades, pois ainda foi pouco explorado. Se o *cyberpunk* tem o objetivo de ser um aviso, o *solarpunk* tem o objetivo de ser uma esperança. O movimento ainda parece pequeno, mas penso que como artefato cultural, ao tomar a forma de filmes, livros, séries, ele pode trazer uma nova consciência para os cidadãos ao longo do tempo, o que pode influenciar como e em quem eles votam e, logo, influenciar políticas públicas.

João - Quais são as suas influências pessoais, temáticas e estilísticas? Foram escolhas conscientes para complementar a definição corrente do movimento ou foi algo natural que se metamorfoseou para a função de *solarpunk*?

J. Queiroz - A escolha da temática do *solarpunk* veio depois que eu resolvi juntar os conceitos dos povos originários com a tecnologia do *cyberpunk*. Penso que foi uma inclinação natural, pois eu não gostaria de criar cidades na Floresta Amazônica que repetissem o erro de destruir o bioma ao seu redor. Além disso, os povos originários brasileiros são exemplos de desenvolvimento sustentável e também são o baluarte contra a exploração predatória da Amazônia. Os cenários criados pelo artista Imperial Boy foram uma grande inspiração para mim no começo. Outras inspirações são a *art nouveau*, a *art deco* e outros artistas como a Jen Zee, o Casper Konefal, Sergey Kolesov, Jakub Rebelka, Fred Augis, entre outros.

João - Porquê amazofuturismo e em particular, porquê uma visão tecnológica tão perto do cyberpunk? (No que toca aos elementos high-tech);

J. Queiroz - Sou natural da Região Norte do Brasil, que é onde se encontra a Floresta Amazônica. Ao começar a pensar em um cyberpunk brasileiro, eu me perguntei "por que não levar o cyberpunk para a minha região?". A partir disso, iniciei alguns esboços simples e a ideia foi crescendo de pouco em pouco. Isso serviu tanto como uma afirmação da minha própria identidade (como nortista, não como indígena, pois não sou) quanto como uma resposta àqueles que dizem que os indígenas não podem ter acesso à tecnologias contemporâneas sem perder a própria identidade. Escolhi manter os elementos high tech porque gosto da estética cyberpunk de partes mecânicas, cabos e circuitos, e ela também serve como símbolo da união entre o desenvolvimento tecnológico e a natureza.

João - Na sua arte, como se relacionam os vários povos nativos do Brasil entre si? Quanto peso tem o passado, presente e possível futuro delas?

J. Queiroz - Para ser sincero, eu não criei uma história que sirva como pano de fundo para esse projeto, porque a minha intenção não é construir um mundo coeso. Gosto de ter a liberdade de experimentar com temas e estéticas sem precisar me preocupar se aquela ilustração específica se encaixa perfeitamente nesse mundo pré-estabelecido. A única certeza é que ali há uma ou várias nações indígenas que conseguiram aliar o desenvolvimento tecnológico e a sustentabilidade.

João - O que gostaria de ver mais no solarpunk?

J. Queiroz - Eu não acompanho nem sigo o trabalho de muitos artistas visuais e escritores do solarpunk, então acho que não tenho conhecimento na área o suficiente para opinar sobre isso. Posso dizer que gostei dos trabalhos apresentados no concurso da Atomhawk que tinha o tema solarpunk, então, talvez, a colaboração de profissionais da indústria do entretenimento seria uma grande adição.

João - Sendo Português e nunca tendo visitado o Brasil, gostava de saber que elementos o fascinam mais na sua região?

J. Queiroz - Atualmente eu vivo na região Sul do país. Saí de lá quando ainda era uma criança, porém, ao me recordar agora, lembro que sinto certa saudade da comida temperada e muito baseada no peixe. Quando está muito frio por aqui também sinto saudades do clima mais tropical. Lembro dos mercados públicos que vendem tudo o que se pode imaginar. Lembro de algumas manifestações culturais típicas de lá que aconteciam na minha cidade (infelizmente não me lembro dos seus nomes).

João - Eu retiro grande influência gráfica e temática de livros como Dune, daí haver uma certa presença da cultura mediterrânica (mais parte de quem sou que do livro), Norte de África e Médio Oriente na minha visão. Tem alguma obra que o tenha tocado em particular?

J. Queiroz - Eu acho que eu poderia dizer que eu fui influenciado pela estética do jogo Deus Ex: Human Revolution e Deus Ex: Mankind Divided. Também um pouco por Ghost in the Shell e Akira, mas essas seriam influências menores.

João - Associa a sua arte à música? Ou melhor, se há alguma música com que identifique o seu trabalho?

J. Queiroz - Acho que as músicas da ZZK Records combinam bastante com o meu trabalho, mesmo que elas sejam baseadas nos povos originários andinos.

Galeria



6. Amazofuturism



7. J. Queiroz - Aussuba



8. J. Queiroz - Morubixaba

Manifesto Solarpunk

Após o início da dissertação, mas perto do seu fim, foi publicado pela *Re-des: regenerative Design*, um manifesto com base, tal como o trabalho, nas várias fontes de discussão comunitárias ao longo dos anos, sobretudo após 2014. Seria um desserviço não introduzi-lo de algum modo. A sua adição pós-facto não invalida as críticas e análises do texto, visto que o seu objectivo é analisar as origens do seu pensamento, estética e expressão narrativa. O manifesto serve de um texto compreensivo sobre o que se entende e foi acordado pela própria comunidade como *solarpunk* e segue-se assim:

A Solarpunk Manifesto

Solarpunk is a movement in speculative fiction, art, fashion, and activism that seeks to answer and embody the question “what does a sustainable civilization look like, and how can we get there?”

The aesthetics of solarpunk merge the practical with the beautiful, the well-designed with the green and lush, the bright and colorful with the earthy and solid.

Solarpunk can be utopian, just optimistic, or concerned with the struggles en route to a better world, but never dystopian. As our world roils with calamity, we need solutions, not only warnings.

Solutions to thrive without fossil fuels, to equitably manage real scarcity and share in abundance instead of supporting false scarcity and false abundance, to be kinder to each other and to the planet we share.

Solarpunk is at once a vision of the future, a thoughtful provocation, a way of living and a set of achievable proposals to get there.

- 1. We are solarpunks because optimism has been taken away from us and we are trying to take it back.*
- 2. We are solarpunks because the only other options are denial or despair.*
- 3. At its core, Solarpunk is a vision of a future that embodies the best of what humanity can achieve: a post-scarcity, post-hierarchy, post-capitalistic world where humanity sees itself as part of nature and clean energy replaces fossil fuels.*
- 4. The “punk” in Solarpunk is about rebellion, counterculture, post-capitalism, decolonialism and enthusiasm. It is about going in a different direction than the mainstream, which is increasingly going in a scary direction.*

5. *Solarpunk is a movement as much as it is a genre: it is not just about the stories, it is also about how we can get there.*
6. *Solarpunk embraces a diversity of tactics: there is no single right way to do solarpunk. Instead, diverse communities from around the world adopt the name and the ideas, and build little nests of self-sustaining revolution.*
7. *Solarpunk provides a valuable new perspective, a paradigm and a vocabulary through which to describe one possible future. Instead of embracing retrofuturism, solarpunk looks completely to the future. Not an alternative future, but a possible future.*
8. *Our futurism is not nihilistic like cyberpunk and it avoids steampunk's potentially quasi-reactionary tendencies: it is about ingenuity, generativity, independence, and community.*
9. *Solarpunk emphasizes environmental sustainability and social justice.*
10. *Solarpunk is about finding ways to make life more wonderful for us right now, and also for the generations that follow us.*
11. *Our future must involve repurposing and creating new things from what we already have. Imagine "smart cities" being junked in favor of smart citizenry.*
12. *Solarpunk recognizes the historical influence politics and science fiction have had on each other.*
13. *Solarpunk recognizes science fiction as not just entertainment but as a form of activism.*
14. *Solarpunk wants to counter the scenarios of a dying earth, an insuperable gap between rich and poor, and a society controlled by corporations. Not in hundreds of years, but within reach.*
15. *Solarpunk is about youth maker culture, local solutions, local energy grids, ways of creating autonomous functioning systems. It is about loving the world.*
16. *Solarpunk culture includes all cultures, religions, abilities, sexes, genders and sexual identities.*
17. *Solarpunk is the idea of humanity achieving a social evolution that embraces not just mere tolerance, but a more expansive compassion and acceptance.*
18. *The visual aesthetics of Solarpunk are open and evolving. As it stands, it is a mash-up of the following:*
 1. *1800s age-of-sail/frontier living (but with more bicycles)*

2. *Creative reuse of existing infrastructure (sometimes post-apocalyptic, sometimes present-weird)*
 3. *Appropriate technology*
 4. *Art Nouveau*
 5. *Hayao Miyazaki*
 6. *Jugaad-style innovation from the non-Western world*
 7. *High-tech backends with simple, elegant outputs*
19. *Solarpunk is set in a future built according to principles of New Urbanism or New Pedestrianism and environmental sustainability.*
 20. *Solarpunk envisions a built environment creatively adapted for solar gain, amongst other things, using different technologies. The objective is to promote self sufficiency and living within natural limits.*
 21. *In Solarpunk we've pulled back just in time to stop the slow destruction of our planet. We've learned to use science wisely, for the betterment of our life conditions as part of our planet. We're no longer overlords. We're caretakers. We're gardeners.*
 22. *Solarpunk:*
 1. *is diverse*
 2. *has room for spirituality and science to coexist*
 3. *is beautiful*
 4. *can happen. Now*

