

# A conversation on expanding productive imagination – among others on music

---

Astrid Szogs, Mind Lab

Leif Edvinsson, Professor emeritus, Brain of the Year  
and Cofounder New Club of Paris

Günther M. Szogs, New Club of Paris

---

## Prolog

*Cultivating space for creativity confronts us with the dialectic of creativity. Filmmaker Hermann Vaske has interviewed more than thousand people - politicians, artists from diverse disciplines, ordinary folks, researchers - people from all walks of life.*

*All neatly framed. Hanging next to one another in Kunsthalle of Wiesbaden. Not disturbing each other. Which is disturbing for the observer. The exhibition demonstrates its own paradox. Seemingly incomparable and not commensurable elements are forced under an unifying umbrella.*

*Subdividing it in “...why are we creative?” and ...“why are we NOT creative?” appears to be a bit ARTificial.*

*CO-creation seems to be imminent in ANY creation - negatively one takes note if something is Un-Credited. It indicates the unnamed CO.*

*KNOWING that the ingredients of such processes are consciously or unconsciously KNOWN (explicit or tacit), its mystery derives from HOW these patchworks work the patches, how the unconscious interplays with the conscious.*

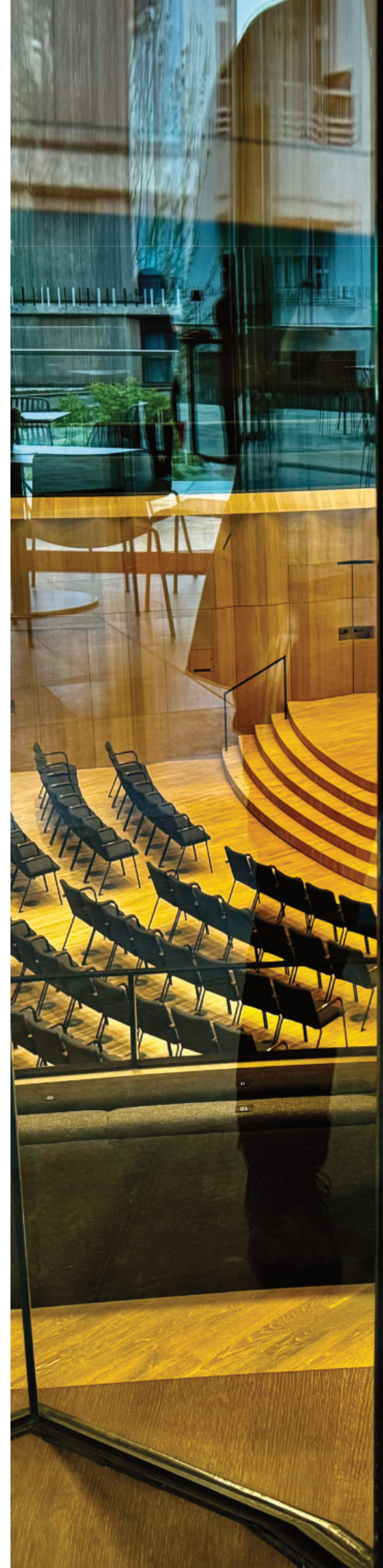




Photo: Günther M. Szogs

*We share episodes of our own next to occurrences of complete different - even brutal - nature to illustrate the bandwidth of the issues at stake and avoid sugar-coating by just reiterating positive co-notated buzzwords. Simple essentials, further questions, former CON-tributions or (re-)discovered recommendations – if we find them helpful to expand our imagination productively we mention them.*

*Editor Stefan Zillich adds graphical design as a further dimension. To enhance the depth of reflection on knowledge and co-creation is the task GfWM sets for contributions to this Dossier.*

*In 2000 the legendary Ikujiro Nonaka (“The Knowledge Creating Company”) cautioned against mis-interpretations in the book “Enabling Knowledge Creation - How to unlock the mystery of tacit knowledge and release the power of innovation...”, a quite similar task as the one we have to deal with now.*

*It’s an irony that Nonaka et al choose a quote of Leif Edvinsson, coauthor of this article, then vice-president of Skandia, to introduce the chapter on knowledge creation strategy. It reads: “To energise people, you need to cultivate their work place, not manage it, because management implies control, and the future is not about command and control.” Even a quarter of a century later this sets the stage for us in this article.*



“Subdividing it in ‘...why are we creative?’ and ‘...why are we NOT creative?’ appears to be a bit ARTificial.”  
(Photo: Günther M. Szogs)

*This paradoxical framing leads us directly into the dynamics of knowledge co-creation. How do we navigate uncertainty and tacit knowledge in a way that allows productive imagination to unfold? The following reflections build upon ongoing discourse and outline key principles guiding such processes.*

#### Building upon ongoing discourse ...

1. **Knowledge is never neutral.**  
All knowledge is shaped by context, power, interests, timing, and uncertainty. Co-Creation must account for these dynamics. (1)
2. **Not all knowledge produces future-readiness.**  
... “Subprime knowledge” appears valid but is unstable. Collaborative processes require robust, quality knowledge. (1)
3. **Transparency and epistemic honesty are essential.**  
Explicitly communicating assumptions, perspectives, and uncertainties is foundational for trust and effective Co-Creation. (1)
4. **Attitude shapes knowledge flow.**  
Curiosity, openness, and relational awareness determine whether knowledge is shared or blocked. (2) / (3)
5. **Uncredited knowledge undermines innovation.**  
Invisible or unrecognized contributions weaken trust, reduce engagement, and slow long-term innovation. (2) / (3)
6. **Collaboration is relational, not merely procedural.**  
Co-Creation succeeds when people engage in the shared space with respect, recognition, and presence. (2) / (3)
7. **Skills for future knowledge work are multidimensional.**  
Digital or methodological skills alone are insufficient. Emotional, intuitive, social, and sensorimotor skills are crucial. (1) / (3)
8. **Boundaries between individual, collective, and ecosystem knowledge are porous.**  
Effective Co-Creation recognizes and leverages these interactions. (1) / (3)
9. **Knowledge emerges in process, not as static output.**  
Collaborative insight arises dynamically from engagement, dialogue, and experimentation. (1) / (3)
10. **Co-Creation requires ongoing reflection on both content and relational dynamics.**  
Sustainable collaboration is a continuous practice of observation, adaptation, and relational alignment. (1) / (2) / (3)

(1) ICM For Future Knowledge Navigation – SDG 17 And COVID-19: Supreme vs. Subprime Knowledge, Das Kuratierte Dossier vol.2: Wissensmanagement quo vadis? 1/2

(2) Haltungsfehler – Leonardo inspired Maybe Knowing, gfwM THEMEN 14 - Fehler

(3) Skill Is An Entity That Contains A Cosmos, Das Kuratierte Dossier vol 6: Future Skills Knowledge Management

“Knowledge might be ‘neutral’ if you have indisputable scientific solutions in mind. The way knowledge is coming to existence, goals associated to it and its usage in further co-creative cooperation surely is not.” (Photo: Günther M. Szogs)



### Observing “Subprime Knowledge” in its current version

These principles are not abstract. They become visible – and at times highly distorted – in real-world contexts where knowledge, power, and decision-making intersect.

Knowledge might be “neutral” if you have indisputable scientific solutions in mind. The way knowledge is coming to existence, goals associated to it and its usage in further co-creative cooperation surely is not. A most brutal illustration is delivered in the White House using the metaphor of sportive creativity to celebrate “total war”. Football legend Messi and championship winner Inter Miami honoured FIFA Peace Prize winner Donald Trump with a club’s tricot - whilst “Hail to the chief” was played.

Trump boosted how his own teams were winning their games against Iran: “Their navy is gone, 24 ships in three days” ... “other than that (Iran is) doing quite well.” A fair sportsman this Trump is. Cuba will be next to crash, he informed the clubs owner with roots in that island about his plans for his geopolitical champion-league.

Like in soccer you may have some other nationals in your team. Three Australian personnel were on board the U.S. submarine that sank the Iranian warship in creative imaginary excellence. The war-minster Hegseth underscored with pride that this happened in international waters where nobody expected such a foul. Anyhow a referee would not be accepted. By the way it actually was no “war” but a Putin-like special operation. No approval of the congress necessary. A bit awkward for the Australians, who simply had no say either.

All this a reminder that there is excellence in co-creative military expertise executed as *political supremacy*. It is “*Team Subprime Knowledge*”. In the financial crisis we discussed its economic version.

Against this backdrop, the question becomes more immediate: how does co-creation unfold in practice, in everyday interactions, collaborations, and shared spaces?

### Co-Creating Settings

Our own case starts very elementary with **co-authoring** and it’s **chemistry**. Leif and Günther had some experience working together. How did Astrid feel when she joined?

#### Astrid

Let’s illustrate these principles in practice. In my experience, joining the co-authoring team, I observed how ideas emerge in interactions and that this has always been constructive for me. I enjoy *freestyle environments* for creative moments where good ideas and fruitful exchanges arise naturally – when spaces are open, unhurried, and vibrant.. Looking back, my work was always *less about immediate innovation outputs* and more about holding spaces where heterogeneous knowledges can meet without being prematurely aligned.

In any communication and co-creation I realised that absorptive capacity is essential – the ability to meaningfully build on what someone shares, react, and co-develop ideas interactively. Without it, continuous flow and development of ideas are limited. In our joint co-authoring, I have consistently experienced an open-minded, respectful, and constructive approach – even when discussing abstract or intuitive topics such as the role of intuition.



“The role of individuals in knowledge and innovation processes can either enable or hinder outcomes.” (Photo: Günther M. Szogs)

### Leif

You were defending your PhD in Lund under the neighbouring chair in innovation studies. In a *retrospective given your learnings* of your career what of your work is essential for intellectual capital?

### Astrid

During my PhD time in Sweden, I gained a broad toolkit for analyzing innovation ecosystems and understanding organizational dynamics. Later, in my work as I encountered the practical side of these theoretical insights. What fascinated me was synergy across disciplines and at the intersection of academia, industry, and society.

I came to realize that co-production is not primarily a method, but an *emotional and ethical capacity*. It relies on openness, curiosity, and the willingness to integrate diverse perspectives. The role of individuals in knowledge and innovation processes can either enable or hinder outcomes. Mindset – at both personal and organizational levels – is central to how co-creative processes unfold. You, Günther, might add from your experience between corporate learning and research. When organisations invite co-production, what do they really want – new knowledge, shared ownership, or reduced uncertainty?

### Günther

Nice way of asking. Probably a mixture of all, its respective proportion depending on the type of organisation and their work in heterogeneous partnerships. It is a cocktail of partners from consulting organisations, universities, working groups at intersection of business sector and public administration (for example AWV once with road shows for “Wissensbilanz Made in Germany”) and alliances for corporate learning among the financial industries (BIGA). Although different in character those organisations share the motivation to acquire clarity and knowledge in solutions of

common relevant challenges. Of course with different emphasis depending on each other’s role. Individuals often absorb the roles which are expected from their organisation in a static manner which can be sometimes amusing, more often annoying. Researchers and consultants often try to tie you in the cage of being the “customer” who should not interfere with their expertise. Internals might have more practical experience, obtain tacit knowledge, are not always so narrowly forced into the logic of a business case. Insisting that in co-operation *each one is a “knowledge manager”*, a practical analyst who with overlapping skills constitutes the precondition of high performance teams in knowledge creation is therefore always a concern.

*Scepticism* towards internal expertise is an attempt to *reduce* both, own *accountability and uncertainty*. A further indication how creative work is intertwined with hindering and boosting emotions triggered by organisational restraints. As you mentioned teams work best when given the *spaces* for heterogeneous knowledge to meet in free flow, which depends also on the mentality of those involved regardless of the origin of their organisation.

### Leif

This is even more obvious if we look at the *interplay of individuals, corporates, civil society and political decision making*. We made all the efforts to take intangible assets in view and challenge predominant measurements in the classical economic balance sheets. Results were *revolutions in counting the costs and the benefits* the perceived value systems failed to care about. With Carol Lin we extended it to the *National Intangible Capital Index NIC* with numerous indicators for human, market, process and renewable capital. Within the New Club of Paris (NCP) we focus on both sides of those dimensions. We address the value creating processes seen in rapid prototyping organised in future centres and innovation labs on one side and complementary new ways of navigating the knowledge economy by alternative algorithms of monitoring.

“... interplay of individuals, corporates, civil society and political decision making.”  
(Photo: Günther M. Szogs)



We are in preparation of NCP's and partners contribution for the special event in conjunction with this year's International Bookfair and programs of Frankfurt's ambitious activities dedicated to the city's being awarded "World Design Capital 2026". I strongly recommend to make those *political dimensions of knowledge and co-creation* visible. We should not only raise questions but illustrate the *tangible interplay of intangibles*. We already have the following in progress

- Societal power across historical times in Europe, by Bjorn Molin
- The New Intangibles Global Economy map, by Leif Edvinsson
- Regional Development experiences, by Markku Markkula
- The mapping and metrics for the new Economy by AI, by Rickard Sohlberg
- More topics might be added ... For a first capture in draft chapters of a planned booklet.

As I see it we have an option to frame it by a Knowledge Concert, around these topics. Perhaps also filming it for impact making.

These reflections point beyond structured dialogue. They suggest that co-creation does not only unfold through language and concepts, but also through resonance, rhythm, and interaction across different modes of expression. This introduces another dimension of co-creation: not only discussing knowledge, but staging it in ways that allow people to experience how intangible processes unfold.

### Astrid

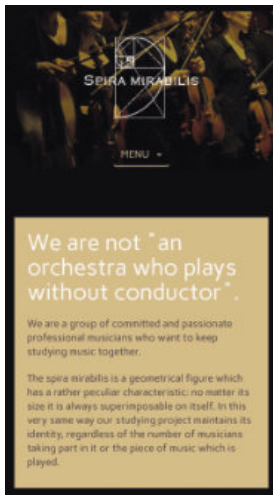
I resonate with your idea, Leif. A "Knowledge Concert" offers a compelling way to make the interplay of intangibles not only visible, but experientially accessible.

Music, in this sense, becomes more than a metaphor. It provides a medium through which different forms of knowing can interact without being reduced to a single language or logic.

I was reminded of this when watching my youngest daughter perform in a school ballet set to Pictures at an Exhibition by Modest Mussorgsky, inspired by the works of Viktor Hartmann. What becomes visible in such a setting is how one form of expression translates into another—how visual art, music, and movement enter into dialogue and even create a shared field of meaning.

In a similar way, the idea of a "Knowledge Concert" could allow intellectual capital, policy, and co-creation to be experienced as an interconnected field rather than as separate domains.

Across these different contexts, a shared insight becomes visible: co-creation unfolds as a movement between inner and outer worlds, between structure and emergence, between individual perception and collective resonance. What connects these dimensions is not method alone, but a subtle capacity to sense, translate, and hold the space in which knowledge can shift its form. Following this line of thought, what comes next are examples of how co-creative processes unfold—through the interplay of inner selves, instruments, and emergent collaboration.



“Rolf Göhring ... was curious about Spira Mirabilis, an orchestra referring in its name to an unusual geometrical figure. They often perform without a conductor, which misleads the audience to the assumption that they are not being ‘conducted’”. (Screenshot: Günther M. Szogs)

“Just as in the arts the instruments in the music paradigm are the prolonged co-creators of human creativity, same is true for Artificial Intelligence in some modern context.” (Photo: Günther M. Szogs)



## Conducting with inner selves and co-creative instruments

### Günther

Rolf Göhring, once head of Dornier education, “conducted” workshops named “*dancing mathematics*”. He was curious about *Spira Mirabilis*, an orchestra referring in its name to an unusual geometrical figure. They often perform without a conductor, which misleads the audience to the assumption that they are not being “conducted”. Obviously they rely on *implicit understanding and on changing roles* of participating artists which are “conducting” in different manner. Carmina Quartett from Zürich demonstrated it in a little musical lecture at a LearnTec fair, where they played together via *rhythm of “breathing”*. Interesting example of co-creating.

Some composers expand this “breathing-idea” to the *co-creating instruments*. If music is composed having for example an extraordinary musician in mind. The composer Mathias Pintscher notes in regard to the piece “Transir” he dedicated to the flutist E. Pahud “the instrument swinging in direct contact with human breathing, prolonging the breathing apparatus, carries in itself the archaic of millenniums and bridges them to our time.”

From creative framing lets return to Leif’s efforts with his colleagues to put the metrics of a new economy on the agenda on which knowledge for societal co-creation should be based upon. The German environment agency has been using scientific models to calculate the economic cost of environmental pollution. According to current modelling the greenhouse gas emissions released in Germany in 2024, will, over the time they remain in the atmosphere, incur losses in global welfare amounting to euro 647 billion, if the damages for present and future generations are weighted equally. In comparison: the complete German governmental budget was 477 billion. The mental ethical shift of this approach is remarkable.

*Global welfare is accounted for. Future generations are part of the equation.*

### Leif

Right. Björn Molin in my other mentioned cooperation therefore insists that climate transformation demands *locally rooted leadership* and *collective ambition*. Achieving climate neutrality in Europe is not only vital for planetary health, but for economic competitiveness, geopolitical security, and citizens’ well-being. These goals require a joint and shared commitment to a *mission-oriented, multi-level governance model that is driven from the ground up*. In other words: providing the political basis for knowledge enhancing co-creation.

As demonstrated by EU Missions, real progress depends on local and regional ownership – where *cities, regions, industries, and civil society collaborate through Local Green Deals* and innovation partnerships. These initiatives, led by cities, must go beyond “demonstration projects”. They must be embedded into *longterm investment-plans, regulatory frameworks, and institutional routines*. When empowered, *place-based innovation ecosystems* become real-world laboratories of systemic transformation, uniting climate, energy and societal goals into coherent, scalable actions. Europe needs pioneering cities as icebreakers, rapid prototypers, and pathfinders.

Just as in the arts the instruments in the music paradigm are the prolonged co-creators of human creativity, same is true for Artificial Intelligence in some modern context. Rickard Sohlberg, our other partner, calls today’s traditional leadership obsolete in the AI era. Democratic and inclusive leadership rooted in broader value systems can now outcompete top-down authoritarianism. In his view we can design a future built on justice, creativity, and shared responsibility more easily if AI is well used. It would be *active co-creation rather than passive obedience*. Given the well known dangers of AI this is proclaimed easy but implementation

“Caution has to be taken that people are not reversely the tools of AI, switching the subject-object relation.” (Photo: Günther M. Szogs)



of course is a different matter. Caution has to be taken that people are not reversely the tools of AI, switching the subject-object relation.

### Günther

Your further partner, Markku Markkula, has always lived those proposed ideas quite literally. In his multiple roles - adviser for Aalto university, co-creator of the Aalto Campus for Societal Innovation (ACSI), or politically most relevant: president of Europe’s Committee of the Region (COR). The tremendous innovation achievements of his home-region Espoo resulted among other factors from the impact the innovation camps incited. Co-creative knowledge with tangible transformative results were produced by replacing conventional highly expensive business models of consultancies with a new currency of expanding knowledge via exchanging everyones knowledge with one

another. Participants from diverse countries with multifaceted expertise used these usually 8 days to learn by solving some societal problems together. NCP colleagues shared those insides in further endeavours, like the Leonardo European Corporate Learning Award. We will integrate this in our interventions in our World Design Capital related event.

### Leif

Let us wrap those comprehensive ideas around the mentioned political dimensions for possible book-chapters for NCP’s Frankfurt World Design Capital contribution. Maybe Christian Bason will add one as well with the important aspect of expanding design thinking not only in the business world but for public servants and leaders in all fields. In Frankfurt we could debate these in an interactive festive event interspiced by the knowledge concert.

*Building on these insights and illustrative examples across different domains, the following ten recommendations summarize key principles for productive co-creation, bridging theory, practice, and actionable guidance.*

<p><b>1. Assess knowledge quality.</b> Ensure it is robust, relevant, and context-aware.</p>	<p><b>4. Recognize contributions.</b> Track and credit both visible and hidden inputs.</p>	<p><b>8. Leverage fluid boundaries.</b> Use the interplay between individual, team, and ecosystem knowledge.</p>
<p><b>2. Foster transparency.</b> Make assumptions, intentions, and uncertainties explicit.</p>	<p><b>5. Design for emergence.</b> Create spaces that allow dialogue, experimentation, and intuitive insight.</p>	<p><b>9. Reflect continuously.</b> Revisit assumptions, relational dynamics, and knowledge quality regularly.</p>
<p><b>3. Cultivate relational awareness.</b> Encourage curiosity, empathy, and openness to others’ perspectives.</p>	<p><b>6. Integrate emotional &amp; intuitive intelligence.</b> Include awareness of feelings and energy in collaboration.</p>	<p><b>10. Support adaptive leadership.</b> Facilitate, hold space, guide, and enable emergent structures.</p>
	<p><b>7. Blend diverse skills.</b> Combine digital, methodological, social, emotional, and embodied capacities.</p>	



“The pianist Sir Andras Schiff proclaims that arguably Casals Forum is one of the world-best concert halls for chamber music because it enables silence. ‘... my third ear sits in the 15th row and listens.’” (Photo: G. M. Szogs)



“What comes after the SDGs? ...”  
(Photo: Günther M. Szogs)

### Günther

A knowledge concert is in the making. Design perspective included. On October the 10th 2026 we plan for a culminating event in iconic Casals Forum in Kronberg. Colour, Sound and Space: music and conversation in the design of nurturing societies. Facilitated by founder of sound-strategies and NCP colleague Michael Spencer the program idea is “Bringing together leading practitioners and thinkers in design, intellectual capital and music. A blend of diverse and stimulating ideas, conversation and musical exchanges to provoke deeper thinking about current society and our role in it.” *Bridges composing orchestra with musicians of different cultural and musical backgrounds and respective instruments* create in dialog with the renowned Jazz musician and *professor of architecture Christopher Dell*.

Sound-engineering, sound producing, sound architecture are interrelated.

The pianist Sir Andras Schiff proclaims that arguably Casals Forum is one of the world-best concert halls for chamber music because it enables silence. A sound challenge the architect has to master. The sound engineers focus on pure physics taking into account that due to the length of sound waves the audience hears music different from the performing musicians. They cope with physical reflections of echoes whilst musicians reflect them mentally. Andras Schiff in an interview said: “*my third ear sits in the 15th row and listens.*” The space dimension involves all actors including the audience. Re-Flection on and with space.

### Astrid

“Expand productive imagination” is the motto we consider. For me, productive imagination has never been a method; it has always been a necessity. I create because thinking alone is not enough to metabolise the world.

During my years as a PhD student in Sweden, when my days were filled with theories, concepts and abstract archi-

tectures of knowledge, I had a small studio in a *pink wooden stuga* with a garden. That space was a hobby - and somehow also not. It was like an *organ. A second mode of cognition.*

Colour, material, and form allowed something to move that could not move in language. This is why I do not understand creativity as the production of novelty. I understand it, very personally, as a translation process between inner and outer worlds. We create because we are constantly crossed by impulses that do not yet have a form. *Productive imagination is the capacity to receive, to transform, and to give back.* In this sense, creativity is not the opposite of intellectual work. It is what keeps intellectual work alive. Without it, knowledge becomes sterile. With it, *knowledge becomes relational, embodied and transformative.*

### Leif

That bridges to the Japanese approaches. Think of their “Ba” concept, which addresses reflective space as medium of intellectual transcendence. Their thinking connects to alternative metrics of value. Günther send me a link to Philip Sugai from Kyoto who might be a contributor for our projects. The Sugais ask: What comes after the SDGs? Valuism is a new economic framework developed in Kyoto that makes visible the full spectrum of value creation and destruction across all stakeholders. They draw on systems thinking, quantum modelling, and insights from some old Japanese practices. Yoshie Sugai introduces this principle as an ethical mindset underpinning Valuism. Why are we creative? With Astrid's thoughts: *Because* we need spaces where complexity can change its state. *Because* not everything that we know can be thought. *Because* imagination allows us to process what has not yet become visible.

### Günther

Based on experience and inside it's *wisdoming* as Charles Savage, founder of knowledge cafe, would baptise it ...

“Tove Jansson’s anger about the war and her longing for freedom are woven into the Moomin stories. What she wanted to convey became the words of the characters.”

“There is a part of me that observes me objectively.

It’s hard to explain ...

It sounds exaggerated, but it’s as if I’m detached from my own body and watching myself.

I sometimes have this feeling.

It feels quite strange.

But I’ve heard that this feeling is common among artists.

I’ve had it since childhood. Occasionally, you know.”

Kanae Yamamoto  
(Photo: Günther M. Szogs)



## Astrid

*Productive imagination grows when knowledge moves across different media, sensibilities, and temporalities. Co-creation begins with the dialogue within oneself – only those who can co-create between their own inner worlds can truly co-create with others. Creativity is not an addition to knowledge production; it is its breathing.*

Across these diverse examples, one insight becomes clear: co-creation first stirs within, weaves across modes of understanding, and finally manifests externally.

## Epilog

Film director Wim Wenders, asked by Hermann Vaske about his opinion on “*why we are NOT creative*” replied: “I don’t think its people who are killing the idea, rather the institutions. As soon as ideas get institutionalised their

biggest enemy is at work. You see that best in the church ... church is the worst enemy of religion. ... Same with movie studios, I mean ... you bring an idea there, the studio takes it. The moment the studio owns it, the idea is dead ...”

The *ambiguity of creativity* shows that sometimes *barriers stimulate to higher forms of creativity* to overcome them. It is this essence of breathing in creativity which allows knowledge to become alive. Hopefully in transformative action. To incite others. To *challenge “subprime knowledge” in all its variations.*

*Co-creation* does not begin with interaction between people. It *begins with the dialogue between modes of knowing within a person.* Only those who can co-create between their own inner worlds can truly co-create with others.

**Creativity is not an addition to knowledge production. It is its breathing.** ■

Your feedback to authors and editors  
dossier@gfwm.de

**Co-Creative Authoring** with diverse backgrounds but a common thread: to enhance a spirit of societal learning, understanding and acting at the intersection of economy, academia and civil society.

**Astrid Szogs**, PhD in Innovation, contributed to building the NGO STIPRO in Tanzania and taught “Innovation and Development” at the University of Kassel. She served as Head of the Mobility Cluster North Hesse, recognized as a German excellence cluster, and serves on the board of the European network Open ENLoCC. She is the founder of Mind & Medicine, where she explores the role of consciousness in innovation and societal transformation.

**Leif Edvinsson**, Professor emeritus, Sweden and Honkong. Pioneered the work on Intellectual Capital and established the World’s First Fu-

ture Center for organisational innovation at Skandia. Awarded Brain of the Year in UK by Brain Trust Foundation. Published many books and articles globally. He is cofounder of the New Club of Paris.

**Günther M. Szogs**, served for Community Education for Young European (London), studied educational science and pioneered holistic Intellectual Capital approaches in corporate learning. Günther was secretary of the Leonardo European Corporate Learning Award. As founding member of NCP he regularly contributes in initiatives around societal innovation.

Graphical design from **Stefan Zillich** and inter-cultural observations by **Kanae Yamamoto** are gratefully noted.

About this contribution Text: Astrid Szogs, Leif Edvinsson, Günther M. Szogs · Editorial team: Andreas Matern, Stefan Zillich · Photos: see credits on each image · Photo selection: Günther M. Szogs, Stefan Zillich · Editorial Design: Stefan Zillich, re:Quest Berlin · published in: Das Kuratierte Dossier vol. 8 “Knowledge and Co-Creation” May 2026 · published by: Gesellschaft für Wissensmanagement e.V. gfwm.de · © the authors / GFWM e.V. (CCBY-ND 4.0)