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T O O L
B O O K

18

MANIFESTO

*School is literally a place of scholè,
that is the space of "free time"
Maarten Simons and Jan Masschelein-
School-A Matter of Form- Teaching Art in the Neoliberal
Realm- Realism versus Cynicism- Pascal Gielen & Paul De
Bruyne- published by Valiz Antennae in 2012.
P72

N.E.W.S is an interdisciplinary school* exploring
questions of ecologies within societal paradigms.
As a learning hub for research and professional
development, it welcomes creatives to undertake
experimental and critically aware projects offering
new readings of the landscape.

The aim of the school is to facilitate methodologies
for learning and producing by immersing participants
in a context where they collaborate, work and live
together. Each edition is based on a theoretical framework
linked to the question of how our conception of aesthetics
has modelled the production of our landscape.

We explore these ideas through three categories:
The Individual Living Space, The Working Space
and The Leisure Space in order to evaluate how they have
redefined our cultural, social and political identities
within the rural and urban environment.

N.E.W.S invites participants to turn their thoughts into
practical experiments through which they alternatively
share and receive knowledge. This synergy results in the
making of toolbooks, retracing theories, conversations,
experiments and works produced during each session.

N.E.W.S aims to build on a network of practitioners and
places across countries, both in the urban and rural
environments as an attempt to share and provoke exchanges
of thoughts and practices to produce a wider set
of responses and possible solutions to global issues.

N.E.W.S is born out of conversations between
Paquita Milville, designer and founder of Santa Monica,
a new coworking makerspace based in Picardie and artist/
curator Lou-Atessa Marcellin founder of Diaspore in London.

ABOUT SANTA MONICA

Santa Monica is in Berny-Rivière, a small village in
the region of the Hauts-de-France. The house is Paquita
Milville's former family home which she wants to transform
into a new research and production space for artists
while engaging with local stakeholders.

ABOUT DIASPORE- www.diaspore.xyz-

Diaspore is a research platform founded in 2016 by artist/
curator Lou-Atessa Marcellin. It focuses on ideas
of ecosophy in the ecological framework interconnecting
social and environmental spheres. Diaspore is current-
ly based in London, running as a nomadic space, spreading
where the wind takes it.



THE INDIVIDUAL SPACE

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Summer edition
Santa Monica



For its first edition, N.E.W.S took up residence in the house of Santa Monica, in Berny-Rivière, a small village surrounded by agricultural land in the region of the Hauts-de-France. Located at the fringe of a wood, marked out by the Aisne river, Berny-Rivière's landscape has kept the strata of its history (WWI, intensive farming, mass tourism, rural exodus...). It's local history fed our reflections while thinking about the making of a territory.

As a first attempt to understand the concept of a landscape, we chose to focus on its spatial features, the contours that limit and delimit the space, asking whether these boundaries are obstacles or necessary to defining it. Do we need limits to order? Do we need limits to belong? Do we need limits to govern?

Drawing from participants' practice and skills, we conceived a series of interventions taking the form of reading groups, practical workshops, walks, cooking sessions and conversations that unpacked and offered a diversity of interests and sensibilities in understanding how a landscape emerges. To pinpoint our research to a human scale, we confined ourselves within the space of the walled garden representing the limits of the family home while we extended our observations to the surrounding areas (woods, village, campsite, river, fields) which allowed us to think of new possible contours for Santa Monica's garden.

This edition presents the results of our research and time in Berny-Rivière.

Summer School 18 participating practitioners:
Louis Baguenault, Elodie Correia, Simin Eivazi,
Susannah E. Haslam, Iris Lacoudre,
Lou-Atessa Marcellin, Paquita Milville, Nicholas Morris,
Charles Pryor, Camille Sineau.

The limits

What defines a landscape?

Which physical and visual elements constitute its identity?

For this first edition, we proposed to base our reflection on the limit as a decisive object which defines the shape and use of a space. We've located our studies within the physicality of the landscape as well as the economical, political and cultural context of the local area.

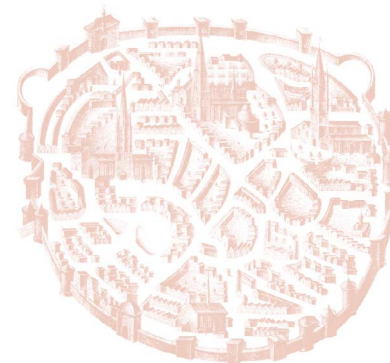
As a starting point in thinking about the limit, there is an interrogation of how a conception of aesthetics and harmony inherited from antiquity might have had a devastating effect on our world. Could these norms be a major cause for climate change? The order so celebrated in the gardens we design and fields we cultivate, does not only respond to an economic agenda but is also the result of a type of aesthetic.

For instance the world of industrial agriculture still refers to French style gardens as the aesthetic canon on which to model the landscape. This conception of space is an imposition of geometric thinking onto the natural world. In his book The Garden in Motion, Gilles Clément proposed the following explanation in trying to understand the relationship man has with nature: "The predilection we have for structures, push us to desire for their immutability. But gardens are by nature grounds for constant changes. Their history demonstrates the determination of man to go against those changes. It seems as if man were positioning themselves as a singular constructive force to prevail the entropy that regiment the universe as a way to escape death."

The straight arbitrary, administrative or aesthetic line, opposes itself to the curved, accidental line born out of a nature free from man's domination. What is considered as "clean" and "clear" in industrial agricultural fields, is the death of soil and everything that is not considered as an immediate source of production. Order opposes itself to the chaos of the forest in which trees grow as they please and where species mix, intersect and interact amongst each other. Humanity has the drive to organise, order and manufacture the world and has, through the use of technic, slowly submitted its inhabitants and all that compose its environment to becoming a resource for productivity. Private property is one fundamental apparatus used to implement this system. It is defined as the right of an individual or an organisation to use, benefit and dispose of something permanently and is regimented by the Land Registry or cadastre. Land registry is the division of a country into properties and represents today the quasi totality of the land across the globe while wild spaces are becoming scarce. Etymologically the word cadastre signifies "the registration of the land line by line", and represents in the form

of recteline drawing the accumulation of capital throughout generations. The administrative limits of Santa Monica are concretely and clearly defined by the wall surrounding the property. The space we were inhabiting (consisting of a house and its walled garden) is the result of a heritage acquired by Paquita Milville's ancestors throughout the 20th century.

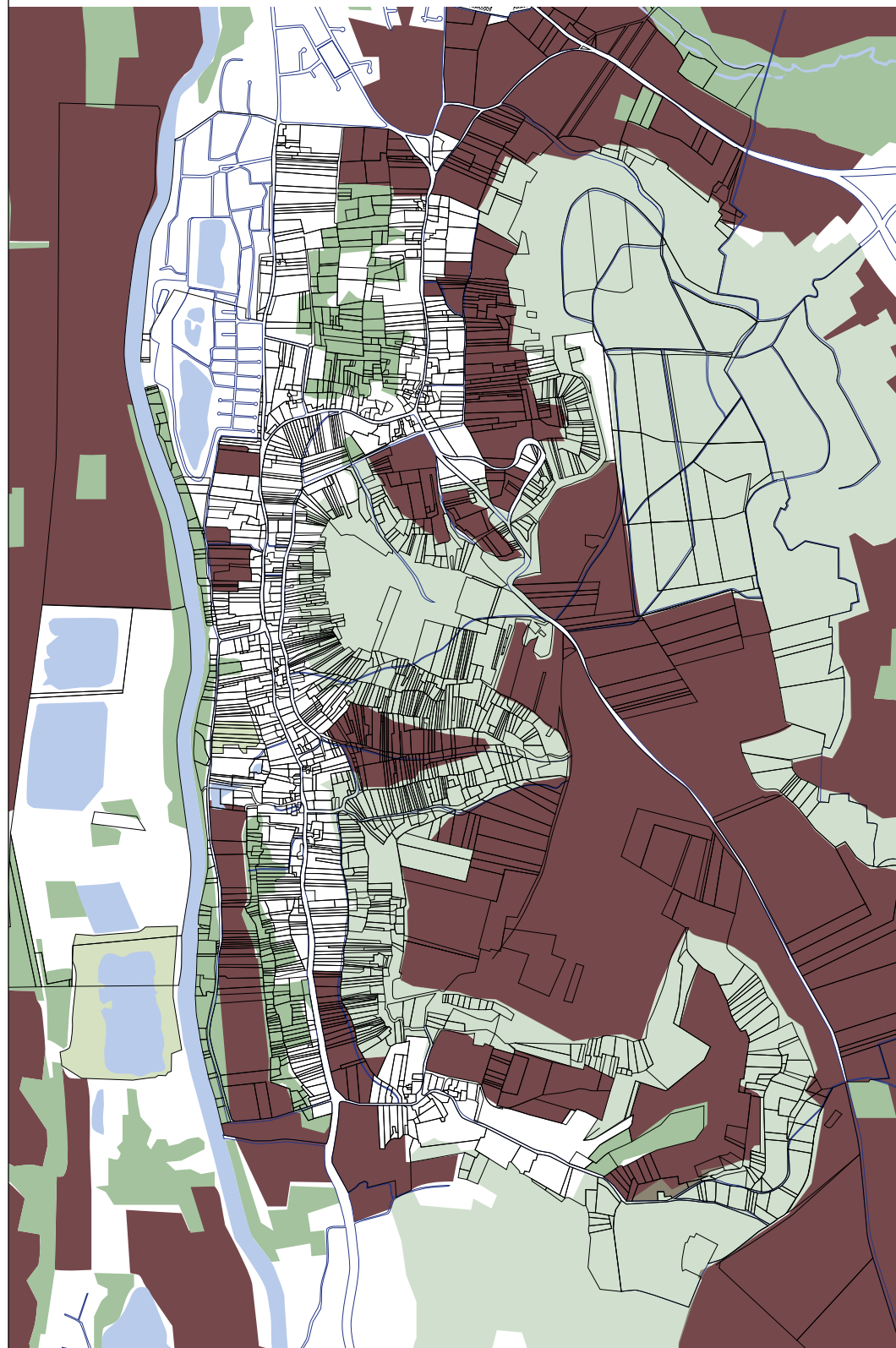
The Summer School 18 is an attempt to rethink our relationship to the landscape and the way we inhabit it. In the cloistered space of Santa Monica, can we find new ways and means to interact with a landscape regimented by administrative and technical infrastructures? Can we learn to work with the landscape, considering it not as an inert material, modelled by humans but as a living ecosystem we are part of with its own rules? Can the relationship we are nurturing with a place, influence those we are cultivating with one another?

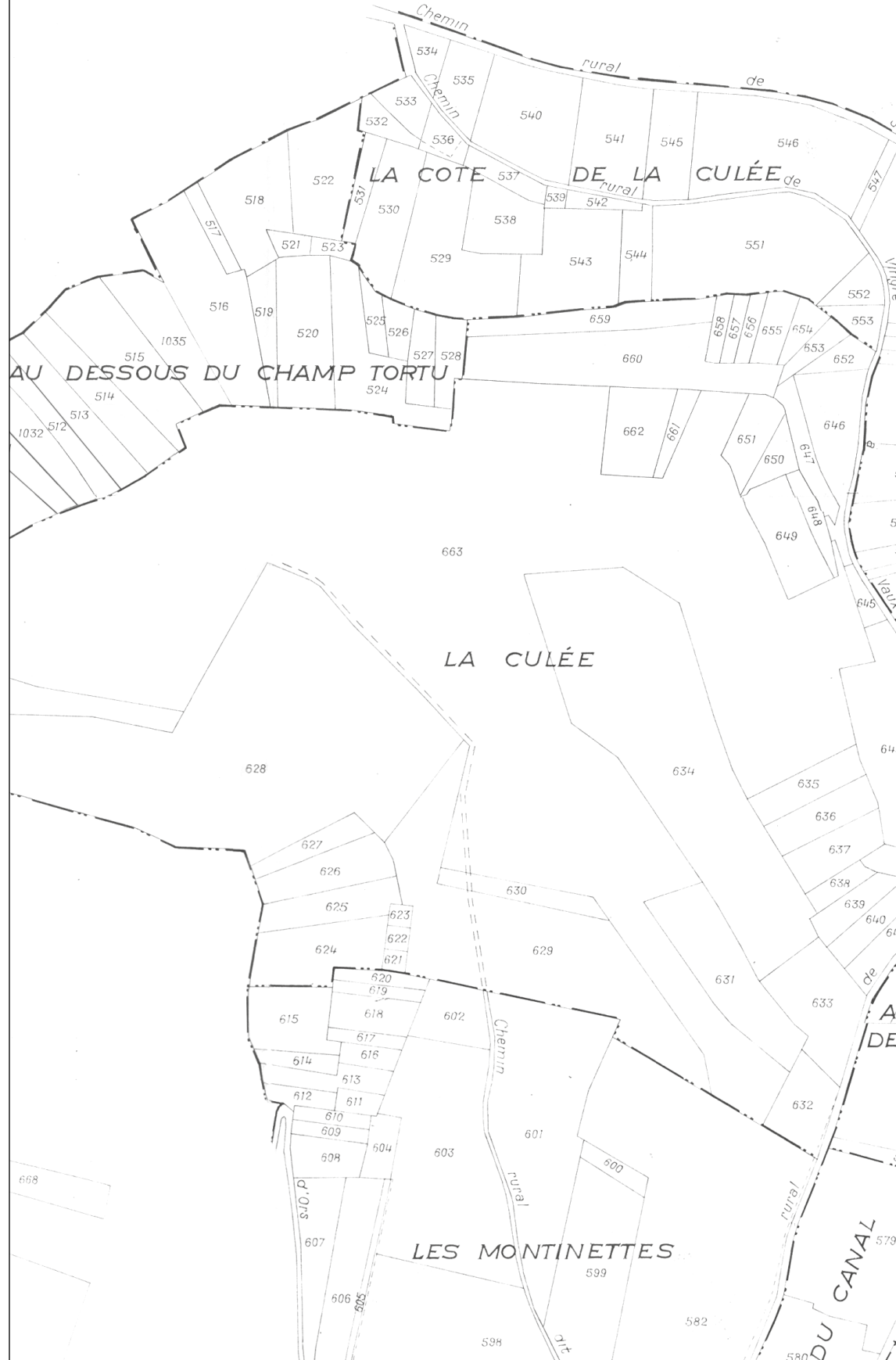
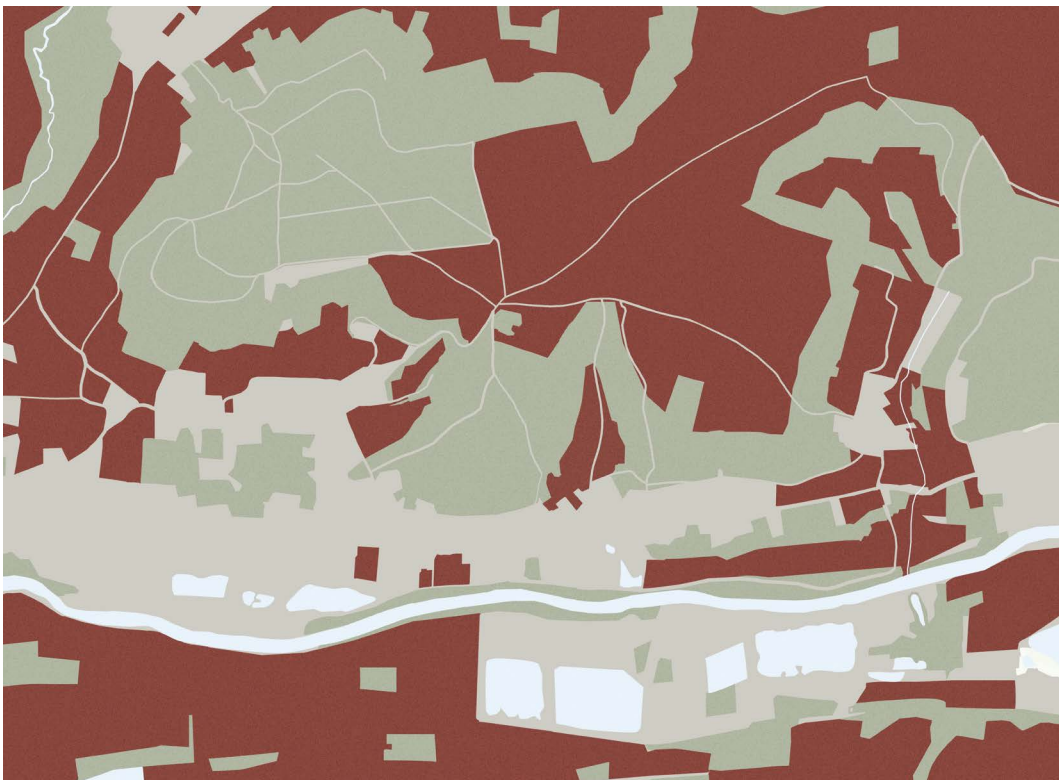
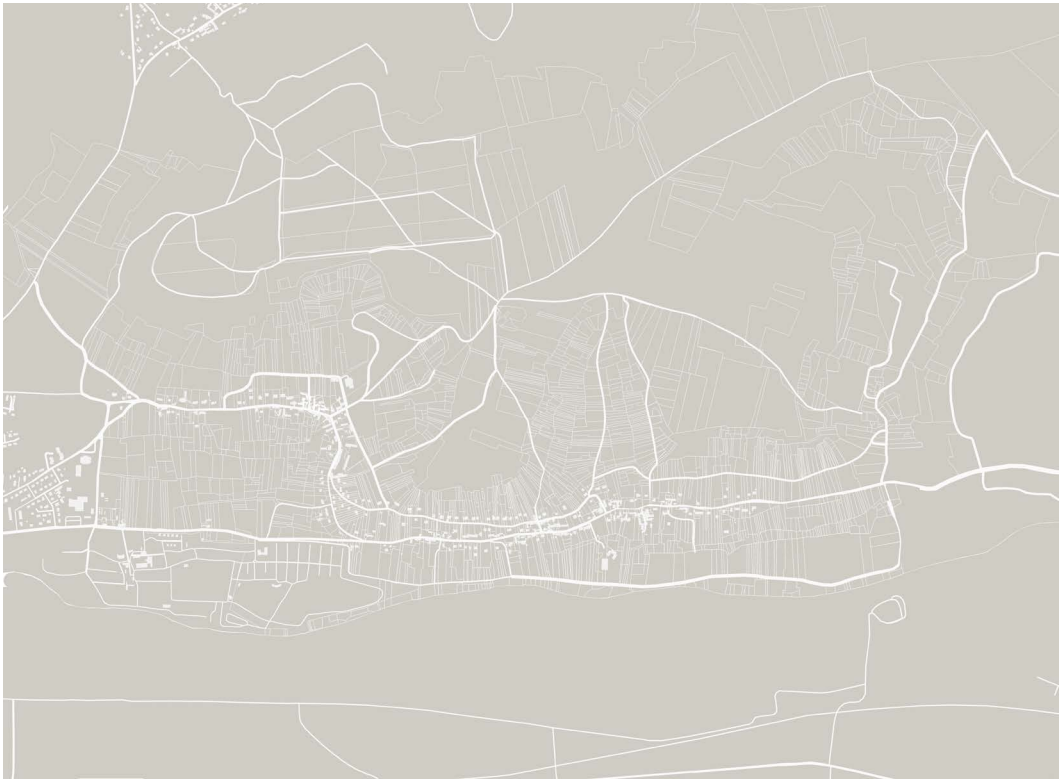


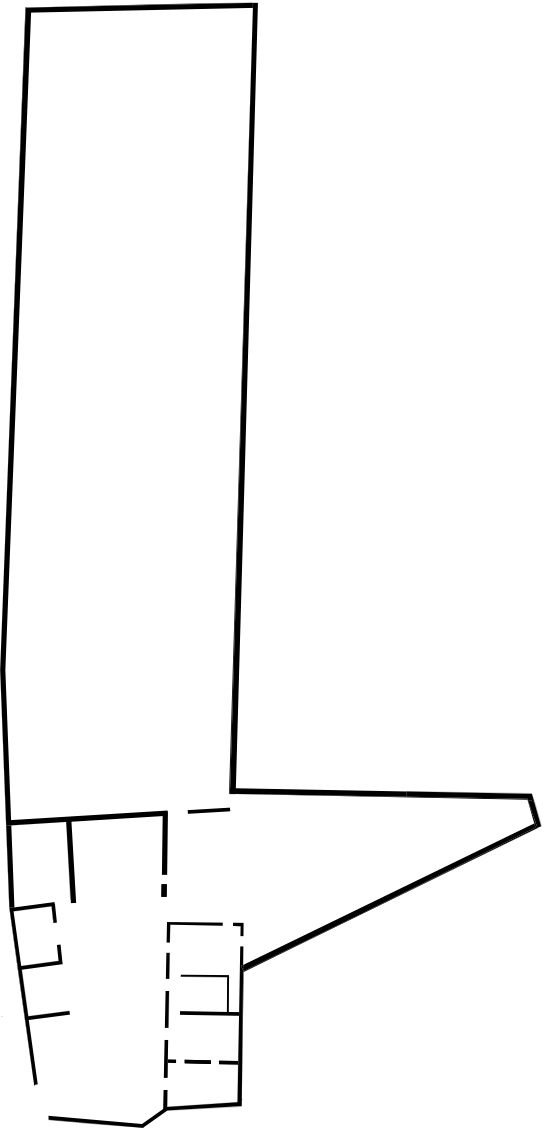
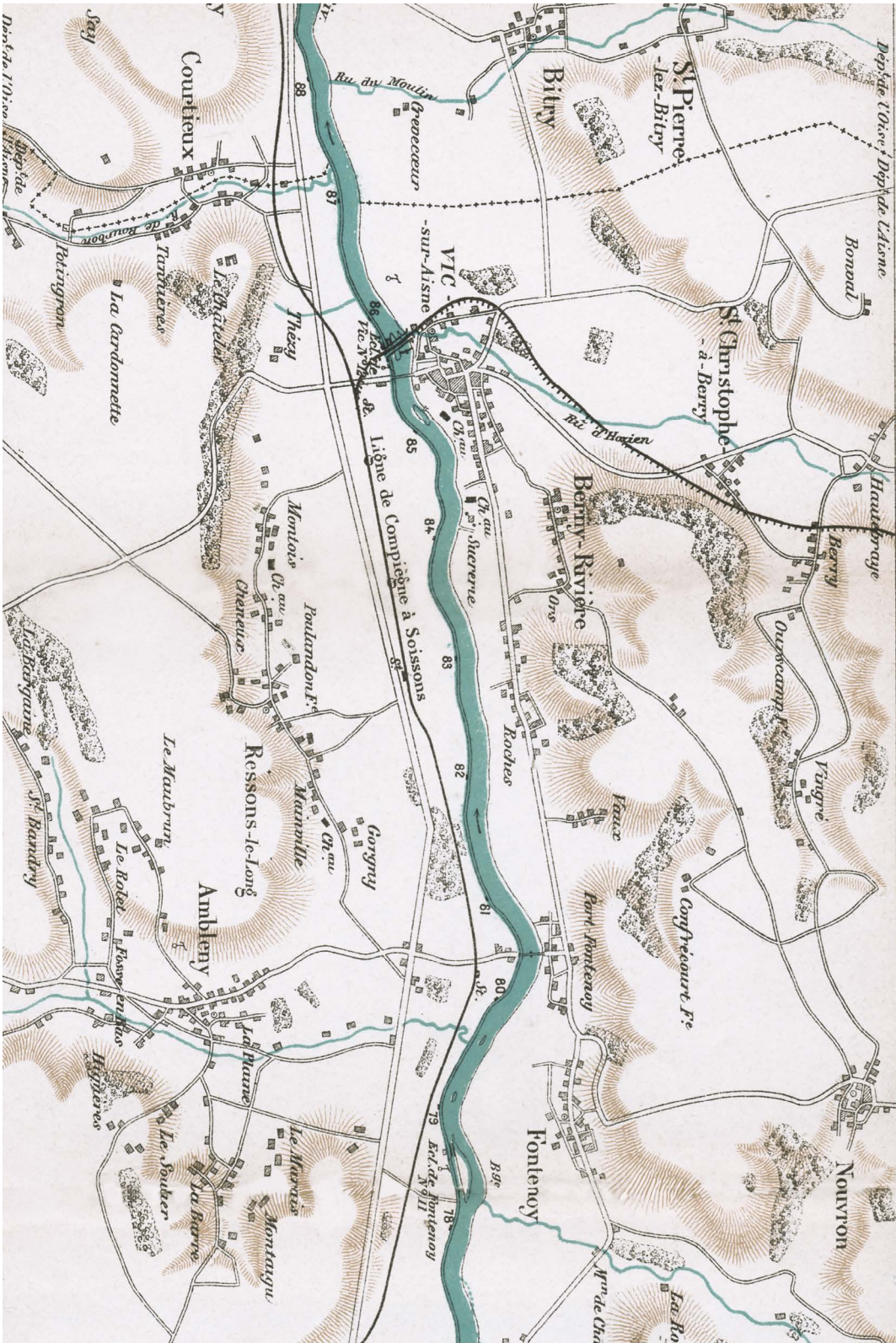
Maps

The maps were made by drawing out major lines which define the landscape surrounding Berny-Rivière. Those lines represent both natural elements and administrative demarcations: woods, rivers and watering holes, fields, paths, roads, houses and other registered land. Their design was developed using several sources, from Google maps to old and new cadastral maps as well as a map retracing the flow of the river Aisne.

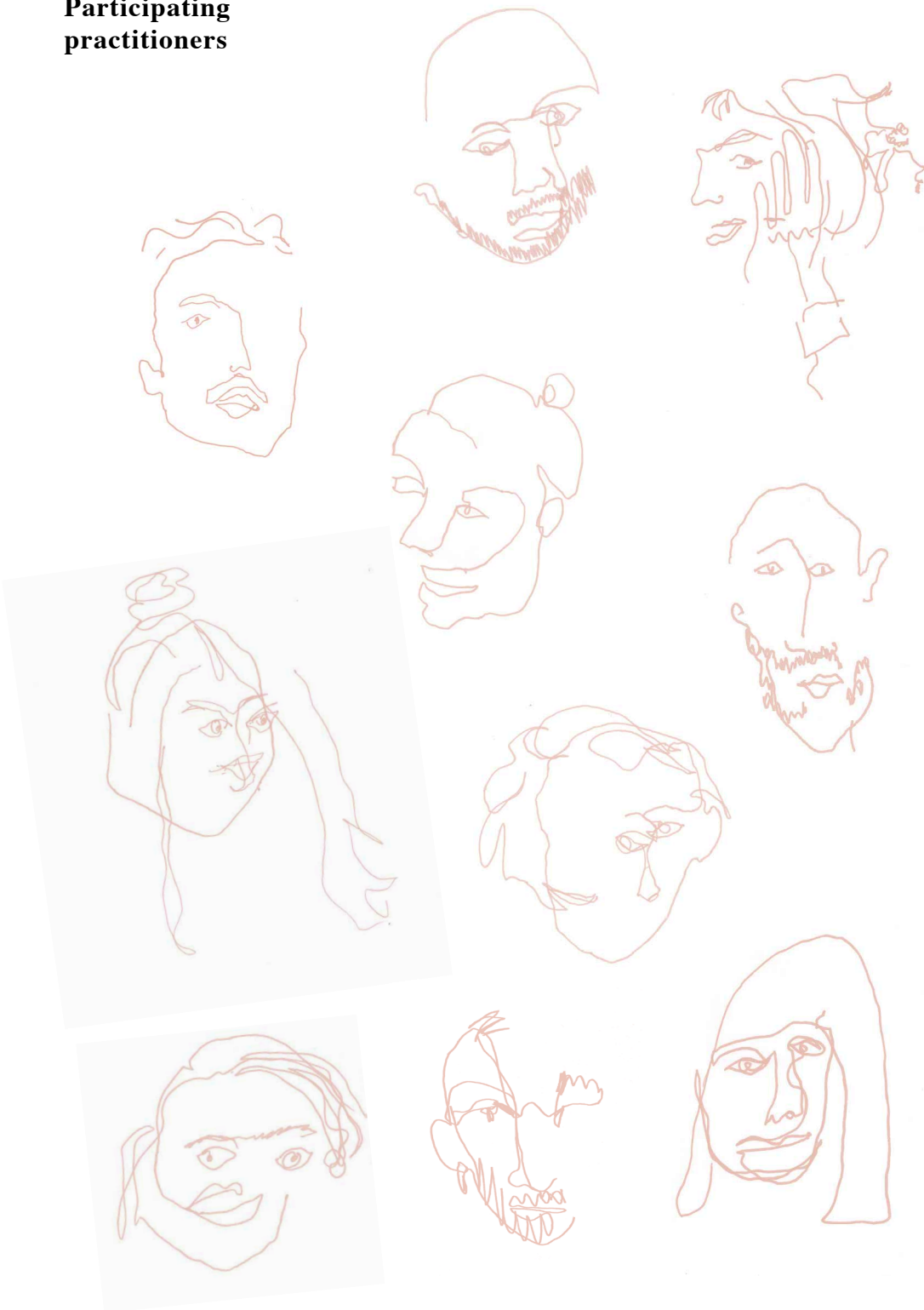
We zoomed into the map of the village to focus on the property Santa Monica and its surroundings; neighbouring houses, fields and woods at the back of the garden. Finally, we provided participants with a map of Santa Monica's inner limits confined within the walled garden and the house.







Participating practitioners



Louis Baguenault started his career as a gardener before entering the École des Beaux Arts de Clermont-Ferrand and then transferring to the École des Beaux Arts in Toulouse where he completed his studies. He is currently completing a Masters degree at the Ecole Nationale Supérieure des paysages in Versailles. As an artist he developed a performative practice taking the form of artist talks and conferences that he refers to as “presentation”. Acting as a commentator, he develops narrations composed of ideas referencing art, philosophy, masonry, all spontaneously ordered, allowing the conversation to emerge and respond to the present moment. Exhibitions include: Jardin Expérimental, with Rosalie Mouz at OÙ, Marseille (2015), Laureat/Committee member of the 65th edition of Jeune Création - 104 art space, Paris (2014), Détripotage, solo presentation and residency at OÙ, Marseille (2014), São João Residency, Rio de Janeiro, Brazil (2014), Ce qui fait notre corps-Comparer les deux cultures à travers “les Marchés” et “les nourritures”, ENSBA, Paris (2013), Contamination(s), Espace d’art Les salaisons, Romainville (2013), Mais je ne sais quel œil par accidents nouveaux-Cargo Culte, ex-jardin d’agronomie tropicale de Vincennes, Nogent-sur-Marne, Concerning the risk-Gallerie Jeune création and the 57th Festival of Mont Rouge.

Elodie Correia was born in Argenteuil. She studied graphic design at l’ESAD Amiens in Picardie. After graduation she settled in Paris as a freelance graphic designer. She has practiced contemporary dance since childhood and is very interested in every dance’s form and develops projects mixing digital art and dance. Her interest in dance lead her to new research around body and space.

Simin Eivazi is an Iranian born American feminist writer, ceramicist, visual and performance artist currently living and working between France and the UK. She obtained her BFA in sculpture with an emphasis in performance at California College of the Arts in San Francisco and completed her MA in art and politics at Goldsmiths, University of London, as a Jack Kent Cooke scholar. Her work has been exhibited in the US and UK including at the Victoria and Albert Museum in London and Royal Albert Memorial Museum in Exeter. Her upcoming publication includes a series of short stories in Persian as part of a collaborative project led by the prominent Iranian writer, Shahrnush Parsipur.

Susannah E. Haslam is a research practitioner and educator in the expanded fields of contemporary art and visual culture. Currently in the process of completing AHRC-funded doctoral research at the Royal College of Art in London, Susannah’s thesis examines the contemporary phenomena of alternative arts education after art’s Educational Turn (2006-2016); problematising art’s instrumentalisation of education and offering up a set of alternative organisational hypotheses drawing on timebanking, coworking, artist development and foundation year models. Research and teaching interests

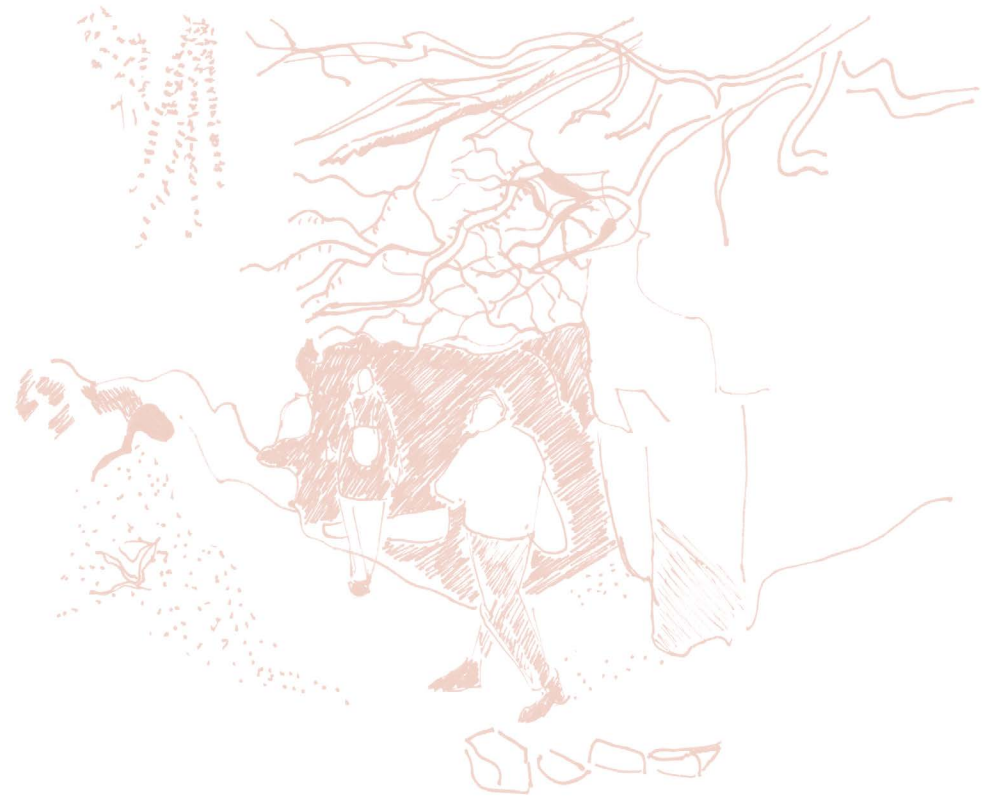
include the imminent future of arts and humanities tertiary-level education, alternative models of pedagogy and educational infrastructures, questions of education and/as art, paradigms of art/knowledge, notions of “co-”, work/leisure, time/space, new forms of communing in relation to technologies of sociality, movement through space virtually, proximities, friendship, the nature of dialogic, conversational and written forms of expression.

Iris Lacoudre is a graduate of EAVT Paris (School of Architecture of Marne-La-Vallée). She additionally studied at the TU in Berlin and holds a postgraduate diploma from Konstfack in Stockholm. Her work in the architectural field has led her to live in cities around the world: Atelier Bow Wow in Tokyo, Finn Geipel in Berlin, Arrhov Frick Arkitektkontor in Stockholm and Bruther Paris. Since 2016 she has been working independently between Paris and Stockholm. Investigating the immediate habitable environment, looking at domestic behaviors, her practice is nomadic, entering into conversation with the place she works and lives in. She is currently completing a residency at Social Sensibility Department, in the factory of Bernard Controls, in Gonesse, France, communing in relation to technologies of sociality, movement through space, virtuality, proximities, friendship, the nature of dialogue, conversational and written forms of expression.

Nicholas Morris is a Californian artist living and working in Grenoble, France. For the last year he has conducted research at the Institut de Géographie Alpine as a candidate for a Masters degree in geography, planning, environment and development, specializing in innovation and territory, researching the capacity of socially engaged art practices to re-imagine and transform politics, planning and territorial development. His artistic works often take the form of pedagogical and building collaborations. He has organized projects in the U.S., U.K., India and France and has been the recipient of the Wornick Scholarship for excellence in woodworking and the IMPACT social entrepreneurship award from the Center for Art and Public Life in Oakland, California.

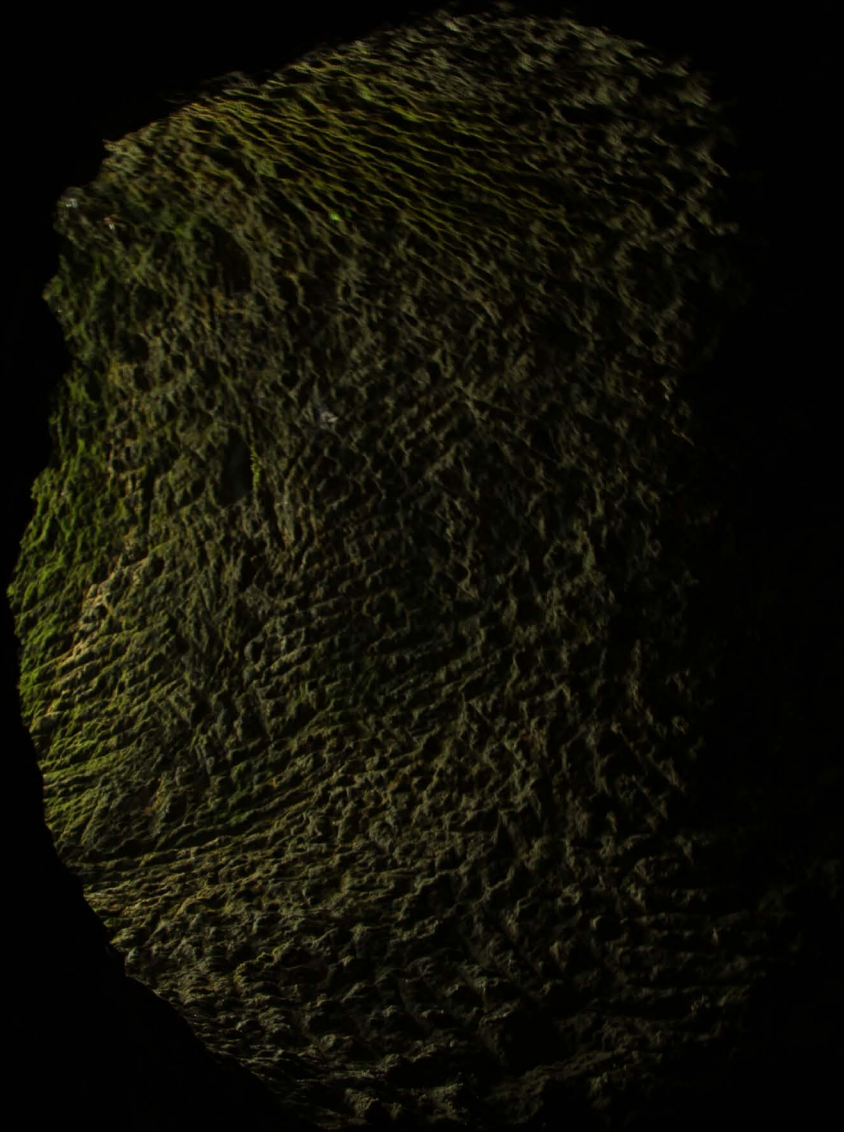
Charles Pryor is an artist and environmental researcher that works across collaborative formats including film, performance and text. Pryor’s practice specifically addresses ecosystem remediation and emergent ecologies in anthropogenic times, through creating effective alliances across art, science, pedagogy and ecology. Pryor has previously taught permaculture workshops at unMonastery in Kokkinopilos (Greece 2017), Goldsmiths University (London 2017), as well as working alongside Cityplot (Berlin 2017). Exhibitions include Conditions for Ongoingness at Jupiter Woods (London 2018), Feral Kin at Auto Italia South East (London 2017), Infrastructure/Residence at Jupiter Woods (London 2015). Residencies include, Saari Residence (Finland 2016) and Serving Suggestions at Outpost Gallery (Norwich 2015). Charles Pryor is currently studying a postgraduate degree in Climate Change and International Development at the University of East Anglia (Norwich UK).

Camille Sineau is an architect currently based in Scotland. During the course of his studies, he concluded an exchange BA at the Accademia di Architettura di Mendrisio (2009). He also worked for Go Hasegawa in Tokyo (2010) and Jean-Christophe Quinton in Paris (2008). He then graduated from the Master Theory and Project led by Jacques Lucan, in Paris (2012). After graduation, Camille worked for Adam Khan Architects in London over 3 years, where he became an associate (2012-2015). There, he has been leading and collaborating on a broad range of projects in Europe, from private to collective and social housing. In 2015, he went to Sweden to focus on research and personal practice. Together with Tristan Zelic and Iris Lacoudre, he organised a self-initiated architecture residency for experimenting with the possibility of an immersive practice for the conception of a house in Dalarna, Sweden (2016). Today, Camille is undergoing a Master Research at the University of Aberdeen affiliated to the project Knowing From the Inside led by Tim Ingold (2016-2018). He is exploring other ways of practicing architecture with anthropology, focussing on dwelling and inhabitation practices. He is also engaged in local activities with a number of small institutions in North-East Scotland, such as Deveron Projects, where he worked as an assistant gardener in The Town Is The Garden. He is also a recent member of Peacock Visual Arts Associates, a year long collaborative curatorial practice in Aberdeen and is developing numerous projects between Scotland and France.





I. SENSITIVE TOOLS TO MEASURE A TERRITORY



Diagnostic

Louis Baguenault

According to Wikipedia, a “Diagnostic” is a hypothesis drawn from the analysis of signs.

Make your own maps

The diagnostic part of the project, as I learned it, (cf 1.) includes the assemblage of existing documents referring to the site and the collection of data drawn from my own experience of it. Landscape designers use these documents to tailor their design in response to the environment they are working in.

Santa Monica where are you - implies, “where do you finish”?

For this first residency at Santa Monica, the idea was to make a diagnostic study of the garden with the intention of questioning its limits. To question the garden itself (as a limit to the property) and of the site which includes other external factors. Nb: Walking in the surroundings (of the site) defines the site too.

The “sensitive” part

Given the context of the residency, we chose a “sensitive” approach to encounter the site; to make ourselves actively receptive we used our senses as “perceptual tools” that allowed us to become more aware of the site (its key points), which was at that time unknown, and could therefore help the project. To become aware of the site; for instance, draw on a piece of paper without looking at it or by using your left hand for a right handed person or vice versa. It is very important. The goal is to discard learnt habits and therefore become more alert, more conscious. It can be something shared by all (such as sensations or perception) or be more personal (with emotions linked to one’s own life experiences.) The silent walk. Or the blinded one, working as a pair, is one creative example amongst others of possible experiments. We very quickly come out of the limits defined by property.

External elements that become internal and vice versa

At first, there is this walled garden, at the edge of the village, at the edge of the fields too. Coming out of the plan, at eye level, fields and forests, then we move out, go around to see external elements that become internal. These elements, like the Elm tree woods, which was external, even invisible from the garden, becomes visible, becomes interior. In reverse Santa Monica isn’t visible anymore, but we go back to it. What are we bringing back from this tour?

A return of experience

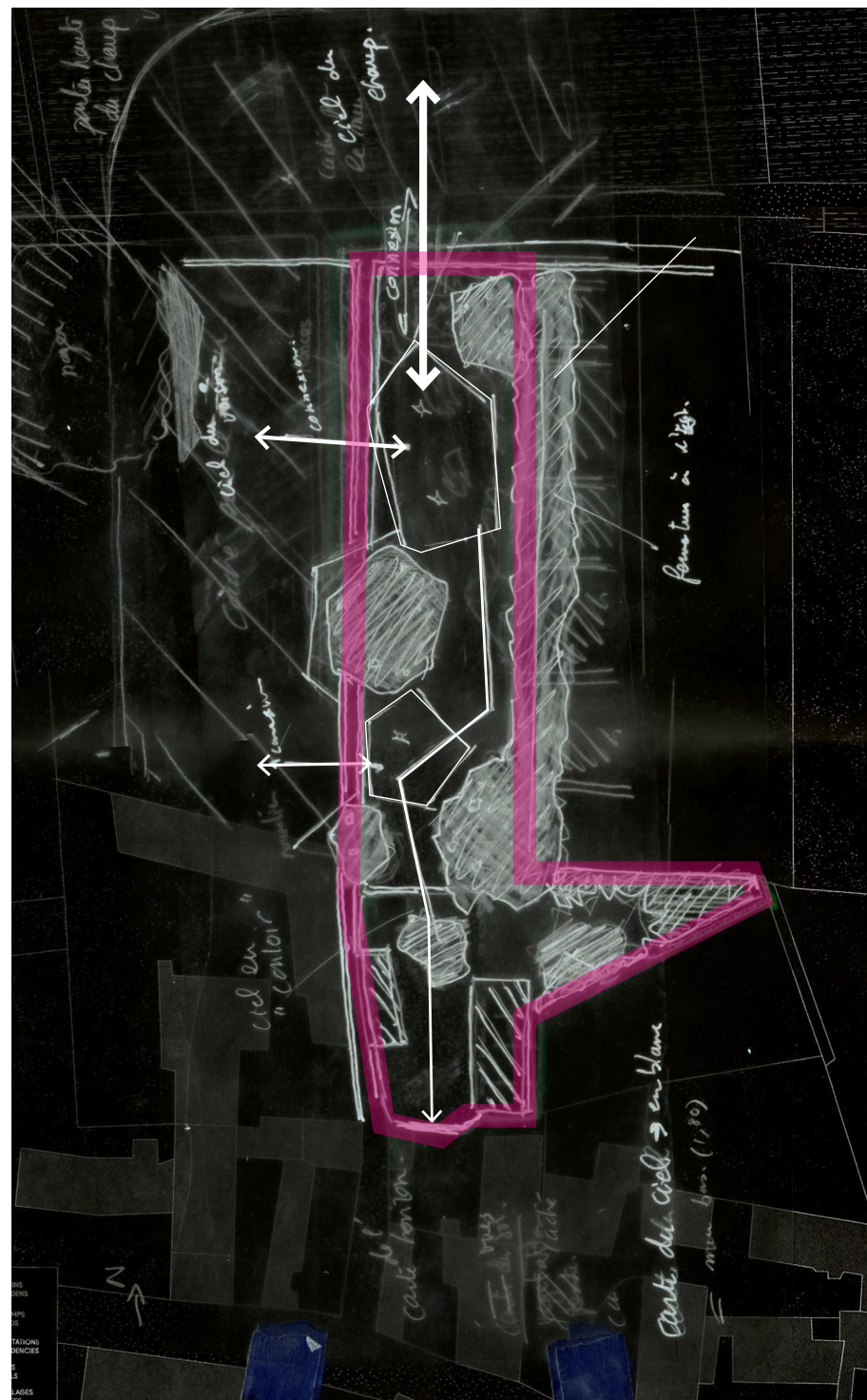
To give as much importance to the meeting (with the site) rather than to restoring it (visually or otherwise). A workshop from my programme of training was titled “to be and to collect” and encapsulates succinctly my idea. It is very important. (to avoid an “attentive tourism” (again not an expression of mine)).

I forgot how living in immersion with a more or less common goal/interest is favourable to creativity. I came with my topic of “the sensitive diagnostic” tucked under the arm but without an idea of how to present and share it. It’s very illuminating to cross one’s own interests with those of others to collectively lead these workshops.

Last night out and about in the garden - Map from the sky

We see here how the plan of the existing built environment and flora, along with a map of the night walk (an INTIMATE apprehension of the site), lead me to create a map as if viewed from the sky. The sky is an example of one of a garden's constitutive elements which is simultaneously not a part of it.

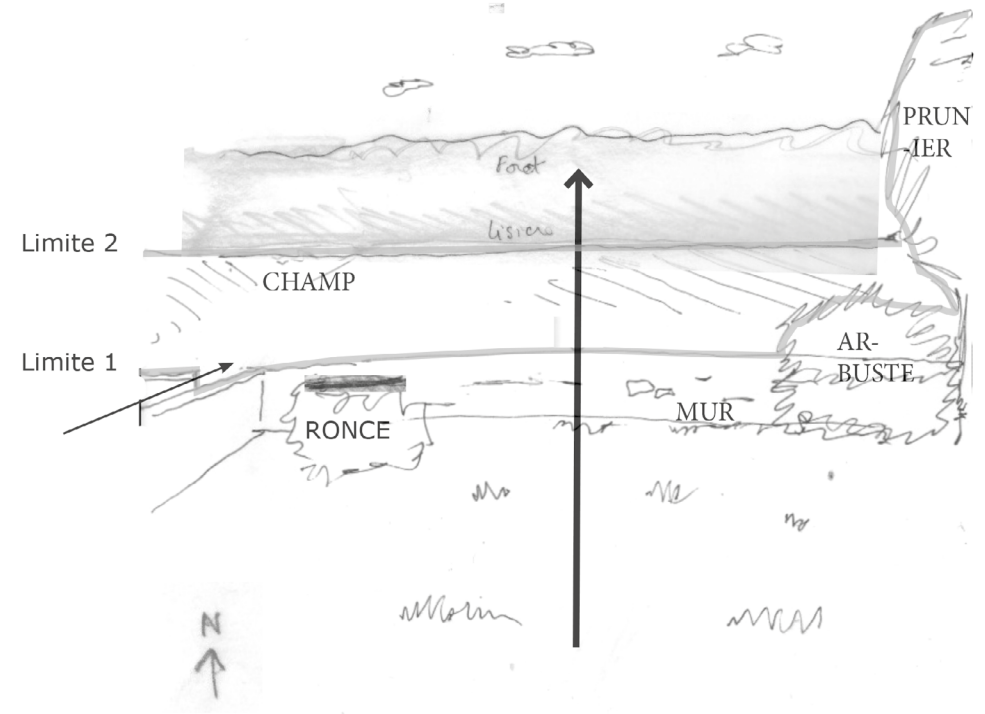
- black: space open to the sky
- white: ground, buildings, plants
- pink: physical limits of Santa Monica



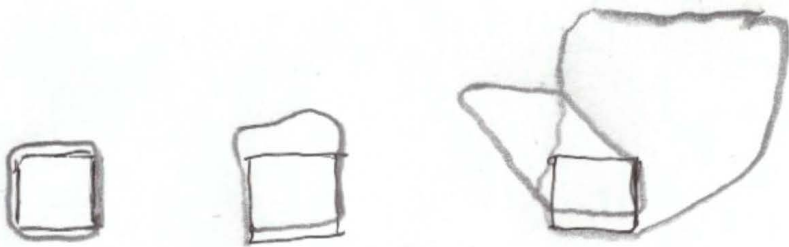
"Plant or view" or "plant and view"

We see here the influence of vegetation on the view (missing map of the horizon) from the north side of the garden, by withdrawing (underneath the wall) or by climbing over the wall, we reveal the field with a new clarity. The choice of plants and their location will dictate the relationship we want to implement in this part of the garden. Open or closed?

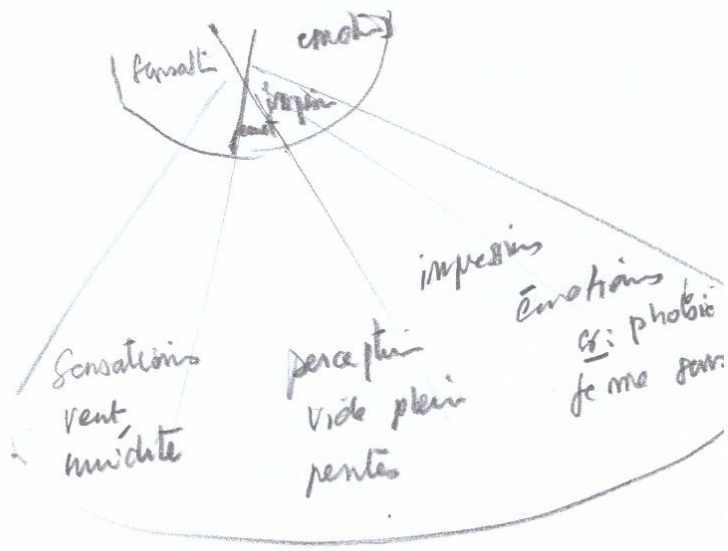
On top of this, we see here two limits to the site. First of all, the physical limit coinciding with the administrative limit (wall) and another limit, one coinciding with the edge of the forest at the end of the field; a possible expansion of the garden by view (looking) or by walking.



↑ landscape's call
↗ paths

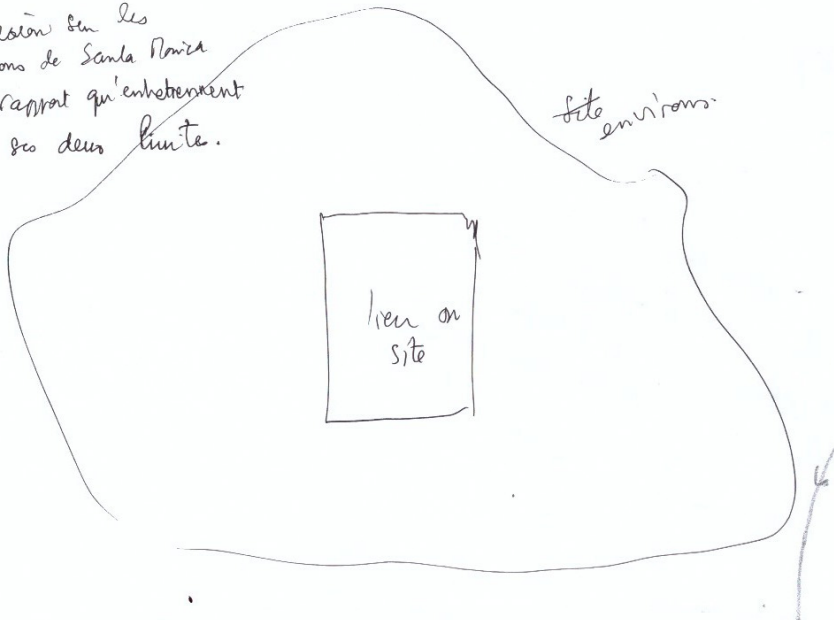


principle scheme;
a garden's different possible limits in the landscape



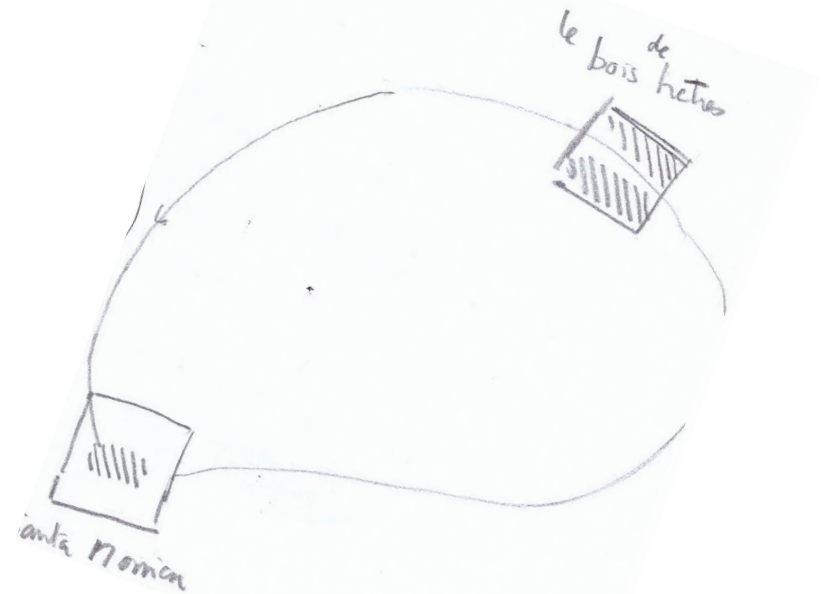
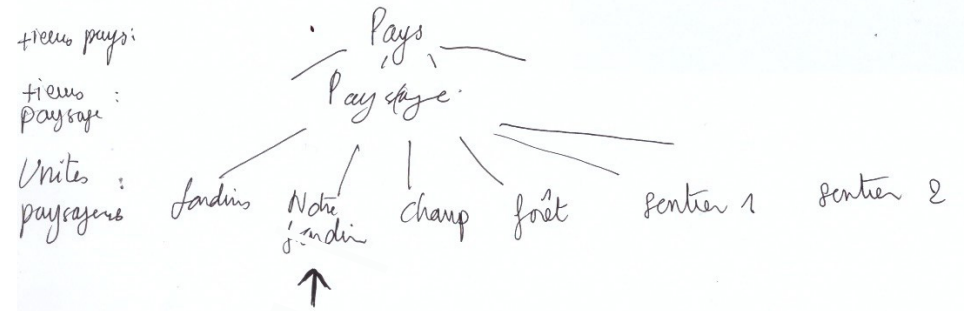
Prism of feelings, perceptions and emotions to take into account while visiting a site

réflexion sur les
environs de Santa Monica
& le rapport qu'entretiennent
c'est ses deux limites.



Jardin / paysage / territoire
lieu-site / localite
idem?

Re penser le Jardin avec ses environs



After the walk in the beeches' forest, what do we bring back to Santa Monica? In which ways walking around change our perception of the site itself?

Surveying the Landscape : an intervention through Théodolite and eco-feminism Simin Eivazi and Nicholas Morris

In 1951, Edouard Imhof published *Terrain et Carte*, a primer for the traditional conceptions and practices in geography and cartography. In it, he describes his vision of how the study of the land and the knowledge of maps are inseparable. For Imhof, as much as it is possible, the knowledge of the maps should be acquired through the direct experience of being on the land. *Terrain et Carte* begins with descriptions of perspective, studies of shadows and highlights, undulations, atmospheric effects and other introductory drawing lessons.

The representations aim for realism, but they remain visual studies of the landscape and accept some difference between the land itself and that which is observed. Imhof contests that there can be no objective image of a landscape, only representations. At geographical scales, even in a photograph the light will bend and distort the apparent altitude of a mountain on the horizon. These inaccuracies justified the subjectivity of artistic representations of the land and left room for some artistic license in the rendering of the image. However, Imhof seemingly takes for granted the value of such hand work and direct observation, never naming or exploring in what ways a geography in-situ and en-plein-air could have formed the conceptions of the land itself or influence our treatment and relationships with that land. Further into the book, we can observe the development of a certain partiality. While drawing functioned as a point of origin, Imhof proceeds to introduce tools and calculations which can detail the landscape more precisely.

The explorations develop into geodetic studies and the traditional practice of measurement making, namely table surveying, or levé à la planchette. Table surveying allows us to identify neighboring points in a landscape and measure their distance, positions and altitude using an analogue instrument called a theodolite. In his description of the practice, Imhof explains that the quality of the survey is reflected in the density of the points and the judicious choice of the important features in the landscape. Although the work was still done by hand and considered a representation, we can hear in this comment a logic which privileges the quantity of data collected and accuracy over perception. Here again we can consider the relation between the conception of the land and our relationship with it. For example, it is important to remember that applied geography had the objective of facilitating the rational planning of space. In the half century since the publication of *Terrain et Carte*, the practice of spatial representation in geography has become more and more technological and computer based. The practice of Table Surveying

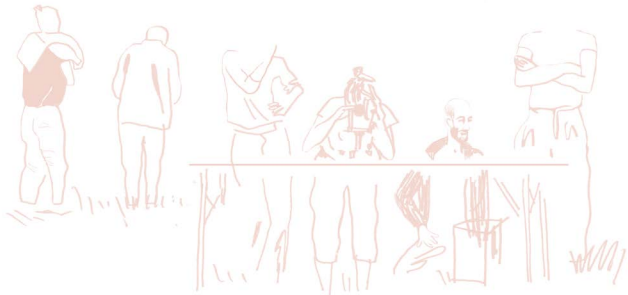
has become obsolete, to say nothing of its artistic predecessors. Absent of any nostalgia, the interest of studying these types of observations and obsolete customs is that they can give us insight into their underlying presumptions and perspectives. For the technical geographer, these creative, sensitive and approximate explorations appear incorrect.

An aesthetic evaluation of the landscape thus seems random and contestable by the logical evaluation. That is to say, the artistic proposition is inaudible in a strictly scientific mind frame. However, as we are confronted by the failure of the dominant logical paradigm evidenced by the impotence of the technical solution in the face of global climate change, these tactile and artistic practices seemingly offer possible sources for new visions and responses for how to transform our rapports with the environment.

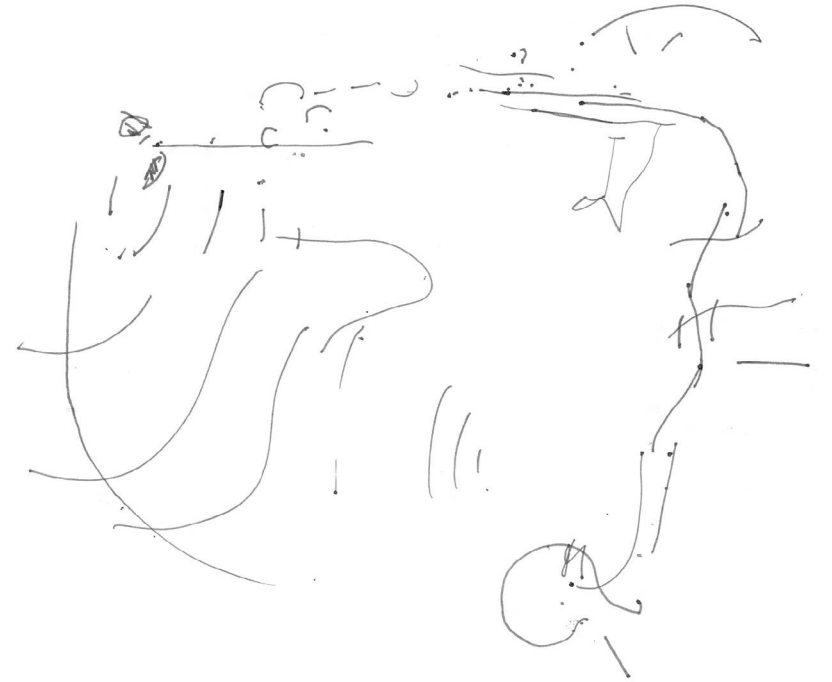
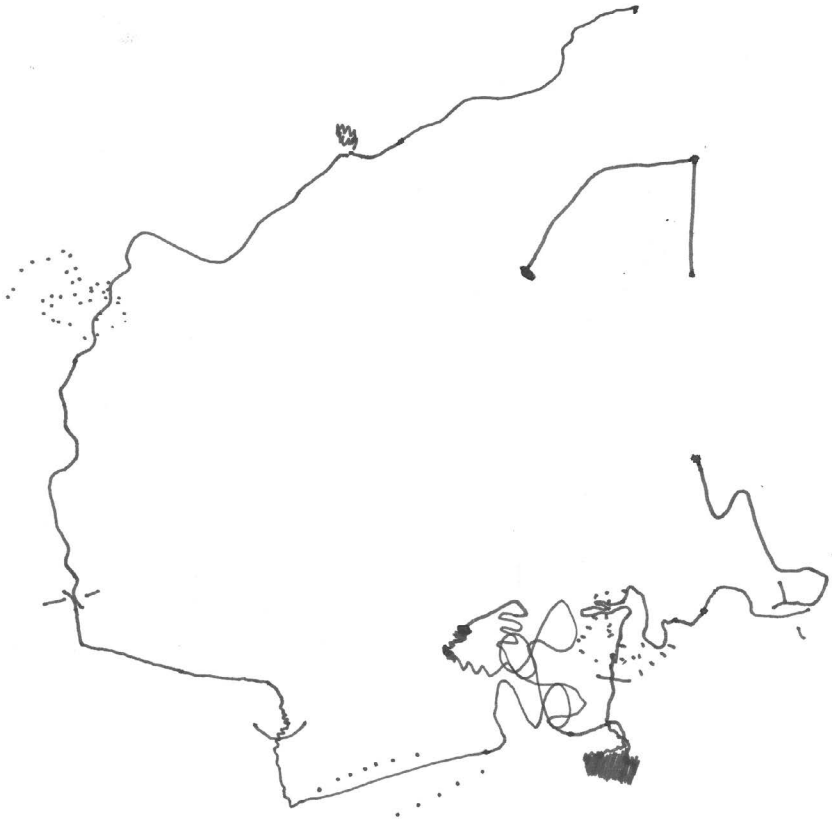
This was the central idea explored in the work *Le Chercheur et Ses Doubles*, where in the editors explore the rapprochement between the arts and research. There are multiple discursive antecedents: Aristotle divided intelligence between the epistemological and the technical, Baumgarten spoke of the acquisition of knowledge of reality through the senses and through reasoning, Kant wrote of the faculties of logical and aesthetic judgement, and Michel Foucault described the modern human as capable of thought and capable of having a connection to the unthought, the unconscious and all that escapes the dominant language and order (Delacourt 2015). According to Nathalie Blanc, this fracture between the theory and practices, science and art, extrapolates to deny art its capacity for knowledge (Blanc 2010). In the book *Ecoplasties*, Blanc and Ramos nuance the history by which art was itself separated into two, distinguished as applied or fine arts, which distanced art even further from its utility. The search for this utility in the arts is a layered history, but suffice it to say that since Duchamp posed a urinal on a pedestal and called it an artwork, artists have permitted themselves to search for references, forms and content well beyond the frontiers of the history of art. This rupture engendered the opportunity for an artwork to incorporate subjects from other disciplines and thus the necessity of other analyses and cultural references to understand the real meaning of the artwork (Thompson 2012). It is in this space of overlap between the art searching for its utility and the geography looking again at its creative origins that new practices of geo-aesthetics and artistic research flourish.

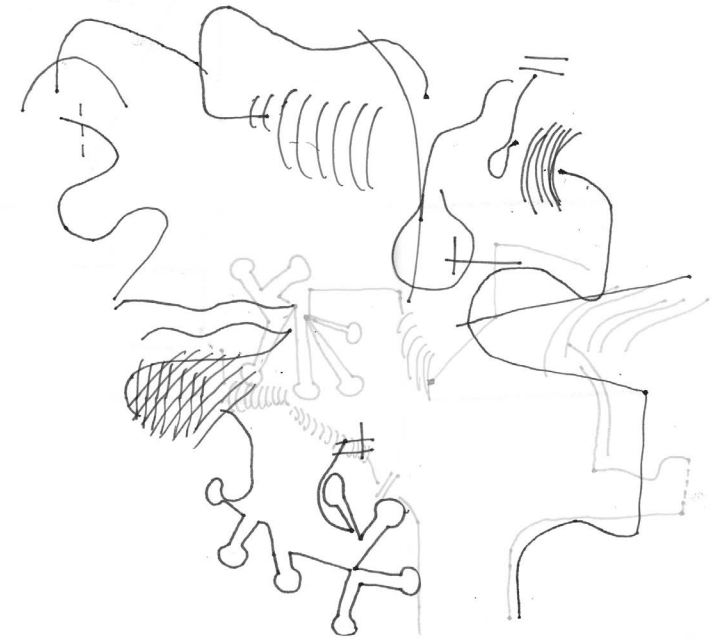
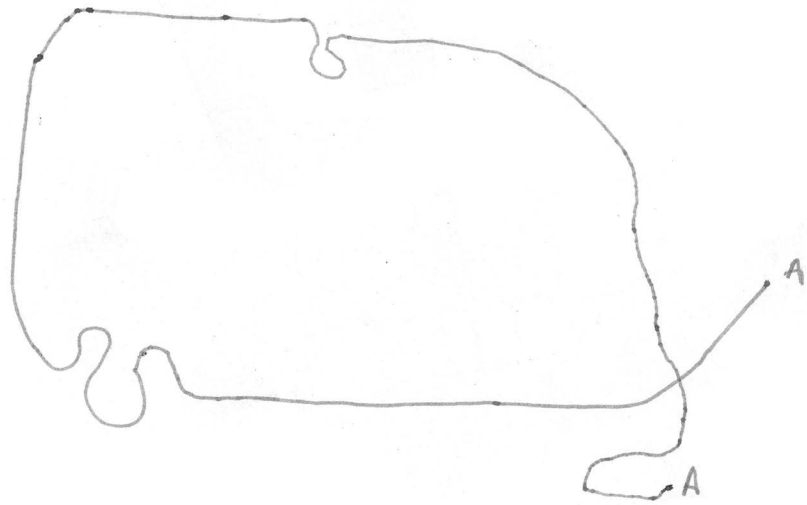
It was in this spirit that we organized our workshop *Surveying the Landscape: an Intervention through Théodolite and Eco-feminism* in Berny-Rivière. The activity explored the topography and representation of the site. Within this frame of observation of the terrain, we proposed two ways of seeing: the measured and the felt. We demonstrated the use of a théodolite, and traditional table surveying,

as well as emotional cartography practices drawing inspiration from eco-feminism. The term Ecofeminism was first coined by Francoise d'Eaubonne in her book *Le Féminisme ou la Mort* (Feminism or Death) in 1974. We hoped to put into question the judgements and presumptions about accuracy and reliability in the representation of the landscape and the consequent perceptions of that land. The atelier had the intent to provide some skills with which we would be able to produce a series of maps, schemas, images or sketches of the given territory, such as traditional surveying and measurement, blindfolded walking, contour mapping, mind maps, and landscape drawing. We looked through lenses and we measured marks and heights. We framed the garden in our instruments and framed our thinking in writings such as Silvia Federici's essay *Women, Land Struggles, and Globalization: An International Perspective* (Federici 2012). We reflected on our closeness to or distance from the garden, on our knowledge and ignorance of its spaces and its diversity. We considered how a map might not descend from above but rather grow out of the earth; how it might be a product of the contact between the palms of our feet and the grasses, between our experience of the place and the behaviors we enacted there. We explored how the map could become the territory and the territory could become the map, in form and in material. These explorations developed into our collaborative project.









The body's landscape

Elodie Correia

I have been practicing dance since childhood, the infinity of movements and displacements, the relationship with others, the temporality and the music, the consciousness of the body and the sensations are what touches me.

Dancing is to apprehend space and live it. In 2016, after meeting Simon Mayer, an austrian dancer and choreographer, my relationship to the body changed. I suddenly understood that the body in which we evolve in is also a compartment made of memories and sensations that we carry with us throughout our lifetime. Our body keeps a memory of our meetings with others, we learn to use them, work with them and love them. It is sometimes difficult to be conscious of our own body, our spirit is often disconnected from it as if our head was a separate entity. Dance draws its energy, a multitude of gestures and frames of mind from spaces and society. Odile Duboc says that "dance only relies on sensations", it is a remembrance of sensations, of our physical and sentimental experiences. In other words through the repetition of everyday gestures and feelings, we are marking our mind and body with senses which dance allows us to amplify by a process of repetition and accumulation. In February 2017, I met Régine Chopinot who prompted in me the desire to share these experiences triggered by a new awareness of my own body. After Paquita's invitation to participate in what will become one of the sweetest and most generous experiences I have taken part in, I wanted to be able to share those things that allowed me to feel, to see my body and move in new ways.

My intervention during this week was my first experience of sharing and transmitting my knowledge and pedagogy. I wanted to start by inviting participants to become aware of their own body then to become aware of each other's body and finally of their surroundings and the position of their body within it. The first workshop took place in the patio waiting to become Paquita's studio, outdoor in the soft light of the end of the day. I started by sweeping dead leaves and grass then we installed flowered patterned and colorful fabrics on the floor. We started around 5pm, a gentle, warm light was still shining...

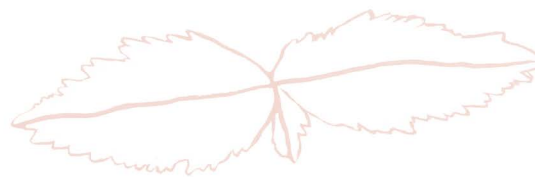
"Now, we are going to close our eyes, feel the weight of our body, feet firmly on the ground and aligned with the pelvis, try to feel the relationship between the different parts of your body. The distances, the pathways that exist between the different members of your body."

We have two opposite arrows in the body, the sacrum which corresponds to the lower part of the spine and the occiput to the top part. The first one goes in the direction of the floor and the second one in the direction of the sky. They are in opposition, with the elongation of the back acting as a thread that helps us to stand up straight.

"With eyes closed, place your hand onto the lower abdomen and feel the movement created by your breathing. The back and forth of the abdomen following each inhaling and exhaling." This became the beginning of each movement I would introduce throughout the week; this was to be a moment of relaxation and discovery of others. In pairs, with one person standing while the other laid on the floor, we started to manipulate the arms, hands, head and legs. This exercise required trust and complete relaxation to allow the parts of the body to let go, but it was also a way to manipulate the body and to be manipulated by someone else, a sort of game that children naturally perform.

During the second workshop, it was raining, so we decided to stay indoors. The space was different and we started the warm up exercise by breathing as we did the day before. This was followed by an exercise based on trust again, but this time working as a group. Forming a circle, taking turns, one person in the middle of the circle had to let themselves fall in a back and forth movement without being too rigid neither floppy trusting the group to catch them. Observing the way people reacted and interacted to this exercise gave us a clue to their personality.

The last interventions happened outside, this time in front of the house, in the grass in the afternoon sun while the last one happened at the back of the garden at the end of the day. To be outdoors laying down looking at the sky is the perfect scenario to practice these exercises.



II THEORETICAL FRAMEWORKS



The first landscape - a reading group by Lou-Atessa Marcellin and Paquita Milville

This reading group aimed to determine the origins of the concept of landscape. From a mythological to a technical experience of nature, throughout time landscapes have been used to create narratives in which humans could exist.

But how did the first landscape materialise?

From a Paleolithic, magical context to a systemic industrialised reality, language has always played a major role in how we understand and interact with nature.

But who named who?

The systematisation of language has been deployed onto our environment to regiment its productivity and aesthetic; it seems that the more sophisticated and knowledgeable language became the less attuned we've become with our surroundings.

Could this be a cause for the destruction of ecosystems?

Did we go too far in wanting to understand and absorb every elements of the natural world? Could a return towards the magical prevent further catastrophes?

The selected texts provide some insights on where and how far we've come from and possible answers on how we can reach a more balanced reality.

Selected Texts:

- Campagna Federico, Technic and Magic-The Reconstruction of Reality, Bloomsbury Academic, 2018, p.15-25

- Oelschlaeger Max, The Idea of Wilderness-From Prehistory to the Age of Ecology, excerpts from The mythology of the great hunt, p.7-15' and The Romantic reaction to Modernism, p.110-115', Yale University Press, 1993.

-Freccero Carla, Wolf, or Homo Homini Lupus- Arts of Living on a Damaged Planet, Anna Lowenhaupt Tsing, Heather Anne Swanson, Elaine Gan, and Nils Bubandt, Editors, 2017.

-Glissant Edouard, Poetics of Relation, Translated by Betsy Wing, University of Michigan Press, 1997, p.146-151



Territorial Intimacy **a reading group by Camille Sineau** **and Iris Lacoudre**

1/ Reading Group

“Intimacy defines the experience of the territory as a milieu, experienced in a more or less durable way by an individual or group.” (J.F Chevrier, Jeu de Paume)

Like a mise en abyme in the space of the residency, we are addressing here the question of territorial intimacy, not as an abstract notion, but as an experience of the place, from the kitchen of Santa Monica - a domestic space - capable of expanding itself to the scale of a territory. How can we use territorial intimacy as a tool to understand a given territory, in the context of Berny-Rivière? What are the parameters which might enable us to create such an intimacy?

In a reading group, we introduced the subject of territorial intimacy as defined by Jean-Francois Chevrier: “The intimacy defined by a feeling of closeness to ourselves and to others can take on a variety of emotional tones, from euphoria to fatigue. The feeling of closeness is inclusive, but it extends, as we say, gradually – from “close (person) to close (person)” as the French expression “de proche en proche” has it. The area for experiencing it is generally, and aptly, limited to the space around the individual’s body (the body in the first person) and to domestic or communal space. Territorial intimacy thus comprises this dimension of experience de proche en proche but it is not the intimacy of the private, domestic sphere. It is constituted on the frontiers of public space, in the grey or forsaken zones of the sanctioned territory. This dimension appears to be linked to situations of marginality or exclusion. It characterises an environment that is other and diverse, and that may be both a reservoir of the picturesque and exotic, and an occasion for social and political experiment.” This intimacy, described in an abstract way in the text, resonated with the intimacy we were weaving between ourselves, and with the place, taking as a starting point the kitchen, extended to the bedrooms, the shower room, the living room, the garden, the fields out into the forest... The grounds of the house being enclosed meant the first few days consisted of an isolated reading of Santa Monica. Yet, being situated within a surrounding wall, we were already inhabiting a territory, defined by limits. Inside the enclosure of Santa Monica, a semi-wild/ semi-domestic space, we were experimenting with a territorial intimacy on a micro scale. However, ownership does not necessarily imply the notion of property. We have voluntarily sought to detach ourselves from this first experience of intimacy to go into a close yet foreign territory, inhabited in various other ways, where the notion of property is being expressed in a completely different manner: The local campsite of Berny-Rivière.

2/ Case study

The campsite of Berny-Rivière is another type of enclosed world. Surrounded by walls, it represents an abstract limit, physical, economic and even administrative. Like a visit to a National Trust site, we discovered the self sufficiency of a place made of artificial pleasures. It is almost unnecessary to ever exit as it is fully equipped to provide for and sustain all basic needs. English is the main language spoken there and one can fish trout specifically brought in to supply an artificial pond with a temporary fishing permit.

Some of us felt uneasy during the visit, seeing our presence as a form of voyeurism. Yet we held firm, assuming the open posture of the pilot fish, and continued investigating the varied modes of inhabitation of a territory, as multiple as they can be, without moral or aesthetic judgement. The aim isn’t to analyse nor to judge the campers’ desires but simply to understand the uses of the space and to see in what way these types of habitat and recreation define a space. Here everything is a signifier of its use with different degrees of temporality. The tent represents the shortest, placed onto a bit of ground rented for the day. Then you have the mobile home which is more perennial, some are rented by English operators. Then you go onto the small holiday chalet incarnating on a reduced scale all the aspects and advantages of private property with gardens sometimes embodying the identity of its year long lodgers. Finally, Mr Lefevre, the grand baron of this enclosed world, lives behind an immense stone wall standing within the confines of his campsite as a mise en abyme. In the domestic world of the campsite, we only noticed traces of temporary intimacy, sometimes visible, sometimes ostentatious but we were only ever external actors.

So how to measure the territorial intimacy, beyond its own enclosure? We experienced it during a silent walk we took in the nearby forest, lead by Charles and Louis. It is indeed in the “wild’ world that we could sense it, in places inhabited by other species.

It seems that this state of attentiveness, of availability, far from the comfort of property is the definition of this intimacy extended to the scale of the territory. As Jean-François Chevrier describes it, territorial intimacy is a discontinuous fleeting and volatile feeling. It can materialise as a single moment in time, when this intimate and familiar feeling is reduced to the limit of the body itself; dissolved and extended to the geographic scale of a territory in which time is long and continuous. Then emerges the strange feeling of comfort, forgetfulness and openness. Such feelings can occur when inhabiting a place, beyond the confinement of a domestic space in its limits and surroundings. It is a time of exchange with the territory, a transitory moment between a space and a place.

The territorial intimacy then becomes a tool to understand a territory in an overarching context and not as an abstract framework which would be the result of an illusory objectiveness. It allows one to place oneself as an actor amongst others and more than that as an inhabitant of the given territory. From that moment, the aim is to be with, to make with to compose with an existing place, far from the simple overlay of a project onto a territory considered as an abstract canvas.

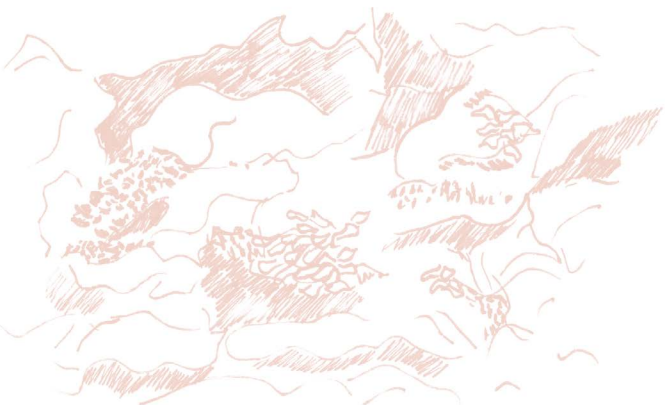
3/ The Garden

It is through prolonged exposure, observation and the exercise of an open curiosity that it is possible to apprehend a place, to know it. This approach led us to look at the enclosed space of the Berny-Rivière garden differently. Thus, the first speculative act we did on the garden was simply to observe it, just as we had walked in the forest, at the campsite, to look at the ground, to make an inventory, to identify the species already present, in cohabitation, and their relations.

As a reversal of the relationship between place and project, it is not a question of imposing a layout but of making it appear, by intervening as little as possible. Louis pointed out to us that there was almost nothing to do, that it would be enough to accompany what was already there.

We focused on a massive brambles, like a project companion. We then drew a possible garden with these, without any other regulatory tracing than its biotopes, its preferences, the spaces they make possible. Bramble is the forest's frontline, protecting young trees from predators, offering fruit and a dense mass that allows for alcoves.

By drawing this possible garden, focusing all our attention on these plants that make it up, and by our presence on the site, we become familiar with them, and then engages a relationship of empathy and intimacy.



a



b





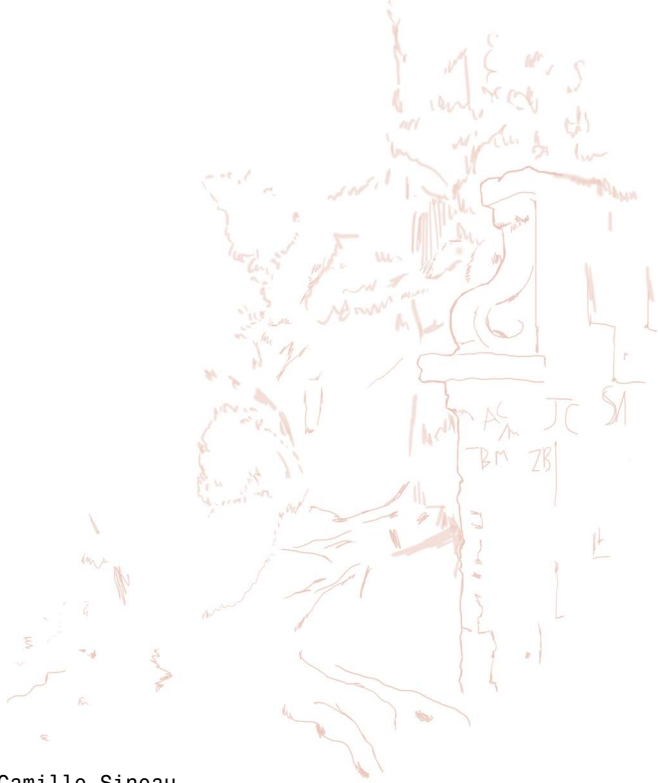
c



d



e



a, b,c,d,e
pictures by Iris Lacoudre and Camille Sineau



III MEETINGS WITH



Childhood's territory

Paquita Milville

Julie is a seasonal worker at Berny-Rivière's campsite. She gave us a guided tour of her workplace.

From March to September, Julie spends her days there, moving around with ease in a golf cart. She is a technician, a machinist of this vast scene of pleasures which opens its doors with the arrival of warm days and draws its curtains as the weather gets cool. The rest of the time, she lives in a village near Berny-Rivière. She was born here and never wished to leave, out of fear of the unknown when she was younger, now because her sister, a single mum, needs her support.

The research group we formed was quite homogenous in that we shared numerous ideas and had common aspirations. We followed Julie through the myriad activities proposed to the holidaymakers, from the Caribbean beach to the bowling alleys, from the restaurants to the 9D mini motorcycle activity. Like some others in our group I felt awkward. First because of our position as observers, invading the intimacy of those who lived there, then because the notion of leisure that the Au bord de l'eau campsite encompassed didn't conform to our moral standards or to what we expected as tourists. Our experience of this space has been affected by our moral judgments. Thus as Iris and Camille underlined in their text referring to the notion of "territorial intimacy" developed by Jean-François Chevrier, the encounter with a territory seems to be easier in a "natural" landscape. At the heart of the forest, while walking by a river, we do not have to situate ourselves, to adjudicate in favour or against a certain idea of dwelling, of leisure, etc...

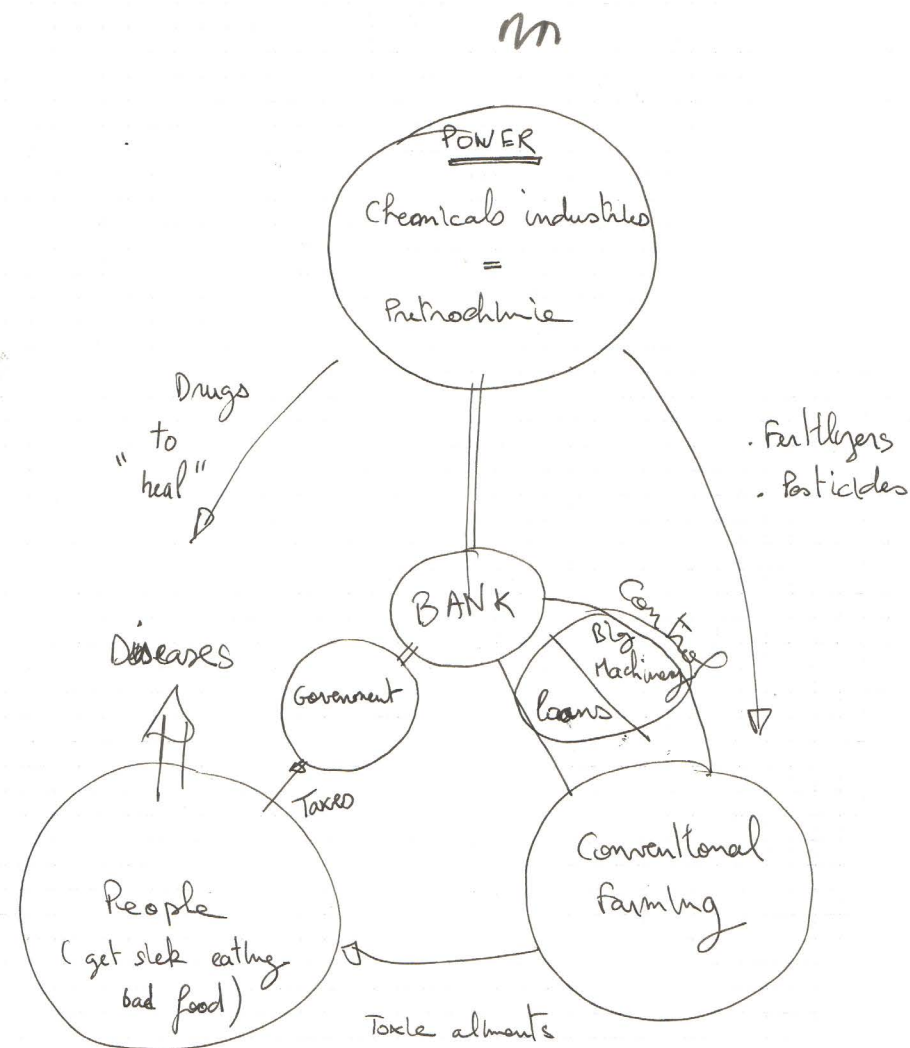
As I interviewed Julie later, she didn't critique the campsite or the way it was run. She made no recrimination regarding the self-sufficiency of the place, however much it limits the potential economic benefits for the village, neither on the impassable fences surrounding the campsite making it inaccessible for the local population. Nor did she comment on the type of activities which are offered there. Julie is both inside and outside of the campsite, she doesn't enjoy the amusements made available to the tourists, she sees the place with a practical eye. Julie also talked to me about her relationship with the village. She recalled places where kids used to meet when she was little and talked about the pathways she still uses today. It seems that her geographical identity is the guarantee of her permanence. I imagine the young woman wandering the same paths for years, for a lifetime. Contrary to Julie whose trajectory through this territory resembles a continuous line, my understanding of Berny is composed of several pieces, of disruption. I keep my visitor status even though I too belong to this place.

During our childhood, Julie and I crossed paths, we have played together and we have chased each other along the paths and roads of the village. As we grew up, we stopped being friends and simply nodded when we met. We saw each other again when I contacted her to open the well-guarded doors of the campsite, an inquiry she accepted with kindness and enthusiasm. In spite of the distance that has settled between us, we share a territory of intimacy, that of our childhood and of our games in the forest and in the fields behind our homes. A territory of dreams which overlaps with that of the present, where the differences fade away.

Meeting with Jean-Baptiste Ouachée, gentlemen farmer

In the second part of the XXth century, intensive farming was being encouraged by state policy to develop in Europe and across the world. Several generations later and an entire system is being called into question in a climate which demands wholesale change in agricultural practice. A new generation of farmers, more ecologically aware, are now in the difficult position of having to destroy, or at least to question, the work of their parents, breaking from this unchallenged system of transmission. This is not only technically difficult but emotionally challenging as it demands them to reconsider lifelong practices of what were seen as signs of progress. Jean-Baptiste Ouachée, the son of a large scale cereal farmer in Picardie, is currently facing this dilemma. After multiple experiences, he decided to take over his parents' farm with a plan to transition from an intensive agricultural practice into using agroforestry to cultivate the land. Unfortunately, Jean-Baptiste's ideas are in direct opposition to his father's views and he had to abandon the project to take over the family farm. Instead he decided to settle with his partner, developing new structures and techniques to build a more sustainable agriculture, one more in tune with the environment. During our encounter in the field behind Santa Monica's garden, he explained to the group the cycles of industrial farming; a constant fight against any form of life that hasn't been selected for cultivation.

Jean-Baptiste Ouachée was born in 1985 and raised on a farm in Picardie. In 2005, he attended the University Arts et Spectacles in Paris. After spending a year travelling in America, in 2007 he joined the European Volunteers Service in Valencia, Spain where he worked with migrant children and Gypsy communities. After a few years of travelling around the globe, he undertook professional training in cabinet making at the prestigious design and craft school Boulle in Paris. He then went on to found Atelier M.O with designer Paquita Milville before establishing his own farm while continuing to practice his craft as a knife and furniture maker.



IV OUTCOMES



From walnuts to garden contour Simin Eivazi and Nicholas Morris

I look at my hands and the stains of the fresh - early picked - green walnut hulls have patched the palms in shades of green-brown which fades towards my fingers. Nicholas, Louis and I are at the far end of the long wooden kitchen table towards the entrance door peeling layers: the green, the brown, the shell, the in between(s), and the finest skin.

The walnut hulls are now embedded into our souls. Before that, we are soaked in rain – the smell of the soil strong – visiting a nearby campsite where the conscience of nature is absent. It is on our way there when the lone walnut tree is spotted, very close to the edge of the road where the mud and grass roll down to a larger field.

“We should pick walnuts on our way back.”

My childhood memories of fresh walnuts in Iran run strong in my veins, flowing through my eyes, I feel a sense of gratitude: the walnut connects here to there; it brings the far to near.

“I also recall the walnut orchards which encircled my little city in Northern California, aligned neatly in their rows. However, we never knew to pick them young.”

They are now floating, as an addition, in the dressing of an Egyptian roasted aubergine salad. The acid is dominant; it therefore hides its flavor but not its silky texture. The stainless-steel pot contains the color of our hands but in a liquid form. The dye is extracted from the walnut hulls, and the hand-embroidered reclaimed fabric is placed over ten small napkins sweating in the heat.

We feed the fire. The fire feeds us life.

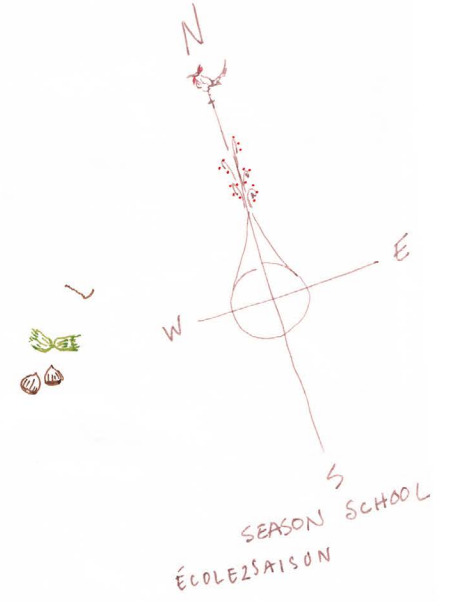
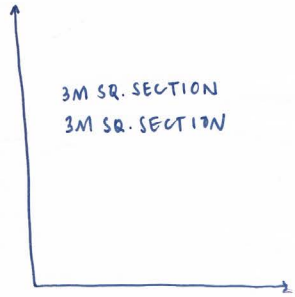
It is the next day and the fabrics are dry. The fabric is imbued with the color from the territory it represents. Nicholas, all day, embroiders the names of Camille, Charles, Elodie, Iris, Lou, Louis, Paquita and Susannah on the tinted napkins with dedication – symbolizing and documenting a process of shared feelings and intimacy, preparing for departure in a day. “I break from time to time to observe Simin sat on the blanket in the shade of a straw hat and the tree dutifully stitching the petals of the wild carrot flower.”

The hand-embroidered reclaimed fabric, now in the shades of our stained hands, is found to have the shape of the combined wild and tamed land of Paquita’s property: in the form of a rectangle where the two longer sides are more than twice the size of the shorter ones. The existing hand embroideries are in relatively bold colors with stitches in the form of an “X” concentrated in various areas throughout the fabric. The land is investigated, and additional embroideries of the plants are stitched on it through live observation referencing their approximate location from the land onto the textile.

Camille’s dried plants, collected from the land, find their way onto the textile, composed and sewed delicately on the piece extending the representation of the plant variation. Susannah and Elodie embroider the quince, dandy lion and chestnut leaf so intricately vivifying the true colors of the observed.

Nicholas and I leave the next day on which the personalized napkins are given to each individual. The work is left in the care of the N.E.W.S seasonal school. The walnut stains remain on our hands for the next two weeks.





- MATURE QUINCE / MURE COING
- WILD STRAWBERRY / FRAISE SAUVAGE
- NASTURTIUM / CAPUCINE
- LAVANDER / LAVANDE
- CHAMOMILE / CAMOMILLE
- BORAGE / BOURACHE
- LEMON BALM (CITRONELLE) MÉLISSE
- HOLLY BUSH / Houx
- APPLE TREE / POMMIER
- COMMON HAZLE TREE / NOISETIER COMMON
- RED CURRANT / COURANT ROUGE



↓
52










Planning the garden Louis Baguenault, Iris Lacoudre and Camille Sineau

- BLACK BERRIE BUSHES -

WHAT IS HERE :

- CORNUS / DOGWOOD
- HEDERA HELIX / IVY
- VIRGINIA CREEPER (VINE)
- ASTER
- BABY OAK 
- BABY ^{DOG}~~WILD~~ ROSES / ROSA CANINA
- WHITE CAMPION 
- NETTLES / ORTIES
- GROUND IVY 

AND FURTHER IN THE GARDEN

- SAMBUCUS / ELDERFLOWER
- RESCUED APPLE TREE
- + NETTLES

CHARACTERISTICS :

- ON THE WALL
- ORIENTATION : SOUTH-EAST
- ZONE ENSOLAÉE

COMPANIONS :

ARBUSTES / BUSHES :

- AUBÉPINE / ROSEHIP
- PRUNELIER / BLACK THORN
- TROÛNE / WILD PRIVET
- CHEUREFLEUR DES BALÉANCES / HONEY SUCKLES

LIANES & GRIMPANTES / VINES & CLIMBERS :

- CLÉMATITE BLANCHE / CLEMATIS
- TAMIER / BLACK DRIFTY
- (SALSEPAREIL / MILLA) 

HERBACÉES / HERBACEOUS :

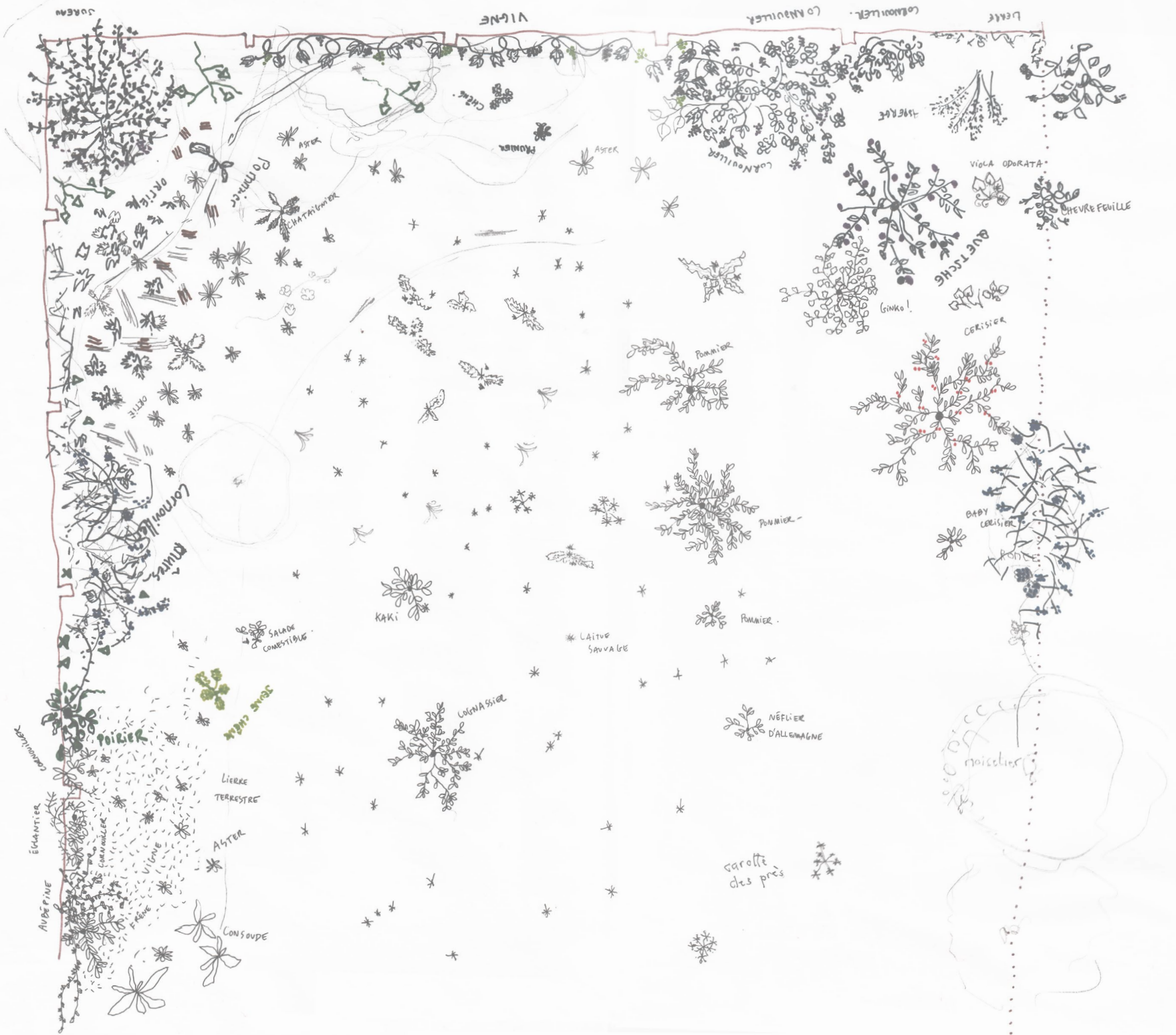
- GARANCE VIVIPÈRE / WILD MADDER
- ASPERGE SAUVAGE / WILD ASPARAGUS
- FILAÏON GRIMPANT / BUTTERFLY'S DEW
- FOUILLE AIGLE (SOLANDES) / DRAGON
- GERMANDRÉE PETIT CHêne / WALL GERMANDER

GRAMINÉES :

- BRACHYODE
- DALTYLYS PELETONNE / CAT GRASS

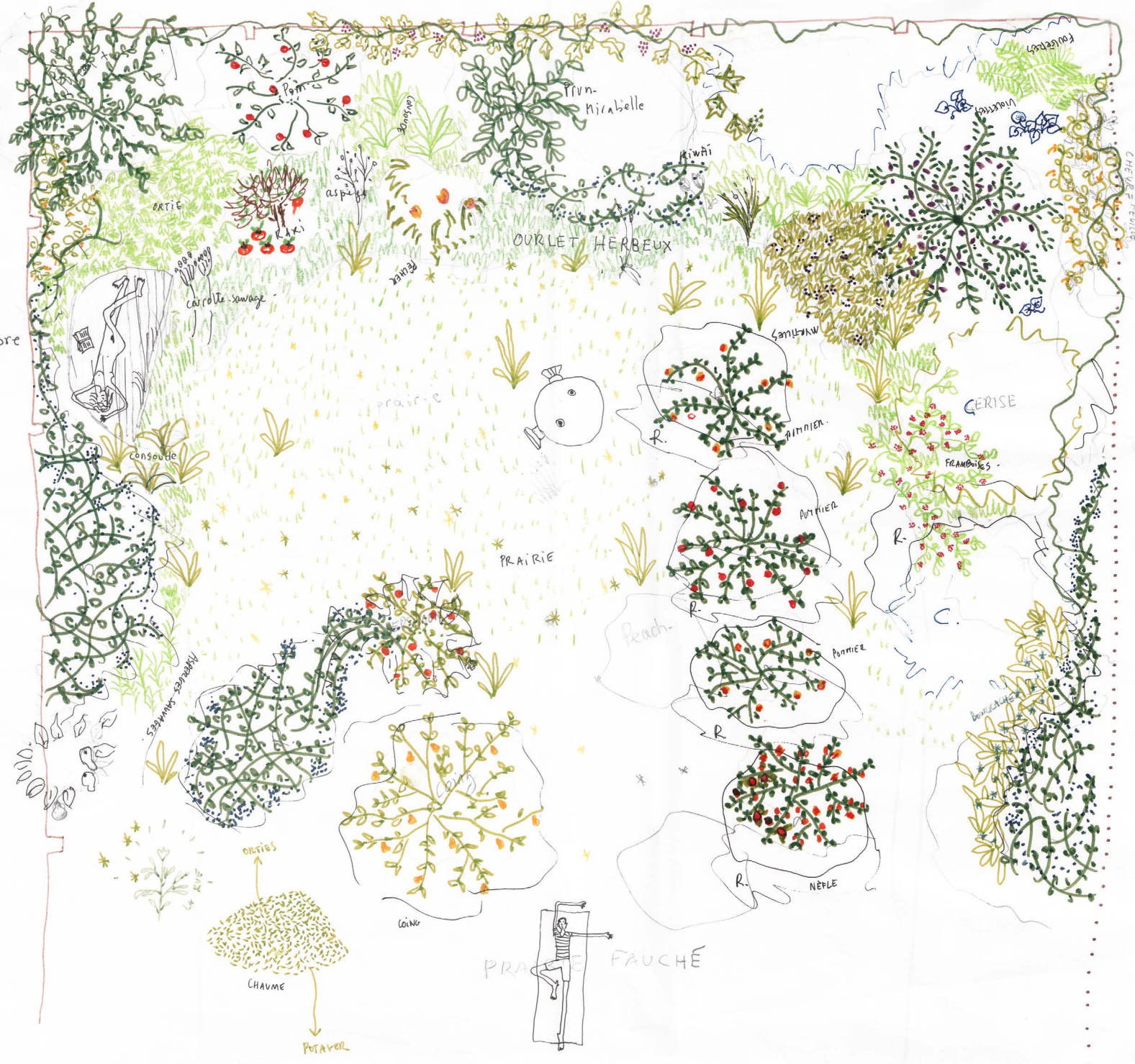
COUVRESOLS

- | | |
|---------------|-----------------------|
| - BLUEBERRIES | - BEE BALM (POLÉNISE) |
| - HYSOPE | - MONARDE |
| - TANSY | - BOURRACHE |
| - RUE | - CHIVES / Ciboulette |
| | - MINT OR MÉLISSE |



Zone OUEST
Ombre

Ouest
mi Ombre



ZONE EST
FACING OUEST

Be more plant

Lou-Atessa Marcellin and Susannah E Haslam in Conversation.

SH: Keller Easterling writes about a concept of infrastructure whereby the poetics of *mobility* and *performance* reframe the polemic between hidden and overt substrates of global capitalism through the image of what she calls spatial products. For Easterling, spatial products are made manifest in the world by the leisurely, yet programmatic, imaginaries derived from, for example, the sprawling net(works) of golf club membership packages, to time-share residences across the tropical belts of the globe, to world-in-one-place urban scenarios, research hubs, casinos, shopping centres, each informed by the imperatives and expectations of a knowledge producing, network-driven travelling class.

Steph Kretowicz has framed Doris Lessing's "travelling class" as one whose absolute mobility is synonymous with the identity-less bureaucratic threads of passport control desks, landing cards and visas. Its constituents are in a vacuum, unreality.

These stages, scenarios, products are also found in and on local, less apparently instrumentalised scapes: *the tourist-oriented campsites in Berny Rivière in the Picardie region of Northern France; the reproduction of the Austrian village of Hallstadt, in Guangdong Province, China.* Equally, imagine, *Against Nature*, by Joris-Karl Huysmans: to experience a world in one place, one only needs visit a transportation terminal to feel the life, essence, nature of place, its colportage; how then does this essence become carried, by what and by whom?

I want to consider the ways in which Easterling's conceptualisation of spatial products can be read onto natural space, onto landscape. How infrastructure, in a way, permits a kind of intimacy with spaces, a back-of-the-hand type knowledge of place, siphons, perhaps only not always through physical proximity. By natural space, we can refer to "nature" as is commonly understood to range the polyculture of the forest, tundra, garden, wilderness on one hand, and industrial and agricultural "taskspace" on another. This rethinking of infrastructure is something that helps me to understand, at least conceptualise, natural space. Not so much in terms of knowledge, but perhaps more in line with the idea of relationality, of friendship, in the way in which Céline Condorelli frames to be a condition of working.

L-A.M: I think from what you just outlined, what retains my attention, and possibly the way I can access this idea of spatial product described by Easterling, is by going back to Huysmans. In *Against Nature*, as you said, while being physically static, Jean des Esseintes travels through time using all his olfactory senses; smell, taste, touch, view. In order to be intimate with nature des Esseintes

has a consuming need to create an artificial world in which nature is sublimated to a point of putrefaction. I think this is perhaps what this idea of spatial product is about. We recreate scenarios we have experienced and that have been fed to us. We buy into the idea of nature rather than what nature is itself about. Because frankly, nature is pretty scary stuff when let off the lead. So we produce all these apparatus to inhabit space, to feel at home everywhere, at all times. We travel to them but without moving, we are in a constant stasis, in infertile and macabre modes of consumption. *Monocultural landscapes, the perfect red apple, the tropical artificial beach in a Picardie campsite.* We consume an image of nature that has been forged through different waves of aesthetics in a reality that has progressively become mechanised to a paroxysm. But despite all this, there is another intrinsic intimacy we have forged with nature, one that is buried in our subconscious and emerges unexpectedly. When Jean des Esseintes is sitting by a tree, feeling feverish, he suddenly is transported to a time he felt in harmony with himself and his surroundings. *The simple smell of cream cheese on a hot tartine sprinkled with freshly cut chives brings him back to his humanness.* While reading it, I too could relate to that emotion, because I too have *memories of eating fresh bread and cream cheese with my friends on a summer holiday.* I think perhaps only smells manage to recreate such a strong intimacy with our milieu.

These Proustian madeleine moments are for me embodying the poetics of mobility and performance. And to go back to this idea of friendship, maybe it is these relational experiences with nature (I mean life, people, the landscape, food etc...) that connect us and allow us to live and work together.

S.H: Do we need to be wary of romanticism here?

I think it brings a useful voice, palette, to render these components of infrastructure, scapes, relationality.

L-A.M: You could say that these components of infrastructures, scapes and relationality are all derived from various romantic scenarios we put in (the) place of nature to represent certain identities, idealisms, economical and political forces. So a landscape with *grazing cows in endless fields* is not natural but a manufactured tableau vivant, the romantic image we have of the allotment, living the good, simple and healthy life does not resonate with its original purpose; providing food for people during the war. All these romantic images have been ingrained in our collective memory as representing authenticity leaning towards nostalgia.

When holiday resorts in Picardie recreate artificial tropical beaches or offer you to fish trout in their artificial ponds (in which the fish are suffocating) while sleeping in a safari tent, then again you are offered the experience of romantic travel without motion. At a smaller scale, in the confinement of the private garden/home, we try to recreate

our best version of nature. It's difficult to say if we should be wary of this or not as these also represent people's identities in their plurality, dreams, expectations, experience of space, nature and reality. But we should be vigilant as they can, like in des Esseintes case, become deadly. However, I also think that perhaps romanticism is a gate towards the magic...

S.H: In Easterling, spatial products are exactly this, the production of unending apparatus in order to inhabit space, place, to feel at home—or at least comfortable-content (success?)— everywhere at all times.

I wonder about going back to what you said about bringing this conversation to a smaller scale; the confinement of the garden and home and privacy. What happens when these spaces are opened up to be used as a drawing board to rethink the terms under which they exist?

The N.E.W.S seasonal school you and Paquita Milville are coordinating seems to ask these questions, but in a way that brings together the inherent poetics of these spaces and times, with the realities of industrial agriculture, whose tableau vivant vistas frame the surroundings of Paquita's family home. There are a few questions here, I guess, one is around the idea that the domestic and private poetry of a family home is called upon as one such form of apparatus (spatial product) to inhabit, or at least access the periphery of the "other" space of wilderness, landscape, taskspace surrounding the home. And another is about points of access and experiences; can such poetry/aesthetics aid our understanding of the imperative *to work better with nature*?

I'm thinking about design and permaculture; is it about working well in micro contexts, creating our best version of nature?

L-A.M: If we think of the private home as a micro-ecosystem and a pocket of biodiversity then it might possibly become a model used to apprehend a broader environment. But we would have to first define what a home is? And, if the confinement and privacy it offers allow one to become intimate with what is other. In his essay *Territorial Intimacy and Public Space*, Jean-Francois Chevrier, invites us to consider what the concept of "a home" (private space) might be like for a homeless person: "the homeless person is deprived of the private space that would allow her to use public space as public (...). What appears in developed countries as an abnormal alteration of public space is the ordinary regime of the so-called "wild" habitat in many other countries. Here, intimacy designates the appropriation as a living space of a territory not assigned to that use. Appropriation is not ownership."

I think here, what is interesting as an idea is the blurring of the private and public space. Obviously being deprived of one's intimate space exposes individuals to all sorts of abuse and danger. But if we focus on this idea that not having a home is abeling one to feel at home everywhere allowing a real intimacy with the territory (to develop?) then I think we

might be able to move forward and create new models to inhabit/cohabit with the rest of our environment. Going back to this idea of spatial products, using permaculture as a methodology becomes a possible way forward to bridge the gap between how we live, experience and understand what exists outside of ourselves. The question is how these micro-contexts can be extended to a wider, global scale?

S.H: Additionally, how it might be scaled up as a form of social and political consciousness. This idea that homelessness can be considered enabling resonates in some way with Stefano Harney and Fred Moten's imperative to be "together in homelessness", as a state of dispossession that is taken on as a way of life: "can this being togetherness in homelessness, this interplay of the refusal of what has been refused [the wild versus the logical], this uncommon oppositionality, be a place from which emerges neither self-consciousness nor knowledge of the other but an improvisation that proceeds from somewhere on the other side of an unasked question?"

This blurring of private and public in a city context is interesting and I think produces a very different image and experience to versions of private and public in the countryside. Throughout the N.E.W.S summer school we discussed the idea of scale (up and down) in the context of permaculture as a practice and/in a domestic garden; something which I think is a very difficult concept to grasp when the responsibility is placed on the individual to imagine or (re)create "the best version of nature". Unlike in the city, or at least anthropocentric built up environments, countryside or nature space is easily misunderstood or misconceived. Taking ownership, and by this I mean taking on the responsibility, of space in nature is a very different thing; in the city, we perform a specific role according to a very visible social, regulatory code. Which, when broken is also visible, and is more or less attended to through often punitive measures. Think about how transport systems work, for instance, the knock-on effect of a delayed train, or, when the trout in the artificial pond are suffocated due to insufficient care (incorrect water conditions, unnatural living conditions). What is the equivalent in nature space? I guess it becomes interesting to think of the idea of responsibility here. Is the scaling up of permaculture as a methodology a means of being able to understand how humans relate to each other and the world we collectively inhabit?

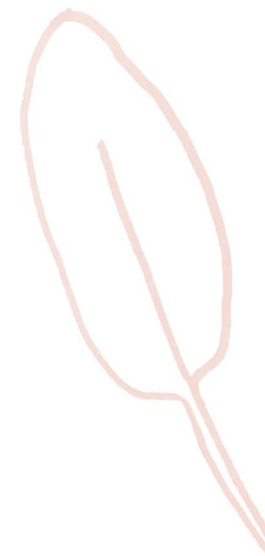
L-A.M: Yes unlike in a built environment, those disruptions are not immediately perceptible to us in the countryside. Most of us are not tuned to the ecosystem, we don't have reference points telling us what is or isn't normal? What came to be the norm is an anomaly resulting in the practice of taming nature to serve productivity only without considering other factors. Permaculture is a more progressive way to cultivate this nature, so it both performs to our benefit while also benefiting other ecosystems. The practice

of permaculture on an individual scale is necessary but will remain in vain if isolated so it needs to be spread out in order to be effective. As we saw it during N.E.W.S this summer (2018), implementing permaculture within the walled garden is easy enough but its proximity to monocultural fields using pesticides makes it feel somehow an impossible task as pollution overflows from the neighbouring land. You can't have an isolated solution to a bigger problem, it just won't work, that's why it's important to shift the paradigm completely to really shake things up. It seems that this "return to nature" which the practice of permaculture represents, this get away from pure functionality to favour a truer experience of life is present in various levels of society. From a healthier lifestyle mantra redefining food productivity, to its social manifestations in movements such as the "Gilet Jaune", we all want to get away from productivity at all costs for a simpler, better, more truthful sense of life. Again we are flirting with nostalgia here... Can these methodologies both be a positive driving force to move away from harmful practices without representing a threat to positive social progress?

S.H: On that note, as a final proposition, might we suggest that a return to Harney and Moten's "undercommons appositionality" could serve as a necessary instruction to begin to think and apply the paradigm shift that you suggest, to shake up, and to get back to nature?

L-A.M: As Moten says: "If you truly understood what study is, you would know that it is this sort of sociality. That's all that it is"
Be more plant.

N.E.W.S summer school 2018



The Tsunami of Five Sands

by Lou-Atessa Marcellin, Paquita Milville
and Charles Pryor

Excerpt

Characters

Pr. De Quince - soil microbiologist
Perennial 62Echo - sound ecologist
Beatrice Guild - ecosystem ambassador

By the end of the year 2030 major parts of the world's forests had been decimated as a result of anthropogenic forces, the few trees still standing had rotten from the inside. Their root system shrivelled and disappeared. The soil could no longer hold its biological diversity. Erosion and desertification spread across the land, causing global droughts and famine. The transformation of the fields, the meadows, the tundra and forests, and all that supported human life turned to dust. To this date the pre-biotic communities still refer to this event as The Tsunami of Five Sands.

Circa 2250, with the dry lands now submerged by water, there was left only a small chain of sterile archipelagos. Following the fall of the pre-biotech era, Chronos Corp – The global conglomerate – had gained a monopoly over all remaining natural resources, replacing all forms of political power, while making all seeds sterile. Ancient knowledge had completely disappeared, leaving the biotech people unaware of their ancestral teachings; in the void of ignorance, they started to worship Chronos Corp.

The Olympus valley, an island made of clouds and light, guarded by gigantic biotech seadogs, was the centre of the corporation's activities. The Biotechs fantasised about the glorious whiteness diffused by the Olympus valley's walls, from which currents of energy scanned across the landscape, subjecting the biotechs to a constant surveillance. In order to retain full control over the population, Chronos corp had made compulsory that pre-biotech people be upgraded with bio-ports, a device through which they could receive synthetic nutrients.

The Sympoiesis islands are the heart of the resistance, these drifting archipelagos escaped the control of Chronos corps. The Holobionts, a small and audacious community who's origins could be traced back before the biotech era, were caring for this land. Somehow on these Islands, the Microcoleus Vaginatus, responsible for the Great oxygenation, had re-emerged and taken form as a biological soil crust. Yet, only one species is able to be cultivated, Opuntia Ficus-Indica. Resistant to harsh climates, it provides the Holobionts with enough sustenance to feed their sacred

animals the GOOD AWES, a marvellous interspecies-hybrid between elephant and biotech. To optimise energy, and minimise nutrient loss, the Holobionts grafted vegetal cells onto the GOOD AWES' skin allowing them to photosynthesise the energy from the sun. Their large weight-bearing bodies contain desalination glands and with their numerous stomachs, they transform salt water and the (not so easy to digest) prickly Opuntia Ficus-Indica into a sweet milky syrup, nourishing the entire community. Nothing is spoiled during the GOOD AWES' digestion: with the fibers of the Opuntia, They produce the finest compost through the process of defecation, from which the Holobionts citizens hope to cultivate new species of plants and expand their fertile lands.

After a long struggle, the Holobionts had at last managed to grow their first Leguminosae shoots. Their success in cultivation proved that everything they hoped for was possible!

One day, a harrowing scream broke off the tranquillity of the early morning... "Holobionts, holobionts, something terrible has happened, the green temple,... it's been... devastated!"





We also

Cooked together
Watched a documentary
Celebrated spontaneous birthdays
Drunk wine and eau de vie
Laughed....laughed and laughed more....
Played games
Dug the ground
Became plants
Ate a lot
Danced our skins off
Walked together
Moved together
Learned another language
Shared ourselves
Cut a lot of vegetables
Drove without lights on at night
Made a human alphabet
Sat on each others laps
Built memories
Sunbathed
Got wet
Got cold together
Got warm together
Were together
Talked about politics
Made bread
Went to the village
Breathed in the scent of forest leaves
Rolled in the soil
Escaped Pr.RoundUp's guard dogs
Recorded the sound of music
Looked at leaves
Looked at each other
Became friends



BODY
MIND
BARRIER
FENCE
WALL
ENCLOSURE
FORTRESS
MOAT
GATE
PORTAL
DIVINE/EARTHLY
CAMP
CAGE
GARDEN
GROUND
PLANT BED
FRAMEWORK
SCENERY
CADASTRE
PROPERTY
CITY
VILLAGE
COUNTRY
BORDER
CONTINENT
RESSOURCES
RIVER
SEA
MOUNTAIN
HORIZON
DANGEROUS PLANTS