



# Approaching Estate

*methodologies for practices of site and place*

**Wednesday 10 to Friday 12 April 2019**

**Furtherfield Commons, Finsbury Park, London N4 2DE**

**Approaching Estate** is a four-day encounter with the specificities of site, place and landscape as contexts for artistic and other creative enquiry.

The event will consist of interlinking presentations, field performances, films and discussions gathering together a range of artistic, interdisciplinary and collaborative practices. These include experimental cartographies, situated practices, interfaith cultural exchange and creative critiques of land ownership and management.

We are using an expanded idea of estate to encompass the various ways in which space is configured, managed, and conceptualised as place, an approach which involves a broad community of interests and rights.

**Approaching Estate** is concerned with examining the ethics and efficacy of methodologies of engagement; the protocols and terms of socially-engaged practices; the agency and possibilities afforded by creative practices; the beneficiaries and benefits of the work produced; meaningful and sustainable processes of collaboration.

The core ethos of **Approaching Estate** is that critical research arises from shared processes of exchange, with the aim of setting agendas for future practice.

**a *sensingsite* event**

[sensingsite.blogspot.com](http://sensingsite.blogspot.com)

**ual:** central  
saint martins

**FURTHERFIELD**

# Presentations

	WEDNESDAY 10 APRIL 2019	THURSDAY 11 APRIL 2019	FRIDAY 12 APRIL 2019
09:30	Introduction to Approaching Estate		
10:00 - 12:30	Dungeness Group	Difference Exchange, Lucas Ihlein	Difference Exchange, Lucas Ihlein
	Ed Wall	Louise Fowler, Sarah Mallet, Gideon Mendel	Julie Marsh, Mark Dean
	Pat Naldi	Adriana Cobo Corey	Jeremie Magar
	Susan Trangmar	James Swinson	Ingrid Pumayalla, Sophie Alston
	John Hartley (convenor)	Susan Trangmar (convenor)	Mark Dean (convenor)
12:30	LUNCH	LUNCH	LUNCH
	lunchtime screening	lunchtime screening	lunchtime screening
	Helena Hunter & Mark Peter Wright (Matterlurgy) (film)	Ann Donnelly (film)	Jeremie Magar (film)
14:00 - 17:00	Warren Harper	Ingrid Pollard	Caitlin Shepherd
	Helena Hunter, Mark Peter Wright (Matterlurgy)	Lynn Silverman	Steven Ball
	Kate Corder	Stelios Manganis	Greer MacKeogh, Judy Price, Erika Flowers
	John Wylie, Volkhardt Mueller (The Common Line)	Steven Ball (convenor)	Fay Hoolahan (convenor)
	Pat Naldi (convenor)		
17:00	BREAK	BREAK	BREAK
17:15	Fay Hoolahan	Veronique Chance	John Wild
19:00			Closing drinks

## Solace Project

Sophie Alston and Ingrid Pumayalla

We will present our co-produced community projects which took place across two hospices, Princess Alice Hospice in Surrey and The Hospice of St Francis in Berkhamsted, and our recent residency at St Peter De Beauvoir Town Church.

We will consider the role of these particular institutions and who is able to access contemporary art. We will consider questions such as who owns collaborative/participatory or co-produced art, and whether these specific communities exist without these institutions to contain them. We will share our experiences as artists entering the institution of the hospice and consider the roles of the domestic versus community environment in relation to the processes we undertook to co-produce artworks with these specific groups.

Our methodologies have responded to these spaces and have brought skills and craft of women to the forefront of our practice. We will discuss our experience of working alongside those who are going through a transformative time between illness and death, and the ways in which we chose to bring the external world into and out of the hospice by means of resources such as: artists, materials, skills and stories.

*Solace Project was co-founded by artists Sophie Alston and Ingrid Pumayalla in 2018.*

[ingridpumayalla.com](http://ingridpumayalla.com)

[sophiealstonstudio.com](http://sophiealstonstudio.com)

[vimeo.com/289183505](https://vimeo.com/289183505)



## Of the Estate

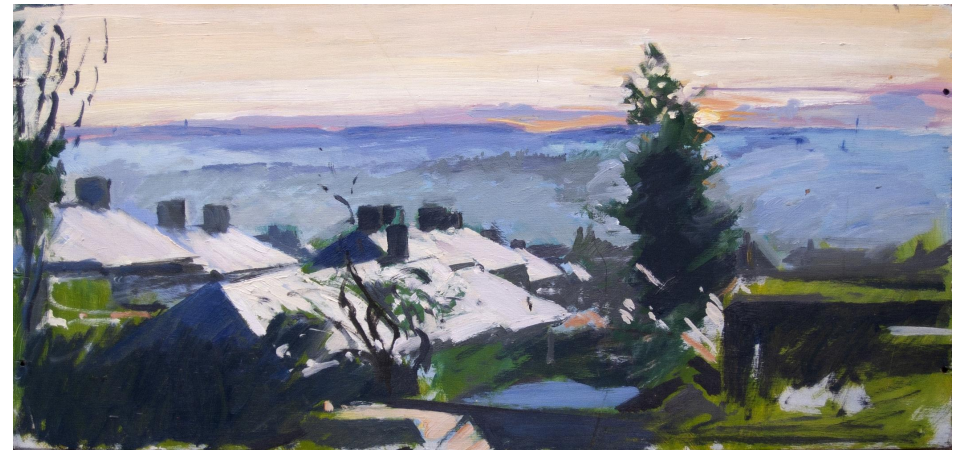
Steven Ball

Terry Ball was an artist from a working-class background who studied painting at the Royal College of Art in the 1950s and went on to become a highly regarded reconstruction artist for English Heritage. His personal painting practice however became largely confined to being a non-professional domestic activity. As such it represents a span of some 50 years of landscape painting from within his home on the St Helier Estate, one of the large garden council estates on the periphery of London, built by the LCC between the World Wars to rehouse inner-city London poor.

*Of the Estate* will consider the relationship between the *taskscape* (Ingold) of a council estate and art practice, eschewing the familiar characterisation of such estates as problematic sites for embedded artistic social engagement, a 'working-class' society as context for what is often considered to be a 'middle-class' artistic intervention, rather considering it as a site of a sustained artistic activity that is of the landscape, both representing it and emerging from it.

*Steven Ball is an artist and writer and a Research Fellow at Central Saint Martins, where he also co-convenes the **sensingsite** group.*

[steven-ball.net](http://steven-ball.net)



# Locatorun Finsbury Park

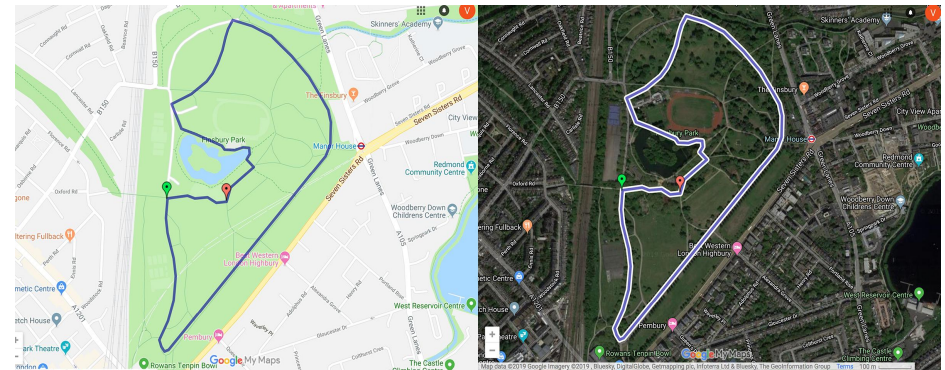
Véronique Chance

An exploratory running workshop around the location and site of Finsbury Park, as a means of engaging with its interface both physically and digitally.

In a world of mobile technologies, wireless connections, smart and transferable interfaces, the notion of place is one that is continuously challenged through an interconnected and networked environment, composed of multiple and connected reconfigurations of space, time, materials and entities. A place no longer needs to be visited in person but can be discovered virtually through the uses of electronic mapping tools. At the same time, we can reveal our location, at a distance, through our mobile devices, wherever we may be. And yet, what is it today to actually experience a place in person, to navigate and feel the changing landscape on foot? How can this experience be communicated with others at a distance? And how reliable can technology be in sharing that experience?

Following a brief introduction to the use of the Locatoweb app (a free downloadable tracking app, also accessible on the Internet via the Locatoweb website), participants will be invited to join the run (experienced runners only please) or to engage with it remotely from their mobile devices. Remote audience/ participants will be able to use their mobile phones, tablets or laptops to see the live- track of the run on a map of the location, as it is taking place and to also see images being sent through from different location points en route. They will also be able to send messages to the 'runner/s', which will appear online alongside the location map.

*Véronique Chance works across media, in print media, video, photography, installation and performance. She has exhibited across the UK and in China, Canada, Korea, Italy, Spain, Belgium, The Netherlands and France. Based in London, she has a PhD from Goldsmiths College, and is Course Leader of MA Fine Art and MA Printmaking at Anglia Ruskin University.*



# The Spider and the Bird

Adriana Cobo Corey

King's Cross Central is a privately-owned public space (POPS) in London's King's Cross, an estate in central London developed through an urban re-generation project. Sited in Granary Square -the flagship public square within this redevelopment- my performances contextualize the potential for negotiating power and visibility, by making temporarily public some suppressed activities, performed by individuals displaced from and/or under-represented on site. I will collectively and critically reflect if these performances -themed around a spider and a bird- hold and communicate any agency for counterbalancing corporate culture narratives around the concept of estate. I will also discuss if/how reaching consensus between the corporation and the critical practitioner, could be a key move towards gathering agency around groups whom socially responsive artistic or architectural practices aim to represent.

*Adriana Cobo Corey is an architect and PhD candidate on spatial practices at Central Saint Martins.*



# Plant Material, Approaching Germination

Kate Corder

Looking at the question 'who are the beneficiaries of the work produced?' This opens up a wider debate as to human and non-human beneficiaries, a something that is hard to evaluate, a speculation in relation to the planet surface, park, garden, verge, forest, as a planting practice within art as part of estate. There are several things we could examine through discussion/workshop/presentation.

As artists can we produce art that is beneficial to life on earth, a contribution through planting and composting that is not just using resources for art production? If we take the standpoint that as humans whatever we do is part of the natural world, we construct, deconstruct, reconstruct and redistribute material from the planet surface across the planet surface and atmosphere in order to generate a something. Approaching estate can assist in defining the site, place, sitedness through a strategy of tree (long-term) and plant (short-term) planting of plant material, which grows in place. In this context what strategies of planting, harvesting and composting are artists employing in the estate realm to assist human, non-human and the planet biosphere? Can art collaborations and interdisciplinary networks shift land usage through planting plant material outside of corporate land occupation?

*Kate Corder is an independent artist and researcher who was awarded a PhD in Art Practice at University of Reading in 2014.*

[katecorder.net](http://katecorder.net)





## Worm Report

Difference Exchange and Lucas Ihlein

At specific times throughout *Approaching Estate* Difference Exchange, working with Lucas Ihlein, will deliver a 'Worm Report' drawing from and presenting against emerging themes and perspectives. This 'report' will move across the varied scales and registers, resources and references that are being navigated and traced in the collective exploration and interpretation of estate. However, rather than attempting to draw together or summarise, it will move through and compost the different possibilities inherent in any engagement with complex locations and their social, material and psychic hinterlands. By thinking at different speeds and scales we hope to support the event's attempt to see and act transversally.

*Difference Exchange is an international arts agency, exploring flux, disruption and emergence. It works to place artistic practice and practitioners in sites of criticality. Previous projects have addressed contemporary reimagining of identity and remote history for Derry~Londonderry City of Culture; artistic communities working on water; and interfaith, intercultural artist dialogues. It is managed by Ben Eastop, Tim Eastop and John Hartley.*

[differenceexchange.com](http://differenceexchange.com)

*Lucas Ihlein is an award-winning Australian artist whose work explores the relationship between socially engaged art, agriculture and environmental management. Ihlein's current major projects are Sugar vs the Reef?, and the Watershed Land Art Project.*

[lucasihlein.net](http://lucasihlein.net)



## Political Landscape

Ann Donnelly

*Political Landscape* (video, 2007) examines the relationship between location, history and identity in the rural landscape of County Down, Northern Ireland.

Does it really make a difference where you live? Where you come from? What makes us identify with a particular piece of land and call it home? Where I live, a patchwork of hedges, ditches and fields covers drumlin hills. It is a parochial landscape - small scale and rural - and yet field boundaries and settlement configurations show traces of mighty territorial struggles over the centuries.

This video interprets Northern Ireland's conflicted landscape from the perspective of personal family history. In a place where successive generations of the same family have left their mark, it explores the idea of roots and belonging and asks by implication: what is native; what is original? In a wider historical context, boundaries, which mark ownership can also signify dispossession. They are scars left by the political forces, which uproot and resettle individuals, families, even entire populations and ultimately change the face of the earth.

It all depends which side of the fence you are on...

*Ann Donnelly is a Northern Irish artist working mainly with video and photography. Her work often responds to a sense of place, exploring the relationship between history, memory and landscape. In both solo practice and collaborative projects, she explores themes of being and belonging. Her work has been exhibited internationally.*



## Dungeness Group Presentation

A short presentation about the *sensingsite* field visit to Dungeness, which developed the concept of the coexistence of multiple 'estates' in that place, and as such was the seed of *Approaching Estate*.



# The Dzhangal Archaeology Project

Louise Fowler (Museum of London Archaeology),  
Sarah Mallet (School of Archaeology, University of  
Oxford), Gideon Mendel (artist)

The Calais 'Jungle' existed from March 2015 until October 2016, when the people living there were evicted by French authorities and the site was destroyed.

In the summer of 2016, around 10,000 people lived a more or less precarious existence in the camp, many of them in the process of trying to reach the UK. Following evictions, detritus including discarded trainers, children's toys, tools, toothbrushes and tear gas canisters littered the site, reminders of those displaced, volunteers and charity workers, and the French authorities, remained.

Drawn to these objects as a way of circumventing some of the ethical problems of photographing people in such a context, photographer and activist Gideon Mendel collected, retained and photographed them. Like photographs, however, objects don't speak for themselves. Though their materiality lends authenticity to narratives, we colonise them with our imaginations and our preconceptions.

Drawn to his approach, archaeologists Louise Fowler from MOLA and Sarah Mallet from the School of Archaeology at the University of Oxford are collaborating with Mendel to investigate the objects, looking for evidence of their life histories. As archaeologists, as artists, as activists, how do we allow space for and accommodate the unknown and the unspoken in both the past and the present?



# IROPI

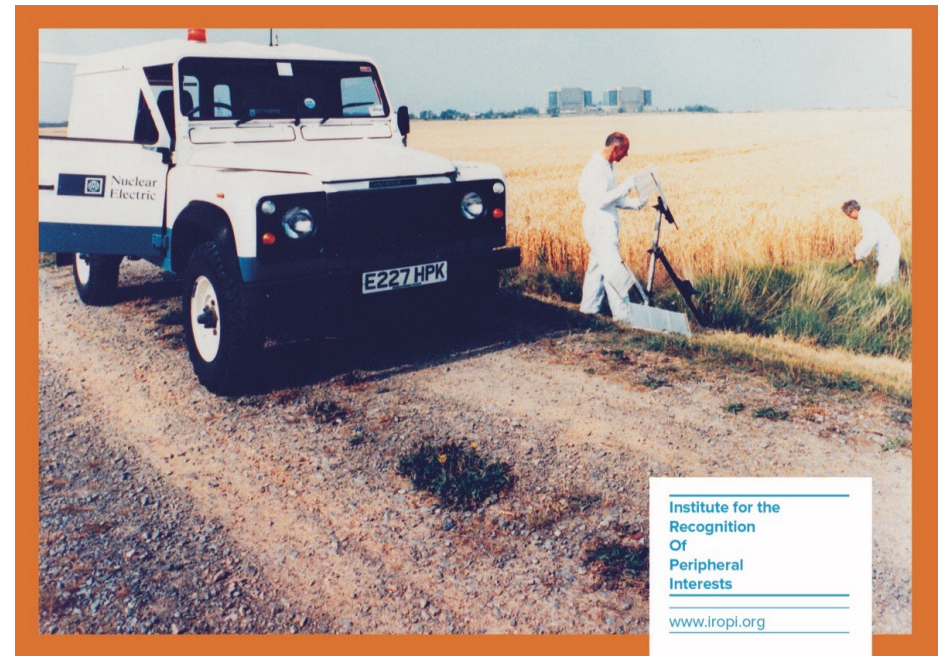
Warren Harper

Information on the so-called 'imperative reasons of overriding public interest' is thin on the ground, and ambiguous at best. It was adopted in the National Policy Statement for Nuclear Energy (EN-6) by Parliament in the UK in 2011. It is based on the national need for nuclear energy and allows for adverse public opinion towards projects affecting the environment or communities on the periphery—be they ecological, economic, political or social—to be bypassed. The Institute for the Recognition of Peripheral Interests seeks to make the periphery visible (the peripheries of peripheries, centres of peripheries and the peripheries of centres) suitably appropriating the acronym that legitimises the marginalisation of the peripheral: IROPI.

IROPI is a research-led project initiated by Warren Harper and James Ravinet, it will commission artwork, writing, events, study visits and workshops. Its research focusses on the peripheral communities and ecologies affected by the nuclear industry and its legacy.

*Warren Harper is a London-based curator, researcher, and PhD candidate at Goldsmiths. His work reflects on the recent and historical cultural shifts of his home county of Essex, from its architecture, industry and how communities engage with or are impacted by these changes with a focus on the relationship between the nuclear landscape of the Blackwater Estuary, home to the Bradwell Nuclear Power Station, and its communities and technologies.*

[iropi.org](http://iropi.org)



# Around The Park: Projected Meanderings in The Making of an Artwork

Fay Hoolahan

A presentation/performance workshop primarily located in the interior space of the gallery, but welcoming and constructing connections to the space outside. Engaging with the specific site of Furtherfield in Finsbury Park, and also considering other similar sites within the urban environment, the activity will explore our relationship to landscape in constructed environments and places of recreation.

Drawing on my ongoing research into the filmic mapping of natural spaces within the urban environment, I will present previous work and create a new work which will invite participation from those attending the event. In investigating the temporal nature of landscape and the disruptions of ordered functional space, I am interested in how the site of the public park can be understood in Robert Smithson's terms as "a thing for us", and how it is possible to represent the ways that we engage with place as a practice of "complex spatial wandering" (Yves-Alan Bois).

My aim is to further develop strategies for capturing the transient nature of the experience of place via filmic media. I will present a mapped-out plan of 'projected meanderings' in the form of moving image content and audio recordings. Elements will be played/performed by artist and/or by participants, while ongoing contributions will then be invited to disrupt and disturb the continuity of the experience.

*Fay Hoolahan is an artist and filmmaker whose work explores questions of place, landscape, memory and identity.*



## Rehearsals for Uncertain Futures

Helena Hunter & Mark Peter Wright (Matterlurgy)

A short film about a Sea Ice Simulator (SIS) used in climate science to predict and model the impact of black carbon on ice reflectivity. Shot on location within SIS, a series of shipping containers situated in woodland, the work shifts between local ecologies of wildlife and fauna, to the technological manufacture of ice and the energy required to sustain such relations. The film focuses on the interconnections between the lab and field amplifying physical and material production practices behind climate simulation and predictive data modeling. How does data become data, where exactly is the field, what practices of maintenance and care does simulation require? Commissioned by the Centre for the Geohumanities, Royal Holloway, University of London.

*Matterlurgy is a collaboration between London based artists Helena Hunter and Mark Peter Wright. Their work intersects art, ecology, science and technology, and operates across multiple platforms including installation, performance and sound. Projects have been presented at: The Showroom, ICA, Arts Catalyst, V22, Ambika P3, The Silver Building, (London), Frontiers in Retreat, HIAP (Helsinki), mima (Middlesbrough), Bòlit Contemporary Art Centre (Girona). In 2019 Matterlurgy are UK Artist Associates for the Art, Science and Technology programme at Delfina Foundation, London.*

[matterlurgy.net](http://matterlurgy.net)



# In Conversation

## Negotiating The 'Estate'?

Greer McKeogh, Erika Flowers, Judy Price

If we take the 'Estate' to denote a space with a given set of contexts, systems and structures that one must adhere to, how might the artist act as *one agent* in working around, against, inside and between?

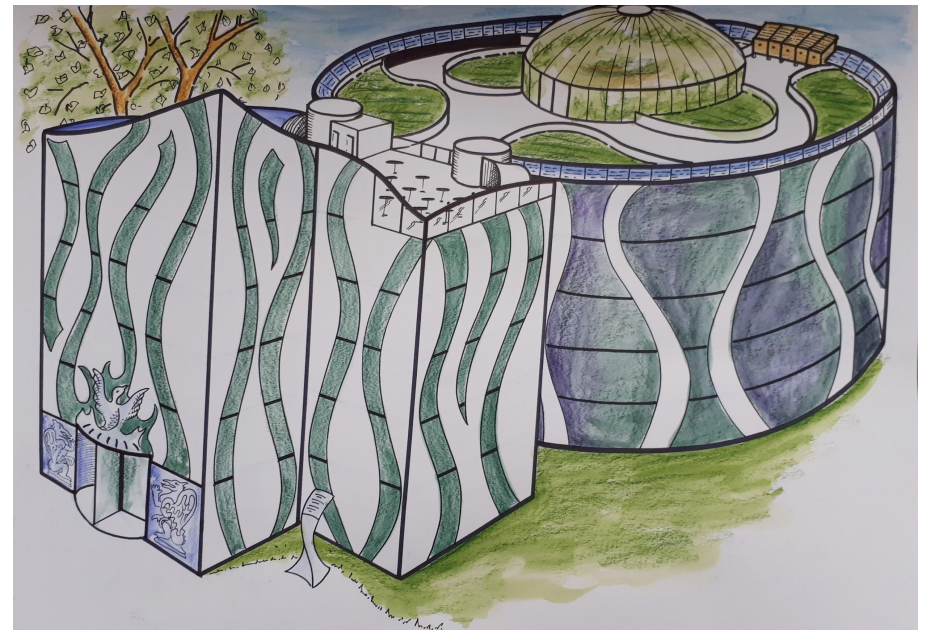
Greer McKeogh, Erika Flowers and Judy Rabinowitz Price discuss the range of negotiations and strategies required in working with differing communities.

Greer's current artistic enquiry revolves around her position as a 'guest', and sometimes 'host', in rural communities in Ireland - practices which she considers in her research under the term 'hospitality'. Her work seeks to understand the importance of everyday practices of hospitality, in relation to common challenges around hosting and welcoming 'outsiders'. She will explore the social bond or contract an artist commits to when working in a community and whether that limits their ability to critique. What strategies can be applied to work against, inside or between, a set of customs, practices or behaviours associated with hospitality?

Erika is an illustrator who explores narrative structures and storytelling working across a number of styles and formats. Over the last 7 years she has been making work within the context of the Prison Estate. Drawing from her own experience as well as working collaboratively with campaign groups, the work augments and activates urgent conversations around the Prison Estate, often becoming the driver for thinking creatively about collective action.

Judy's artistic practice is embedded in the overwritten histories and redrawn boundaries of Holloway Women's Prison (decommissioned in 2016), which backs on to the street where she has lived since 2006

and reflects upon Holloway's spatial and ideological legacy as a site of remembrance and absence, and the lived experiences of those that worked and were imprisoned in Holloway. The work continues her interest in dialogical aesthetics, aesthetics of commitment and the politics of enunciation and how her practice is situated on the borderline between artist and ethnographer, geographer and sociologist, participant and observer.



Erika Flowers 15 October 2017



# Marching Melodies

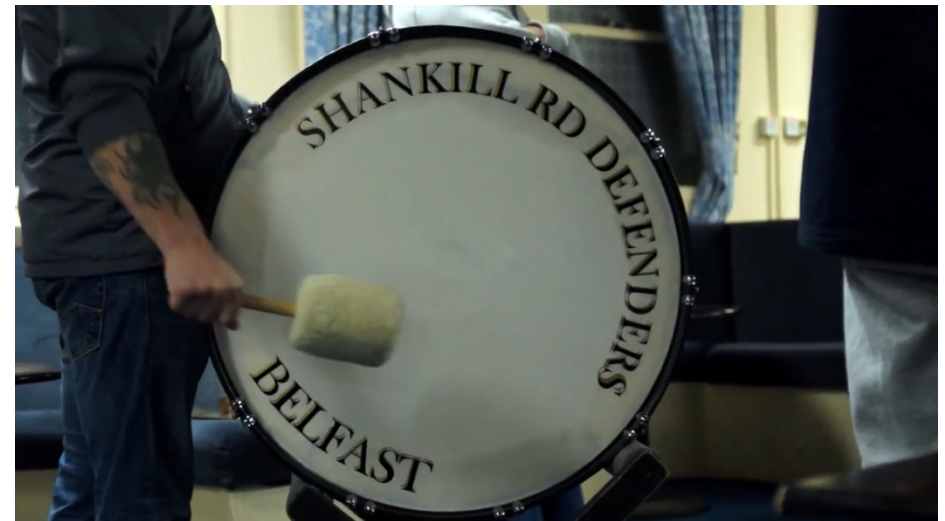
Jérémie Magar

*Marching Melodies* is a short film exploring the agency between music making and territory in Northern Ireland's Loyalist culture.

For *Approaching Estate*, I would like to discuss how the use of video sits between research tool (and its methodology) and a desire for cinema in my practice; how the concept of "shift" became crucial in the exploratory and editing processes (the shift from religious geography divide of Belfast to class divide; the shift from the boundary marking emphasis of parading culture to the emphasis on good music-making); the ethics of the *filmeur* and the question around reception/distribution/targeted audience.

*After having studied both History and Fine Arts, I developed a video practice to continue my research. In 2011, I directed my first one-man-camera documentary where I explored the idiosyncratic aesthetic and social relations around the Easter Holy Week in Sevilla in Spain. I created a hybrid approach between documentary and video art that I constantly challenge reflecting on methodology. Since, I produced and directed documentaries of various lengths from commissioned works to community-based projects.*

[jeremiemagar.com](http://jeremiemagar.com)



# Assembly, Site-Integral Film Work in Brick Lane Mosque

Julie Marsh with Mark Dean

Through the exploration of real and representational space site-integrity investigates how technical machines can perform site, creating critical experiences for audiences that open debate and question social spaces. Recorded material is re-presented back into site using automated motorised devices, enabling an exact transfer of scale and time, bringing site and its representation into critical conjunction. Site-integrity is a collaborative practice that builds direct social relationships with new audiences specific to the site. Each site performance is informed, shaped and determined by the social, political, architectural and institutional discourses present in each site, confronting the politics and ethics of fieldwork in such a culturally sensitive site.

In October 2018, *Assembly* was made as a site-specific artwork at Brick Lane Mosque, consisting of two simultaneous installations, one in the main prayer hall and one in the female prayer room. The Jamme Masjid invited the general public into the main prayer hall and female prayer room, which provided an opportunity for Muslims and non-Muslims to experience Jamaat first hand via the site performances. This was a very successful event for both the congregation and the local community.

*Julie Marsh is an artist filmmaker, researcher and senior lecturer at the Centre for Research and Education in Arts and Media (CREAM), University of Westminster. Julie studied at London College of Communication, University of the Arts, London, completing a PhD in 2017.*

[julie-marsh.com](http://julie-marsh.com)

*Mark Dean is an artist and Chaplain and Interfaith Advisor at University of the Arts London.*



# When a Tree Waves Hello

Stelios Manganis

Advanced sensors and programming scripts detect tiny changes in a remote forest's environment, such as changes in wind, light or humidity, and translate their impact upon the forest's trees and terrain as real-time, moving image visualisations which can be interacted with by remote and online communities.

This artistic intervention establishes a rhizomatic connectivity between organic and inorganic compounds and forces, and between different milieus and registers. Through technology, the project creates a seamless blending of forms and presents the prospect for communication between the natural and the man-made. It creates a social dialogue between remote forests and wider communities, through an investigation of new boundaries of perception and illustration of the natural environment.

*Stelios Manganis is an Oxford based artist, researcher and academic employing technology to analyse our fundamental understanding of human emotions and natural habitat.*

[steliosmanganis.com](http://steliosmanganis.com)



# Who Owns the Land?

Pat Naldi

The video work *Who Owns the Land?* takes as its starting point the *ad coelum* doctrine - a principle of property law. Originating in the 13th century, this ancient law proclaims the extent of land ownership beyond that of the surface. Although now acceptable in a limited form, real property/estate encompasses airspace, wild animals, trees, plants, flowers, water, mines and minerals above, on, and below the surface of the land. The video work probes private land ownership, associated public rights, and notions of power and value. Videoed on the surface, beyond the horizon, and below ground, this work asks: Who owns the land? Who owns the ground below? Who owns the sky above?

*Pat Naldi is an artist and Lecturer in MA Contemporary Photography; Practices and Philosophies at Central Saint Martins. She holds a PhD from CSM and her research focuses on the politics of power and its symbolic and active enactment – aesthetic, spatial, social, and economic.*

[patnaldi.co.uk](http://patnaldi.co.uk)



# The Importance of Site and Community to the Artist Residency

Ingrid Pollard

I will be presenting *The Artist in Residence*: methods of research, using six project examples from my years of national and international AiResidency work. My presentation will address the idea of community and the experience of being embedded in various communities over particular periods of time. This will include examples of work produced as both artist and curator, discussing ideas of exchange and dialogue both inside and out of the host community. The examples will cover work in both rural and urban sites and ideas of presentation outside the of the 'white cube' space.

*Dr Ingrid Pollard is an artist who uses photography and installation to reveal what is often missed or forgotten*



# Reframing the Class Divide: Art that Challenges Poverty and Economic Injustice

Caitlin Shepherd

*Reframing the Class Divide: Art that Challenges Poverty and Economic Injustice* investigates whether it is possible to use attentive and political practices of listening to successfully challenge contemporary arts exclusion of working-class subjects, audiences and experiences, and if so, to what affect. Drawing on a PaR methodology, I conducted an in-depth context review of existing literature and practice to examine the political potential of listening in terms of rebalancing socio-economic exclusion in the art world. I explore this question in praxis through making site-specific audio installations, and co-producing work with people from a range of locations, over long-term time-frames. Through making site-specific listening installations, I gather primary data using semi-structured interviews of people that co-produce my work, and the audiences that end up experiencing it, through intimate listening experiences in residential and public spaces. I use this evidence to analyze the political and relational affect of my site-specific listening experiences on those that encounter it.

*Caitlin is an artist, writer, researcher and educator concerned with making socially engaged site-specific artwork. Using intimate site-specific listening encounters to explore personal stories of class identity, she uses conversation and sound recordings, editing and site-specific sound installations as a means to explore themes of class identity and economic inequality, playing out within the contemporary relational art world. Caitlin is unit leader and lecturer in contextual and theoretical studies at London College of Communication, University of the Arts London.*

[caitlinshepherd.com](http://caitlinshepherd.com)



## Still... Life

Lynn Silverman

Czech Republic has the largest vestige of Jewish culture and heritage found in Central and Eastern Europe. This museum, which was to serve as a monument to this vanished race, has become known as the Precious Legacy. Spared from bombing raids, Prague and the surrounding countryside of Bohemia and Moravia contain over three hundred Jewish cemeteries and structures.

Google Maps made it possible to more precisely locate local 'židovské hřbitovy.' The photographs, depicting the exterior walls of these burial grounds, were gathered together under the title *The Present Past*. Early on in my pursuit, Dr. Neil Anderson, Professor, Flower Breeding and Genetics Fellow at the University of Minnesota, and his spouse Mark Gilquist, joined me in the search for these cemeteries. Neil began to document the flora thriving in each cemetery, discovering a mixture of native and sympathy plants as well as invasive species.

The installation was exhibited in 2016 at the Weisman Art Museum in Minneapolis. A convergence of art and science which included photographs from Lynn's *The Present Past* and Neil's documentary images and live cuttings of actual plants thriving in the cemetery, seventy years after the World War II and the Holocaust.

Lynn Silverman lives in Baltimore, Maryland USA and teaches photography at the the Maryland Institute College of Art.  
[lynnsilverman.com](http://lynnsilverman.com)



## SE11: [Re]Generations

James Swinson

Kennington is an area bound by the Thames, Lambeth Road, Kennington Road and Kennington Lane. For a prime inner-city site, it has a high proportion of municipal housing and blocks of flats from almost every decade of the last century from the 'Neo-Georgian' China Walk Estate to the brutalism of Ethelred Estate. In the late 1990s Lambeth Council attempted to persuade council tenants to vote for the wholesale re-development of this area in partnership with private developers.

I have lived in Kennington since the mid-1990s and documented the local communities' successful resistance to council backed private development, amassing a substantial archive of thousands of transparencies, digital images and many hours of video footage documenting local politics and the site. This monitors the destabilizing impact of the arbitrariness of changes in housing policy, gentrification and development inscribed in the built environment.

*James Swinson's practice has involved documentary filmmaking, photography site-specific installation, art video and television script/camera/edit/directing. Current practice centres on the city: streets, architecture, space, place, time and identity. He is the research students' tutor at CSM and unit leader for research on the UAL Pg. Cert. & M.A. Academic Practice.*





# When the Ground is Moving Beneath Our Feet

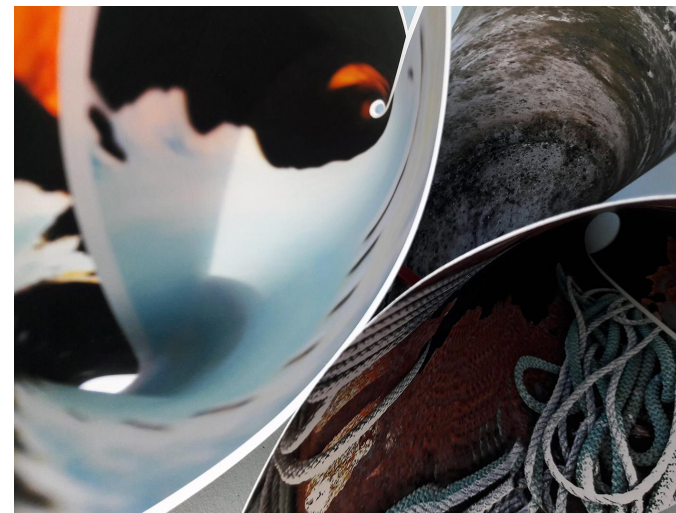
Susan Trangmar

This presentation takes as a point of focus current work situated in the location of Dungeness, in south-east Britain, a coastal shingle promontory which has been designated a Nature Reserve, Site of Special Scientific Interest and which is also a residential estate. This singular patch of until recently, overlooked ground is composed of a series of estates within estates, permeated by a differing legacies of ownership, enclosure, natural resource extraction and contamination leading to changing patterns of eco diversity and practices of conservation and management. The impact of environmental and industrial activity in this place and its increasing visibility as a tourist site, has led me to explore the possibility of a visual practice that draws from an understanding of this landscape as an entangled and diffracted entity, unstable and mobile, both resistant and responsive to human presence.

Starting with a brief description of the geological, historical and social inhabitation of the site, I will discuss my practice-based research methods which combine smartphone camera, human body, electronic printer, paper and words to open up the representation of a site to a process of sensory, tactile and cognitive engagement which produces situated knowledge. Image emerges not as static topography (as a laying out of ground) but as dynamic topology (as transformation), a continuous morphing process in which energy, sensation and information intermediate. Such a reworking of the concept of 'landscape' involves the human as one element the world passes through rather than as someone who passes through the world.

'Topography is concerned with what remains invariant as a result of transformation, it may be thought of as geometry plus time, geometry given body by motion... [But]no matter how abstract it may become, topology remains fundamentally bodily... topology marks and maintains the meeting of abstract and concrete, the activities of analysis and the primary operations of touch and moulding.'  
- Connor (2002)

*Susan Trangmar is an artist working with image, text and sound to explore complex inter-relations between site, landscape and place as dynamic meshworks of ongoing change. She is currently Reader in Fine Art at Central Saint Martins, UAL and co-convenor of the research group **sensingsite**.*



# Incomplete Cartographies: A Methodology For Unfinished Landscapes

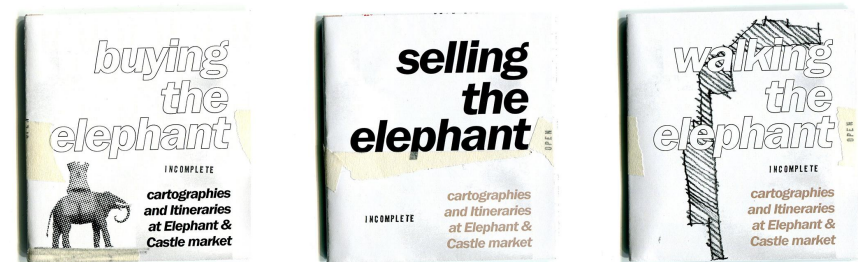
Ed Wall

Landscapes resist definition. The ephemeral and dynamic conditions of landscapes counter attempts to spatially and representationally control them. Compounded with the subjectivity of narrative readings, landscapes offer partial understandings, incomplete knowledge and unfinished stories-so-far (Massey 2005:131) of our designed and un-designed environments.

If, as Doreen Massey proposes for space (2005:9), landscapes are always under construction, then we must accept them as unstable and incomplete. But how does this proposition resonate with transformative processes of reworking landscapes? How can designs and representations which attempt to fix time and complete space be opened up to accept gaps of information, divergent trajectories, incomplete understandings and unfinished constructions? How can designers cede control to the agency of landscape?

Incomplete Cartographies is a mapping project which attempts to embrace un-finished cartographies and in-progress landscapes, combining ethnographic and landscape architecture methods, of mapping, analysing and designing. It reconsiders techniques of research and design to create maps which can be read simultaneously for navigation, recording and design. Incomplete Cartographies is a way of accepting the subjectivity of partial landscape representations, through advocating co-authored mappings with the aim of constructing complex spatiotemporal narratives of people, spaces and perceptions.

*Ed Wall is Academic Leader Landscape at University of Greenwich and Visiting Professor at Politecnico di Milano. He is founding director of Project Studio, a design and research practice focused on the future of landscapes, cities and territories.*



# In Search of The Digitally Expanded City

John Wild

How does it feel to walk the streets of London when the city has been expanded by technologies that blur the boundary between the physical world and the digital realm, between physical objects and their representations in the digital field as data?

As ubiquitous and mobile computing (ubicomp) becomes implemented in real-time, real-world environments they breach their own disciplinary boundaries. Once active in the city, digital spatial systems become entangled in wider cultural systems of meaning and power. They become embroiled within the messy complexity of how individuals produce understandings of space, which are simultaneously personal and emotional, yet also social, cultural and political.

One important consequence of ubicomp's desire to become invisible is that it renders power and control also invisible. To develop a spatial politics and ethics of the digitally expanded city the invisible geographies of ubiquitous and mobile computing need to be rendered visible and brought into critical discourse. For *Approaching Estate I* will present a walking workshop that encourages participants to explore and map the invisible geographies of the digitally expanded city.

*John Wild is a PhD researcher on the Media and Arts Technology doctoral training programme based in the Electrical Engineering and Computer Science department of Queen Mary University of London. John's current research explores psychogeography in the digitally expanded city. John studied sculpture at the Royal College of Art (MA) and received a 1st class BA honours degree from Chelsea College of Art and Design. John has participated in numerous exhibitions, festivals and events and his work has been exhibited at Late at the Tate (Tate Britain), the Barbican (London), the Sonic Arts Expo, Arnolfini (Bristol) and the Royal College of Art.*

[codedgeometry.net/johnwild/](http://codedgeometry.net/johnwild/)



# The Common Line

John Wylie and Volkhardt Mueller

The Common Line is the longest straight line that can be traced across Britain without crossing any tidal waters. We aim to plant trees along the entire length of the line, across the landscapes of mainland Britain. We will plant living trees in the places that trees grow well, and where there are people to look after them. In the places that we can't, we will work with publics to bring the potential of the line alive, through the digital imaginaries of Augmented and Virtual Reality.

The Common Line project is about the creation of a living land mark that will foster new thinking and discussion about the futures of trees and their living places as commons – and how those land-based commons might be co-dependent on digital architectures and interactions for the form they exist in.

As part of our AHRC-EPSRC funded research we have been devising a system to locate and negotiate places on The Common Line to be planted and points to be marked. This will involve layered reality experiences that can be experienced by anyone with a suitable smartphone anywhere along the line.

*John Wylie is Professor of Cultural Geography at the University of Exeter, researching landscapes, texts, lines and ghosts.*

*Volkhardt Mueller has a long-standing interest in the production of landscape, and works across media as a maker of objects, installations, print and video work and performance.*

[thecommonline.uk](http://thecommonline.uk)



**Help us establish Britain's first linear forest**