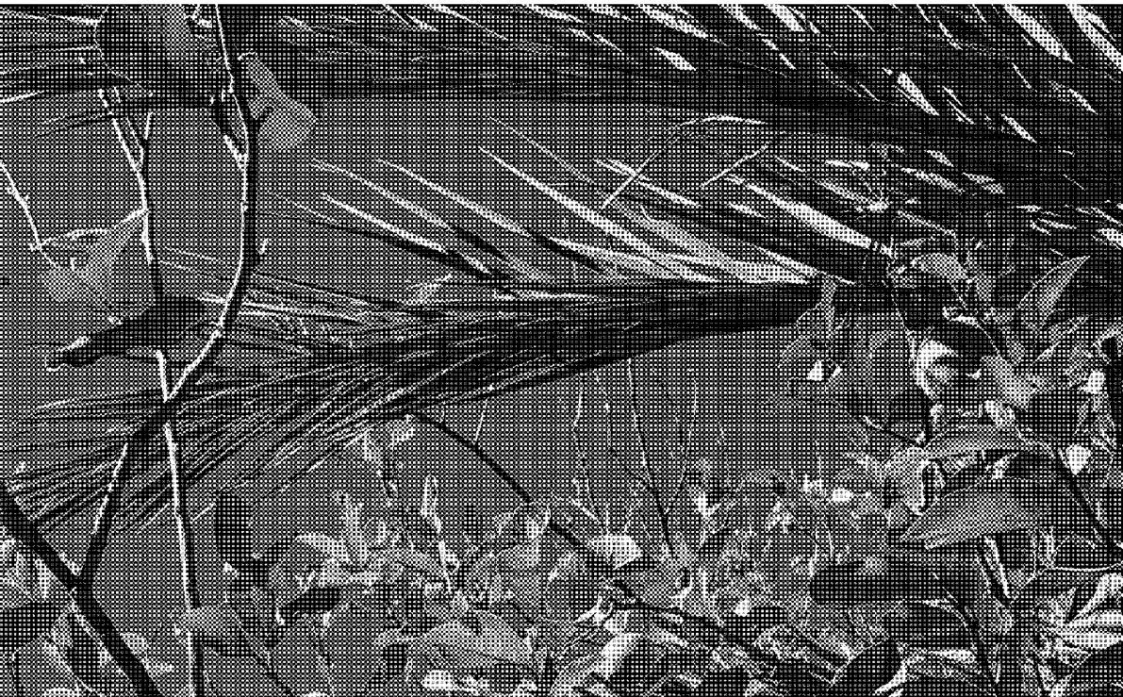
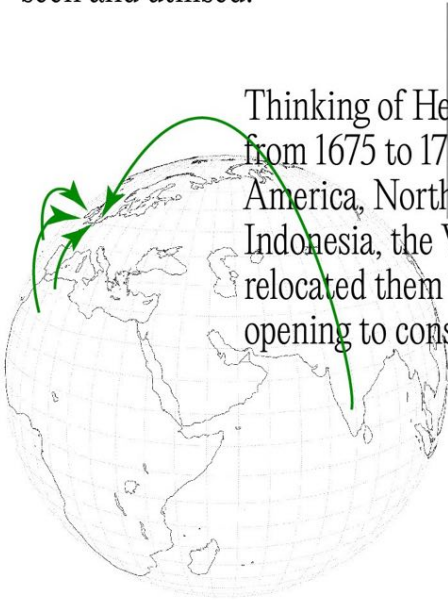


Future Plants



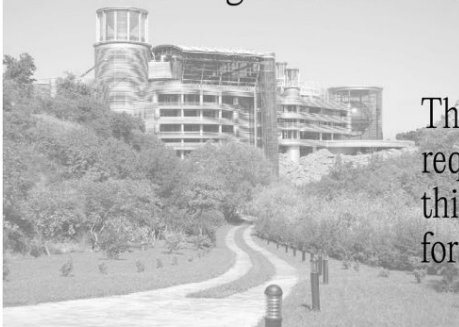
Plants are desirable, and can be owned and used for different ends. Accordingly, the mobility of plants, that has for long been made possible, leads to a shift in context, and influences the ways plants are seen and utilised.



Thinking of Henry Compton, the Bishop of London from 1675 to 1713, who removed plants from North America, Northwest Africa, India, the Caribbean, Indonesia, the Virgin Islands and Gibraltar, and relocated them to his garden in Fulham Palace(1) is an opening to consider this mobility.



Or, perhaps Bidzina Ivanshvili, the prime minister of Georgia from 2012 to 2013, who removed trees from the coasts of Georgia, and relocated them to his garden in Shekviteli. (2)



This act of removal and relocation requires a careful consideration of this mobility which is performed for the sake of ownership.

(1) Sandra Morris, "Legacy of a Bishop: The Trees and Shrubs of Fulham Palace Gardens Introduced 1675-1713," *Garden History* 19, no. 1 (1991), 47. (2) Ivan Nechepurenko, "A Love of Trees or a Display of Power? The Odd Park of an Oligarch." *The New York Times*, January 19, 2022. <https://www.nytimes.com/2022/01/17/world/europe/bidzina-ivanishvili-georgia-trees.html>

Owning the first plant of its kind in an area, or an ancient tree that has been moved, is certainly a demonstration of power over nature and over local communities in the areas where these have been taken from. Furthermore, this embodies an idea of natural resources made private; ownership through appropriation. Owning something that has been removed from the environment in which it operated, and thereby has been changed, transforms the object to mere resource and later into an embodiment of power.

Such property in its changed presence is constitutive of an 'object of desire', that is, representative of a promise embedded within the object in the eyes of the one wishing for it(3), as its newly arranged state makes it representative of individual power. To be able to construct such a desirable object out of an existing object and an alternation is a showcase of private abilities embodied in this newly constructed object of desire. To be able to transform nature into individual desires opens a more extensive possibility, that of controlling the environment by reach, and of mistaking this environment to be private or privatised instead of shared.

To 'act in a purposeful manner upon the environment'(4) is to separate from the environment, as acting upon and not within it in an attempt to put order upon it. The conviction of separation from the environment is an opening for individuals to take decisions that are influential over others around them (without having to take them into consideration). This stands for being able to change what is around, while fulfilling and maintaining the same structure of desires as values.

(3) Lauren Berlant, "Cruel Optimism", in: *The Affect Theory Reader*, ed. Melissa Gregg and Gregory J. Seigworth. (Durham, NC: Duke University Press, 2010), 93. (4) Ezio Manzini and John Cullars, "Prometheus of the Everyday: The Ecology of the Artificial and the Designer's Responsibility," *Design Issues* 9, no. 1 (1992), 5.

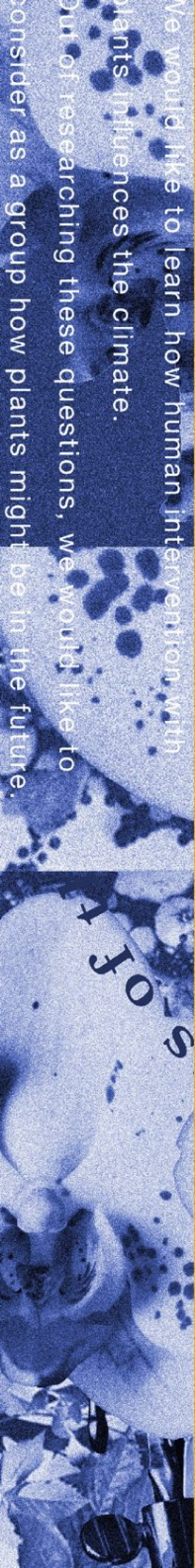
The thought of altering values might come across as overwhelming, for as an individual and as a society it will require adaptations. To act upon the environment and to look for solutions for the consequences of these actions in the form of another action, this might not be possible to sustain. It is as such that adapting values to the changes already made will allow a reinvention of the relationship to the environment.



ats we would like to further question are the borders of urban spaces and what



The fate of humans and plants are intertwined. Plants are living records of our pasts.



We would like to learn how human intervention with plants influences the climate.

Out of researching these questions, we would like to consider as a group how plants might be in the future.



Plants are living histories. Protecting natural heritage is reconnecting with what is lost or forgotten.

to
future

Deconstructing Human Intervention with Plants



Plants are living records of our pasts.

The fate of humans and plants are intertwined.



Illustrated by Boeri Studio, Prometheus of the Everyday: The Ec





The fate of humans and plants are intertwined. Plants are living records of our pasts. Heritage is reconnecting with what's lost or to lost. Plants are living histories. Protecting nature.



er question what are the borders of urban spaces and the urban that, what
In that, we would like to further question what are
s and what



The changing landscape is part of history. The future of plants lies in the hands of those who have never. Plants are not just.



Protecting plants is a social justice issue. Plants are a symbol of resistance against the destruction of nature.

The environment marks the areas

Mind the impact on

Plants are living beings. Mind plants.

Plants are living beings. Mind plants. Mind plants. Mind plants.



we would like to further question what are the borders of urban spaces and what in that,



To destroy a plant is to destroy a piece of heritage.



To destroy a plant is to destroy a piece of heritage. The exploitation of nature is part of the changing

never just resources. Protecting plants is a social justice. The future of plants lies in the hands of those who have power. The changing landscape is part of history.



The fate of humans and plants are intertwined. Plants are living records of our pasts.

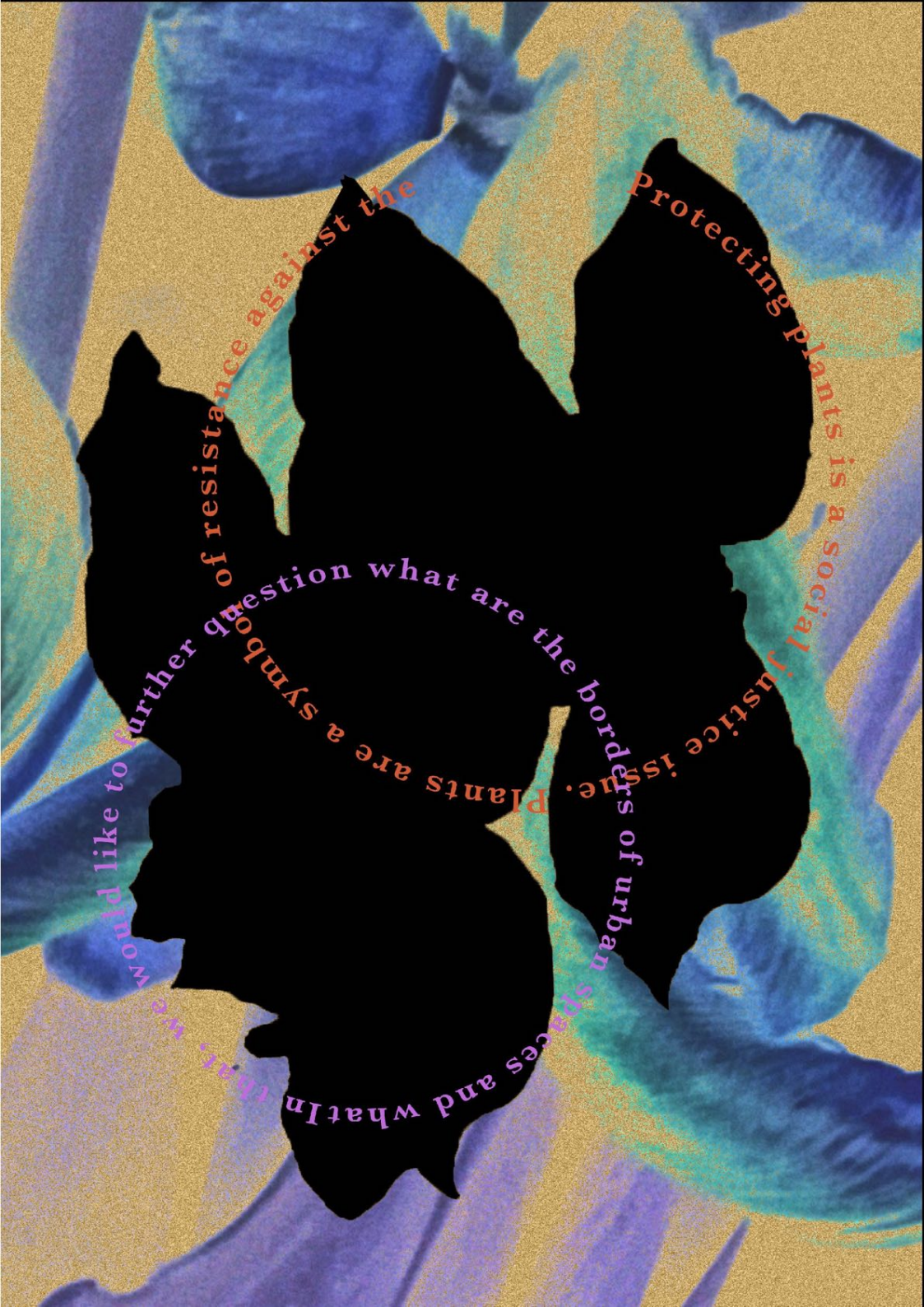
Plants are living histories. Protecting natural heritage is reconnecting with what is lost or



Plants are living beings.

Plants are a reminder for interconnection.

Minimize the impact on the environment.



We would like to further question what are the borders of urban spaces and what In that, we would like to further question what are the borders of urban spaces and what

of resistance against the

Protecting plants is a social justice issue. Plants are a symbol

of resistance against the

Hadar Tsarfaty

Kuan Zhu

Luyu Sun

Emanuele Griccioli