

# OUTDOORS<>INDOORS: Exploring Landscape from Home

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## Appendix 2

### Collective Interaction on Landscape Study in a Specific Location/Site Outdoors



Image: Circle Walk game around the Oak trees planted by Joseph Bueys in 1982, in an education project in Under the Mango Tree, Documenta 14, Kassel, conducted by Sanchayan Ghosh, 2017. Photo: Anike Joyce Sadiq.

### **Introduction**

While students can only carry out the landscape study from home during school suspension, after school reopens, teachers can conduct the following exercise with students in an outdoor location.

Situating a conversation within the actual landscape is part of a long tradition of representation that has evolved from the illusion of one-point perspective to a process by Impressionists or reinterpreting time and space. It is also a symbol of protest, transforming the experience of landscape into a metaphor for expression of human emotions—pain, agony, and ecstasy. Mostly landscape has been represented as a natural phenomenon of purity and the communities living together with it have been accepted as part of that entity, and exoticised as the agricultural and traditional. But landscape has always been a space of multiple heterogeneous cohabitation hosted by nature.

The romantic divide of the rural and the urban, agricultural and industrial needs to be reviewed. Impact of technology has interfered into every aspect of the troposphere and only an empathetic understanding and participation in the different phenomenon of the natural and artificial could provide a wider framework of coexistence.

### A Circle Game of Collective Reflection of Landscape Experience

Invite all the students to a specific location on a Sunday morning and sit all together in a circle. Close one's eyes and listen to the sounds of the surroundings. Try to remember any specific sound from the surrounding and share it one-by-one in the circle. Once everybody has shared the sound, repeat individually but this time keep repeating the

sound slowly according to the rhythm of your natural breathing. Slowly a collective soundscape will emerge inspired by the sounds from the sounds.

Invite the students to remain in the circle and lie down on the ground retaining their positions. Ask them to close their eyes and spread their arms and legs to feel the ground. Invite them to write about their experience of the feeling on the natural fibre paper which they have prepared earlier.

Now break the students into smaller circles of three to four people, and ask them to situate their circles at random spaces around the location. Ask them to look carefully at the area within each of these circles and collect any materials that are dead or thrown away or that will reflect the memory of the site. Make drawings of different elements that each individual sees around that enclosure; you can do multiple drawings. Continue this process for three to four times with each circle.

After collecting the materials, return to the earlier formation of the larger circle. Arrange the materials collected by the individual groups in smaller circles along the larger circle. Try to arrange all the drawings together with the materials collected in individual groups. Once the individual circles are generated along the larger circle, individual groups can read their texts in sequence.

One can invite contributors to join on a small reading and listening circle amongst them. Then collectively plant their individual memories written on the paper with the seeds placed inside them into the ground.