



free walking map - Sheet TW  
20 min. duration, dated may-sept 04

**Trees Walking**  
Why is there a collection of walking sticks at the Royal Botanic Gardens, Kew?

The artist Chris Dorsett tries to find answers by walking, museum-going & reading signs.

**Kew**  
IT'S ALL PEOPLE  
PLANTING THEM

Chris Dorsett acknowledges the support of the Royal Botanic Gardens, the Arts and Humanities Research Council, Northumbria University, the National Institute of Research in Design (NIRD), and Royal Art Society.

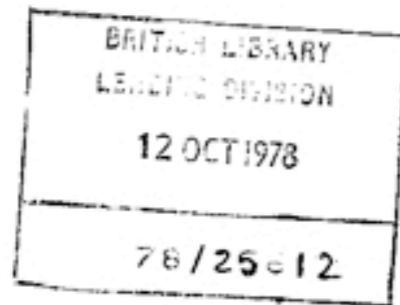


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# Tropical Trees and Forests

An Architectural Analysis

With 111 Figures



Springer-Verlag  
Berlin Heidelberg New York 1978

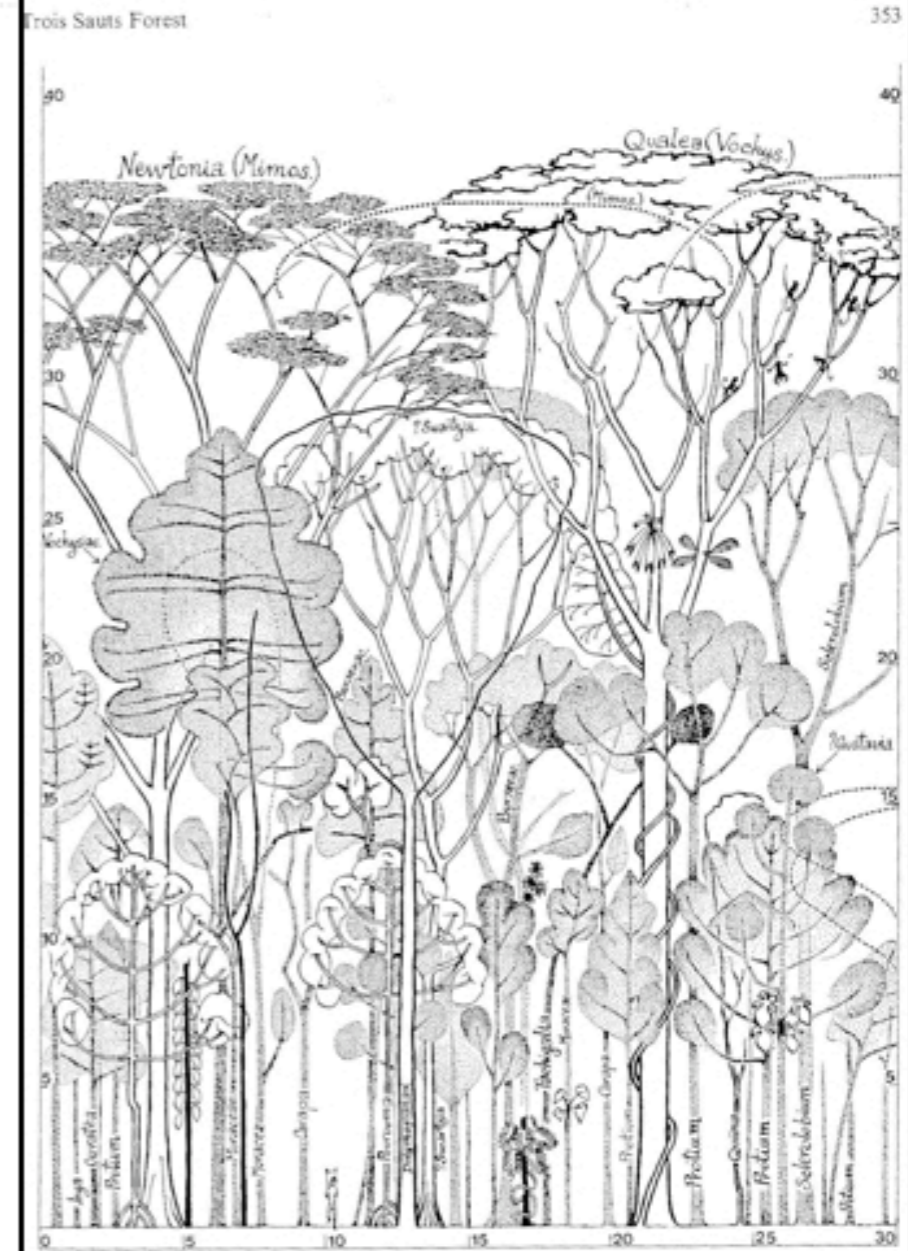
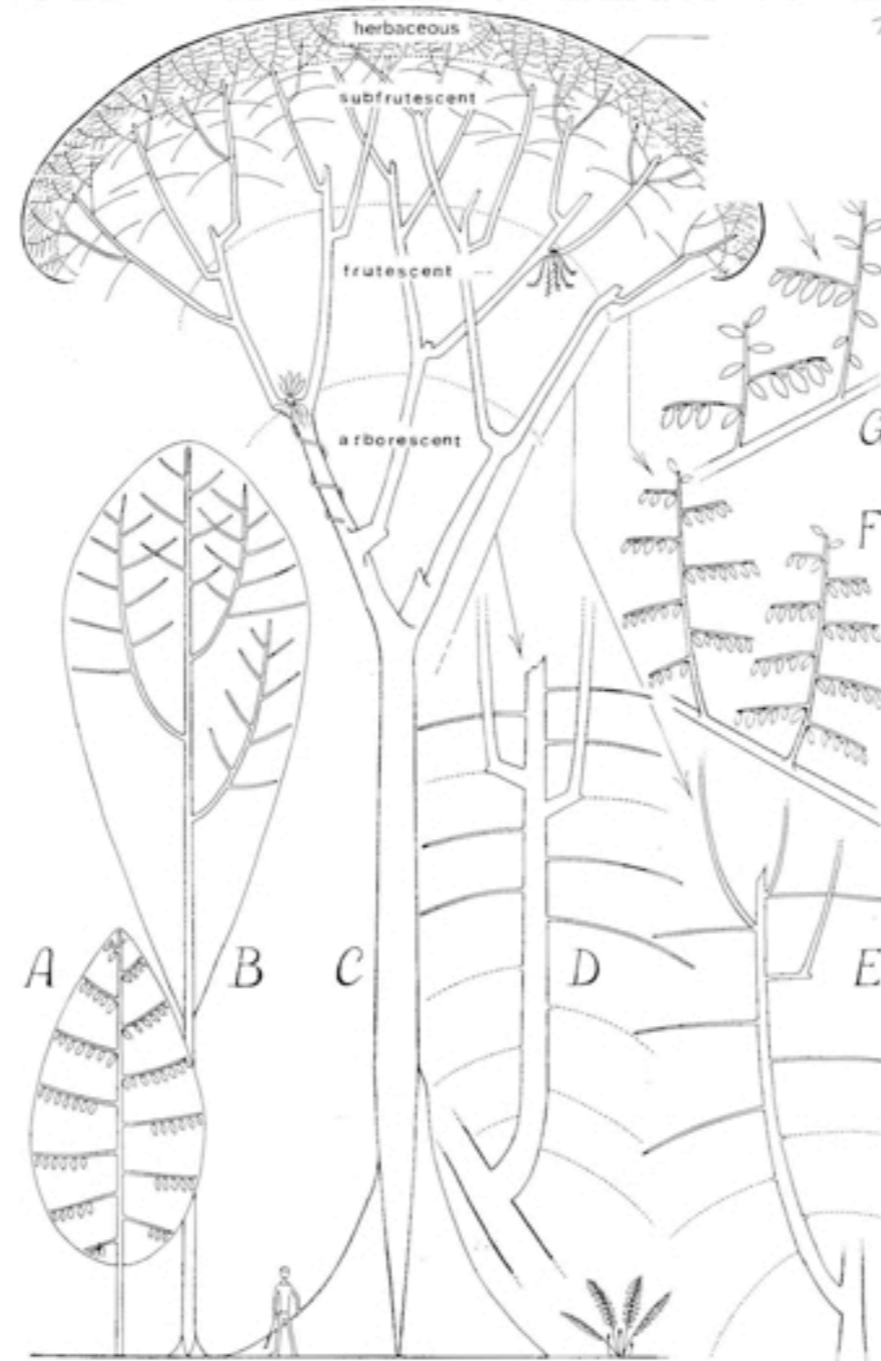


Fig. 101. Profile of a forest plot 20 x 30 m at Trois Sauts, French Guiana prepared by the methods described in the text. Trees of the present: *in outline*; trees of the future: *densely stippled*. Scale: man with "catouri" backpack. The understorey, below 8 m, not represented



2002: *Between Interpretative Communities*  
Residency at the Reserva Ducke field station in the Amazon rainforest. AHRC funded project in collaboration with the National Institute of Amazonian Research (INPA), Manaus, Brazil.

2003: Silvana Macedo. 'From Fine Art to Natural Science through Allegory.'

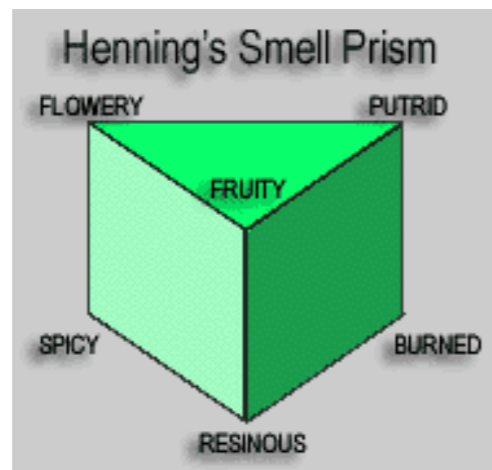
2004: Henna Asikainen. 'Art, Nature and Environmental Aesthetics'.



2004: *Trees Walking*  
Royal Botanic Gardens, Kew. AHRC funded solo exhibition consisting of an installation within the Plants and People Museum, a signage installation, curated walk and map (published by Artgoes Imprint)



*Aroma Theory*  
To date, scientists have cataloged over 17,000 different smells. About 10,000 can be distinguished by humans, although no one knows just how this ability works. In the early 1900s, a researcher named Henning suggested there are really only six categories of smells, combinations of which account for all the detectable odors and aromas.



- **Delicate** A term used similar to charm but more often relates to the more subtle notes of a wine.
- **Depth** A term used to denote a wine with several layers of flavor. An aspect of complexity.
- **Dirty** A wine with off flavors and aromas that most likely resulted from poor hygiene during the fermentation or bottling process
- **Dried up** A wine that has lost some of its freshness or fruitiness due to extended aging.
- **Dry** A wine that is lacking the perception of sweetness.<sup>[2]</sup>
- **Earthy** This can mean a wine with aromas and flavor reminiscent of [earth](#), such as [forest floor](#) or [mushrooms](#). It can also refer to the drying impression caused by high levels of [geosmin](#) that occur naturally in grapes.
- **Easy** A term that can be synonymous with "approachable" but more commonly refers to a wine that is simple and straightforward without much complexity enjoyable to drink.
- **Edgy** A wine with a noticeably level of acidity that heightens the flavors on the palate. Maybe synonymous with "nervy"
- **Elegant** A term to describe a wine that possess finesse with subtle flavors that are in balance.
- **Expansive** A wine that is considered "big" but still accessible.
- **Expressive** A wine with clearly projected aromas and flavors.<sup>[8]</sup>
- **Fallen over** A wine that, at a relatively [young age](#), has already gone past its peak (or optimal) drinking period and is rapidly declining in quality is said to be "fallen over".
- **Farmyard** A generally more positive term than "Barnyard" used to describe the earthy and vegetal undertones that some [Chardonnay](#) and [Pinot noir](#) develop in the bottle.
- **Fat** A wine that is full in body and has a sense of [viscosity](#).<sup>[5]</sup> A wine with too much fat that is not balanced by acidity is said to be "flabby" or "blowzy"
- **Feminine** Describes a wine that emphasizes delicate flavors, silky textures and subtle aromas rather than strength, weight and intensity of fruit.
- **Finesse** A very subjective term used to describe a wine of high quality that is well balanced.
- **Finish** The sense and perception of the wine after [swallowing](#).<sup>[5]</sup>
- **Firm** A stronger sense of tannins.<sup>[3]</sup>
- **Flabby** A lacking sense of acidity.<sup>[5]</sup>
- **Flat** In relation to [sparkling wines](#), flat refers to a wine that has lost its effervescence. In all other wines the term is used interchangeably with "flabby" to describe a wine that is lacking acidity, particularly on the finish.
- **Fleshy** A wine with a noticeable perception of fruit and [extract](#).
- **Foxy** A tasting term for the musty odor and flavor of wines made from [Vitis labrusca](#) grapes native to North America, usually a negative term.<sup>[9]</sup>
- **Fresh** A positive perception of acidity.<sup>[3]</sup>
- **Fruit** The perception of the grape characteristics and sense of body that is unique to the [varietal](#).<sup>[3]</sup>
- **Full** A term usually used in context of wine with heavy weight or [body](#) due to its alcohol content. It can also refer to a wine that is full in flavor and extract.

# PRACTICE-LED RESEARCH AND TRADITIONAL TAXONOMIC PRACTICES



In *The Plates of the Encyclopedia* (1989), Barthes proposes a formula for the oppositional nature of things and interpretations. Many of the illustrations in Denis Diderot's (1713-1784) *Encyclopédie* are divided into a lower section featuring equipment or raw material laid out in inventorial rows and an upper 'vignette' in which the same items are shown in use within lively scenes of human productivity or consumption. Barthes does not reproduce examples of these beautiful engravings but the compositional style developed for Diderot by artists such as Louis-Jacques Goussier (1722-1799) is familiar from countless instruction manuals and technical drawings. In the lower section it is as if a universe of disconnected mechanical parts exists independently of any obligation to a mechanistic whole. We are shown nothing but fascinating details – component after component, cog by cog. However, in the section above, we view the everyday utilizations of parts, we see what happens when all manner of thing is gainfully employed in busy rooms or cavernous workshops. Diderot's plates insist on the separation of these two domains. Following the paradigm-syntagm binary of structuralist semiotics, Barthes claims that the lower zones of these plates are like paradigmatic units awaiting configuration in a linguistic statement and the vignettes are the resulting syntagmatic combinations that bring about meaning. If you 'read' each illustration from bottom to top you follow a trajectory in which the material world is transformed into social and cultural significance. But if your eyes scan from top to bottom you descend through the realm of instrumental value into a zone of disconnected, non-compliant 'thinginess'. From this lower zone, the vignette above appears to be too full of meanings for its own good. This punctum-like rupturing of semiotic coherence is in accord with the lower non-compliance of things. In Barthes formulation, the disruptive presence of taxonomic details can subvert the ascending journey towards the world of lively vignettes and interpretive fulfilment.

Dorsett, C. (2011) 'Things and Theories: the unstable presence of exhibited objects'. In Dudley, S., Barnes, A. J., Binnie, J., Petrov, J., & Walklate, J. (eds) *The Thing about Museums: Objects and Experience, Representation and Contestation*, London and New York: Routledge.

Barthes, R. (1989 [1980]). *The Plates of the Encyclopedia*. In S. Sontag (ed.), *Barthes: Selected Writings* London: Fontana Press, pp 218–235.

The Wheelwright, Plate 1 Vol. 3 *Encyclopedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts*, edited by [Denis Diderot](#) and Jean le Rond [d'Alembert](#), 1751–1772.