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T.E.N.T.S by Material Conjectures

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<http://eprints.hud.ac.uk/>

## Heritage Immigration and Temporary Fabrications – 19/11/2016

Beaconsfield Gallery Vauxhall

Heritage Immigration and Temporary Fabrications is a one-day symposium organized by Material Conjectures (Dr Dale Holmes and Dr Kirsten Cooke) and presented as part of the research strand *Heritage Immigration and Temporary Fabrications*. The symposium is dedicated to exploring the politics of the ad hoc construction of crisis architectures and the uncertain status of both these and museums of immigration across the developed world.

Questions include: what role can space play in mediating and creating ideas of responsibility towards other people and other places? What is immigration heritage and of what is it composed?

Speakers include:

Dr Jonathan Darling, Human Geography, Manchester University

Dr Jasper Joseph-Lester, Sculpture, Royal College of Arts

Donald Smith, Director Chelsea Space

[https://www.facebook.com/events/203577510068689/?acontext=%7B%22ref%22%3A%22%22%2C%22feed\\_story\\_type%22%3A%22%22%2C%22action\\_history%22%3A%22null%22%7D&pnref=story](https://www.facebook.com/events/203577510068689/?acontext=%7B%22ref%22%3A%22%22%2C%22feed_story_type%22%3A%22%22%2C%22action_history%22%3A%22null%22%7D&pnref=story)



## SYMPOSIUM SPEAKERS

Morning Session: Abandoned Facilities

### **Material Conjectures**

#### ***T.E.N.T.S***

T.E.N.T.S. is a presentation about a fictional company with an international reach, across a wide range of contexts – commercial, charitable, Governmental and insurgent. Through the presentation we hope to navigate the ideologies prevalent in ‘extrastatecraft’ and provide a cross-section of the ‘zones’ produced by these practices. The resultant slice of spatial strata, and the potentiality to exploit these ‘extrastatecraft’ technologies to different ends, is the area in which ‘Temporary Fabrications’ and our invited speakers, Jonathan Darling and Jasper Joseph Lester will be tapping into through their talks.

### **Jonathan Darling**

#### ***Precarious mobilities: refugees, urban life and informality***

Refugees interact with the urban environment in a wide variety of ways. Most often, urban refugees have been studied as escaping urban conflicts and the mass destruction of urban infrastructure, or as being governed through the city as a place of control, discipline, and marginality. In the UK context, for example, asylum seekers and refugees are dispersed throughout British cities on a ‘no choice’ basis, serving to manage and control refugee mobility. Yet, these outlooks downplay the political potential of urban life for refugees, and how cities may offer opportunities as well as challenges for the displaced. In this presentation, I draw on research with refugees from across the UK, together with studies of urban refugees across Europe, to explore how urban environments offer sites of informal politics and precarious modes of belonging for the displaced. In doing so, I argue that refugees expose the temporary, informal, and fragmented nature of contemporary urbanism.

Jonathan Darling is a Senior Lecturer in Human Geography at the University of Manchester. He holds a BA, MA and PhD in Geography from Durham University and has worked extensively on the experiences of refugees and asylum seekers in British cities. His research focuses on the spatial politics of migration, asylum and sanctuary, the role of ethics within geography and the changing nature of cities. He is currently working on a three year ESRC funded project exploring the impact of the UK’s refugee dispersal policy on four cities. Jonathan teaches courses on urban politics, borders and migration and geographies of mobility.

### **Jaspar Joseph-Lester**

#### ***The Rise of the Infinity Pool: A Tour***

Our tour of Embassy Gardens will explore the recent influx of rooftop infinity pools. Starting with Embassy Gardens, which boasts a new 82 feet long glass bottom pool that stretches between the complex's two towers, we will look over to Battersea Power station to consider the plans for a new rooftop pool overlooking the Thames. The tour will end in the Embassy Gardens marketing pavilion, itself a temporary fabrication and home to a number of state of the art architectural models.

Jaspar Joseph-Lester is an artist based in London and Reader in Art, Urbanism and the Moving Image at the Royal College of Art. His research interests are situated between art making, curating and writing and draw from the fields of architecture, design, urban studies, human geography, philosophy, cinema and media studies, spatial theory and economics. Here he has focused on the conflicting ideological frameworks embodied in representations of modernity, urban renewal, regeneration and social organisation as a means to better understand how art practice can redefine the successive cycle of masterplans and regeneration schemes that determine the cultural life of our cities. Since 2014 he has been involved in a series of international curated exhibitions; authored, co-authored and edited books and articles for journals. Recently published work includes: 'The Mimetic Drive of Capital', *Adjacent Realities*, Austrian Cultural Forum; 'A Guide to the Casino Architecture of Wedding', *Casino Real*, *Collapse: Philosophical and Research Development*, Urbanomic, 2015; 'From Commodity form to Experience Economy, the rise of the Infinity Pool', *Café Gallery Projects (LGP)*, 2014; commissioned artwork for *EROS: INTERIORS*, 2015 and *Coventry: A Guide*, Lanchester Gallery Projects (LPG), ACE commission, 2013.

### Afternoon Session: Housing Immigration

#### **Andrea Delaplace**

##### *Memorial Institutions*

As memorial institutions, museums play an important role in the construction of identity. The representations of the past and of local cultural heritage are essential for the development of national or regional identity. Today, under the impact of globalization and due to a growing awareness of the positive role played by cultural diversity, museums can no longer claim to represent societies and cultures considered exclusively in national or local terms. The contributions of other cultures are essential to understand the construction of identity - national or regional. Museums highlight other narratives, largely ignored in the past, which also are part of a larger narrative, national or regional, complex and differentiated. Consequently, an increased awareness of the importance of an inclusive identity is essential for strengthening social cohesion and mutual understanding in contemporary multicultural societies.

Thus, the challenge of representing societies increasingly diverse, multilingual and multicultural, museums are faced with a series of questions:

- How can museums represent memory and identity in a multicultural perspective?
- What are the challenges and opportunities faced by museums in their role as cultural mediators?

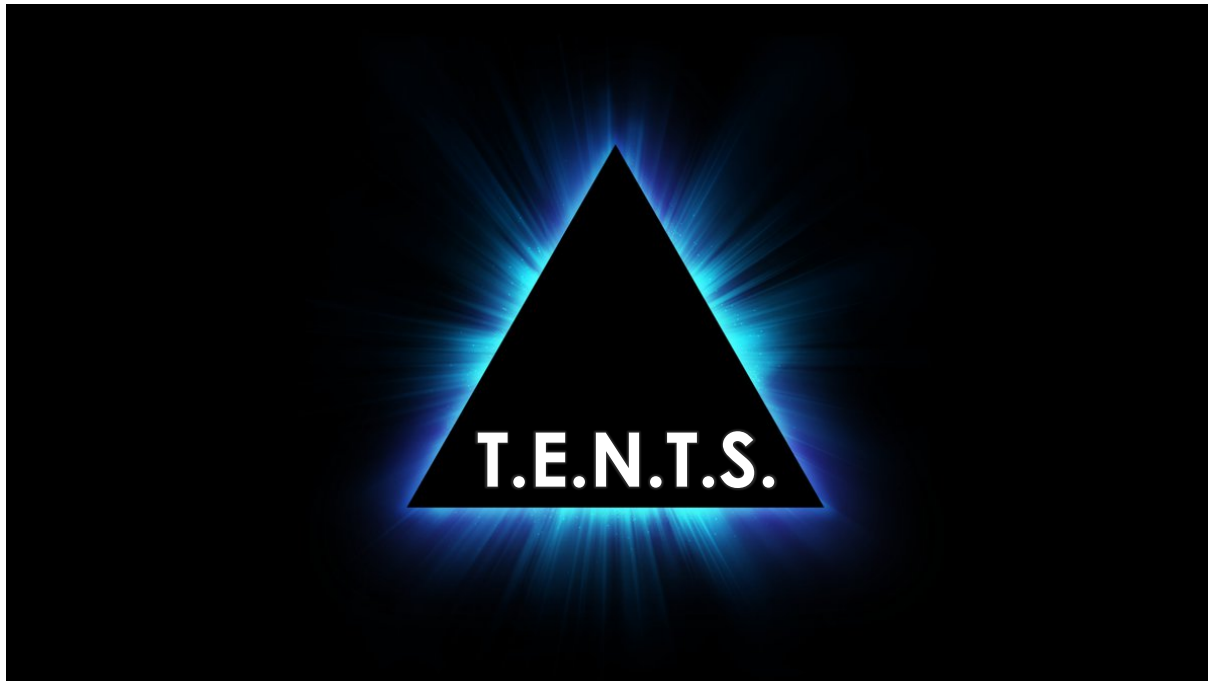
Andrea Delaplace is a PhD candidate in Museum studies and heritage, ED 441 History of Art, Université Paris 1 Panthéon-Sorbonne, under the direction of Professor Dominique Poulot. She presented her Master's dissertation on the Cité nationale de l'histoire de l'immigration at EHESS – École des Hautes Études en Sciences Sociales - (Mention Ethnology and Social Anthropology). In 2015, she published an article - *Un palais pour les immigrés? Le Musée de l'histoire de l'immigration à Paris : une collection et un musée en devenir* - at the *Cahiers de l'École du Louvre* on the Musée national de l'histoire de l'immigration (<http://www.ecoledulouvre.fr/cahiers-de-l-ecole-du-louvre/numero7octobre-2015/Edito.pdf>). She is also a member of the Groupe de Recherche en Histoire du Patrimoine et des Musées - HiPaM: <http://projet-hipam.blogspot.fr/> and of the association de recherche sur l'image photographique - Arip: <http://arip.hypotheses.org/>

## **Donald Smith**

### *A Talk in Four Movements*

CHELSEA space is a non-commercial public exhibiting space on the campus of Chelsea College of Arts next to Tate Britain with an experimental exhibiting programme across art, design, and popular culture. This paper examines the curatorial potential and ethos of a not-for-profit public gallery sited on an art school next to a major national museum and describes four exhibitions which, from different perspectives, examine some creative outcomes of immigration.

Donald Smith is an artist and Director of Exhibitions at CHELSEA space, which he established in 2005. He is also Practitioner in Residence on MA Curating and Collections at Chelsea College of Arts. From 1993-2002 he was Editor and Photographer for the Contemporary Art Slide Scheme (CASS), a visual archive of exhibiting activity in London. His CHELSEA space curatorial projects include *Vertigo: Marcel Duchamp and Mark Titchner* (2007); *Mick Jones Rock and Roll Public Library* (2009); *Stephen Willats: The West London Social Resource Project* (2011); *Red White and Blue: Pop|Punk|Politics|Place* (2012); *Almost Bliss: Notes on Derek Jarman's Blue* (2014).



Material Conjectures (UK project co-authored by myself, Dale Holmes and Kirsten Cooke) and Andrea Delaplace (Paris based PhD candidate in museum studies) have produced a research group, *Heritage, Immigration and Temporary Fabrications* that presents two strands. Together the strands explore the highly contested and contemporary issues surrounding immigration within architectural and exhibition practice. Material Conjectures head the strand *Abandoned Facilities* and Andrea Delaplace organises the strand *Housing Immigration*.

*Abandoned Facilities & Housing Immigration* overlap, as each strand is interested in the ground-up and ad hoc construction of either crisis architectures, which house people, or museums of immigration that house artefacts of those whom have had to relocate. Both constructions have an uncertain status in terms of the nation state that houses them: museums of immigration aim to give other cultures a voice highlighting that they are part of the national culture and identity. Crisis architectures are temporary because the nation state does not necessarily see them as permanent structures, as it is often part of the governmental policy that the citizens or the intervention do not remain in the country. To summarise, the buildings and national agenda for museums of immigration may remain permanent but their approach to presenting immigration changes following new developments in immigration history. In contrast, the crisis centres are both necessarily built in an ad hoc fashion but are also pre-empted as temporary by the governments involved because the immanent issue that caused their construction is always intended to be resolved so the architectures can be dismantled.

*The following presentation entitled 'TENTS' acts as a platform, which situates the global (state and extra-governmental) infrastructures that much of today's talks, tours and discussions elaborate or act upon. Keller Easterling, in her book 'Extrastatecraft', describes the power of infrastructure practices:*

*Contemporary infrastructure space is the secret weapon of the most powerful people in the world precisely because it orchestrates activities that can remain unstated but are nevertheless consequential. Some of the most radical changes to the globalizing world are being written, not in the language of law and diplomacy, but in these spatial, infrastructural technologies – often because market promotions or prevailing political ideologies lubricate their movement through the world. These stories foreground content to disguise or distract from what the organization is actually doing.*

*T.E.N.T.S. is a presentation about a fictional international company, through which we hope to navigate the ideologies prevalent in ‘extrastatecraft’ and provide a cross-section of the ‘zones’ produced by these practices. The resultant slice of spatial strata, and the potentiality to exploit these ‘extrastatecraft’ technologies to different ends, is the area in which ‘Temporary Fabrications’ and our invited speakers, Jonathan Darling and Jaspar Joseph Lester will be tapping into through their talks.*

#### **First Slide - T.E.N.T.S.**



*T.E.N.T.S. is a NGO, among other things, and although the title is an acronym (which we will go into in more detail later) it also adequately represents the corporation’s products – Tents!*

An NGO, or Non-Government Organization, refers to transnational organizations of private citizens that maintain a consultative status with the Economic and Social Council of the United Nations. NGOs may be professional associations, foundations, multinational businesses, or simply groups with a common interest in humanitarian assistance activities (development and relief). T.E.N.T.S. is an amalgamation of many of these, but primarily they are a multinational business with some interest in humanitarian assistance. NGO is a term normally used by non-U.S. organizations as the equivalent of the term PVO, as used in the United States. As an NGO, T.E.N.T.S. does not have to declare their operations, partnerships

or statistics.

*T.E.N.T.S. as mentioned previously, is an acronym and stands for:*

### **Second Slide**



*T – temporary*

*E – expedient*

*N – nomadic*

*T – thin*

*S – shelters*

*These 5 key terms are representative of the T.E.N.T.S. business and mission, which we would like to go into further...*

### **Third Slide**





'Temporary' articulates one of the corporations key criteria:

- All of T.E.N.T.S.' structures are designed to be temporary and are not considered to be permanent, so they should not be treated as such. Long exposure will lead to damage.

#### Fourth Slide





- As a result, T.E.N.T.S.' products are ideal for anybody who is not planning to stay in a location for a substantial amount of time and the corporation is not responsible for any tents that are deployed for any lengthy period.
- T.E.N.T.S. is proud of their involvement with the UN and the many years that they have provided them with refugee tents built for crises. However, the organization is non-governmental so cannot be held accountable for the longevity of such structures.

### Fifth Slide



*Surrounding the small town of Dadaab, Kenya, is one of the oldest (20 years) and largest refugee camps in the world, now home more than 332,000 people, mainly from Somalia. (It was originally designed to house just 90,000.) The complex of camps was first established as a temporary solution more than 20 years ago by the United Nations High Commission for Refugees (UNHCR), after Somalia descended into a civil war that continues to this day. According to UN estimates, more than 31,000 additional Somalis have arrived in the camps this year alone, as drought and continuing violence between Somali Government forces and Al-Shabaab militants have forced them to seek long-term refuge. To deal with overcrowding, sanitation, and health problems, UNHCR officials were looking to expand the complex by opening a fourth camp, but Kenyan authorities have frozen the plan due to security concerns. These photos offer a view into life in Dadaab.*

- Fortunately, a lot of T.E.N.T.S. products can be recycled, for example after the infamous Reading Festival, *The Sun* wrote the following:

### Sixth Slide





*About half a dozen of the fields were left covered in litter with images of the disgusting mess captured by Andy Bexx.*

*The 39-year-old mobile capability specialist from Reading, took the photos early on Tuesday morning.*

*Charity group Reading Refugee Response Hub have now flocked to the festival site to pick up the thousands tents left by festival-goers with plans to give them to refugees in Calais, Greece and Syria.*

- Of course, they also cater for more permanent structures at the high end of production line, so T.E.N.T.S. feel that they have a product, which is ideal for up-scaling or down-scaling

**Seventh Slide**



### Expediency:

Notes – please add into

- Quick to build
- A pragmatism of expediency as opposed to philosophy
- Granted some of T.E.N.T.S. structures do take a little longer to build...

Content – please add into

*Joining Foster's pyramid was the Khan Shatyr (roughly translated as the "tent of the Khan"), a 500-foot-tall, 140,000-square-meter ETFE tent creating an interior microclimate for recreation, shopping, restaurants, and green space.*

### Nomadic:

Notes – **please add into but I also thought that perhaps you could create some images of tents in different landscapes (desert, jungle and arctic)? Like you did for the Dark Priest?**

- Perfect for the life of an entrepreneurial nomad
- Cater for spontaneity

### Thin:

Notes – please add to

- Thin layer, means you feel close to the outside but you cannot be effected or contaminated by it
- Sealed
- Own zone (Jewish first synagogue was a tent – with rules of who could enter and how)
- Lightness – neoliberal ideal



- Yes, some of the structures do become heavy

## Eighth Slide



*Lightness is certainly paramount in transporting a structure to a disaster situation, where roads are often impassable by large vehicles; in distributing those structures upon arrival with a minimum of fuss; and in assembling them without the need for complicated equipment. The ubiquitous tarp of UN camps is the product refined by these tests: simply a square of material, without seams that might come undone.*

*The ideal of lightness also contains flaws that become clear with an understanding of the environments to which it is tethered. Most disturbing is the tent's presence in refugee settlements of long duration (some of which have been in place for decades). In these cases the tent dwelling is a political ploy on the part of hosts who fear that more suitable solutions would indicate their acceptance of the refugees as residents.*

### Shelter:

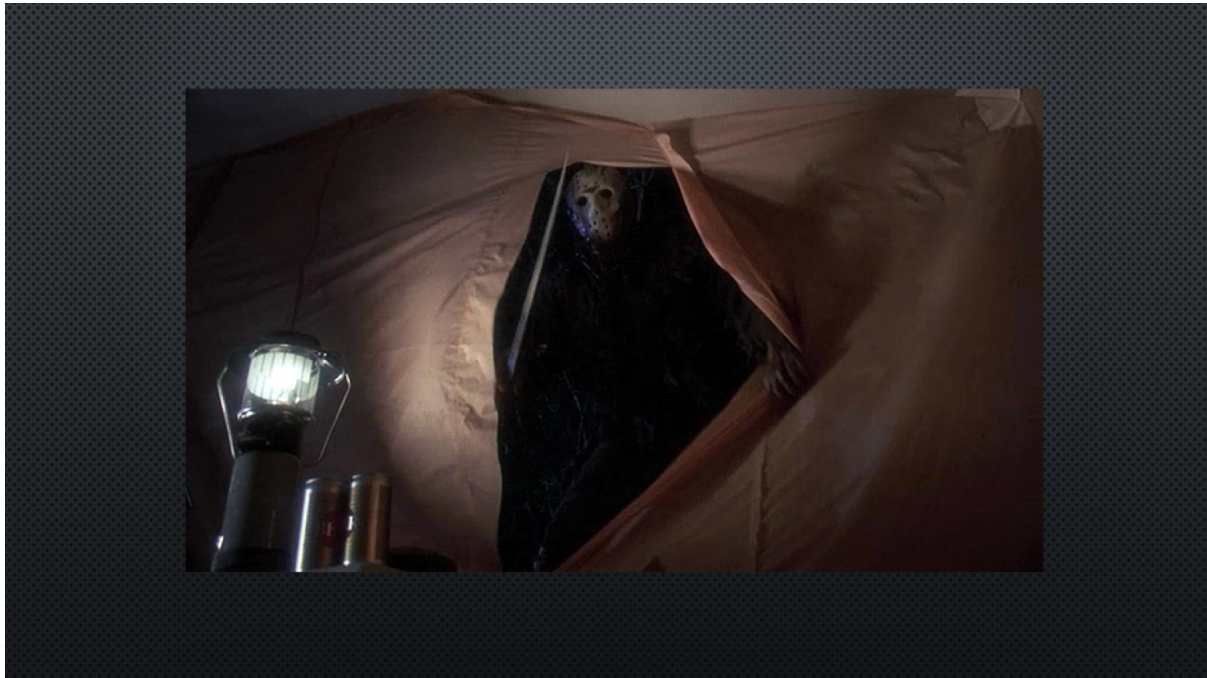
Notes – please add to

- Providing shelter across the globe
- Allowing for more than just shelter
- Sufficient space must be provided for everybody: space for every family to settle with the provision of amenities (water and latrines) and other services, and access to every sector. High density camps should be avoided because they present a higher risk for disease transmission, fire and security problems.

Local resources (human and material) and local standards should be

employed whenever feasible. Seasonal changes (e.g. the rainy season) must also be taken into consideration.

### Ninth Slide



### THE POST- EMERGENCY PHASE

Temporary shelters should no longer be used after the emergency stage has passed, an early start must be made to constructing shelters made of more permanent material.

However, it must be acknowledged that there are certain constraints involved in such shelter construction programmes<sup>10</sup>.

. Any shelter building or rehabilitation programme takes time.

. Such programmes are costly (although they may produce savings in other sectors).

. As there is a vast range of options for building shelters, and a wide range of criteria have to be taken into account, such programmes are complex to manage. This is a specialized job and requires expertise.

- Gaddafi's Bedouin tent in the grounds of an estate owned by Donald Trump complete with communications tent with satellite dishes.

T.E.N.T.S. is quality assured by ISO, the International Organization for Standardization, and are ISO 9000 certified.

T.E.N.T.S. would like to encourage everyone to 'Carry on Camping' so will leave you with

some words from our favourite movie script:

...and in spite of all she'd heard,  
Sally was quite unprepared for the sight  
that met her eyes,  
as she looked out of her tent  
on this first morning in Paradise Camp.  
Everywhere she looked, happy campers  
went about their everyday tasks  
unencumbered by clothing,  
unembarrassed and unashamed.  
So this was paradise!  
How beautiful it seemed to her.  
How unlike her past holidays in Bournemouth.  
Suddenly, Sally's shyness  
and natural timidity vanished,  
and forgetting all about  
her strict convent training,  
she stepped out from her tent,  
as naked and free as nature intended.  
- Cor!  
- That's quite enough of that, thank you.  
- What's the matter?  
- You told us this film was about camping.  
- It is. Those are tents, aren't they?  
- Not what you're looking at.  
If you're going on a camping holiday,  
it makes sense to find out what it's all about.  
A fat lot you're going to learn from this!  
I'm making a mental note of all the equipment  
they've got.



**Transcript of Email conversation between Dale Holmes and Kirsten Cooke to develop the presentation**

**From:** Dale Holmes <D.C.Holmes@hud.ac.uk>

**Sent:** 14 November 2016 21:33

**To:** Kirsten Cooke

**Subject:** Re: Symposium Presentation

NGO TENT

Glossary of Terms from the REFUGEE CAMP PLANNING AND  
CONSTRUCTION HANDBOOK

Affected Country Term used to define a country stricken by  
a disaster.

Affected Population People requiring immediate emergency  
assistance from outside sources as a result of a disaster  
situation or event.

Assisting Country Term that more specifically defines a  
country providing aid to a disaster-stricken country (affected  
country). Assisting countries may or may not be a donor  
country.

At-Risk Populations A group that may suffer the effects of  
drought, conflict, food insecurity, or other phenomena  
resulting in humanitarian hardship.

CARE (Cooperative for Assistance and Relief

Everywhere) International A confederation of 10 agencies  
that delivers relief assistance to people in need and long-term  
solutions to global poverty.

DART (Disaster Assistance Response Team) Name for Office of Foreign Disaster Assistance's field operational response capability. (See OFDA)

Displaced Person A civilian who is involuntarily outside the national boundaries of his/her country.

Fast Onset Disasters Also known as sudden or quick onset disasters. Disasters such as earthquakes, hurricanes, volcanic eruptions, floods, and tsunamis.

Host Country Country in which the refugee camp is to be built.

MERLIN (Medical Emergency Relief International)

British humanitarian organization, set up to provide medical relief in the first phase of international emergencies.

NGO (Non-Government Organization) Refers to transnational organizations of private citizens that maintain a consultative status with the Economic and Social Council of the United Nations. NGOs may be professional associations, foundations, multinational businesses, or simply groups with a common interest in humanitarian assistance activities (development and relief). NGO is a term normally used by non-U.S. organizations as the equivalent of the term PVO (see PVO) as used in the United States.

OFDA (Office of U.S. Foreign Disaster Assistance) Part of USAID's Bureau for Humanitarian Response. Office



responsible for the coordination of all U.S. Government assistance to foreign countries after a natural or manmade disaster.

Plastic Sheeting OFDA contracts for the manufacture of a specially coated, scrim net, plastic sheeting that is both durable and long lasting. OFDA distributes the plastic sheeting in rolls (one roll/box) that are 24 feet wide and 100 feet long.

PVO (Private Voluntary Organization) Private nonprofit humanitarian assistance organizations, registered with USAID, that are involved in development and relief activities. PVO is the equivalent term of NGO, which is normally used by non-U.S. organizations. (See also NGO.)

Refugee A person who is outside of his or her country of origin and who, because of a well-founded fear of persecution, is unable to return to the country or to prevail upon that country for protection.

SATCOM System (Satellite Communications System)

Refers to commercial systems, such as International Maritime Satellite (INMARSAT), or military owned and operated communications system, which can provide almost worldwide communications for voice, data, and fax using a system of geostationary satellites.

SITREP (Situation Report) A situation report on the current disaster situation and on the current U.S. response activities.

Completed as required.

Slow Onset Disasters Disasters that develop over a period of time. Examples are famine, civil strife, and insect infestations.

UN (United Nations) International organization formed to promote international peace, security, and cooperation under the terms of the UN Charter.

UNHCR (The United Nations High Commissioner for Refugees) This UN agency is responsible for protecting refugees, seeking permanent solutions to refugee problems by facilitating voluntary repatriation and resettlement, and providing supplementary aid and emergency relief to refugees as necessary. Headquartered in Geneva.

WHO (World Health Organization) UN organization responsible for coordinating international public health work. Headquartered in Geneva.

USAID (U.S. Agency for International Development) The official U.S. Government agency responsible for international assistance and development.

AIR FORCE HANDBOOK 10-222, VOLUME 22

15 JUNE 2000

Commercial Tent

The big tents

It is true that the Oktoberfest-visitor doesn't have it easy: with 14 tents to choose from, and each one more awesome than the other!

Camping Tent

...and in spite of all she'd heard,  
Sally was quite unprepared for the sight  
that met her eyes,  
as she looked out of her tent  
on this first morning in Paradise Camp.  
Everywhere she looked, happy campers  
went about their everyday tasks  
unencumbered by clothing,  
unembarrassed and unashamed.  
So this was paradise!  
How beautiful it seemed to her.  
How unlike her past holidays in Bournemouth.  
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- Cor!

- That's quite enough of that, thank you.

- What's the matter?

- You told us this film was about camping.

- It is. Those are tents, aren't they?

- Not what you're looking at.

If you're going on a camping holiday,  
it makes sense to find out what it's all about.

A fat lot you're going to learn from this!

I'm making a mental note of all the equipment  
they've got.

Carry on Camping (1969) Movie Script

it might be interesting to create a narrative that fits these together, or not...

btw, i noticed you referred to the work as ATTF in an email... we need to remember that it is  
ATCF... small beans compared to what you've had to do i know but its important that we  
remain

consistent...

bests

D

E HANDBOOK 10-222, VOLUME 22

From: Kirsten Cooke <k.cooke@chelsea.arts.ac.uk>

Sent: 15 November 2016 14:24

To: eladsemloh@hotmail.com

Subject: Re: Symposium Presentation

Hi D,

Had to transfer our working over to this email, as hotmail is playing up. Please see below...

My next contributions... Still thinking of how to position this effectively within a  
presentation. If you get back to me with one more set of suggestions, then I think we have  
enough to go on but then need to think about how to design and deliver this content...  
What I imagined, was that we could focus on tents as a way to explore ideologies of  
'extrastatecraft': expedience, lightness, exclusion and the carving up of space. This would  
set the platform or vacuum in which each of the presentations are trying act... I thought we  
could introduce these elements of 'extrastatecraft' and how they cross all areas of society  
but also render them distinct, contained and separate zones. Perhaps, we could do a tour of

each form, in the way we have itemised them below (NGO tent, Commercial tent, Camping tent) or we could find a more interesting way to explore them and set up the platform... Let me know your thoughts...? I will carry on thinking as well. I don't mind putting together the presentation but would like some help with the navigational tool for it.

NGO Tent:

TENT - MISSION.

—

THE TENT FOUNDATION SEEKS TO IMPROVE THE LIVES AND LIVELIHOODS OF THE 65 MILLION PEOPLE WHO HAVE BEEN FORCIBLY DISPLACED AROUND THE GLOBE. WE DO THIS BY FUNDING DIRECT ASSISTANCE, INVESTING IN INNOVATION, AND PROMOTING POLICIES AND PARTNERSHIPS TO HELP THE DISPLACED REALIZE THEIR FULL POTENTIAL.

\* OR WE COULD QUOTE HERE - 'DISASTER SUPPLIES ASIA' AND 'AID - SHELTERBOX'

Commercial Tent:

'But things soon settle down as Hanks' world-weary IT rep Alan packs up his troubles - acrimonious divorce, inability to pay his daughter's college fees, general lack of fulfillment - and takes them with him to Saudi Arabia, where he hopes to land a contract, by royal appointment, in the building of a new city.

Alan's weary worldview doesn't improve when he arrives to find his team languishing in a remote tent with limited food, wi-fi and air-con. No one knows when - or even if - the king's representative might appear. Let alone the king.

Fobbed off and frustrated, Alan finds sympathy from a vivacious Danish contractor (Borgen star Sidse Babett Knudsen) who does her best to accommodate his needs. All his needs... But Alan is determined to keep his focus, regardless of his own personal malaise.' A Hologram for the King (2016) by Tom Tykwer (image attached)

WE COULD ALSO REFER TO THE MILLENNIUM DOME HERE

Camping Tent:

'The Outwell Montana 6 is an award-winning six person family tent offering a large living area and panoramic views for the best and most

comfortable camping experience. The tent has lots of headroom throughout the tent to maximise usable space, making the tent feel spacious and airy, and comes with a side porch that can be used for storage. Three doors create easy access to the tent and all come with full mesh panels to ensure good ventilation, keeping the tent fresh and reducing condensation during the night. The bedrooms are separated in two, offering more privacy, and sleep three in each.

The Montana 6 has a solid steel frame that withstands winds up to gale Force 9, while its flysheet is made from durable and waterproof Outtex® 5000 fabric with sealed seams for the best in rain protection. The sealed groundsheet also works to keep out draughts, water, dirt and insects for a clean and pleasant stay in the great outdoors. The whole tent has been designed for fun and easy camping and is quick and simple to pitch and comes with great features and well thought out details for an unforgettable family holiday.' Millets (Image attached)

Best,

Kirsten

From: Kirsten Cooke <KirstenSylviaCooke@hotmail.co.uk>

Sent: 15 November 2016 13:34

To: Kirsten Cooke

Subject: Fw: Symposium Presentation

From: Dale Holmes <D.C.Holmes@hud.ac.uk>

Sent: 14 November 2016 21:33

To: Kirsten Cooke

Subject: Re: Symposium Presentation

Hi K, sorry for the confusion earlier, my headspace is limited at the best of times but at the moment...

NGO TENT

Sufficient space must be provided for everybody: space for every family to settle with the provision of amenities (water and latrines) and other services, and access to every sector. High density camps should be avoided because they present a higher risk for disease transmission, fire and security problems.

Local resources (human and material) and local standards should be employed whenever feasible. Seasonal changes (e.g. the rainy season) must also be taken into consideration.

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Temporary shelters should no longer be used after the emergency stage has passed, an early start must be made to constructing shelters made of more permanent material.

However, it must be acknowledged that there are certain constraints involved in such shelter construction programmes<sup>10</sup>.

- . Any shelter building or rehabilitation programme takes time.
- . Such programmes are costly (although they may produce savings in other sectors).
- . As there is a vast range of options for building shelters, and a wide range of criteria have to be taken into account, such programmes are complex to manage. This is a specialized job and requires expertise.

### Commercial Tent

Gaddafi's Bedouin tent in the grounds of an estate owned by Donald Trump complete with communications tent with satellite dishes.

- see attached image

### Camping Tent

Top ten camping themed horror movies

Blair Witch Project (1999)

The Evil Dead (1981)

Cabin Fever (2002)

Friday the 13th (1980)

The Burning (1981)

Grizzly (1977)

Campfire Tales (1991) (1997)

Timber Falls (2007)

Wrong Turn (2003)

The Village (2004)

These are my contribution for today

Bests

D From: Kirsten Cooke <kirstensylviacooke@hotmail.co.uk>

Date: Monday, 14 November 2016 11:42 To: Dale Sheff <eladsemloh@hotmail.com>, Dale Holmes <D.C.Holmes@hud.ac.uk>

Subject: Symposium Presentation

Hi D,

I think we introduce the project and then move onto talking about tents. Using the UN tent, Commercial tent and camping or Festival tent as three main zones of global spatialisation.

So to kick start the second part, is the following, please add to and see where we get...

'Let's talk about tents'

UN Tent

'Lightness is certainly paramount in transporting a structure to a disaster situation, where roads are often impassable by large vehicles; in distributing those structures upon arrival with a minimum of fuss; and in assembling them without the need for complicated equipment. The ubiquitous tarp of UN camps is the product refined by these tests: simply a square of material, without seams that might come undone.

The ideal of lightness also contains flaws that become clear with an understanding of the environments to which it is tethered. Most disturbing is the tent's presence in refugee settlements of long duration (some of which have been in place

for decades). In these cases the tent dwelling is a political ploy on the part of hosts who fear that more suitable solutions would indicate their acceptance of the refugees as residents.'

Deborah Gans

Commercial Tent

'Joining Foster's pyramid was the Khan Shatyr (roughly translated as the "tent of the Khan"), a 500-foot-tall, 140,000-square-meter ETFE tent creating an interior microclimate for recreation, shopping, restaurants, and green space.' Keller Easterling



Camping Tent

Reading Festival

'About half a dozen of the fields were left covered in litter with images of the disgusting mess captured by Andy Bexx.

The 39-year-old mobile capability specialist from Reading, took the photos early on Tuesday morning.

Charity group Reading Refugee Response Hub have now flocked to the festival site to pick up the thousands tents left by festival-goers with plans to give them to refugees in Calais, Greece and Syria.' The Sun

Best,

K

