

2020 Harmony with Nature – Theme: Earth Jurisprudence

By Isabelle Sabrie – The Arts, Media, Design and Architecture

1. What would the practice of the Arts, Media, Design and Architecture look like from an Earth Jurisprudence perspective? How is that different from how the Arts, Media, Design and Architecture is generally practiced now? And, what are the benefits of practicing the Arts, Media, Design and Architecture from an Earth Jurisprudence perspective?

Based on my musical, artistic, writing, educational and life experience, I would propose 3 important axes to look on Arts, Media, Design and Architecture from an Earth Jurisprudence perspective :

Firstly, the necessity of an urban “Culture of Nature” to reconnect urban Arts with Nature and non-human living beings. Similar to 55% of the human population¹, I always lived in an enormous urban city, going to the supermarket to buy food and almost ignoring where it came from. For hygienic and health reasons, I was educated to consider insects or rats as dangerous beings who should be quickly killed, plants or trees as unintelligent beings in some very slow “vegetable state”, and sometimes I didn’t even know if it rained or not because I was staying inside buildings, moving to other buildings by the underground.

Similar to lots of actual powerful human leaders, I couldn’t imagine that killing insects in mass would attack the pollination in agriculture, which could create a new human hunger² until getting empty supermarkets in the biggest cities, or that deforesting Amazonia could generate a lack of rain in USA³ which would affect its agriculture and might create another hunger, or that polluting a river could kill people with slow diseases by drinking water, affect the agriculture the same way and kill people again after eating its food.

On an artistic perspective, we need an urban “Culture of Nature” practicing Arts, music, movies, dances, new technologies, Medias, Design and Architecture. “Culture of Nature” should propose themes, stories, or internal multidisciplinary structures that include elements from Nature, thoughts or feelings about Nature and the evidence of our interdependency. It should tell urban “stories” demonstrating the great link between humans and other Earth living beings or ecological entities.

In a second axis, the Earth Jurisprudence perspective should already consider the status and rights of mixed bio-technological living beings. As a composer using natural sounds and electronics, or lots of computer programs sometimes proposing solutions, I consider my

¹ <https://data.worldbank.org/indicator/SP.URB.TOTL.IN.ZS>

² *Declining bee populations pose threat to global food security and nutrition* (FAO)
<http://www.fao.org/news/story/en/item/1194910/icode/>

³ *Simulated Changes in Northwest U.S. Climate in Response to Amazon Deforestation* (2012)
<https://journals.ametsoc.org/doi/10.1175/JCLI-D-12-00775.1>

<https://www.nationalgeographic.com/environment/2018/11/how-cutting-the-amazon-forest-could-affect-weather/>

musical works born from AI mixed to human inspiration equally as the others, born without any AI or machine participation. If some musicians are rejecting the participation of AI composition programs (deep musical learning) as non-natural or ineffective, or worrying about the music transformation due to new technological possibilities⁴, I consider my human inspiration in all cases and recognize the musical mixed result on the same level of artistic importance.

The emergence of new living beings created by living tissues animated by AI⁵ like living robots, insects⁶ robots or the emergence of real intelligent independent artificial beings might be a very important debate for this decade, as it is already a reality. What should be the rights and status of new intelligent mixed creatures born from humanity and AI or other species is a great deal to consider, as living “Arts” creations. In an Earth Jurisprudence perspective, I think that living beings or works born from AI mixed to living entities should have the same rights as the ones born from biology only.

The third axis is the artistic inter-species communication, and “ecological conversation” with earth entities like rivers, seas, dunes or mountains that are our immediate survival places. If the composers and probably all the artists of the past were inspired by Nature, celebrating birds songs, natural rhythms or landscapes, dreaming in the wind, travelling with clouds and water, we could today look at this as an “ecological communication”, and Arts, Media, Design and Architecture should develop consciously this communication as a “conversation” with Nature.

“Brain-to-Brain Interface for Direct Collaboration Between Brains”⁷ is a reality today ! A brain microchip has already connected a monkey to internet⁸ in 2019. Then the inter-species communication has a very solid scientific perspective⁹ in 2020. Science also proved that lots of animal do have languages, some using concepts linked to sounds like dolphins, others using specific sounds mixed to movements like dogs, or sounds and pheromones like ants, these incredible social builders and architects who survived millions of years and even the atomic bomb - much better than the human species. Artists and their special trainings amplifying their senses might be of great interest for this communication with Nature.

In a “Culture of Nature” movement, the artistic inter-species communication could benefit many different art forms, inspiring itself by observing the way nature, plants and animal are already communicating : flowers and animals are mimicking their own colors, designs or

⁴ 68,7 billion of possible melody registered by AI.

<https://music3point0.com/2020/02/14/every-melody-copyrighted/>

⁵ Vermont University, 2020 : <https://www.uvm.edu/uvmnews/news/team-builds-first-living-robots>

⁶ <https://www.washingtonpost.com/science/2018/10/04/pentagon-is-studying-an-insect-army-defend-crops-critics-fear-bioweapon/>

⁷ “BrainNet_ A Multi-Person Brain-to-Brain Interface for Direct Collaboration Between Brains (2019, Nature) <https://www.nature.com/articles/s41598-019-41895-7>

⁸ “Elon Musk says he's tested his brain microchip on monkeys, and it enabled one to control a computer with its mind” (2019)

<https://www.businessinsider.com/elon-musk-neuralink-brain-microchip-tested-on-monkeys-2019-7>

⁹ “Eden-Paradise” project : www.isabellesabrie.com

perfumes, creating marvelous beauties, this is a natural vegetal-animal communication¹⁰ benefiting these species. We know today that plant roots contain neurons, that a fungus is transmitting food and information to trees via their roots system in a natural vegetal-fungus communication like a true “internet of the forest”¹¹ or like an “inter-species trade”: once again a great inspirational source for new “Culture of Nature” works.

From an inter-human perspective of the “Culture of Nature” movement, lots of “Native” peoples all over the world are already communicating with Nature during rituals, using hallucinogenic fungus (mushrooms) or roots drunk or eaten in very precise proportion. They believe that they receive knowledge from this inter-species communication with the “Plant”. The reality of this communication might be today absolutely correct and even validated by Sciences. This could also be a base for some very fascinating artistic inter-species works.

Eventually preparing ourselves to possibly meet soon extra-terrestrial beings and life forms in the stars, human and Earth species do have a lot to gain from Arts, Medias, Design and Architecture inter-species, ecological and inter-human communication.

From a “Darwinist” point of view, the benefits of practicing Arts, Medias, Design and Architecture following these 3 axes could be as enormous as increasing greatly the chances of survival for our human species.

2. What promising approaches would you recommend for achieving implementation of an Earth-centered worldview for the Arts, Media, Design and Architecture? (Note: depending on the discipline, approaches could also be theoretical, although practical approaches should be prioritized).

A first promising approach is the multidisciplinary and multi arts way. “3D Multi Arts”, artistic works mix, like for example : animal rhythms, human music with plant rhythms of mathematical architectures, animal dances, human choreographies and 3D new technologies could create some complete multi sensorial Arts. “Translating” one art to another, one emotion to multi emotions, using several simultaneous languages, “3D Multi Arts” already are of great artistic interest.

Neuroscience and educational researches discovered recently that our human memory works better when the knowledge is associated with strong emotions and sensations coming from several senses. So a multi-disciplinary education could be associated with the artistic emotions and “3D Multi Arts” works, uniting disciplines such as mathematics, biology, philosophy, ecology or medicine, for example.

¹⁰ Pannell, John R.; Farmer, Edward E. (2016-09-12). "Mimicry in plants". *Current Biology*. 26 (17): R784–R785. doi:10.1016/j.cub.2016.04.005. PMID 27623255

¹¹ <http://www.bbc.com/earth/story/20141111-plants-have-a-hidden-internet>

Following this neurosciences point, Dr Lynne Kelly showed¹² that the ancient oral traditions of “Native” people are using extraordinary mnemonic technics to locate water sources, to remember territorial maps or medicine knowledges, among others. Their rituals, as the Tariano ritual I was invited to witness in Manaus-Amazonas-Brazil, are developing several arts and senses at the same time. They don’t separate dance, music and mysticism as Occidentals do. The voices are singing a specific music, on a specific text, at the same time the group is dancing, playing percussion by hitting the ground, designing some complex group figures greeting the cardinal points with precise localization. Their dances are going in several directions but the dancers never shock each other in a very interesting mathematical combination of movements, and they are also playing flutes and keeping the mystical part secret, all of this at the same time. Dr Lynne Kelly proved this oral tradition to be the best neuroscientific way ever invented to fix complex knowledge in the human memory.

In this multidisciplinary trajectory of the “Culture of Nature” movement, the art or culture of “Indigenous” rituals would be of great interest further than its artistic consideration, for education, neurosciences, history, medicine, biology, mathematics or agriculture.

Another promising approach would be the rhythm-space harmony¹³ that I developed, based on the natural phenomenon of proxemics I have been observing over 12 years of living in the Amazon forest. Proxemics showed that in a group of humans or animals, the distances between the individuals are not hazardous but precise, and obey to specific rules decided after “consulting” our brain amygdala¹⁴. Analyzing if the living presence near us is a danger, is neutral, or represents a possible benefit, we adapt our physical distance between the other living beings and ourselves, approaching, staying or moving away from them.

Based on proxemics rules, rhythm-space harmony might be a very pertinent approach for an Earth-centered worldview for the Arts, Media, Design and Architecture. In erudite or popular music, rhythm-space harmony architects the sound by maintaining precise distances between several sound sources. The sounds are coming from left-right-up-down-front-back of the audience, following a specific time-space organization so that an equal “balance” is able to continue in the 3D space, using 3D rhythms and sounds moving in the whole music Hall - as I observed it in the Amazon forest. This musical concept inspired in Nature works as a true natural multipolar time-space balance.

The proxemics “respect” of spatial territory and of “temporal and decibel sound territory” of other beings that might be a potential threat or benefit, shows the existence of an inter-species near-mid-long term intelligence. This inter-species near-mid-long term intelligence allows for a better global survival on Earth: using the proxemics “respect” of “territories” and balanced time-space biophonic organization, all the species are able to communicate better one another about dangers, about locating food or mating and reproducing like a strategic balanced world peace in action working for a better global survival. Musically,

¹²“The memory code”, Lynne Kelly, Atlantic books, 2016. https://www.xataka.com/medicina-y-salud/el-codigo-de-la-memoria-el-metodo-de-las-tradiciones-orales-para-memorizar-informacion?fbclid=IwAR0i4JZ1jKMkM7lvh_0IMx_Ar33WQkY-VyC7e9-a1hly5FNJ5jU9_PZ6Q0E

¹³ www.isabellesabrie.com

¹⁴ Kennedy, Daniel P et al. “Personal space regulation by the human amygdala.” Nature neuroscience vol. 12,10 (2009): 1226-7. doi:10.1038/nn.2381. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2753689/>

rhythm-space harmony is able to produce beauty in spatially “balanced” music evolving in Harmony with Nature.

Rhythm-space harmony might have lots of applications in “3D multi Arts” and other arts as multimedia, movies, clips, virtual reality, video games or new visual works, for example. Supported by French philosopher Edgar Morin as its intellectual Godfather, rhythm-space harmony also participates to a Complex Thought in Arts, Media, Design and Architecture.

3. What key problems or obstacles do you see as impeding the implementation of an Earth-centered worldview in the Arts, Media, Design and Architecture?

Firstly I would see urban life habits and urban disconnection of Nature as the principal obstacle to the implementation of an Earth-centered worldview in the Arts, Media, Design and Architecture. I think that this obstacle might disappear soon with increased Media campaigns, artistic works in Harmony with Nature helping populations and leaders to better understand how their own survival, life expectancy and prosperity are directly affected by these life habits.

For example, the urban habit to kill insects in houses or apartments, like inoffensive spiders protecting humans of diseases by eating mosquitos. If urban populations could dominate their fear habits concerning some inoffensive living beings, if they knew better about the mutual benefits of living together, if they could gaze in wonder at a spider web and feel how killing a spider or an ant is like killing an intelligent sensitive living being, if the ways to cohabit peacefully dividing a common space were shown in movies or in artistic works of inter-species communication, we all could learn how to “negotiate” extraordinary inter-species mutual benefits. Using repulsive non-lethal substances, for example, is already a possible way to communicate with insects without unnecessary killing.

To kill or not to kill, that is our Earth-centered worldview inter-species question. Some ideas and perspectives are disturbing the habits of powerful interests by their simple existence, unfortunately. They create a new situation, new strategic balances sometimes difficult to accept by the existing powers, even with the purest intentions. For example the applications of neurosciences of non-violence, surpassing all weapons by the control of human brains - so that people wouldn't be able to use killing weapons¹⁵ - are a highly disturbing idea to most of the military industrial complex. On a similar way, inter-species communication in Arts might disturb some of the strongest industrial, financial interests and powers without wanting it, only by existing, and face a serious obstacle.

To kill or not to kill, once more that is the question. The short term little views of a business logic making decisions based on immediate profits, hiding and occulting their consequences, amounts today to a lack of survival instinct of the human species. Up to a cruel lack of human intelligence, in some absurd cases leading to our own species destruction: for example, when the business logic almost forces the pharmaceutical industry to be happy about diseases so that they would make more profits, even if it would soon or later turn

¹⁵ "L'Arme d'Amour", ed. Nicolas Philippe (Paris 2002), anticipation novel. www.isabellesabrie.com

against themselves and their own families. This is absurd. This is against human species interests. Then an artistic Earth-centered worldview would help the business world to evolve in favor of human interests, showing what the consequences of killing insects in mass are, for example: a very dangerous lack of pollination affecting global food security and biodiversity, some terrible near-mid-long term diseases affecting humans because of the pesticides, at least.

At the same time, a “Culture of Nature” movement having an artistic Earth-centered worldview is also able to save enormous quantity of money by using other ways than killing. Promoting communication and “negotiation” with other species will avoid a new human hunger, or air, water and food pollution. This way will banish the near-mid-long term diseases created by pesticides diminishing our global life expectancy, and won’t need any more enormous funding dedicated to treat unnecessary human sufferings. Then insect-robots used for pollination or to kill other insects at enormous costs won’t be either the solution chosen, and in the same movement we will escape from very serious threats of angry hackers or future independent AI able to take control of these insect-robots.

Ultimately we shall begin to reach a real global common inter-species intelligence, ecological intelligence, helped by Arts, Media, Design and Architectural works, understanding and feeling the necessity of insects, plants, humans, good air and water for every living beings, and our mutual near-mid-long term benefits.

4. What are the top recommendations for priority, near-term action to move the Arts, Media, Design and Architecture toward an Earth Jurisprudence approach? What are the specific, longer-term priorities for action? (Note: give 3 to 10 priorities for action).

Arts, Media, Design and Architecture have a special ability to talk directly to people’s emotions and may lead to feeling the importance of our global survival more than rationally understand it. By feeling the alarm, the problem and/or its solutions, fearing the consequences or being enthusiastic about new proposals, the communication of the reality is amplified and the decision to act goes faster. For this reason, new Arts works on themes, stories, thoughts or emotions concerning Nature and humans, letting feeling the evidence of our inter-dependency or feel the absurd of some situations might be one of the best strategies to help a global consciousness about Earth Jurisprudence, more than long complicated very competent reports.

In near-term an “Urban Harmony with Nature”- UN action in Arts, Media, Design and Architecture works should provide evidence linking the biggest cities with Nature: urban inter-species or ecological communication, or the great inter-dependency between human, non-human species and ecological entities. For example, urban music such as hip hop or rap, urban dances, visual works, movies and “3D Multi Arts” could be some of the best near-term actions and priorities.

This “Urban Harmony with Nature”- UN action could organize an informational campaign directed to the professionals of Arts, Media, Design and Architecture about the Earth-centered worldview and perspectives. Their free choice to create, being truly inspired by the

Harmony with Nature principle, helping their own families, friends and cities to evolve until a better quality of life and global life expectancy would be a wonderful result.

Other “Harmony with Nature” UN near-term action should support the birth of new works of Arts, Media, Design and Architecture having an Earth-centered worldview, and help to get the funding necessary to realize the commands and projects. Register the already existing works on this perspective is also an important action.

Another near-term important point concerns the protection of artists and media creating works in an Earth-centered worldview when the “message” of their works goes temporarily against some industrial, economic, financial or political interests.

On longer-term priorities, our megacities should become enormous beautiful gardens on the whole planet, every city being in Harmony with its own local Nature, fauna, flora, rivers, oceans, sands or mountains and special climate hot or cold, humid or dry, on the way of an alimentary independence with urban agriculture. Our cities could evolve little by little until being parts of Nature again, in an inter-species new balanced relation benefiting all Earth species. And we should leave “wild” great parts of our planet and all its biodiversity free of any human interference, keeping safe some natural solutions to eventual future problems.

City-Gardens, Megacity-Gardens where you breathe good air, eat good food and drink good water, live long and well among the infinite beauties of Nature, using “clean” technologies and energy, could be part of a heavenly future for humanity, replacing wars and destructions killing billions of humans, or the end of a human species which forget its survival instinct. There is a possible “Urban Harmony with Nature” realization, and the “Eden-paradise¹⁶” alternative is a wonderful Earth-centered dream to realize.

In the “Eden-paradise” plan, lots of multi-disciplinary initiatives could be implemented, reconnecting our enormous cities with Nature. UN-Harmony with Nature could stimulate and support multi-disciplinary urban actions of Arts, Media, Design and Architecture, as, for example :

- “One balcony, one tree” accompanying a global “Breathe better, live longer” health campaign. In every city several solutions would be proposed to get trees, plants and urban agriculture on the buildings balconies: following the local type of nature, climate and architecture, specific trees and plants would be chosen to be planted on every balcony, some growing faster, some growing slow, some giving fruits or vegetables, without using pesticides. Children education, observation of new insects or birds appearing on the balconies, initiation to agriculture and care for non-human lives, linked to artistic works of music, typical sounds and animal rhythms, design, vegetal forms and 3D rhythms, mathematics of the living beings, time-space movements, interspecies communication until interspecies conversation and “trade”, sciences or health could be associated in “One balcony, one tree” action.

¹⁶ www.isabellesabrie.com

An alliance between Medias, social medias and public engagement such as “One balcony, one tree” would be a wonderful common multi-disciplinary work for UN-Harmony with Nature, launching a multidisciplinary “Culture of Nature” movement.

Countless new works of Arts, Media, Design and Architecture could illustrate this direction for a better human and Earth-centered future, every work using the local specificities to realize the dream and the wonders of an Earth “Eden-paradise” in Harmony with Nature.