The Hollywood Forest Story

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Introduction

Placemaking can offer engaging, inclusive invitations for diverse communities to live well within their places. In its broadest scope placemaking contributes to ‘an ecological turn’ toward a life-sustaining era (Fitzgerald, 2018a) recently articulated as the Symbiocene (Albrecht, 2019; Fitzgerald, 2019a, b). Albrecht argues that with a shift to the Symbiocene era, society prioritises functioning symbiotic ecosystems over erroneous economic growth-at-all costs indices that permit the ecocidal atrocities of Anthropocene. In this chapter, I present The Hollywood Forest Story and new-to-Ireland continuous cover forestry practices, which I have explored and adopted to transform the small monoculture conifer tree plantation in which I live in rural South East Ireland, to a thriving, mixed species, permanent forest (Woodworth, 2020). Exploring Close-to-Nature continuous cover forestry within an ecosocial practice becomes an act of symbiotic placemaking in creating 2.5 acres of biodiverse landscape that benefits more-than-human flourishing. The Hollywood Forest Story, begun in 2008, is a live and ongoing ecosocial art placemaking practice. I introduce the Guattarian ecosophy and action research theory method framework that explains durational ecosocial art practice (Fitzgerald, 2018a, b). Blogging my multi-constituent ecosocial art practice significantly helps my collaborators, my community, and myself develop ecoliteracy to assess this more ecological forestry as a critical alternative to dominant extractive monoculture industrial forestry that is inherently ecocidal in the long term (Fitzgerald, 2018a, pp. 110–14). Therefore, I use extracts from my blog ‘The Hollywood Forest Story’ (www.hollywoodforest.com) and the action research part of the ecosocial art practice framework to detail the key stages of symbiotic placemaking. The chapter aims to explain the Earth-aligned values of an ecosocial art practice – for its contribution to symbiotic placemaking – to community development professionals, art educators, creative practitioners, and cultural policymakers.

The marginalisation of ecosocial art practices for placemaking

Spaid (2018) and Kester (2016) note the struggle practitioners (and curators) have in exhibiting and writing about their multi-constituent, long-term endeavours – indicating frameworks for
understanding ecosocial art practices are few. Collins and Goto-Collins (2016, p. 88) state that ecological art practice remains little understood and this has significantly hindered development of the emergent art and ecology field, despite the growing awareness of the ecological emergency. My research tries to more simply articulate ecosocial art practices so many more will understand and engage in these critical cultural responses for the Symbiocene (Fitzgerald, 2018a, b, 2019a, b).

Difficulties for ecosocial art practices within placemaking are many. Although ecological principles have been known as the foundation for all life in science since the nineteenth century, they have failed to shift Western culture’s historically dominant, yet tragically mistaken, philosophy of human supremacism and perpetual economic growth on a symbiotically sensitive and finite planet. As creative activity in the public sphere is seen as a marginal pursuit, and humanities and art education is historically divorced from the sciences, many art educators and creative practitioners are hindered in appreciating that the ecological emergency is, as systems thinker Gregory Bateson fundamentally understood, ‘the result of the difference between how nature works and the way people think’ (Borden, 2017, p. 89). Embodying ecological, or perhaps more precisely, symbiotic priorities in cultural activity fundamentally challenge the dominant modern worldview of globalised market economics as the organising basis of modern life. But the challenge is as practical as it is philosophical. Creative practitioners, as much as business leaders and politicians, will not embrace ecological philosophy when they intuit that it curtails current economic freedom and privilege in their work, lifestyle, and cultural pursuits. Many who advance ecosocial art practices at present are self-taught and persevere through conviction and personal resources.

Adopting an ‘ecological turn’ in the arts sector is difficult. Notwithstanding poor ecoliteracy in the arts, specific challenges for ecosocial art practices exist as they disrupt artistic convention and confront the modern art economy and its related cultural policy. In the 1990s, art critic Suzi Gablik signalled ecological insights as presenting a paradigm shift for humanity (Marriott, 2017) and similarly for the art world as they rebuke modern art’s autonomy, its possessive individualism, and its mistaken dualistic depiction of the nonhuman world as separate from human affairs (Gablik, 1991, 1995, 2003). Gablik argued modern artists’ works are commoditised for markets that externalise vast environmental degradation and social injustice (Gablik, 2009). In contrast, Gablik characterised unconventional situated ecosocial art practices exhibit an expanded Earth-aligned ‘connective aesthetic’ (1992a), which help communities address ecological concerns. Gablik’s work added to Lucy Lippard’s analyses on the steady dematerialisation of the art object that occurred in the rise of creative practices in the late 1960s, pivoting from gallery contexts toward collaborative community engagement on social issues (Chandler and Lippard, 1968; Lippard, 1973). Importantly, Gablik (1991, 1992b) discerned much opportunity to ‘re-enchant’ contemporary art education and practice for a better, more just world because of ‘the ecological imperative.’

With sociopolitical detail, Félix Guattari’s ecosophy confirms capitalism as a calcified, globalised psychosis. His ecosophy, developed in his last writings in The Three Ecologies (1989), Chaosmosis: An Ethico-Aesthetic Paradigm (1992a), and his important last article ‘Remaking social practice’ (1992b), was informed by his life’s work on innovative psychoanalytical-art treatment and observations (Philibert, 1997), his extensive socialist and Green political experience, and his keen interest in more Earth-aligned non-Western world views (Melitopoulos and Lazzarato, 2012). In Guattari’s view, capitalism’s collective psychosis cannot be overthrown by Marxist ideas of mass societal revolution (Elliott, 2012, p. 104). Elliott (2012) argues that Guattari understood that instead of mass revolution, that a ‘million minor (molecular) revolutions’ – from new social ethico-aesthetic formations – as more likely to resist capitalism’s pervasive dominance.
Elliott concludes that Guattari believed that ‘molecular revolutions’ are available to anyone at any time, to undermine the patriarchal, globalised capitalist system (ibid.; Fitzgerald, 2018a, p. 255). Thus, Guattari’s ecosophy presents comprehensive arguments that a radical ‘remaking of social practices’ is required if we want to advance a just, life-sustaining ecological turn (Fitzgerald, 2018a) in society.

Introducing *The Hollywood Forest Story* (begun April 28, 2008 – ongoing)

*Hollywood forest blogpost November 26, 2012:* My interest in forests in Ireland only goes back 17 years when I first started to work for crann.ie not long after my move from Aotearoa New Zealand to Ireland in 1995 [the home of my ancestors …] Initially I was particularly interested and learned a great deal from people involved with the Crann ‘Local Project’ (a pioneering [community] broadleaved forest establishment project that occurred in Co. Leitrim almost 20 years ago).

(Fitzgerald, 2006)

Back then, my friend, Irish-based Australian Jan Alexander (Crann founder and past chair of Pro Silva Ireland) led a workshop for myself, neighbours, and others interested in permanent, continuous cover forestry in the small monoculture conifer tree plantation I and my husband live with. Jan and forester Chris Hayes shared new-to-Ireland Close-to-Nature continuous cover forest management principles and the important observational forestry skill of tree-marking in the plantation-becoming-a-woodland, that we call Hollywood Forest. Tree-marking skill enables careful selection of 25–30 per cent of trees to harvest every three to five years to encourage natural regeneration of native tree seedlings in perpetuity, so the forest becomes a permanent ecosystem.

Developing Hollywood Forest through ecosocial art practice within a context of symbiotic placemaking

Wendell Berry’s ideas in his essay ‘Conserving Forest Communities’ (Berry, 1995) of a ‘good forest economy’, and ‘the forest is the basis of a culture’, served as an early inspiration for my Crann forest work in Co. Leitrim in 1996 (Fitzgerald, 2020). Years later, from 2008 onwards, echoes of this philosophy assist *The Hollywood Forest Story*, which fosters the symbiotic wellbeing of a small ‘forest community.’ Additionally, practical advice from Irish and European Close-to-Nature Pro Silva foresters helps my husband and I learn, observe, and practise new-to-Ireland continuous cover forestry, to transform the small 2-acre monoculture conifer plantation destined for clear-felling into a mixed species permanent forest.

*Hollywood forest blogpost January 8, 2009:* Being in woodland and beginning to understand how to manage it, is all about observation. However, even though I have been over-trained at Art College to develop a visual eye, learning how to see and read a forest is a skill that I have learnt, only by being with foresters. I’m always amazed what foresters see when they enter a wood, they are constantly checking what trees are coming up, looking at the undergrowth to assess the soil type; the other thing that foresters who are into sustainable mixed species forestry, is they are always looking upwards; checking to see if there are light gaps to allow seedlings in the forest floor to come up. This is what we are doing with our thinning – leaving trees to give shelter but creating light gaps for native species to come up, or if we are impatient – more likely, plant in ourselves.
Cathy Fitzgerald

The level of visual observation skills and understanding about forests, so lacking in Ireland and elsewhere, has often struck me over the years. In my previous work I tried to show how local people in Leitrim took to planting native woodlands in my ‘local project’ film in 2006 – those interviewed revealed how they had become skilled in observing the changes in establishing a woodland; what species grew, what were attacked by pests, how some species thrived in open areas – all very valuable stories, which when brought together showed the beginnings of valuable local knowledge. But there is still a lot to learn and the biggest gap in knowledge that Jan [Alexander] and I observed was how people had little or no knowledge on how to manage forests sustainably into the future, both mixed species and more interestingly, how to manage spruce plantations sustainably, both in terms of ecology and economics.

In 2020, the Hollywood ‘forest community’ – which I affectionately call ‘the little wood that could’ – includes all the trees and other inhabitants of Hollywood Forest; but, also the interested friends, neighbours, and others from all walks of life who have stumbled across The Hollywood Forest Story blog over the last decade who have been similarly inspired to adopt or advocate ecological forestry. Importantly, my doctoral research on Guattari’s ecosophy articulates why my and others’ ecosocial art practices routinely evoke ecoliteracy, then agency for safeguarding our environments (Fitzgerald, 2018a). This helps me explain my unexpected political advocacy to advance Close-to-Nature forestry as the key policy objective of the Irish Green Party (Fitzgerald, 2012) that arose from my practice. My practice and the Hollywood Forest community contribute to a national conversation for a radical new direction for Irish forestry. In May 2020, the Irish semi-state forestry organisation Coillte announced, two decades after Pro Silva Ireland formed to promote continuous cover forestry, that nine forests in the Dublin Mountain region are to be managed using continuous cover forestry practices (Coillte, 2020).

A Guattarian ecosophy-action research framework applied within a context of symbiotic placemaking

Guattari’s ecosophy can highlight that placemaking is primarily a micropolitical community process that has potential to resist the hegemony of unsustainable capitalism. In Ireland and across much of the world, industrial forestry is a mostly unquestioned, neo-liberal capitalistic operation organised for monetary profit well above material need. For The Hollywood Forest Story, Guattari’s ecosophy frames the broad socio-political context and overarching aim of ecosocial art social placemaking practices (Fitzgerald, 2018a, b, 2019a, b) toward symbiotic placemaking, toward life-giving symbiotic thriving. Guattari’s ecosophy clarifies the potential social power inherent in symbiotic placemaking to evolve valuable localised political agency relevant to specific communities and their bioregions thriving. Specifically, Guattari’s ecosophy helps explain why ecosocial art practices are important ‘sites of independence, experimental, non-capitalist cultures, and forms of artistic life beyond the dominant structures of economic exploitation, the naturalisation of finance and the hypocrisy of green capitalism’ (Demos, 2016b, p. 13). Within the context of a Guattarian ecosophy-action research framework, The Hollywood Forest Story, which explores ecological forestry as an alternative to unsustainable clearfell monoculture forestry, bears witness to and directly contests the societal sociopathy of industrial culture (Derber, 2013, cited in Fitzgerald, 2018a, p. 167).

Beyond placemaking: transversal practices for ‘worlds yet-to-come’

As complex ecosocial lifeworlds unravel on a rapidly degraded planet caught in the ecocide of growth-at-all costs economics on a finite planet, a deepening understanding of Guattari’s
transversality – rather than transdisciplinarity – must be a priority in our aims to remake social practices for the Symbiocene. Guattari's transversality explains how individuals–groups collectively observe, learn, and advance ongoing responsible relationship to place, chiefly through a dialogical ethico-aesthetic process of information collation and exchange. Thus, transversality explains how symbiotic placemaking has considerable social power to enact ecological thinking and living.

For The Hollywood Forest Story, Guattari's transversality frames my diverse disciplinary activities and lived ecological forestry experience as essential lifeworld knowledge needed to maintain a healthy forest–human community. Transversality confirms the value of my employing various disciplinary knowledge (ecological philosophy and ethics, ecofeminism), social skills of mutuality and social media technologies, my political and artistic activities, as well as my developing ecoforestry practices to foster effective symbiotic placemaking (Fitzgerald, 2018). Moreover, transversality clarifies knowledge creation for symbiotic placemaking is more than an interdisciplinary or even transdisciplinary endeavour. Transversal ecosocial art practices are progressive for symbiotic placemaking when Simon O’Sullivan argues (2006, p. 319), using Deleuze and Guattari's words, that such practices are inevitably involved in 'drawing out the contours for worlds yet-to-come.' However, Guattari's ecosophy, for all its prescient ethico-aesthetic sociopolitical detail does not set out the practical detail of how one develops and maintains transversal practices in contexts other than therapeutic situations. In my doctoral research I successfully argue action research, an overarching, non-prescriptive methodology, significantly articulates the critical method points in Guattarian transversal practices (Fitzgerald, 2018). Action research for symbiotic placemaking is confirmed when leading action researchers successfully use it as a site of extreme ecosocial tension to explain how effective ecological placemaking is initiated, developed, and maintained (Reason and Canney, 2015). Adopting action research's methodological pathway, its critically established terms and concepts, may encourage more practitioners to undertake ecospherical transversal endeavours (Fitzgerald, 2018). This has import for symbiotic placemaking that encompass the ecological turn and the creation of more life-sustaining worlds yet-to-come. Action research works well for organising effective symbiotic placemaking. It clarifies the ‘worthwhile purpose,’ ‘practical challenges,’ ‘many ways of knowing,’ and ‘participation and democracy’ activities that are commonly involved. Overall, action research gives detailed insight into how one can develop and maintain symbiotic placemaking as a clear cycle-of-action and-reflection to progress ecoliteracy, which in turn, fosters valuable 'communicative' outcomes and agency for community (human and nonhuman) wellbeing (Figure 32.1).

The Hollywood Forest Story – a slow ecosocial art practice as symbiotic placemaking

Criticising ecological art note that some artists rush too quickly to practical measures (Boetzkes, 2013), without first developing a broad eco-philosophical socio-political context, to which Guattari's ecosophy excels, or, underappreciate the value of diverse non-scientific and lifeworld experiential knowings to deepen their responses, which action research methodology encourages.

Action research’s ’worthwhile purposes’ stage clarifies how symbiotic placemaking is initiated

Characterising The Hollywood Forest Story’s ‘worthwhile purpose’ of exploring alternatives to monoculture, clearfell forestry, identifies how placemaking practices are often initiated by social enquiry into the unsustainability of the ‘status quo.’ Identifying the history and current state of
unsustainable forestry in Ireland, considering why such forestry promotes the global environmental emergency, and why moral reasoning impels me to act for an alternative forestry, clarifies these concerns within symbiotic placemaking practices. Art education researcher Ronald Neperud (1997) characterised that Earth-aligned art practices will be subjective, social, interdisciplinary, and slow – such practices need considerable time for critical reflection and aesthetic translations of place – so as to evolve relevant ecoliteracy, dialogue, and agency with and across a community to adopt new life-sustaining values and practices (Fitzgerald, 2018, p. 56). Many ecosocial art practitioners agree: conducting art-led community practices to understand the ecological emergency, ‘translating’ relevant scientific analyses through inclusive artistic activity, and encouraging community participation for co-creative restorative responses to place, often requires years.

The ‘practical challenges’ of symbiotic placemaking

Action research next characterises how the transversal activities in ecosocial art practice readily engage with ‘practical challenges,’ after establishing their ‘worthwhile purpose.’ An emphasis on realising ‘practical challenges’ – the central forest management practices – particularly periodic tree-marking and selective thinning that I employ with forestry professionals to transform our conifer plantation into Hollywood Forest, develops valuable ‘real world’ knowing of forest restoration and new-to-Ireland continuous cover forestry.

**Hollywood forest blogpost December 5, 2012**: Our overall and initial aims for our forest are to increase its biodiversity (through natural regeneration) and the resilience of the forest in general. Another side benefit for us, to manage for those objectives, which we achieve by thinning, is that our forest supplies us with a lot of great firewood.

**Hollywood forest blogpost November 30, 2013**: A big part of transforming and in general terms improving any forest, be it for economic, ecological or aesthetic values, is
marking trees effectively for selective thinning. While some may object to trees being felled, not felling can often have greater detrimental effects to a forest overall.

‘Many ways of knowing’ as a crucial stage in symbiotic placemaking

As Guattari articulates, transversal practices comprise an ethico-aesthetic sensibility overall. They utilise artistic activity alongside many ways of knowing to promote new values and ways of living so we can live well with our places and others. Here, action research can clarify the importance of inviting ‘many ways of knowing’ to placemaking. Experiential, artistic, propositional (theoretical), and practical knowing are routinely mobilised in ecosocial art practice to activate practitioners, collaborators, and audiences in a community to reflect on how things are, and how things could be different, for any given place.

Hollywood forest blogpost May 1, 2019: I came to understand that ecosocial art practices, those that are embedded in a particular community over years, foster relevant ecoliteracy for practitioners and their audiences. Ecosocial art practitioners and their audiences become ecoliterate — they quickly understand the connections of what sustains their environments and their lives.

‘Participation and democracy’ reveals the social skills required for symbiotic placemaking

Guattari’s ecosophy identifies the ethical drivers operating within and radiating out of symbiotic placemaking practices. As a psychiatrist, Guattari understood the necessity of ethics to inform all practices involving individual—collective—environmental intervention. Action research usefully clarifies the ‘participation and democracy’ of all involved in symbiotic placemaking. It usefully alerts practitioners to the value of giving agency (or ‘voice’) to contributors involved in their practices or situations. Action research underlines this plurality as a methodological priority: notably, in the way we welcome dialogue with non-art collaborators and audience participants, and perhaps with the nonhuman world too. Action research clarifies that I transform Hollywood Forest primarily through maintaining a dialogue with leading continuous cover forestry professionals in Pro Silva Ireland and Europe. I reach out to forest ecologists and forest researchers and sometimes invite them to visit Hollywood Forest. I also attend forest open days and study tours to permanent forest sites across Europe with my Pro Silva forestry colleagues that improve my understanding of how to manage Hollywood Forest in perpetuity. Action research methodology clarifies the value of mutuality (Fitzgerald, 2018a, pp. 295–99) in how we ‘learn, and develop genuinely innovative communities of practice’ respecting others’ lifeworld experience and disciplinary knowledge (Reason, et al., 2009).

Hollywood forest blogpost April 1, 2013: Over the years, I have learned most about Close-to-Nature, continuous cover, permanent forestry management from lessons in the forest itself […] and from Pro Silva Ireland foresters. Pro Silva Ireland has since 2000 been inviting leading Pro Silva Europe professional foresters to Ireland. They share their knowledge of permanent (non clearfell), continuous cover forestry from their own regions where such forest practices are well understood, and which are often part of their countries established and long-term sustainable forest policy. People coming from many varied perspectives have attended Pro Silva Ireland Open Forest days – Irish foresters, forest owners/managers, harvesters and timber – millers, forest students
and farmers interested in forestry. [...] If you are interested in attending the Kildare Pro Silva Open forest day details are here. The day is pretty informal, coats and boots needed as well as a packed lunch to share in the woods.

Hollywood forest blogpost October 18, 2013: We were very fortunate in the summer to have a visit to Hollywood by a professional ecologist. I have got to know Faith Wilson as she is on the Pro Silva Ireland committee with me [...] Faith also talked about creating ‘ecological chimneys.’ Areas in the forest to create biological diversity and she stressed favouring ‘trees for the future’ in this respect. [...] It was a beautiful summers day. I remarked to Faith about the small birds that move in flocks around our forest. Faith said these were coal tits and wrens that in summer fly together for ‘family outings’ – to teach young birds how to fly. Ecology is Gorgeous!

**Understanding the emergent, dialogical form of symbiotic placemaking**

Action research highlights how the outcomes of ecosocial art practices will not necessarily be realised in traditional artistic forms. When considered within a context of symbiotic placemaking, scientific recognition and policy can replace paintings and sculptures, as more appropriate restorative and transformative outcomes for the Great Transition. For the Great Transition, *The Hollywood Forest Story*, relates in part with the Indigenous Andean ecocentric philosophy of ‘living well,’ or *buen vivir*, with the wider community of life. The term characterises the ‘fullness of communal life’ and implies ‘health, education, shelter, food and healthy environment’ as rights (Eduardo Gudynas cited in Demos, 2016a, p. 141). *Buen vivir* underpins the paradigm changing and developing international ‘Rights of Nature’ discourse and developing Earth jurisprudence in the region. Action research clarifies that symbiotic placemaking, as in *The Hollywood Forest Story*, depends on fostering ecoliteracy and inclusive dialogue. Irish forest sector recognition of Hollywood Forest, small as it is, as an accredited example of new-to-Ireland continuous cover forestry, was an important signal of legitimate forest ecoliteracy accumulating around the Hollywood Forest community, which encouraged further dialogue, and then agency to act for forest communities’ wellbeing.

**Hollywood forest blogpost January 22, 2013**: Hollywood forest recognised. Then I got an email last night to say our small forest is to be inspected this Friday! Crikey, I have our forest, all 2.5 acres of it, listed on the new COFORD (Ireland’s Forest Research organisation) database of plantations that are being transformed into permanent (non clear-fell), mixed age, mixed species, forests [...] Our wee forest, the smallest listed has been randomly selected and will be visited by some of Ireland’s top foresters this Friday – I will report back.

**Hollywood forest blogpost January 28, 2013**: The inspection was on Friday (25 Jan) [...] when the two foresters, Padraig O’Tuama, Paddy Purser and forest doctoral researcher, Lucy, came to visit [...] I knew the two foresters from the Pro Silva Ireland open forest study days I’ve attended over the years but it is a different experience when your own forest is been examined by professionals. It was great though, and what a treat to have the areas that I look at so often, looked at by such experienced eyes.

My ongoing cultural activity – giving talks, attending forest open days – helps my own and others’ confidence in our developing ecoliteracy for people and forest placemaking.
As I was to find and later analyse, as my ecoliteracy about industrial forestry and an ecological alternative grew, likewise my agency to act to safeguard Hollywood forest’s future developed: I unexpectedly felt compelled to act for the future wellbeing of my small forest and then for forests everywhere! Guattarian ecosophical understanding explains why such ecosocial practices inevitably become political (Fitzgerald, 2018a).

To shift urgently to the Symbiocene era, Albrecht describes this powerful emotion to protect our places as ‘soliphilia’—‘the extent to which one’s love of home and kin promotes political action, at all scales, from the local to the global’ (Albrecht, 2019, Chapter 4). With others, and the deep forest ecoliteracy afforded by my ecosocial art practice, I contribute to dialogue and progressive national policies for living well with forests and others. This includes prioritising continuous cover forestry as the key aim of Irish Green Party forest policy (Fitzgerald, 2012) and advocacy that the Green Party recognise the crucial yet still developing international law against the crime of manmade ecocide—the destruction of ecosystems (Fitzgerald 2013, 2020b). Due to its inherent unsustainability in the long term I view monoculture, clearfell forestry as ecocide.
radical new ways of relating to our natural environments, if we and those environments that support us all are to thrive in the long-term […]

I also wanted to help introduce policy that would finally address the appalling irresponsibility of current Irish policy that ignores the devastation that we inflict on other human and natural communities when we continue to allow the importation of timbers and wood products from countries where unsustainable logging, often still from old growth biodiverse forests, are occurring. For example, short-term returns obscure the fact that clearfell (clearcut) forestry management that relies on serial plantings of monocrops, will lead, in four or five rotations, to severe soil degradation and ever-reducing timber volumes. Such practices also limit and disrupt other species and deaden the social and cultural values of our forests in the meantime.

_Hollywood forest blogpost February 9, 2013_: I’ve often noticed the areas in my forest that are regenerating well; ‘long live the weeds and the wildness yet’ [quote from poet Gerard Manly Hopkins] that is so much a part of a healthy forest.

_Hollywood forest blogpost April 8, 2013_: In my own writings I point out that ecocide isn’t just happening in the Arctic or the Amazon, that the slow violence of ecocide, in our culture and local environments, threads its way through our everyday lives. To me, short rotation monoculture tree plantations are a form of ecocide, leading to eventual soil fertility collapse and limiting severely resilient ecosystems from developing; the very opposite of an ecosystem thriving sustainably in the long term. My work will continue to show alternatives to industrial forestry. Perhaps one day I might even fight for legal standing for the small forest in which I live, a living community that supports me and which I am interdependently connected to.

**Conclusion: emphasising the critical outcomes of symbiotic placemaking**

_Hollywood forest blogpost May 1, 2019_: looking back, it has taken much hard work and many conversations over decades to develop the beginnings of sustainable vision for Ireland’s forests. Continuous cover forestry is to be welcomed but given how fast the planetary ecological emergency is unfolding, and the short decade deadline climate scientists have announced to change our ways, such integrative forestry practices must be mainstreamed with the utmost urgency. Forestry education will have to recognise the endgame plantation forestry promotes and reinvent itself rapidly. And dialogical creative practices must be recognized for their significant role to reinvent education more broadly, to help communities imagine how living well with forests, lands, rivers, oceans are essential for a sustainable, just, and beautiful world.

At the dawn of a critical decade, a clear theory-method framework as proposed here is vital to make ecosocial art practices for symbiotic placemaking valued and far more accessible. The Guattari ecosophy and action research framework offers comprehensive guidance for effective symbiotic placemaking, that will undoubtedly help us collectively envision and enact the better world we know is yet-to-come.

**References**


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Further reading in this volume

Chapter 1: Introduction: what really matters – moving placemaking into a new epoch
Cara Courage
Preface: Placemaking in the age of COVID-19 and protest
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James F. Lima and Andrej F. Jones
Chapter 3: An annotated history of creative placemaking at the federal level
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Chapter 22: Embedded Artist Project: Epistemic Disobedience + Place
**Frances Whitehead**

Preface: The only thing constant is change

**Kylie Legge**

Chapter 43: A theory of change for creative placemaking: the experience of the National Endowment for the Arts’ *Our Town* program: an interview with Patricia Moore Shaffer, PhD

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