

Interacting with plants, algae and other species gives us a sense of beauty, comfort, homecoming and rootedness. This exhibition tells the story of an archaic future that springs from the ecosystem sustained by the dwarf fan palm. The physical presences that take root here share their living space and have been transformed without being subject to any order.

As parts of this ecosystem ourselves, we approach the landscape through listening and experimentation—an act that ritualises our existence and infuses it with meaning. Attention interweaves living nature with our own human condition.

Taking one of Ursula K. Le Guin's reflections as a starting point, we invite you to question the dominant hero-centred narrative in stories and to think instead of history as a *carrier bag*, a metaphor for a story that gathers, contains and weaves together the varied parts of everyday life. One of the key cultural inventions in the course of human evolution was the container—a recipient that enabled us to keep and transport things: baskets, pouches, boxes. The Carrier Bag Theory champions nonlinear narratives to offer a way of explaining life and culture based on connections, shared experiences and community rather than struggle or domination.

Who Said This?

Something whispered something
that was not even a word.
It was more like a silence
that was understandable.
I was standing
at the edge of the pond.
Nothing living, what we call living,
was in sight.
And yet, the voice entered me,
my body-life,
with so much happiness.
And there was nothing there
but the water, the sky, the grass.

Mary Oliver, *Red Bird*, Boston, Beacon Press, 2008.

The Dwarf Fan Palm

The dwarf fan palm (*Chamaerops humilis*) is a life-enabling plant: it has a remarkable ability to regenerate after a forest fire, rapidly resprouting and picking up its phenological cycle almost exactly where it left off. Its resilience comes from its morphology, which is specially adapted to protect its vital parts from fire, allowing it to flower and bear fruit again as normal while maintaining its ecological and reproductive functions intact.

Moreover, the dwarf fan palm not only tolerates adverse environmental conditions but also plays a key ecological role in protecting the soil thanks to its dense, deep root network.

From this perspective, the dwarf fan palm is far more than a resilient plant: it is a living infrastructure that sustains life, a key element in the creation of micro-ecosystems and a tangible symbol of a different way of inhabiting and narrating the world—through connections, attentiveness and reciprocity.

Material culture and materials' inexorable transformation gives rise to a collection of objects that offers a glimpse of the past, present and future of the dwarf fan palm.

The Craft

Returning to the idea of the carrier bag, we recognise the importance of connections, shared experiences and community in crafts-women practising the art of palm weaving. This tenacious craft has seen off many threats posed by adverse social conditions, such as the invasion of plastic, and has been nurtured for centuries by the Mediterranean.

Although it has managed to survive, this craft lacks the palm's natural resilience to combat the crushing logic of capital. Once again, it is mainly women safeguarding local ancestral knowledge through their practice. Their bodies and hands memorise gestures passed down from generation to generation—a highly effective form of learning which, though unsystematised, has a deep sense of identity that makes it a prime example of intangible heritage.

Our craft imagines futures built on trust and attentive listening. It frees itself from any constraints to embark on new adventures where a living past and mysterious futures merge in an inspiring present.

The Landscape

The threats posed by climate change are alarming. We know that the environment will change, yet this awareness can also open the door to a renewed connection with the land, drawing on past knowledge and threading it through with science. We should resist the urge to escape to distant places and instead observe and listen to what we have close by. The structure of the dwarf fan palm provides cellulose, lignin and nanocrystalline cellulose; it is also water-repellent and performs well under tension. It is a source of food and medicine for the human and more-than-human world, and we can use it to create essential components for new technical materials to inspire emerging industries.

The landscape of the future is one without hierarchies, where industry collaborates rather than dominates, and where efficiencies are redrawn to create shared spaces to foster social and environmental regeneration in this post-industrial era. The landscape ceases to be merely landscape and becomes place, territory and land—a space where we can celebrate bioregional richness and weave new relationships with materials and objects.

Sara G. de Ubieta, Cris Noguer and Pepa Subirats

1. **Community basket**
Design: Cris Noguer and Sara G. de Ubieta
Material: dwarf fan palm
Year: 2025
Pauma Museum Collection

2. **Chain**
Design: Sara G. de Ubieta
Material: dwarf fan palm
Year: 2025

3. **Tools**
Design: Cris Noguer
Material: dwarf fan palm
Year: 2025

4. **Share Hat**
Design: Jordi Canudas
Craft: Secundina Lapina
Collaborators: Jordina Bravo and Museu de la Pauma
Material: dwarf fan palm
Year: 2025

5. **Eyeware**
Design: Cris Noguer
Material: dwarf fan palm
Year: 2025

6. **Thermo bottle**
Design: Cris Noguer
Material: Cotton and dwarf fan palm
Year: 2025

7. **Broom**
Design: Cris Noguer
Material: dwarf fan palm
Year: 2025

8. **Sound protector**
Design: Sara G. de Ubieta
Material: dwarf fan palm
Year: 2025
Pauma Museum Collection

9. **Bag**
Design: Cris Noguer
Material: polypropylene and Dwarf fan palm
Year: 2025

10. **Video**
Edition: Ben Guetz
Production: Bárbara S. Barroso
Year: 2025

11. **Audio**
Text: Ligo d'Ambrosio, Sara G. de Ubieta and Cris Noguer
Voice: Maria Pons
Year: 2025

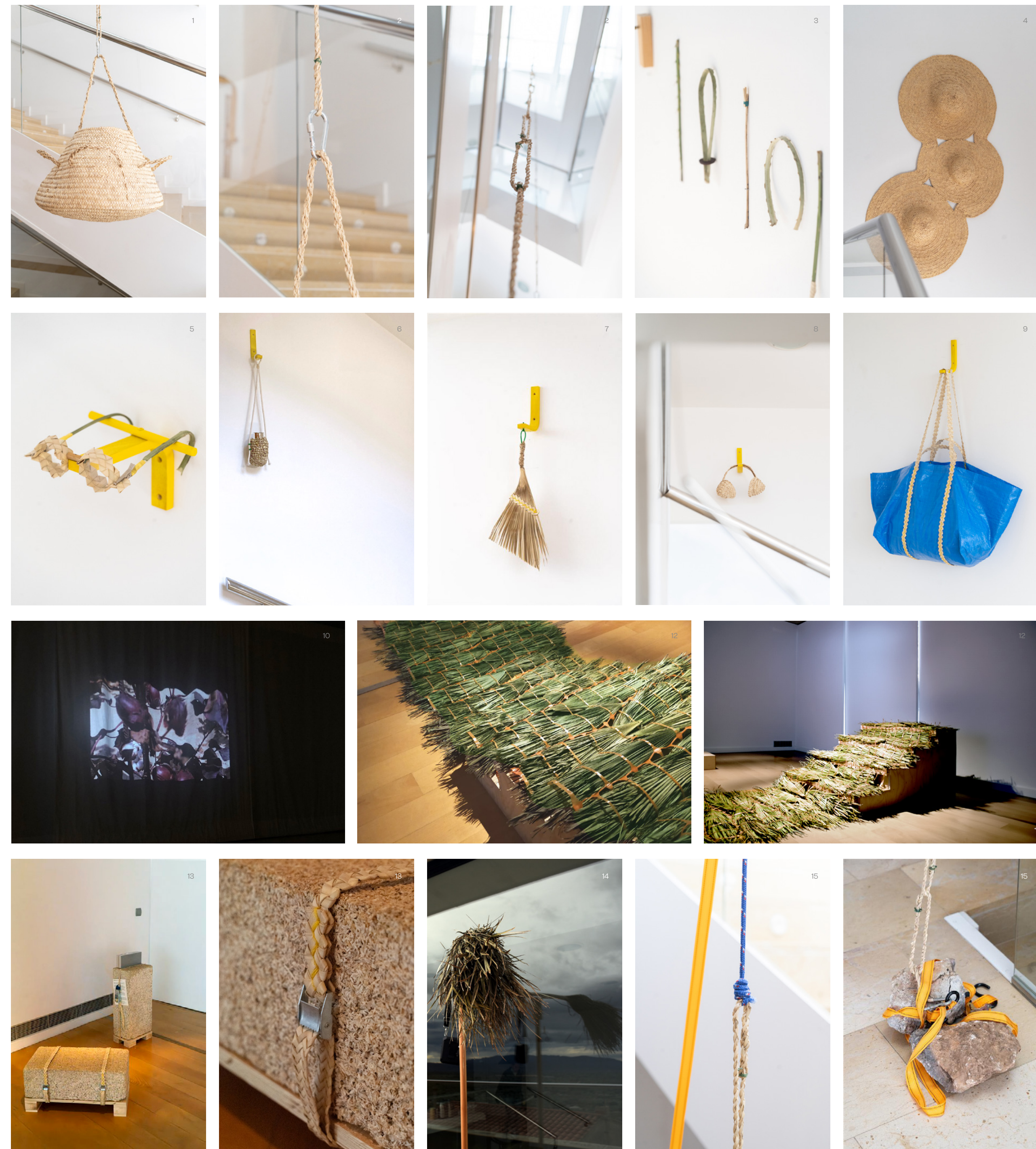
12. **Always-green furniture**
Design: Sara G. de Ubieta
Material: treated dwarf fan palm and wood
Year: 2025

13. **Rice husk**
Design: Cris Noguer
Material: wood and Formoryza
Year: 2025

14. **Stairville strap**
Design: Cris Noguer
Material: metal and dwarf fan palm
Year: 2025
Pauma Museum Collection

15. **Percussion flag**
Design: Sara G. de Ubieta
Material: dwarf fan palm, microphone, speaker and wood
Year: 2025

Traditional handicrafts made by Madga Armengol and Maria Cinta Subirats; fictional handicrafts made by Sara G. de Ubieta and Cris Noguer. All non-palm materials are found or reused.



Fictional handicrafts SARA G. DE UBIETA AND CRIS NOGUER
Traditional handicrafts MAGDA ARMENGOL AND MARIA CINTA SUBIRATS
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