

## UN PARC

*Taken from the site of the project THE OTHER SCHOOL in the park of the HEC campus.*

When it comes to the morphology and the history of the campus, the first striking elements are on one hand the ensemble of historical objects in the lower campus – a remarkable heritage site despite its lack of exploitation and relative invisibility – and, on the other hand, the cartographic configuration which aims to summarise the different interventions practiced by artists on the campus since the creation of l’Espace d’Art Contemporain d’HEC (HEC Contemporary Art Space).

The historic park, characterised by an ensemble of elements demonstrative of its roots of aristocratic power, delineates a path through the property which strives to allow visitors to measure the prestige of the estate at their leisure, through distraction or contemplation. A second ensemble stands against this historical demonstration of the aristocracy, this time a contemporary one, which encompasses the artistic activity financed by the school, the fruit of its cultural investment. In the complex package that is the École d’HEC, a modernised version of this sovereign function has established itself, retaining the characteristics of its older garden elements such as the *fabriques paysagères\**.

This confrontation takes physical form in the morphology of the territory, separated in two by the afforestation on the slopes of the hill, the campus situated on the plateau and the castle below. The epicenter has been moved from its location in the lower area near the castle toward the upper section, on the level of the campus. The prestigious *fabriques paysagères\** as well as the contemporary artwork accompanied this displacement.

The third element which offers us a point of entry capable of physically reworking these two ensembles (respectively, historical and contemporary) is the historical practice of the path, designed to traverse the park of a large property, formalised by Louis XIV with his famous descriptions of the prescribed fashion to discover the marvels of the park of Versailles, *Manière de montrer les jardins de Versailles (How to show the gardens of Versailles)*, written in 1704.

It’s the derivation of this idea of a precise kind of wandering, with an order to the visit and an alternation of movement and immobility, which will guide the beginning of our research. Eventually, the idea is to give a contemporary formalisation to the obsolete practice of sustaining a path, in order to reactivate not only the discovery of the artwork but also to reconsider the notion of a sculpture park as a method of exhibition in its own right.

\*Ornamental architectural garden structures