WAYS OF ENGAGING

Re-assessing effects of the relationship between landscape architecture and art in community involvement and design practice

ARTUR MIGUEL DIAS GONÇALVES COSTA

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TESE ELABORADA PARA OBTENÇÃO DO GRAU DE DOUTOR EM ARQUITECTURA PAISAGISTA E ECOLOGIA URBANA

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ABSTRACT:

In 2000, the European Landscape Convention has introduced and highlighted a number of key points which intended to renew the ways of approaching the landscape, also covering the subjects of public participation or the diversity of disciplinary articulations — for example, a greater concern was expressed about the places where people live, such as urban and peri-urban areas; the public should have an active role and responsibility as well as awareness raising, training and education through an enhanced part in participation actions; cross-disciplinary and more diversity on the approaches related to landscape matters are needed.

It was from this context that this investigation was developed, proposing a different perspective of analysis between landscape architecture and art, that is: on the one hand, it was intended to address the current challenges related to the public engagement and participation taking into account the long experience of the art practices in participatory projects; on the other hand, it was intended to contribute to a better clarification on how different disciplines such as landscape architecture and art address similar themes and concerns, and how this can contribute to more efficient design practices and diversified collaborations.

Thus, different approaches were analyzed and discussed, produced from temporary projects carried out by artists or by different collaborations between art, landscape architecture and other disciplines, in order to contribute not only to more efficient and inclusive design practices, but also to improve engagement processes between the public, the design team and the project. The aim is to reinforce a more active role of the public that may translate into responsibility as well as in awareness raising, training, and education, mainly referring to the specific context of the urban landscape.

Keywords: urban landscape, art, temporary projects, public engagement.

RESUMO:

Em 2000, a Convenção Europeia da Paisagem veio introduzir e sublinhar um conjunto de pontos-chave que pretenderam renovar os modos de abordar a paisagem, abrangendo também temas como a participação pública ou a diversidade de articulações disciplinares — por exemplo, demonstrou-se uma preocupação mais alargada aos lugares onde as pessoas vivem, como as áreas urbanas e peri-urbanas; o público deve ter uma responsabilidade e um papel mais activo, assim como uma consciencialização, preparação e educação através de uma maior representação nas acções de participação; é também necessário que as abordagens relacionadas com as questões da paisagem sejam mais diversificadas e disciplinarmente transversais.

Foi a partir deste contexto que a presente investigação se desenvolveu, propondo-se uma perspectiva diferente na análise entre a arquitetura paisagista e arte, ou seja: por um lado, pretendeu-se abordar os actuais desafios referentes ao envolvimento e participação do público tendo em conta a longa experiência das práticas artísticas em projectos participativos; por outro lado, pretendeu-se contribuir para um melhor esclarecimento sobre como diferentes áreas disciplinares como a arquitetura paisagista e a arte abordam temas e preocupações similares, contribuindo-se também para práticas de desenho mais eficientes e colaborações mais diversificadas.

Assim, foram analisadas e discutidas diferentes abordagens, produzidas a partir de projectos temporários realizados por artistas ou por diferentes colaborações entre arte, arquitectura paisagista e outras disciplinas, a fim de contribuir não só para uma prática de projecto mais eficiente e inclusiva, mas também para processos de envolvimento mais dinâmicos entre o público, a equipa de projecto e o próprio projecto. Pretende-se deste modo reforçar um papel mais presente do público que possa ser expresso numa maior responsabilidade, assim como numa maior consciencialização, preparação e educação, no contexto específico da paisagem urbana.

Palavras-chave: paisagem urbana, arte, projectos temporários, envolvimento público.

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INTRODUCTION

Landscape architects began to take notice of earth art very early. In October 1969, the year Heizer's *Double Negative* was 'unearthed' and a year before the completion of *Spiral Jetty, Landscape Architecture* 60, no.1, ran an article on 'dirt art' and 'light art.' The theme of *Landscape Architecture* 61, no.4 (July 1971), was entitled 'Landscape Sculpture — the New Leap.' Catherine Howett, author of a key article for understanding the influence of ecology, environmental art, environmental psychology, phenomenology, and semiotics on the design of landscapes in the 1980s, recently told me that her master's thesis was on environmental art. George Hargreaves frequently refers to Smithson in his own writing and in interviews. A number of art students who are now landscape architects, like Julie Bargmann, Paula Horrigan, and Mitchell Razor, came to the field through their appreciation for Smithson's unfinished project. Many graduate students of landscape design were introduced to the environmental artists through seminars given by Peter Walker and Melanie Simo. Landscape architecture students at the University of Virginia, for example, learned about environmental art in seminars given by the art historian John Beardsley, author of *Earthworks and Beyond* (...). (Meyer 2000: 196)

In today's landscape architecture practice, in what ways can art's contribution be re-evaluated? — This is a question that immediately comes to mind after reading the previous quote by landscape architect, theorist and critic Elizabeth Meyer, which is, in fact, a footnote observation on the powerful influence of some artists' works in the practice of landscape architecture. The mentioned works included the examples of "*Spiral Jetty*" (1969-70) by Robert Smithson, "*Double Negative*" (1969) by Michel Heizer, "*Lightning Field*" (1971-77) by Walter de Maria or "*Nine Spaces, Nine Trees*" (1979-83) by Robert Irwin (Meyer 2000: 196).

These early landscape art-based works made by the late 1960s artists emerged from minimalism emphasis regarding the context, which also outlined a new art context, out of the galleries. Artists like Robert Smithson provided the basis for the institutional critique of the consumer culture of galleries and museum contexts by developing their works outside these frames by taking them out of the studios. The distant and almost unreachable landscape, such as the great American desert landscape, becomes the new place to-work-with and to-work-from; or in the particular case of Robert Smithson, the work also extends to the abandoned industrial wastelands, abandoned quarries and urban junkyards. The devastated land is transformed into public open space by keeping the consequences of the devastation visible though.

These landscape interventions also characterized the new sculpture condition, leading it to what became known by the art historian Rosalind Krauss (1979) as the *expanded field*. As argued by Krauss, sculpture started to be just one peripheral category among three other new categories, all suspended between the neuter term (not-architecture and not-landscape) and the complex (architecture and landscape). However, these related positions were the *expanded* (new) possibilities to occupy and explore which defined the several explorations and combinations between landscape and architecture, since the late 1960s. The practice was no longer defined by its relation to a specific medium, "but rather in relation to the logical operations on a set of cultural terms, for which any medium (...) might be used." (p.42)

And since 1960s, this collapse of art's *medium-specificity*, the unique and irrefutable relationship between each art discipline and its media (for this matter see Greenberg [1960] 1993; and Krauss 2009), also propelled many art developments,

experimentations and have since contributed to the blurring of boundaries between many different disciplines and practices. However, contrastingly with this vivid period of experimental explorations of art (as well in other disciplines such as architecture), in landscape architecture some authors argued about some lack of experimentation, inventiveness or *avant-garde* motivation (Weilacher 1999; Corner [1999a] 2014; [1999b] 2014) as well as about the inability to follow these advances, having been slowed down by the opposition between science and art (Spirn 1997; Corner [1999a] 2014; [1999c] 2014; Weilacher 1999; Hunt 1999; Thompson 2000; Weller 2016). And, although these discussions have produced sharper divisions in the American context, they also had their reverberations in the European context.

Landscape architect Udo Weilacher (1999) mentioned the increased vulgarization of the term Land Art, in which "virtually every piece of design in the landscape is called land art" (p.11). Such vulgarization may denote some lack of research and criticism, and, in spite of Art/Land Art still may being seen as a possible bridge between science and daily life, there are concerns about an uncritical or renewed dependence on the model approaches. As Weilacher has explained:

> (...) there is very great temptation to trust that imitation of art in formal terms will, as it were, 'automatically' lead to success. (…) An uncritical, formal imitation does not produce conscious independence in landscape design, but ends in a renewed dependence on the model. It cannot simply be a question of discovering a new universally valid blueprint for modern landscape architecture. (Weilacher 1999: 39-40)

Nevertheless, not only some of the artist's landscape conceptions and concerns (i.e. Robert Smithson's "*Landscape Reclamations*" in the devastated and contaminated post-industrial landscapes) still have a significant influence in landscape architecture practices, but also some of these subjects gained a larger visibility in landscape policies and priorities related with degraded land (i.e. mines, quarries, landfills, wasteland, etc.). Supporting these renewed priorities are the several key points and specific measures introduced by the European Landscape Convention (2000a), the document's consequent "*Explanatory Report*" (2000b) and "*Implementation Guidelines*" (2008), which led to impact and concerns on other levels related with how to deal with landscapes. For example, every landscapes should be considered, not just the selected ones, but based on the "quality of all living surroundings, whether

outstanding, everyday or degraded" (Council of Europe 2008: I.4.), thus showing a stronger concern about places where people live, such as urban and peri-urban areas. This means to involve the public on their responsibility and awareness, reinforcing their active role through training, education as well as their enhanced part in participation actions. Consequently, cross disciplinary approaches that are also diverse from the previous ones are needed.

Thus, these renewed concerns about places where people live and public participation have increasingly become a central issue. Additionally, renewed challenges came up: for example, the motivations and the willingness to participate facing indifference, skepticism or the general idea that public participation can be a waste of time (Thompson 2000: 106; Jones and Stenseke 2011b: 297); furthermore, higher complex demands regarding community involvement in urban areas which also include the intersection with multiple environments and cultural communities along with its different systems of valuing. These fluctuating conditions require not only a diversity of tools and skills that can contribute to build "shared systems of meaning" and "additional 'layers' of cultural formation" (Healey [2006] 2008: p.157), but also the need to work on a ground level of community involvement, its core motivations and willingness to engage in active roles and responsible actions. Furthermore, this diversity should also reflect the European Landscape Convention (ELC) guidelines in what concerns expanding approaches, linking several disciplinary fields, continuing to pursue a diversity of approach to knowledge production, while at the same time also reflecting the diversity of cultural concepts, underlining that the "approaches should, however, be cross-disciplinary to avoid disciplinary compartmentalization of knowledge" (Jones and Stenseke 2011a: 11).

Questions and Goals. In this sense, landscape practice may re-establish new connections with art-based practices while still following today's challenges that are related with community engagement and participation. Art-based practices have a long history of collaborations and engagement processes around socially-oriented projects already expressed not only in collaborative art practices, but also in the emancipatory potential derived from dialoging practices. These collaborations may also be found in the performative acts from which different forms of place and public

engagement may emerge or in many other forms of socio-political public activation and engagement made from relational practices and art installations. Moreover, as these art-based performative operations can be explored and experienced in a wide range of scales (and from temporary to longer-term interventions), they also reflect an ability to follow the continuous changes in the urban life, not only in the urban shape, but also in its economic, social, political and cultural processes.

Yet, these types of approaches, although widely discussed within the disciplines of architecture and art, still remain on the sidelines of urban planning processes, too disjointed, (for this matter see for example Brown 2005; Havemann and Schild 2007) and with little framework within the practice of landscape architecture.

Thus, facing the current challenges, how can these art-based approaches contribute to a more *expanded* landscape practice? What kind of contributions can be expected from the art-based temporary and small-scale interventions in the urban landscape fieldwork and project design? And, attending to the landscape history where the practice of landscape architecture was propelled by the contributions from other disciplinary fields, how can a renewed look over these contemporary art practices contribute to a new cross-disciplinary perspective?

It is from this point of view that this research looks to widen approaches by articulating practices, in which art-based temporary and small scale interventions may provide an alternative as well as an operative framework for landscape fieldwork by proposing *expanded* ways of public engagement. The practice of fieldwork will be shifting between science and art, between the act of 'gathering data' to the possibility of fieldwork as an end in itself, as an "artful doing" practice (Ewing 2011: 3-5; for this matter see also Wolcott 1995). Nevertheless, the goal is not to replace the previously known methods of working in landscape architecture but rather to understand how these strategies can contribute to engage the public around landscape issues through new relationships and collaborations that can be built between disciplines, and to discuss it from the point of view of the ELC and the landscape practice.

Thus, one of the goals of the research is to depart from the idea of diversity of approaches formulated in the ELC as *expanded* approaches, and explore it from three main guide lines:

1. To revisit the idea of *expanded fiel*d, coined by Rosalind Krauss in 1979, and explore its reverberations in landscape architecture practices;

2. To identify the contribution of different practices and disciplinary fields that are not necessarily attached to the core of the landscape tradition by introducing art-based temporary and small-scale projects as a fieldwork strategy;

3. To reframe fresh relationships between science and art through interdisciplinary collaborations, explorations, and experimentations.

The goal is to discuss the results of these approaches already made by artists or by different collaborations between arts and other sciences in order to contribute not only to more efficient and inclusive design practices, but also to an improved engagement process between the public, the design team and the project, aiming for a more active role of the public that may translate into responsibility as well as in awareness raising, training and education, mainly referring to the specific context of the urban landscape.

Methodology. The concerns and goals above have stemmed from the academic and professional background: the architecture studies (2005), the Masters in Art and Design for the Public Space (2011) and the Phd in Landscape Architecture and Urban Ecology, which all have in common the relevance of improving the knowledge and the practices related with the public space. Morover, also the professional practice divided between the practice of teaching at the Masters in Art and Design for the Public Space (MADEP/FBAUP) as Invited Assistant and the practice of architecture (developed under the name Micro Atelier de Arquitectura e Arte), mostly dedicated to temporary and small-scale interventions in the public space. This intertwined experience has also been confronted with two different aspects of the practice: one that is related with the existing gap between the academia and real environment work in the urban space; another one is related with the 'enoughness' of the good design, meaning that the good design alone is not enough to face the unpredictable and floating social, cultural or political conditions that shape places.

Thus, one of the goals was to focus on how to organize, expand and share the knowledge obtained from these experiences, not only from the point of view of landscape architecture, but also in a way that could be readable by the practices of

architecture and art. In short, how can these practices collaborate with each other better, from the perspective of landscape.

In this sense, the late 1960s landscape art-based works were defined as a starting point for the research, due to its resonance, still present among many landscape architects, and how these art works were seen as a possible bridge between science and art. Yet, with this starting point, it was not intended to recover the Land Art based approaches; instead it seemed more relevant to explore the way the reaction to the exhibition space and the resistance to the commodification of art was the source ignition for the multiple art experimentations, which included not only many landscape art-based works, but also many socially oriented projects that intended to bring art closer to everyday life by increasingly exploring subjects such as participation, activation or empowerment (Bishop 2006). This way, the research has tried to avoid circumscribing the relationship between landscape and art only to what was filtered from the artist's landscape art-based works, in order to demonstrate how relevant it is to re-evaluate this relationship from the point of view of its social, cultural and political engagement.

In order to achieve this goal it was necessary to extend the bibliographic research, at the same time proposing a more diversified cross-disciplinary perspective, crossing several disciplines, some of which are less common in landscape architecture: geography, urban sociology, social science, educational and social psychology, anthropology, art history, art criticism, art or curatorial studies.

Furthermore, the research was also complemented by several implemented examples — on the one hand, several personal works developed between 2013 and 2017; on the other hand, several temporary art-based and socially oriented works that were selected and short-listed following a specific set of criteria from where their relevance was analysed:

1. As the urban areas were identified as major challenges to community involvement from the perspective of European Landscape Convention (Jones and Stenseke 2011b), the selection of projects emphasized their location in urban or peri-urban landscapes;

2. Although the main goal is to look into the contribution of the art-based practices, several examples made by landscape architects, artists or architects were selected, as

well as from their different collaborations. Yet, particular attention was given to what projects can do, rather than who create them;

3. All the projects have a temporary framework and were analyzed from the perspective of their ability to address several topics such as activation, appropriation, participation, engagement, empowerment or awareness;

4. Due to the fact that most of the well known art-based and socially oriented examples are located in northern Europe, the selection was balanced with the inclusion of several examples also carried out in southern Europe (i.e. Portugal and Greece);

5. And finally, all the Case Studies presented here were selected from personal professional practice, either under the form of authorship or coordination, thus reinforcing the arguments of this research through a closer look over each project and its working process.

Yet, this selection criteria is not intended to be read as a set of models to be followed or as a data base library, as most of them respond to several specificities located in each one of its contexts. Instead, they should be understood as a set of principles or concepts in action (i.e. temporary, continuity, activation, emancipation, etc.).

Furthermore, to understand some of the examples better, and facing the lack of information available, several interviews and visits to project sites were carried out — "*Window to the City*" in Zurich; "*Junk to Park*" and "*Navarinou Park*" in Athens, and an interview with architect and landscape architect Thomas Doxiadis; "*Jardins da Vitória Collection*" in Lisbon, and an interview with the artist Sofia Borges; also two "*Participation Sessions*" from the PDM Revision in Porto. Additionally, the participation in several international seminars (Guimarães, Portugal; Cracow, Poland; Leiden, The Netherlands) was also an opportunity to present, discuss and improve some of the already developed research work.

Structure of the research. This document is divided in four main parts, each one developed under a specific leading subject — Expanding, Performing, Engaging and Studying.

I. "*Expanding*" — Part 1 starts with the concept of the *expanded field* formulated by art critic Rosalind Krauss (1979) who described the post-modern condition of sculpture where several other positions became possible to be explored. Consequently Krauss also helped to contextualize the works of many artists in the late of 1960s such as many landscape art-based works. However, this *expanded* working condition did not only affect sculpture as a discipline, but also many other practices were opening their fields, operating and exploring domains outside of their scopes. However, in what concerns to landscape architecture, this progress seemed to get slowed down by divisions and tensions. Thus, this research will consider some of these discussions in order to redraw a common ground where some site-based art practices have played and still play a fundamental role to landscape architecture practices.

II. "*Performing*" — Part 2 starts by identifying different conceptions of place and space and it gradually moves from the phenomenological perspective of place proposed by humanistic geographers such as Yi-Fu Tuan or Edward Relph, to more dynamic, fluid, contested and negotiated places produced through social relations, developed by authors such as Henri Lefebvre or Doreen Massey. It is from these unceasing and cumulative transformations that space and place are brought into being, also providing different opportunities to their appropriation in a performative dimension. Thus, by 'stretching' the practice of fieldwork, which anthropologist Harry Wolcott (1995) has proposed to be more balanced between science and art, doing fieldwork becomes a more performative art-based mode of working in the field, where the fieldtrips, mapping operations and temporary installations can follow, adapt and interfere with the unpredictability, indetermination and invisibilities of the urban landscape.

III. "*Engaging*" — Part 3 will focus on four specific topics outlined in the European Landscape Convention (2000a) — public participation, awareness raising, training and education — that will be debated from the perspective of the difficulties identified and the challenges of engaging the public around urban landscape matters. These are challenges that are not only related to indifference and skepticism about public participation, but also with the traditional modes of participation, as well as with the different systems of meaning and values derived from multiple social groups (Healey [2006] 2008; Jones and Stenseke 2011b). Additionally, the complexity and fluidity of the urban environment, highly characterized by social dynamics in constant

negotiation and contestation; as well as its social, cultural, political and economic unpredictable changes, both constantly require renewed strategies and skills to address it.

In this sense, it will be analyzed how art based and socially oriented approaches can contribute to support practices of public engagement contributing to a gradual raising of awareness, to the recognition of public's rights and responsibilities and to the consequent growing motivations to play an active role in participation and decision making processes.

Furthermore, the relevance of these practices will also be analyzed from the perspective of the training in landscape architecture. The selected examples around interdisciplinary collaborations amongst students, made in context of workshops and live projects, provide a closer look and direct experience by working differently with the same subjects, which opens up space for renewed collaborations between landscape architecture and art.

IV. "*Studying*" — Lastly, in order to clarify the arguments that have been presented throughout Parts 1, 2 and 3, Part 4 describes and analyzes a set of 3 selected Case Studies. Although they were not developed from the traditional core of landscape architecture, neither were they works that took the form of the most common typology in the practice of landscape architecture, they are analyzed following the guidelines proposed by landscape architect and researcher Mark Francis (1999) in his text "*Case Study Method for Landscape Arhitecture*".

Therefore, it is hoped that this research can contribute to a better clarification on how different disciplines such landscape architecture and art address similar themes and concerns, and how this can contribute to more efficient design practices and diversified collaborations.

I. EXPANDING

1. Starting from the sculpture's *Expanded Field*

The first approach to the concept of *expanded field* came from the art critic Rosalind Krauss (1979) in the essay "*Sculpture in the Expanded Field*". Through the combination of exclusions — not-architecture; not-landscape — this essay came to reposition the sculpture in a post-modern condition as, for example, something that is in the landscape but is not part of the landscape; or something that is in the architecture but is not part of the architecture.

By that time, the category had become so elastic that almost everything could be called sculpture, and Krauss has underlined the examples of TV monitors in narrow corridors, photographs documenting fieldtrips or lines cut on the surface of the desert.

As Krauss has explained, this 'full negative condition' was the result of a gradually fading out of the logic of sculpture, tied as it was to the logic of a commemorative representation (the monument), marking a particular place and a specific meaning through its scale and pedestal (for example, the equestrian statue). But as soon as the sculpture enters into modernism, its production loses its site, "producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential." (p.34). In this sense sculpture was seen, in what Krauss argued, as the beginning of its negative condition, which around 1950 seemed to be exhausted, fully experienced and pushed even more into its pure negativity. This full negative condition provided a chance to explore beyond the terms of exclusion:

> Now, if sculpture itself had become a kind of ontological absence, the combination of exclusions, the sum of the neither/nor, that does not mean that the terms themselves from which it was built – the *not-landscape* and the *not-architecture* – did not have a certain interest. This is because these terms express a strict opposition between the built and the not-built, the cultural and the natural, between which the production of sculptural art appeared to be suspended. And what began to happen in the career of one sculptor after another, beginning at the end of the 1960s, is that attention began to focus on the outer limits of those terms of exclusion. (Krauss 1979: 37)

Thus, Krauss built her idea of *expansion* through the Klein group diagram where sculpture is not only suspended between a set of oppositions but it is also just one peripheral category among three other new categories — *site-constructions*; *marked*

sites and *axiomatic structures* — all suspended between the neuter term (not-architecture and not-landscape) and the opposite term, the complex (architecture and landscape). For Krauss, the field has provided an expanded set of new related positions, which could be occupied and explored. The practice was no more defined by its relation to a specific medium, "but rather in relation to the logical operations on a set of cultural terms, for which any medium (...) might be used" (p.42).

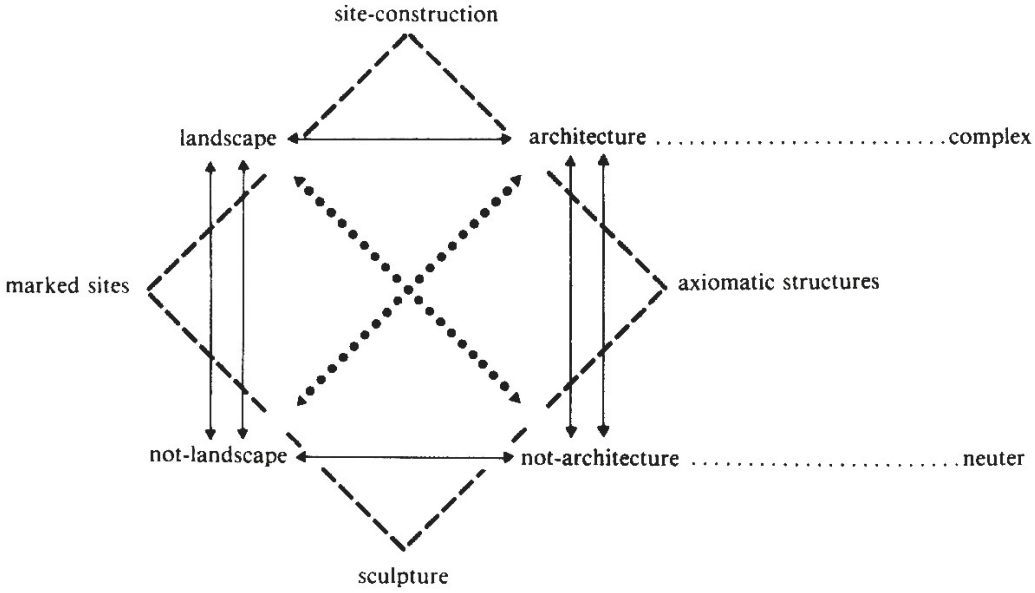


Fig.1 Rosalind Krauss's version of the Klein group diagram

This new condition contextualized the work of many artists in late 60s and opened the field to outer domains that were then explored, allowing to expand its boundaries through the fields of landscape and architecture and exploring its possible combinations. For example, Krauss relocated the Robert Morris' "*Observatory*" (1970) as a *site construction*, the combination of landscape and architecture characterized through the construction of structures in the landscape. Similarly, by exploring the possible combination of 'landscape' and 'not-architecture' she relocated works as "*Spiral Jetty*" (1969-70) by Robert Smithson and "*Double Negative*" (1969) by Michael Heizer as *marked sites* — works that are made from/with the landscape but in an altered way, a manipulation of the site as a mark in the landscape or a temporary intervention from which surrounding landscape was brought forth. As well as *axiomatic structures* which are characterized by the interventions in architectural spaces such as museums and galleries. Krauss has pointed out Robert Irwin, Sol

LeWitt, Bruce Nauman, Richard Serra and Christo as the first artists to explore the combination between architecture and not-architecture.

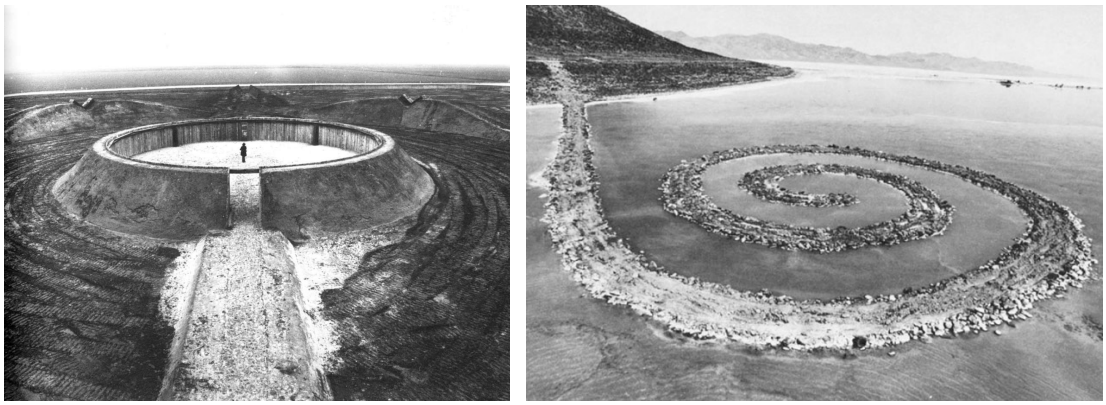


Fig.2-3 Robert Morris, "*Observatory*" (1970) and Robert Smithson, "*Spiral Jetty*" (1969-70)

The art critic Hal Foster (1984) used the term 'recentered' to define the new condition of sculpture in an expanded field defined by Krauss, freed from its term (sculpture) but bounded by other terms: 'landscape' and 'architecture' — "(t)hough no longer defined in one code, practice remains within a *field*. Decentered it is recentered: the field is (precisely) 'expanded' rather than 'deconstructed'." (p.195). Both the artist and the artwork did not change its inscription within the art field to be inscribed as landscape design or architecture project. Rather, these practices were re-inscribed through new medium manipulations and under new logics.

Fig.4 Michael Heizer, "*Double Negative*" (1969)

1.1 *Expanding* the Fields

However, the Krauss's essay had reverberations that went far beyond the sculpture and its expanded operations. For example, "*The Expanded Field of Landscape Architecture*" by the landscape architect, theorist and critic Elizabeth Meyer (1997a); "*Architecture's Expanded Fie*ld" by the historian and critic Anthony Vidler (2004), among others, also explored the idea of *expanded field* within its own practices (landscape architecture and architecture).

From the modernist 'rupture' of the concept of sculpture or the 'repressed boundaries' to the desire of transposing those boundaries, every practice has expanded (and still expands) its operational field, crossing, crashing, overlapping, intertwining, adding different approaches and mediums.

However, not all the written essays carried the same radical expansion as the sculpture in Krauss's words, nor the possible reverberations through the overlapping of fields by means of expanding them. Vidler's architecture *expanded field* explores how architecture has found new inspirations (formal and programmatic) from several disciplines as well as technologic advances in software. As new built forms emerged, traditional means of representation were at the same time replaced under the three leading principles of the decade: *ideas of landscape*; *biological analogies*; and *new concepts of program*:

The *ideas of landscape* emerge from the work of architects such as Ben Van Berkel or MVRDV Office who have discovered new motivations from the idea of landscape by exploring it in urban digital models or in more organic forms of buildings; the *biological analogies* are characterized by the experimentations around complex and organic forms made possible through the advances in software and other recent techniques which could also be seen in Greg Lynn's conceptions; and *new concepts of program* which emerged from the work of architects such as Rem Koolhaas or Lindy Roy, who have expanded the meaning of program as a way of transgressing the traditional conventions of modernism thus facing the economic, social and political context in a more realistic way (Vidler 2004: 144-145).

Hence, architecture forms stretches, nature invades the skin, programs grow more complex, and yet in the end a building remains a building.

Meyer's landscape architecture *expanded field* (Meyer 1997a) reevaluates the relationship between landscape and architecture in order to change the marginal role that has been associated to landscape architecture during modernity, after its prominence during the 19th century. According to Meyer, the discourses of modern architecture had relegated landscape to the condition of 'not-architecture'. By exploring the space between the old binary discourse, three new figures emerge: *figured ground*; *articulated space*; *minimal garden*:

The *figured ground* consists in shaping the land through human activities, hence reinforcing the land's topographic and geologic structure through intentional intervention. Meyer underlines the example of Prospect Park in Brooklyn, New York by Calvert Vaux and Frederick Law Olmsted. Thus, according to Meyer "(t)he ground is figured. A site emerges from the frame of a landscape" (p.56).

The *articulated space* refers to the spatial qualities existing between built volumes and figural voids, which were 'repressed' by reducing the landscape and the city, its built mass and unbuilt voids to just black and white. Thus, by observing the example of Radburn Garden City, New Jersey, Meyer argues about the importance of representational modes and its outcomes stemming from the production of social space, experience and perception. Thus, without including additional information to the site plans, like plants, it will not be possible to fully understand the space which is being created.

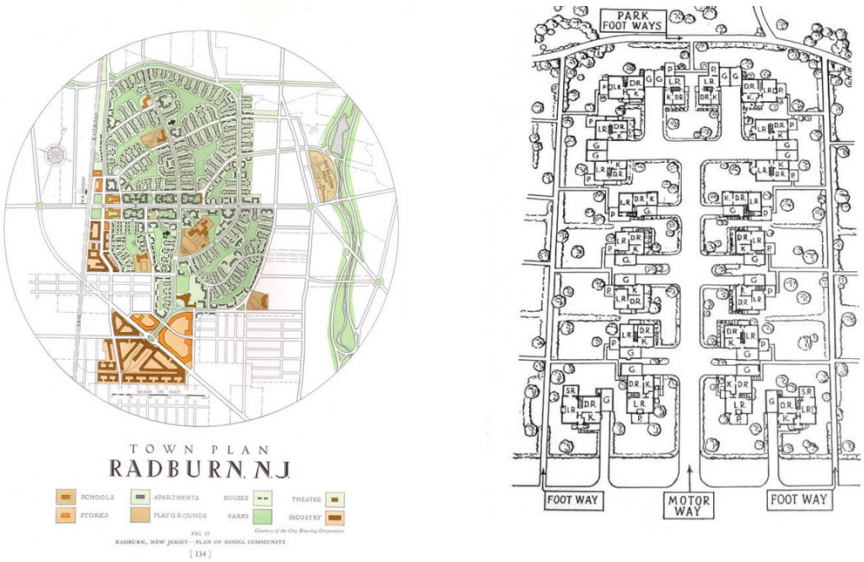


Fig.5 Clarence Stein and Henry Wright, Radburn Garden City Plan (1929)

The *minimal garden* or *gardens without walls* is by definition a rigid, geometrized and serialized surface. Meyer refers to this minimal garden as a deliberate reaction against the homogeneous landscapes produced by modern cities and suburbs. These characteristics could be found in the post-1980 works of Peter Walker and Martha Schwartz such as the Burnett Park in Fort Worth, Texas, or the temporary Necco Garden in Cambridge, Massachusetts (pp.53-63).

Both texts explore *expanded* conditions by following the same principle used by Krauss, yet expressing different contexts and concerns. However in neither case are they deeply explored or revealed beyond their external domains.

In the present research, it is also relevant to add other directions that may serve to show how ambiguous were (and still are) the boundaries between practices and how this ambiguity can remap and relocate the urban landscape practices today.

For example, in architecture, besides the explorations around the skin and the use of more technological approaches, by 2004 names and practices such as Diller Scofidio (working since 1979); Lacaton & Vassal (since 1987); Sami Rintala (since 1998); Philippe Rahm (since 1998); Raumlabor (since 1999); Atelier D'Architecture Autogerée (since 2001) among others, all were expanding their practices outside the conventional boundaries of architecture, connecting to subjects such as art, temporary urban structures, scenography, physiology and meteorology, urban gardening, low resource community engagement, direct action or community self-organized practices. These subjects have increasingly become more visible and present in today's architectural practices.

And in the case of landscape architecture (1997), despite more isolated and enclosed in its core, Martha Schwartz was already articulating landscape architecture and art since the 1980s, working between temporary and permanent projects whilst working between her own practice or in her office partnership with Peter Walker. At the same time she divided her practice and outcomes between private, commercial and public commissions.

Among the many projects designed between 1979 and 1997, we can find the "*Necco Garden*" (1980) designed as a temporary one-day installation following the geometric tradition, splendor and formality of the French gardens. However, Schwartz brought the Necco wafers candies to the project and painted tires to be used as main materials

— the Necco wafers were displayed in an orthogonal grid, overlapped by another slightly rotated point grid of colored tires. This project also refers to the formal arrangement of bagels from Schwartz's own front garden "*Bagel Garden*" (1979).

The "*Stella Garden*" (1982) was a private project designed to her mother's backyard. It was made out of random old materials she had found in the garage and later assembled for the purpose. Among these elements, were chicken wire, rickety wooden ladders or abandoned garbage cans to which Schwartz also added elements of colored Plexiglas.

The "*Whitehead Institute Splice Garden*" (1986) showed a composition design that encompasses two very different garden approaches standing side by side: the French renaissance garden and the Japanese Zen garden, both using vibrant green plastic plants, green painted gravel and artificial turf.

The "*Rio Shopping Center*" (1988) showed a set of overlapping squares of lawn, pavement, stones and built architectural elements all coming from the basis of the design in articulation with other material details such as glowing fiber optics cables or thousands of gilded frogs displayed on an orthogonal grid along the plan.

The "*Turf Parterre Garden*" (1988) was a temporary installation as part of an exhibition that marked the completion of the World Financial Center in Lower Manhattan. The intervention proposed a relationship between the front lawn and the patterned façade of the building. Thus, a similar shape of patterned squares was removed from the lawn and applied (repeated and continued) in the façade aiming at forming a composition of artificial turf.

And also the "*The Citadel*" (1991) where a vast plaza was defined by a gridded palm oasis, each one having been installed on a tire-shape concrete ring, over a surface made of conventional roadway elements such as curbs and gutters (Landecker 1997: 112-141).

Similarly to many contemporary art approaches, many of Martha Schwartz's projects were situated practices appropriating specific existing conditions. For example, in "*Necco Garden*", Schwartz took advantage of the constant sweet aroma provided by the Necco factory located near the campus. Another example might be the project basis in "*Whitehead Institute Splice Garden*" which was provided not only by the lack

of water sources, maintenance staff, and a low budget, which excluded the possibility of introducing living plants, but also the relation with the work at the Institute. These elements resonate in a garden design that works as a wake up call for the threats of gene splicing. On the other hand, "*Turf Parterre Garden*" shows a patterned disturbance created between the front garden and the patterned façade of the building, whereas "*The Citadel*" was made over the former site of the Uniroyal Tire and Rubber Company.

Fig.6-9 Martha Schwartz, "*Bagel Garden*" (1979); "*Necco Garden*" (1980); "*Whitehead Institute Splice Garden*" (1986); "*The Citadel*" (1991)

As argued by Elizabeth Meyer in another text, "*Transfigurations of the Commonplace*" (1997b), written to introduce Martha Schwartz's monograph, Schwartz was transgressing the boundaries of the discipline, challenging the prevailing conventions, occupying a conceptual territory between contemporary art and landscape architecture (pp.5-6). Thus, in spite of her education in arts, she was *expanding* the field not to occupy another field — she was bringing and using 'unfamiliar' materials to the discipline; by transgressing, she was challenging the discipline of landscape architecture — and as Meyer underlined, also challenging the

definition of landscape (p.6). From the perspective of this research, she was pushing its elasticity within the field or as Hal Foster would put it, re-centering it.

In reality, since the 1960s, art practices such as sculpture were not only expanding to domains like architecture or landscape but also to many socially-oriented projects by trying to introduce the idea of participation in the artistic practices (see Part 3 "*Intertwining art practice and community*"). Also, the art expansion beyond its institutional space places the city, the landscape, and the social fabric as production materials as well as a place for critical and political positioning. The permanent object moves to multiple modes of operating made from relational practices, happenings, performances and temporary installations triggering different modes of participation, collaboration or engagement.

From there, the field keeps not just expanding but overlapping many other fields. Many disciplines search for less rigid boundaries and, from inside each discipline, there are ramifications, interrelations, collaborations, representing more intensive and crowded peripheral operations (i.e. architects making installations, working in the landscape, engaging around social concerns; or artists making architectonic objects, engaging with the communities through social and relational work, questioning space and place through environmental or landscape approaches). All in all, countless interrelations and collaborations with other disciplines, but mostly remaining on each of their fields, expanding it, re-centering it, expanding the practice and producing new experiences and new knowledge from it.

2. Landscape architecture — shifting between nature and art

While the European Landscape Convention (2000) appealed for an expanded approach to matters related to landscape by challenging training, education, cross disciplinary and diversity of approaches, landscape architecture still maintains some of its divisions and tensions from the last decades, having passed through a lot of changes and discussions.

Also the struggles between preservation, conservatism, the ecologic turn, different ideas of nature, different visions and preconceptions between rural and urban, had delayed most of the advances of landscape architecture, and some claim that architecture hasn't found its core yet. James Corner (2014) has argued that:

> (b)ecause landscape is already so preconditioned as being 'of nature', and because its imagery is so deeply ingrained in a particular culture's sense of place, it is extremely challenging to imagine or project it differently. Landscape retards its own advancement. (Corner 2014: 9)

Furthermore, James Corner has mentioned that, despite the significant advances of the discipline, it still lacks intellectual and critical work, which has been blocking its cultural enrichment (Corner 2014; see also Corner [1991] 2014). While between the 1960s and the 1980s the intellectual work and other developments in visual arts as in other allied fields were very active, landscape architecture was developing in a slower pace, trying to solve its own divisions between science and art, never being able to fully follow these advances (Hunt 1999: 6; Weilacher 1999: 11; Thompson 2000: 67; Corner 2014: 7).

The landscape architect Udo Weilacher (1999) has also argued about the lack of *avant-garde* motivation in favor of a persistent academism; in contrast, he mentioned the intense explorations and experimental dimensions of art, which have always been able to find new phenomenological and bodily different kinds of approaches to experience nature. Weilacher has revisited the subject of Land Art works made by artists during the 1960s and 1970s, calling for a deserved attention to art from the planning disciplines, reinforcing its function "as a meta-language of communication between the disciplines" (p.39). However, as Weilacher warned, if on the one hand art in the landscape can produce a semantic bridge across the persistent divisions between art and daily life; on the other hand, hoping for an automatic success by an

uncritical and formal imitation can lead to a “renewed dependence of the model” (p.40). Nevertheless, the opposition between science and art has been largely debated and the landscape historian John Dixon Hunt has explained that art has been seen as a risk to earth's balance, which has been underlined through nature stewardship (Hunt 1999: 6).

Indeed, Ian McHarg´s “*Design with Nature*” (1969) led to many important changes and innovations by introducing concerns about ecological science, and increasing the public landscape awareness, but, as the landscape architect Anne Spirn has discussed, "the claim that science is the only defensible authority for landscape design, however, proved particularly damaging to discourse and practice in landscape architecture” (Spirn 1997: 256). The authoritative discourse around ecological science as a form of 'command' and 'nature stewardship' not only retarded the advances in the field but also generated similar inflexible responses from the practitioners of landscape architects as an art form (p.256). In addition, this has also increased the ambiguity regarding the concepts and practices of ecology; different debates and conflicts around the idea of nature; and nature as an authoritative way of landscape design. As Anne Spirn has explained:

> Now too the authority of science is cited to augment the authority of nature and God. Today most landscape architects regard ecological science as an important source of principles for landscape design. Indeed, the adoption of ideas from ecology contributed to a renewal of the discipline in the 1960s. Some, however, have embraced ecology as the *primary* authority for determining the 'natural' (and therefore correct) way to design landscapes. (Spirn 1997: 250)

The idea of 'nature' and 'natural' has always influenced how to approach the landscape design, but many landscape architects started referring to it in order to justify its design decisions as an imperative to its practice (p.249). Nature, as an abstract form, carries a complexity of human and nonhuman processes and consequently reflects culture. Spirn has clarified that as a product of culture the conception of nature varies according to different people, different places and different periods of time (pp.251-252). This inevitably regulates the different ways in which relations are established with landscape or how work progresses from it.

For example, John Dixon Hunt (2000) has structured three different categories of nature based on history. By going back to Roman writer Cicero and his treatise "*De natura deorum*", he has identified different natures:

As Cicero's writings referred to a *second nature* — the agriculture transformation of the land, as an alternative nature within the natural world — this *second nature* implies the existence of a *first* one, a kind of wilderness, which is in fact culture-produced through the ways people behave or protect the land for specific uses. What sets the *second* apart from the *first nature* is, as Hunt explained, the "deliberate and physical human agency" (p.58) which produces it under the form of agricultural interventions and urban developments.

Finally Hunt draws on the *third nature*, expanding it from the term coined by Jacopo Bonfadio e Bartolomeo Taegio, around 1500, to describe their idea of garden or, as Hunt argues, "those human interventions that go beyond what is required by the necessities or practice of agriculture or urban settlement" (p.62), for example, by pursuing beauty or by elaboration of collective meaning and experience. However, *third nature* is not necessarily privileged over the other two. Hunt reinforces that these three natures are related to each other in a way that helps us recognize and understand each one individually.

2.1. The loss of the cross-disciplinary perspective

John Dixon Hunt has primarily based himself on writings and paintings in order to structure and illustrate his three natures. And, as we look at the landscape history, the role of poets, painters and other specialists is recognizable in the creation of gardens, following their own social and cultural environment (Ross [1998] 2009; Weilacher 1999; Meyer 2005). Also, by analyzing the evolution of landscape architecture through the lens of site-reading and site-practices, Elizabeth Meyer (2005) argued that "site appreciation was born of a cross-disciplinary perspective" (p.100) and that art, science, and literature shaped by non-designers (such as politicians, cultural critics, geologists, ecologists, poets, cartographers and painters) have contributed to the practice of landscape architecture, propelling it into prominence.

However, by the end of the nineteenth-century, there was a shift in aesthetic preferences that led to a decrease of site-related practices. Meyer pointed out that, between 1892 and 1932, two influential publications exposed this change: "*The Formal Garden in England*" by Reginald Blomfield, which "reduced landscape design to one of two styles: geometric or formeless" (Meyer 2005: 113-114); and "*The International Style: Architecture Since 1922*" by Henry-Russel Hitchcock and Philip Johnson that reduced landscape to a background for the buildings. Meyer has resumed this influential turn into two key aspects: "style matters replaced site matters" and "site was in service of architecture" (p.114).

Thus, the consecutive blurring of the distinctions between landscape architecture and architecture, the marginalization of site practices, and later Ian McHarg's "*Design with Nature*" (1969) progressively moved landscape architecture to the outskirts of the framework of art, favoring mostly the landscape's functional, sociological and ecological issues.

Inversely, in the same period, some artists were increasingly involved in site-based practices. Works like "*Double Negative*" (1969-70) by Michael Heizer, "*A Tour of the Monuments of Passaic, New Jersey*" (1967), "*Concrete Pour*" (1969) or "*Spiral Jetty*" (1969-70) by Robert Smithson were reflections about the landscape from different perspectives — not only immersively researching and working in/with/from the site, but also producing a new visibility and awareness about the American landscape.

It is also important to note that Ian McHarg's writings were a reaction to the extreme growing degradation and 'uglification' of American landscape already expressed in Peter Blake's book "*God's Own Junkyard: The Planned Deterioration of America's Landscape*" (1964). This led to an increasing public debate around environmental and ecological concerns. The book came out as a caustic manifesto about the American landscape, pointing fingers, from the countryside landscape to the roadscapes and carscapes. However, while McHarg's writings proposed a cure acting as a problem solver (Rome 2001: 186), the same concerns from the reading of Peter Blake's book also led to a very different view of the current American landscape condition in the work of the architects Robert Venturi, Denise Scott Brown and Steven Izenour "*Learning from Las Vegas*" (1972). Whilst doing research on the extreme case-study of Las Vegas commercial strip, they not only accepted this condition, but they also

started to work under these conditions standing up for a more honest way to present architecture:

> Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things. (Venturi, Scott Brown, Izenour [1972] 1977: 3)

Venturi, Scott Brown and Izenour offered a different look at the existing landscape conditions. Instead of changing these existing conditions, they should be understood and enhanced as they should contribute to develop further spatial languages.

The same happened in Robert Smithson's "*A Tour of the Monuments of Passaic, New Jersey*" (1967), a photo-essay along the industrial landscape of the Passaic river where Smithson followed the industrial waste, machinery and infrastructures as if it was a walk through a set of monuments in constant contemplation along with poetic description. As described by architect and researcher Francesco Careri (2002):

> The discourse starts with an acceptance of reality as it presents itself, and continues on a plane of general reflection in which Passaic becomes the emblem of the periphery of the occidental world, the place of scrap, of the production of a new landscape made of refuse and disruption." (Careri 2002: 168)

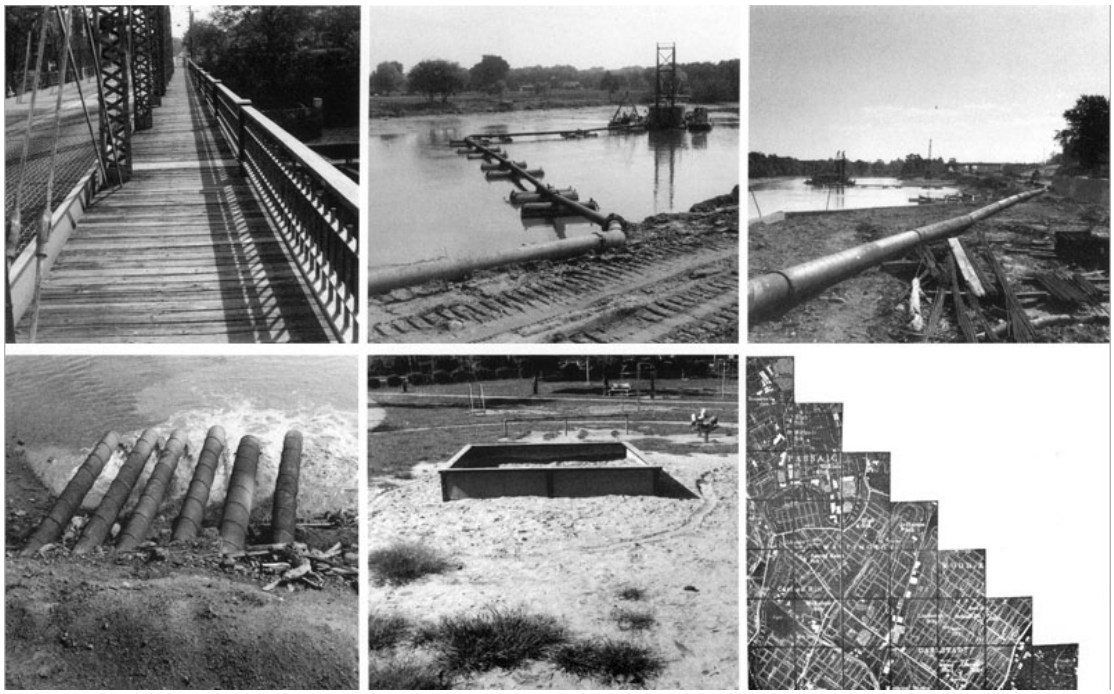


Fig.10 Robert Smithson, "*A Tour of the Monuments of Passaic, New Jersey*" (1967)

Thus, the existing landscape conditions became markers for research and knowledge production. They were part of particular economic, social, cultural and political conditions. These are the conditions that inevitably change standpoints and work schemes — from many different perspectives thus resulting in many different outcomes — in the same way different conditions in the past have provided room to the flourishing of great gardens and parks. A similar point of view may be found in the writings of the Professor Stephanie Ross ([1998] 2009), through the associations emerging between the seventeenth and eighteenth-century gardens and twentieth-century earthworks and environmental art:

> These twentieth-century works are works of art, like gardens; they address the relation of work to site, like gardens; they can be ideological, like gardens; they can be beautiful, or sublime, like gardens. Overall, they force us to think deeply about nature itself, about our relation to nature, and about nature's relation to art. These deep-seated commonalities between the more ideological of the eighteenth-century gardens and these later works justify tracing a lineage linking one to the other. I have not claimed that the later works were influenced by the gardens that came before. It is not a casual chain I am tracing. Rather, I believe that many of today's environmental works fulfill the same functions as did those early gardens. They fill a space in today's artworld equivalent to that occupied by gardens two-an-a-half centuries ago. Yet they also bring much that is new. (Ross [1998] 2009: 110)

According to Ross, it was not about searching for possible influences or for a forced linkage between these two approaches. Instead she was introducing a different reading by looking to the different cultural *milieu* from where the gardens were produced, and how its different layers of meaning were related to specific social, political or ecological concerns. In a certain sense, this can be seen also as an exploration beyond Hunt's idea of *third nature*: as a self-statement about the landscape in itself.

2.2. Convergences between art and landscape architecture

While in the first half of twentieth-century modern art and design discourses progressively marginalized the site practices and made it difficult to recognize the landscape architecture as art, the first earthwork experiments produced by several

artists in late 1960s came to initiate deep changes in the production of art, which also became influential to the landscape architecture. According to Elizabeth Meyer, those works challenged the previous landscape architecture evaluation criteria by pulling the site-based practices to the center of art practices (Meyer 2005: 118-119).

In fact, these site-specific works, which emerged from minimalism (in late 1960s and early 1970s), already carried a strong orientation regarding the context. Yet, these works also provided the early basis for the institutional critique of the consumer culture of galleries and museum contexts in which artists started to develop their works out of frames of the museums and outside their studios.

Thus, the early site-specific works were necessarily bounded to the site as its precise location, and its identity was the result of the irreplaceable, and sometimes unrepeatable, conditions between location and its physical elements and materiality. Furthermore, as these unique conditions should be experienced in place and time, consequently they implied the presence of the viewer in order to complete the work.

The curator and art critic Miwon Kwon (2002) resumes the several conditions that described the art's new attachment to the site, which brought changes into the art's paradigm:

> The (neo-avant-gardist) aesthetic aspiration to exceed the limitations of traditional media, like painting and sculpture, as well as their institutional setting; the epistemological challenge to relocate meaning from within the art object to the contingencies of its context; the radical restructuring of the subject from an old Cartesian model to a phenomenological one of lived bodily experience; and the self- conscious desire to resist the forces of the capitalist market economy, which circulates art works as transportable and exchangeable commodity goods. (Kwon 2002: 12)

According to Kwon, during the 1970s, these conditions were felt not only under multiple forms of institutional critique, from land/earth art to installation or performance/body art, but these multiple forms of institutional critique have also produced a different model of site specificity, one less confined to the physical and spatial framework of the site, while also being connected to the cultural framework defined by the art institutions (p.13). Nevertheless, the landscape art-based works were the ones that encompassed the greatest visible resonance, especially among

landscape architects. Previously mentioned works by Robert Smithson or Michael Heizer were also landmarks due to their contribution to convergent explorations between art and landscape architecture.

This convergence was already mentioned and deeply developed by Elizabeth Meyer (2000) in an earlier article, "*The Post-Earth Day Conundrum: Translating Environmental Values into Landscape Design*", where she argued about how the artistic explorations from 1960s and 1970s influenced and contributed to creating new models for landscape architects. Meyer looked to these earthwork operations as ways to reveal the place and its particular qualities and phenomena, its periodic natural cycles and processes that occasionally become visible through time and in scale confrontation with the human body and human activity and transformation.

Thus, Meyer has underlined several landscape projects created since 1980s which have attempted to cross different aspects of both practices, from the ecological values to the reconciliation of landscape and art through the aesthetics of environmental art:

The "*Bloedel Reserve*" (1979-84) by Richard Haag was composed by a sequence of four different gardens, each one proposing different perceptions and experiences from a 'disturbed' place by lumbering and fire. Yet, the disturbances were not erased or beautified, instead they reinforced the site-specificity and contingencies in each garden, created like permanent installations for heightened perception — from self-reflection ("*Reflection Garden*") to the birds domain ("*Bird Marsh*"); from unchangedness ("*Garden of Planes*") to decay ("*Moss Garden*"); the "*Battery Park City's southern esplanade*" (1985) created by Susan Child (landscape architect) in collaboration with Mary Miss (artist) and Stan Eckstut (architect) was made from the contingencies of the site as it was an empty landfill for a long time due to the excavation and waste materials from the World Trade Center towers. However there was water flowing underneath a concrete platform suspended over pillars and beams. The design took this platform apart and revealed its substructure where it is possible to walk on the layers as part of the history of Manhattan's waterfront. Additionally, a wooden walkway runs closer to the water in a show of closer confrontation between people, natural phenomena and built environment that can be experienced during storms or very high tides, when the water level rises above the walkway; the "*Candlestick Point Cultural Park*" (1985-93) created by George Hargreaves

Associates in collaboration with the environmental artist Doug Hollis and architect Mark Mack, a project design that has considered natural processes, such as wind, as part of an aesthetic experience, as well as part of the bodily and land experiences as both wind and water are underlined in the design decisions. They reveal the natural processes by shaping and changing the landscape; the "*Guadalupe River Park*" (1988-90) by George Hargreaves Associates, a recreational and storm water control project, was designed through a set of earthworks in order to restore the area floodplain function. Despite presenting a sculpting image, the earthworks are not an imposed static form inasmuch as they work as a starting point for the natural processes and phenomena whilst at the same time they can change their form following those dynamics, hence providing a new understanding between natural processes and the city; or the "*Mill Race Park*" (1989-93) by Van Valkenburgh, a design of a set of sequences and events (earthworks) that are focused on the water level fluctuations and the relationship between the river and the city, turning the power of the river visible at different stages.

Fig.11-12 Richard Haag, "*Bloedel Reserve*" (1979-84); Susan Child, Mary Miss and Stan Eckstut, "*Battery Park City's southern esplanade*" (1985); Fig.13-14 George Hargreaves Associates, "*Guadalupe River Park*" (1988-90)

Additionally, also several small-scale temporary gardens were experimented between 1980-90 — an example is Peter Walker and Martha Schwartz's "*Necco Garden*" (1980) mentioned before in the text; or Van Valkenburgh's "*Ice Wall*" series (1988-90) and Krakow Garden (1990) where the landscape temporal processes become visible and are immediately perceived. According to Elizabeth Meyer, these experiences helped not only to develop a more visible and public aesthetic and environmental awareness and appreciation for the natural processes, but were also observational experiences for later and more permanent works (p.207).

Fig.15-16 Van Valkenburgh, "*Ice Wall*" series (1988-90)

These are some examples that illustrate the landscape architecture on its postmodern condition. By underlining and understanding the influence from the artistic explorations of the 60s and the 70s it is possible to find similar concerns in landscape practice, although more contained within the field (as they still lack the same radical exploration and experimentation). Nevertheless, they made landscape visible by developing new aesthetic awareness from natural dynamics as hydrological processes, wind and soil erosion, translating these concerns into the physicality of designed forms and bodily experiences; the human presence and its industrial footprints were no longer hidden under a scenic pastoralism. Instead they provided a common ground to where human and natural processes could be made visible.

But, according to Meyer, the artistic explorations did more than creating new models for landscape architects:

> (...) they demonstrated that the very criteria by which modern art and architecture had been evaluated — and by which the landscape had been cast out of the

> family of the fine and applied arts — no longer mattered. (Meyer 2000: 198)

However, Meyer additionally reminds that, despite this context and this revival of site practices, landscape architecture still remains compartmentalized (Meyer 2005: 120) and still shows clear boundaries between its complementary practices, architecture and art, even after observing and recognizing the close intertwined relationship between both areas along their history. That may explain why a fractured discourse and uncertainty about its future remain an issue in its core.

The writings from several authors like John Dixon Hunt, Udo Weilacher, Ian Thompson, or Elizabeth Meyer are complemented by more incisive texts such as "*The Authority of Nature*" (Spirn 1997); "*Recovering Landscape Architecture as a Critical and Cultural Practice*" (Corner [1999a] 2014); "*Landscape Architecture: An Apocalyptic Manifesto*" (Hohmann and Langhorst 2004); or more recently "*Has Landscape Architecture Failed*?" (Weller 2016), all referring to tensions, conflicts and divisions that have weaken landscape architecture in past years.

Yet, as much as most of the aforementioned writings translate directly from the professional situation in the United States of America, they are inevitably watched closely in Europe, despite the fact that debates are less fired-up and divisions are somewhat less obvious. Nevertheless, this does not diminish the worldwide growing concerns about the landscape.

Since the late 1980s the work and research around landscape have been increasingly growing and have given place to several organized clusters of action, research and publishing releases. Marc Antrop (2013) mentioned the examples of the IALE (International Association of Landscape Ecology), founded in 1988; the worldwide release of the *Landscape Research* journal and two new international ones that were published (*Landscape and Urban Planning* and *Landscape Ecology*) in 1986 and in 1987; the ECLAS (European Conference of Landscape Architecture Schools) created in 1991, the LE: NOTRE Institute created in 1996; and also several meetings and conventions which have contributed to wider framework policies, such as EEA (First Assessment of Landscape's Environment) in 1995, the cultural landscapes as UNESCO World Heritage since 1992; and the ELC (European Landscape Convention) in 2000 (p.16-18).

2.3. A renewed framework for landscape

The European Landscape Convention (ELC) came to clarify and expand the concerns around matters concerning landscape by introducing several significant changes. It also included a set of guidelines, not specifically related to the professional practice of landscape architecture but mainly around the meaning and the way of operating in the landscape.

On the one hand, a clear landscape definition came up:

> 'Landscape' means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. (Council of Europe 2000a: art. º1)

This definition was better clarified in the ELC Explanatory Report:

> This definition reflects the idea that landscapes evolve through time, as a result of being acted upon by natural forces and human beings. It also underlines that a landscape forms a whole, whose natural and cultural components are taken together, not separately. (Council of Europe 2000b: nº 38)

On the other hand, this definition directly influenced two main working directions about the role of landscapes in daily life:

1. As the landscapes have an important role in the Europeans well-being and influence the quality of their lives, people need to have a more active role in decision-making (Council of Europe 2000b) — this specific subject will be developed in Part 3 of this document;

2. And this came to affect the scope of action directly as it related with the places people inhabit:

> If people are given an active role in decision-making on landscape, they are more likely to identify with the areas and towns where they spend their working and leisure time. If they have more influence on their surroundings, they will be able to reinforce local and regional identity and distinctiveness and this will bring rewards in terms of individual, social and cultural fulfillment. This in turn may help to promote the sustainable development of the area concerned, as the quality of landscape has an important bearing on the success of economic and social initiatives, whether public or private. (Council of Europe 2000b: nº 24)

Thus, the Convention should be applied to all parts of Europe, where all landscapes are considered, which turns the urban, peri-urban or degraded areas not only into places where a renewed attention is needed, but also as places that represent challenging methods and responsibilities:

> This Convention applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes. (Council of Europe 2000a: art. º2)
>
> It is not confined to either the cultural, man-made or natural components of landscape: it is concerned with all of these and how they interconnect. (Council of Europe 2000b: nº 26)

In a certain way, the ELC reached a set of needs and conclusions that concerned several authors thus shaping their practices for many years, although this was expressed by different results, such as the mentioned landscape operations developed by artists and landscape architects (mainly circumscribed to the American context).

Yet, relating to the European context, the reference to the writings of Ignasi de Solà-Morales, "*Terrain Vagu*e" ([1995] 2014), is unavoidable. In his text, Solà-Morales explores the urban qualities of these places even though their existence was confined to the outskirts of the productive city. Its potential is as much undetermined and blurred as the used terms *terrain* + *vague* — on the one hand, the fact that it is *vague* is seen between its emptiness, non-use and/or degradation; however it may also be regarded from its expectations, uncertainty, and freedom standpoint. But these are also the most problematic conditions for the planning practices and its resulting imposed order, limits and form. Solà-Morales argued about the aggressive transformations and changes produced by the planning disciplines when related with other arts — the same way unpolluted spaces are preserved in ecology, the reaction towards art is to preserve these alternative spaces as islands outside the homogenized patterns of the city. Thus, Solà-Morales looks at the interventions in these residual spaces as a certain kind of continuity, which is, as he explains, "not the continuity of the planned, efficient, and legitimated city, but of the flows, the energies, the rhythms established by the passing of time and the loss of limits." (pp.29-30).

Also unavoidable is the work and experiments made by landscape architect Gilles Clément since the late 1970s. These led to concepts such as *planetary garden*, *third landscape* and *garden in motion — planetary garden* being the metaphoric relationship between humanity and the environment under the form of a garden, fragile and in danger (Clément n.d. a); *third landscape*, representing a fragment of the *planetary garden*, as spaces that were left over by man to a non-interference kind of evolution (Clément 2003). In this concept Clément includes the abandoned place (*délaissé/friche*), one that was previously used as agricultural, industrial or urban terrain as well as untended or fallow lands (Clément 2006: 92); the places that were never exploited (*réserve*) either by chance or due to high investment needs; and lands and spaces protected by administrative decree that were set aside (*ensemble primaire*) (p.92); and "*garden in motion*", a concept that was developed from the *délaissé/friche* where the species (plants, animals and insects) can follow their evolutionary dynamics without man-made obstacles or designs (Clément n.d. b). The gardener becomes the follower of movements made by elements of these species, instead of confining them, allowing all species (including weeds) to play an equal role in the garden (Clément 2006: 93).

Clement looks to derelict places as greater assets to the city as reservoirs of biological diversity. The "*Derborence Island*" located in "*Parc Henri Matisse*" (Lille, France, 1990) summarizes a part of his research at the same time translating it under the form of a 2500m2 and 7m high concrete plateau made inaccessible to the public. In this *third landscape* fragment, ecological processes of Cicero's *first nature* were put in motion within the urban context, within the *third nature* (Hunt 2000) Also, in Clement' Parc Henri Matisse we can recognize some familiar similarities with some Land Art works related with land transformation or with research surrounding the occurring natural processes.

The geographer and urbanist Matthew Gandy (2012) argued that instead of a conventional landscape, Derborence Island resembles more closely to a public sculpture, as he found similarities between this and the works of Herman de Vries, Michael Heizer or Robert Smithson (p.14). Gandy observation is based mostly on the aspects of contemplation and inaccessibility. But Gandy also has mentioned that its inaccessibility was due to costs constraints, since the original design included several other parts such as a research and education Centre that was originally meant to have

a giant periscope. This giant periscope would allow the public to watch ecological changes occurring on the top of the structure. Nevertheless, it is possible to recognize that its incompleteness fosters the 'aura' of contemplative appreciation. Even so, the approach originally designed (the one that included the periscope) is still deeply provocative as it challenges not only the role of the designer but also questions the human impact in the urban ecology and the role of urban derelict spaces in the city.

Fig.17 Gilles Clément, "*Derborence Island*" (1990)

2.4. From the 'model' approach to critical thinking

According to John Dixon Hunt (1999) Land Art may restore the conceptual and creative purpose of landscape architecture through the ideas and ways artists engage with the land as well as the way art and design are merged together (p.6). However, as landscape scholar Ian Thompson has concluded through a series of interviews, landscape architects are often reluctant to assume the roles of artists (Thompson 2000: 68). According to Ian Thompson, landscape architects do not enjoy the same freedom as the painters or sculptors due to strict compliance with briefs, budget limits and other requirements of clients and users. Even so, sometimes works by landscape architects are presented as 'art' works or 'land art' works. Again, this favours misunderstandings as the landscape architect isolates different approaches within their own practice, but still makes use of approaches that were produced from the knowledge and tools of landscape architecture. Should this be detached as 'art'? Or should these outcomes be included in a wider produced experience? One made

possible by *expanding* the practice of landscape architecture from the knowledge and experiences stemming from the landscape art-based works and art history?

Udo Weilacher (1999) exposed three significant features, possibly developed from the Land Art, through which a modern landscape language might evolve: 1. expressive reduction and simplicity, a concentration on the essential in terms of language and use of materials, instead of the pursuit of a consumerism approach; 2. the potential of the transience as an open platform where the spontaneous, the unexpected and the experimental can happen as part of the work by following the constant state of change of the landscape and also by heightening the perception of the place; 3. the 'romantic component' under the form of place meaning and a heightened sensitive perception of nature (pp.40-41).

Despite the attempts to bridge art, science and daily life in favor of a more complete landscape design language, these 'formulas' might dictate a common direction — instead of *expanding* the practice (as was exposed by Rosalind Krauss), it will narrow it, risking reducing the art contribution to a set of visual and sensorial stylistic results.

As mentioned previously, the early landscape art-based works were the outcomes that had the greatest visible resonance among landscape architects. But these earlier site-specific works were based on the first reactions of the consumer culture of gallery and museum contexts that lead to different models of site-specificity and institutional critique. According to Miwon Kwon (2002), from the phenomenological or experimental understanding of the site (which gave visibility to the landscape art-based works), to the institutional site as a system of social, economic and political pressures (which needed to be exposed, questioned and culturally reframed), a set of explorations and experimentations have provided different frameworks to what meant to be 'specific'. As Kwon has explained:

> More than just the museum, the site comes to encompass a relay of several interrelated but different spaces and economies, including the studio, gallery, museum, art criticism, art history, the art market, that together constitute a system of practices that is not separate from but open to social, economic, and political pressures. To be 'specific' to such a site, in turn, is to decode and/or recode the institutional conventions so as to expose their hidden operations — to reveal the ways in which institutions mold art's meaning to modulate its cultural and economic value; to undercut the fallacy of art's and its institutions'

> autonomy by making apparent their relationship to the broader socioeconomic and political processes of the day. (Kwon 2002: 14)

To sum up, the reaction to the exhibition space and the resistance to the commodification of art has remained a source for multiple experimentations. Many results became visible by directly interfering with the architecture of the exhibition space, by allowing moisture to accumulate and appropriate the art object, by removing parts of walls that enabled a glimpse at the real structure hidden behind the exhibition, or by washing the floors of the exhibition space to reveal hidden and undervalued female labor associated with daily maintenance and with the immaculate image of museum rooms (pp.14-19).

These observations show a wider look at the context in which the early site-specific approaches emerged, from the point of view of its origins and artists' critical positioning. This can only unveil a fraction of this vivid period of experimental explorations. By defying prevailed conventions and by imagining and exploring different alternatives, many other outcomes emerged, continuously re-questioning the previous and already considered alternative assertions.

This restless condition is also at the core of critical thinking as argued by education scholar Stephen Brookfield and further explored by James Corner.

In one of his first articles, "*Critical Thinking in Landscape Architecture*" ([1991] 2014), James Corner explored the relevance of critical thinking to landscape architecture. By first following the writings by the literary theorist and critic Terry Eagleton, Corner started to investigate critical thinking since its early forms, which emerged from two main periodicals during the early-eighteenth century — the "*Tatler*" and the "*Spectator*" — periodicals that were central to the discussions in the bourgeois public sphere, fueling the social life of numerous existing London coffee houses. Corner also underlined to the *Spectator*'s freedom and social reach, from which was expressed a significant part of the ideology which propelled the English landscape garden. Thus, these weekly publications represented a significant social and political force spread through all domains of social life, where the diverse social and intellectual territories of the eighteenth-century thinker were reproduced through conventional languages — a way to challenge the authoritarian politics (p.42).

However, as Corner explains, contrary to what should be the starting point of the critical thinking process made through skepticism, in which conventions and rules are questioned, in landscape architecture it was precisely critical thinking which was viewed with skepticism and distrust. This argument is partly explained through the different substantive social functions when related with the eighteenth-century context (p.42).

We know nowadays that landscape architecture has experienced an immense growth and visibility over the past years (Waldheim 2006; Antrop 2013; Corner 2014). The effect that the ELC is having in Europe is also clear, despite some identified challenges yet to overtake (Jones and Stenseke 2011b: 296; Antrop 2013).

However, eventhough the discipline evolved and there is a deep concern about landscapes, there still is a long way to go. It is also true that the city can no longer be seen as neglecting nature, but the way to work within the urban or peri-urban contexts still represents new challenges and still demands for news ways of engaging projects before reaching the visual and sensorial results.

Thus, the continuous return to the processes of critical thinking might help to balance the several mentioned delays facing the advances compared to sibling disciplines. In this sense, we may look to Stephen Brookfield's ([1987] 2001) writings, in which he has outlined several significant factors to critical thinking:

1. *Identifying and challenging assumptions*, as the way people reflect upon the usual ways of thinking and acting — "underlying assumptions (...) taken-for-granted values, common-sense ideas, and stereotypical notions (...)" (Brookfield [1987] 2001: 16). According to Brookfield, this is closely tied to the development of the *contextual awareness*, an understanding of the context in which assumptions and resulting actions are formed and how assumptions that support ideas and behaviors can be culturally and historically specific (p.16). This can be observed in the sculpture's *expanded* condition explained by Rosalind Krauss (1979); in the reflections and attempts of Elizabeth Meyer (1997) to restore landscape architecture from its marginal role, which was assigned to it since modernity; or in Anne Spirn's (1997) reflections about some of the misinterpretations produced around the idea of nature;

2. *Exploring and imagining alternatives*, as the way people realize the existence of different alternatives to any given or current context. This is also closely tied to the

development of the *reflective skepticism*, by refusing to accept assumed certainties. Brookfield explains that commitment only comes after a period of critical analysis, which may lead to the validation of ideas or facts. However, reflective skepticism "is not outright cynicism, nor is it a contemptuous dismissal of all new things (...) it is, rather, a readiness to test the validity of claims (...)" (Brookfield [1987] 2001: 23). This can be followed throughout the numerous writings, surveys and experiments produced by Robert Smithson, in which several fields of knowledge intersect and overlap;

3. And finally, *critical thinking as analysis and action*, which involves a continuous alternating process of reflective analysis and informed action, defined by Brookfield as a process active inquiry:

> As our intuitions become confirmed, refuted, or (most likely) modified through action, we hone and refine our perceptions so that they further influence our actions, become further refined, and so on. (Brookfield [1987] 2001: 23)

This can be also traced in the restless experiments made by artists who have produced (and still produce) continuous different frameworks from where different types of resistance and awareness are operated.

James Corner ([1991] 2014) has also argued about the importance of critical practice in landscape architecture as being an operative form of critical thinking (pp.44-45). In his own words, throughout his own work, critical thinking is often developed and achieved through the practice of *plotting* and the articulations of its different (operative) meanings: *plotting* as an operation on a plot of land; *plotting* as a graphic representation of a landscape; *plotting* as a sequential or unfolding narrative; and finally *plottin*g as strategic (or subversive) "act of devising and hatching a plot" (p.44). As Corner interprets it, *plotting* is, simultaneously an active critical process and a mode of work:

> (...) critical making implies that the focus of valuation and interpretation lies in the work itself. 'Work' is highlighted here to mean both the temporal process of puzzling and making — informed by the tactile perception of site and place with a critical, imaginative response — as well as the final product or built form. (...) The critical thinker is simultaneously critic, strategist, communicator, and maker. (Corner [1991] 2014: 44-45)

In this sense, in the present research, the mentioned balance between science and art is not the same as to recover the Land Art based discourse; instead, it aims at an attempt to evaluate other modes of thinking and practice as well as to explore or to develop other alternatives, bringing forth different contributions from other fields of knowledge. Therefore, the next chapters will try to explore more common grounds from which potential links between landscape and art may re-emerge, by following the dynamic and fluid environment of relationships, interactions and tensions that occur in space and place.

Thus, in "*Performing*", an attempt will be made at describing how much space and place are in constant production and transformation, and how different fieldwork tools and practices can provide alternative modes to follow, reproduce and collaborate with these dynamics.

II. PERFORMING

1. The Dynamics between Space and Place

> The experiences of space cannot be separated from the events that happen in it; space is situated, contingent, and differentiated. It is remade continuously every time it is encountered by different people, every time it is represented through another medium, every time its surroundings change, every time new affiliations are forged. (Corner [1999b] 2014: 211).

By understanding that space is constantly produced and dwells in a constant change, landscape architect James Corner reflects on its complexities and its consequences in territorial, political and psychological as well as social processes from different points of view previously expressed by planners, anthropologists and philosophers. Indeed, the seminal writings of French philosopher Henri Lefebvre ([1974] 1991) in "*The Production of Space*" have relocated space as a social product as opposed to the idea that space exists even before it was occupied or filled. Thus, taking into account that "(social) space is a (social) product" (p.26), its production is not entirely in the hands of experts but is utterly dependent on social processes — the space as a socially constructed product and in constant mutation. So as to understand its production Lefebvre alludes to the interconnection of three fundamental aspects — the triad perceived-conceived-lived, or in spatial terms, spatial practice, representation of space and representational spaces:

Spatial practice refers to the way the space is perceived, both physically and experimentally. It is characterized by daily social life which takes places between daily routines and urban reality (routes and networks linking work, private life and leisure);

Representation of space refers to the ways space is conceptualized and conceived by planners, urbanists, scientists or social engineers. As Lefebvre puts it, it is formed through knowledge, the articulation between understanding and ideology. It occurs, for example, in the physical form of maps or plans;

Representational spaces are referred by Lefebvre as spaces of lived situations through its associated images and symbols. They have an affective center (ego, bed, bedroom, house; or square, church etc.).

Lefebvre points out that the relationships between these three interrelated aspects are never simple or stable as they depend on their qualities and attributes; on the society

or on the mode of production at stake; and on the historical period they take place in (p.46).

While Lefebvre develops his theories by looking at a Marxist interpretation of the social production of space, humanistic geographers as Yi-Fu Tuan or Edward Relph drew much more attention and emphasis to the specificities of place as a meaningful and intentional center, detaching it from the abstract realm of space and moving it to a more experienced approach. According to Yi-Fu Tuan (1979):

> Place incarnates the experiences and aspirations of a people. Place is not only a fact to be explained in the broader frame of space, but it is also a reality to be clarified and understood from the perspectives of the people who gave it meaning. (Tuan 1979: 387).

Tuan has introduced the phenomenological perspective in order to move away from the abstract realm of space, tying it to a bodily experience and to the senses. Furthermore, while space is seen from its threatening dimension as well as its openness and freedom, setting up the conditions for movement, Tuan argues that each pause in that movement can be transformed into place, into the security and stability of the place (Tuan [1977] 2001: 6). It is by becoming involved through our perception and senses that we find our sense of place.

These ties that are to be experienced were also expressed by Edward Relph ([1976] 2008). Relph defined 'place' as a "centre of action and intention" (p.42). Social, communal or personal experiences shape the place through our intentions and attitudes. It is then the place of objects or events produced from the intentionality and meaning such as places where people grew up, live in or had unforgettable and special experiences. Additionally, Relph also developed his notion of placelessness, the continuous loss and replacement of the significant places by anonymous places and exchangeable environments associated to mass communication and mass culture (p.143).

Although these authors have focused on a more motionless notion of place, built as an opposite pole of movement (space), this theoretical distance has been differently discussed and articulated with a diversity of dynamics that shape a more fluid relationship between the two perspectives. It is possible to follow those dynamics in the writings of several other authors, such as David Seamon (1980), who introduced

the term *place-ballet* as the constant relationship between body (or *body-ballet*) and *time-space routines*: a set of integrated body behaviors that are used to perform daily tasks like driving, potting, hunting (*body-ballet*). Those body behaviors are organized through portions of time (*time-space routines*) in different places (Seamon 1980: 157-159); Allan Pred (1984), who, similarly to Seamon, introduces the notion of *path*/*daily-paths* to describe the people's dynamics through space and time and how these movements and intersections contribute to the constant production and reproduction of social and power relations. According to Pred, these sets of productions and reproductions are inseparable from the becoming of place as they perpetually transform the physical environment (Pred 1984: 286-287); Andrew Merrifield (1993) who discusses the relationship between space and place through the rereading of Lefebvre and Marx. Merrifield avoids reducing place just to a phenomenological realm of experience and metaphysical meaning (or a detachment from a different reality called space) and theorizes about how space and place are different aspects of a unity, arguing that 'place' is shaped by the material global flows that illustrate social space as a material process, made by commodities, capital or information (p.521); or Doreen Massey ([1994] 2001; [2005] 2008; 2009) who has argued that places are formed through daily practice, a constellation of social relations and expressions of identity in a continuous negotiation and contestation. Furthermore, instead of thinking these relations as contained within the place and confined to its boundaries, Massey ([1994] 2001) explained that some of these relations stretch into a wider network of relations and processes, also articulating with other places (i.e. when one's travels between different places) (p.120). Thus, according to Massey ([2005] 2008), places are seen as integrations of space and time (spatio-temporal events), particular constellations within the wider topographies of space, always as an ongoing, unfinished process (pp.130-131).

It is from this unceasing and cumulative transformation made through a diversity of heterogeneous spatio-temporal processes that space and place are brought into being. They can be discussed as an outcome of its performative articulations of power as well as of how they provide different opportunities to its appropriation in a performative dimension. Nevertheless, in both cases, performance and performative can propose a different framework, not only so as to understand the production of the urban landscape, but also to participate actively on its production.

1.1. Reframing the performative

The term 'performative' was first used by the language philosopher John L. Austin (1962) in his 'speech acts theory' to differentiate between utterances that describe something (*constatives*) and utterances that cause the production of an action or transform an existing context or reality (*performatives*). For example, the speech act of baptizing, of marrying, of condemning someone to jail time are not just describing the process but they are performing an alteration on the current state of affairs, creating a new reality or a new status. As Austin argued:

> (...) to utter the sentence (in, of course, the appropriate circumstances) is not do *describe* my doing of what I should be said in so uttering to be doing or to state that I am doing it: it is to do it. (Austin 1962: 6)

Thus, Austin has proposed to call this type of sentence as *performative sentence*, deriving its name from the term 'perform' to complete how the action or an event is set in the world:

> The name is derived, of course, from 'perform', the usual verb with the noun 'action': it indicates that the issuing of the utterance is the performing of an action — it is not normally thought of as just saying something. (Austin 1962: 6-7)

Nevertheless, the concept of 'performative' has moved from its original discipline of language philosophy to other fields and was followed by the early 1960s artists in what become described as a performative turn. According to the theater scholar Erika Ficher-Lichte (2008), the dissolution of boundaries in the arts "not only made each art more performative but also led to the creation of a new genre of art, so-called action and performance art." (p.18). Ficher-Lichte also mentions a second heyday of the term performative during the between 1980s and 1990s that associated it to cultural studies and cultural theory. This led to the notion of 'culture as performance' and also to a new theoretical reconsideration of the term performative in order to include bodily experiences and acts (p.26).

These different conceptualizations can also be followed in the writings of the American philosopher and gender theorist Judith Butler (1988). Butler has explored the performative as associated to her gender theory. She has developed her arguments on the body as an active process of historical and cultural construction to argue that

gender is formed through a repeating stylization of the body that translates in daily gestures, movements and other enactments, leading to the illusion of a permanent gender identity (p.519). However, instead of a stable identity or a natural fact, gender is a constructed identity constrained by a social and cultural framework. In this sense, Butler argued that "the body becomes its gender [identity] through a series of [performative] acts which are renewed, revised, and consolidated through time" (p.523) — its performativity lies in the different modes of its repetition or in the subversions of those modes of repetition.

In Butler's gender performativity, repetition plays an important role in social action and Butler herself derived from the studies of ritual social drama. Thus, by referring to the anthropologist Victor Turner, Butler underlines that "social action requires a performance which is *repeated*". She continued, "(t)his repetition is at once a reenactment and reexperiencing of a set of meanings already socially established" (p.526).

Also based on the notions of performative acts from Austin and Butler, the geographers Nicky Gregson and Gillian Rose (2000) have moved away from the focus of geographical debates on performing bodies to explore a more expansive engagement between performativity, spatiality, and power relations. They have conceptualized social actors as being produced by power relations and their practices are reflected in performativity — "citational practices which reproduce and subvert discourse, and which at the same time enable and discipline subjects and their performances" (p.441). They have argued that actors are produced by power and thus also the spaces in which they perform. Instead of their performances taking place in preexisting locations (ex. the city, the streets, or the bank), these spaces do not preexist whilst waiting for its enactment; they are rather brought into being through the enacting of specific performances.

Currently, the concept of performative still continues to prevail across many disciplinary fields, from linguistics and philosophy to cultural and performance studies or social sciences, and more recently, architecture and urbanism. By expanding the concept of performative to subjects as architecture, urbanism, landscape or urban landscape, the term has also found a new grounding territory that

provides and supports a set of transforming operations and actions, bodily produced and experienced; culturally and politically engaged.

The diversity of social relations in their continuous negotiation and contestation, are also expressed by different spatio-temporal events. They are produced from/and produce the unsynchronized and heterogeneous developments of the city, also providing a diversity of opportunities for its appropriation. As the theorist and curator Christopher Dell has argued, this can lead to a different conceptualization of the urban practice, enabling people to reinvent and to appropriate space and time on its performative dimension (Dell 2015: 150).

Performative becomes intertwined with practice, shifting between producing the performative — a perspective put into practice where a space, an object or an event previously designed is intentionally left open to produce diversity, ambiguity, unexpected uses and results; and the performative conditions that emerge from it, that is, the different ways people act and react, appropriate or transform each situation produced. Here, the term 'situation' refers to the different human responses derived from any given different context, and can be better outlined and clarified in the words of urban sociologists Robert Park and Ernest Burgess (1921):

> A man's nature and the changes that take place in it may be described in terms of the responses — of thought, feeling, action, and attitude — which he makes, and of the bonds by which these are connected with the situations which life offers. Any fact of intellect, character, or skill means a tendency to respond in a certain way to a certain situation — involves a *situation* or state of affairs influencing the man, a *response* or state of affairs in the man, and a *connection* or bond whereby the latter is the result of the former. (Park and Burgess 1921: 73)

Therefore, it is the particular emphasis on openness combined with ambiguity that provide the framework for different possibilities and desires (or different situations) coming into being. Consequently, the user becomes the actor on his own improvisation, under alternative concepts of program through its incompleteness and unprescribed definitive uses (Signore 2015: 171-172).

In this sense, we may find the example of the "*Superkilen*" project as a key reference. The "*Superkilen*" was made out from a collaboration between the architecture office BIG, the landscape architecture office Topotek_1 and the artist's collective Superflex.

Integrated in a larger urban development plan for the Norrebro neighborhood, in Copenhagen, the project faces and deals with the complex specificities of an ethnically and socially mixed neighborhood, also marked by its "poverty and latent vulnerability to social conflicts, [as well as by] its liveliness, civic spirit, and resistance to authorities." (Steiner 2013: 9).

Thus, along with the proposed structure which divides the intervention area in three different spatial colored zones — the "*Red Square*", the "*Black Market*" and the "*Green Park*" — also 108 objects and 11 trees, which came from different parts of the world, are deeply inscribed in the final design. The strangeness of this mixture of objects, placed over an extensive part of painted surface, is only balanced by the situation or multiple situations that are being produced from it.

Fig.18-21 "*Superkilen*" — the octopus playground from Japan; the neon signs from USA, China, Taiwan and Russia; the fountain from Marocco, and the bus stop from Kazakhstan

The objects were part of main strategy about how to deal with the issue of migration and were selected by the Norrebro inhabitants. Although these selected objects are frequently used to furnish the cities (within the available diversity of the urban furniture) in this case, each object represents the inhabitants' countries of origin and,

above all, their different cultural backgrounds — consequently, instead of a homogeneous urban furniture design plan, the project presents a large urban furniture collection, in which each object is different and unrepeatable. The goal was to be "able to create relationships with different people and to establish, in this way, emotional connectivity" (p.16), providing the ground level and a starting point in which different situations could emerge, as well as from which different responses could occur.

Thus, in this scattered cultural incorporation, it is possible to find manhole covers from several cities like Gdansk (Poland), Galway (Ireland), Tel Aviv (Israel), Stone Town (Zanziba) and Paris (France); swings from Iraq; an octopus playground from Japan; lamp posts from Italy, Austria or Germany; neon signs from China, Russia, Qatar or USA; benches from Mexico, Cuba, Tunisia, Portugal or Brazil; bus stops from Jordan or Kazakhstan; dance poles from China; barbecues from Argentina or South Africa; and so on. And while some of these objects were replicated and reproduced in Denmark by Danish firms, others were brought to Norrebro — members from Superflex collective have travelled with the inhabitants to specific countries in order to bring some particular objects of their choice. However, in some of these cases, the objects didn't represent their origin countries; instead, they represented important moments, influences, or important memories of their lives. This was the example of a Sound System from Jamaica, selected by two Norrebro rappers who had never been able to visit Jamaica; the Osborne Bull from Spain, brought specifically from El Puerto de Santa Maria, Costa del Sol, where a couple of Norrebro citizens used to travel to since late 1960s; the Boxing Ring from Thailand, selected by an awarded athlete trained in Thai, Kick and K1 boxing; the soil from Palestine, selected by a family from Farradiyya, a former Palestinian village attacked and destroyed in 1948 by Israeli forces; or the Dance Pavilion from USA, selected by line dancers who travelled to Texas, and in the end chose a Turkish-style one from St.Louis, Missouri.

The objects express not only cultural backgrounds but also reflect people's desires. Additionally, when gathered together in the same place, they bring forth several cultural and political disputes. This permanent confrontation between objects and their inevitable crossing-through-it by the inhabitants shape the multiple situations in which negotiation is used to test and overcome conflict.

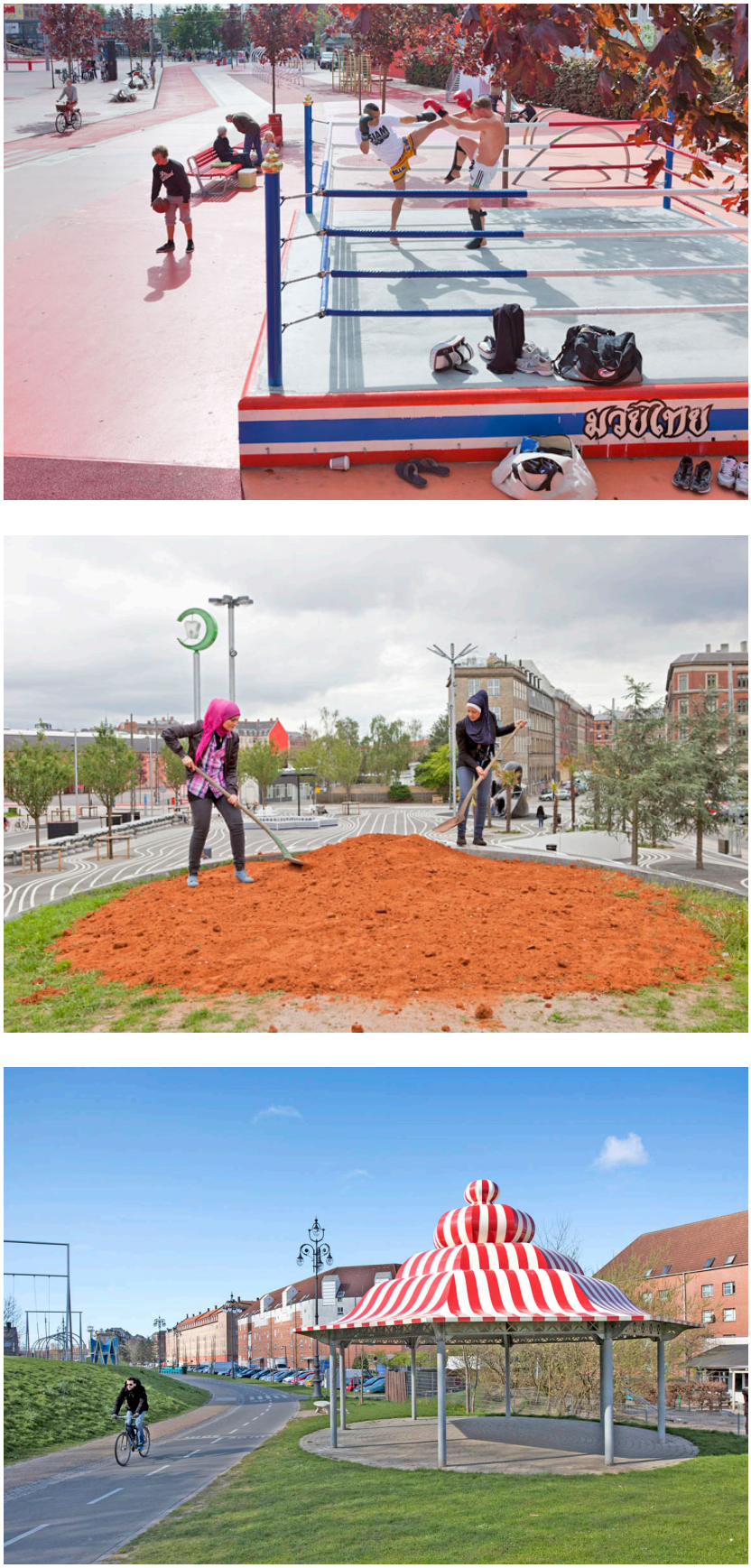


Fig.22-24 Boxing Ring from Thailand; soil from Palestina, Dance Pavilion from USA

The urbanist and urban designer Sophie Wolfrum (Wolfrum 2015a) has been researching about the outcomes around the performative urbanism and how different practices and processes produce different perceptions of the city and reveal the performative ability of architecture. Wolfrum raises questions about the 'enoughness' of the good design. To Wolfrum, the inherently indeterminable and unpredictable social activities and processes can't be entirely predicted and simulated, neither can they be entirely represented through visual qualities. These floating conditions can only be investigated through specific projects, which implies a much closer connection between research and practice (p.180). Thus, Wolfrum explores the performative character of the architectural project through the lens of theatre studies. Performance develops into a spatial situation. This can be traced not only in an architectural space, but also through different strategies and approaches, in which both the processes of making and engaging, the proposed openness, and the shifts in appropriation and meaning, overlap the finished plan of the architectural project.

Here, the performative has developed itself in the domain of practice — it needs to be performed; but it can be performed through different actions from which it is expressed in the world. In his essay "*The 'Power' of Performative*" the professor and philosopher Dieter Mersch (2015) describes the several characteristics of the performative associated to the dimension of practice:

> Because actions must be executed or accomplished, on one hand, it invokes means or media, such as in the physical effort required in the activity of daily living, through which it initially comes about, but at the same time also acquires a distinctive quality. On the other hand, it refers to an actor and his or her abilities as limits. Both require the ‘performance’ of an act: as a manifestation or intervention in the world, or as an incontrovertible fact. Performativity and praxis are thus as inseparable as the two sides of a coin, although the performative does not denote anything additional to practice, no second dimension, dealing as it were with two actions; rather, practices perform themselves in the performative.
>
> This also means that for each act, there are different *modes* of performance: I can intend a handshake as a gesture of gratuity or rejection; I can tell a lie, in which I precisely do *not* express myself; or I can effect a casual movement, conscious of its indecipherability, or as a tick, as a foreign body in my body — hence we have constantly to deal with *different* acts. The performative therefore determines the

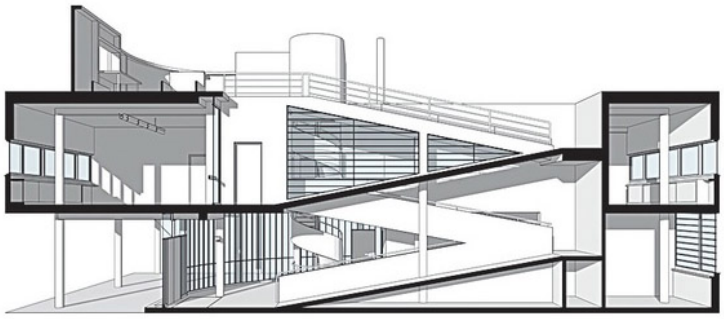
> mode of practice: it refers, so to speak, to the 'how' of its enactment, production, or performance.
>
> Finally, as a third characteristic, an act is only 'formed' by its performativity in a certain way. We are dealing with a concept that gives information on the specific *realization* of a practice or process, its 'coming into the world' as it were, its material registration and equally its temporalization of effects, which tend to behave as new facts. (Mersh 2015: 40)

Mersch situates the concept of the performative as a practice to be intentionally or non-intentionally performed/acted; which is framed by specific circumstances and modes of performance; and where the materiality and temporality define its possible outcomes (p.41). The performative also implies a permanent transitoriness and a power for transformation, which, on the one hand, forms its particular relevance as an operative concept whereas on the other hand, carries the risk of unpredictability.

Furthermore, by following these features of 'unpredictability', 'ambivalence', and 'transformative power', Erika Ficher-Lichte (2015) also adds 'perception' as a performative process to understand the performativity of a space. Ficher-Lichte uses the example of spaces that were created to fulfill specific programs and functions (such as a train station) but by using it for different purposes the space gets transformed. So, spaces have the ability to bring forth new purposes depending on the use people make of them. At the same time, the changes that affect the space can also influence the behavior of those who use them. Each action, movement, location, sound, light, texture will produce changes in the experience and perception of that space. And that experience and perception can change differently from person to person in the exact same space, bringing forth different spaces and triggering different kinds of actions and behaviors in a way that actions are not the only agents of change acting on space, but perception also has the ability to alter the space. Consequently, both act as performative processes (pp.34-35).

Sophie Wolfrum (2015b) also underlined the architectural space as something that is experienced and created at the same time by people as active agents. Architectural space is perceived through all the senses but the movement is the key part for a full and complete experience and perception. According to Wolfrum, the performative character of architecture emerges from the spatial experience, perception and behavior, as these components remain closely linked to the architectural reality (p.14).

This can be observed, for example, in the concept of *promenade architectural*, outlined by Le Corbusier. The performative character of architecture will be found in the architectural gesture produced to experience the space through time, by walking between floor plans through a ramp at Maison La Roche (Paris, 1923-25). The curved ramp produces a dramatic effect in the circulation movement and the space develops slowly in time like a long traveling plan during the walk. Despite these ramps being used as symbols of the modernity, a celebration of the industrial sublime and motorized traffic (Von Moos 2009: 109), it is the act of walking which underlines the spatial experience and the senses. The same experience can be perceived at the Villa Savoye (Poissy, 1928-31) as the idea of the 'object-machine' is even more stressed by the ramp system that, through a scenographic ascent, leads to the roof, to a horizontal window that frames the landscape — "(...) a *machine* for making 'eyes see' the landscape" (Tzonis 2001: 64) Yet, we might also run, ride a bike or a skate, while experiencing and subverting the space, because the ramp is open for innumerous interpretations and possibilities of action.



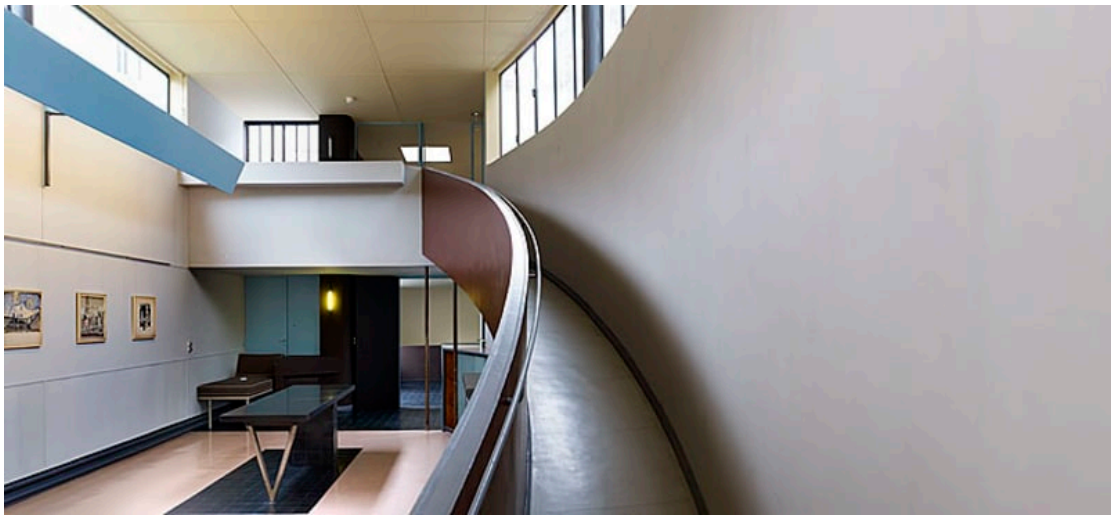


Fig.25-26 Le Corbusier, "Villa Savoye" (1928-31) and "Maison La Roche" (1923-25)

2. The practice of fieldwork

The practice of fieldwork has long broken many of its conventions mostly associated to the field of anthropology and to the practice of ethnography. As these practices were being filtered by planners, poets or artists in other fields, a new level of information and representation also started to emerge.

This can be extensively observed, for example, in the works of observation, analysis and city reports that have been produced by the urban research consulting office Gehl Architects (Gehl and Gemzoe 1999); in the urban experiential and emotional translations by Kevin Thwaites and Ian Simkins (Thwaites and Simkins 2007); or in the field trips, land experimentations and displacements by Robert Smithson.

However different as they may look, they all share the same fieldwork basis of characterization made by anthropologist Harry Wolcott (1995):

> Fieldwork is characterized by personal involvement to achieve some level of understanding that will be shared with others. (...) What does count is what others stand to learn as a consequence of the fieldworker´s investigative effort through the subsequent recounting of it. Fieldwork in its narrow sense must become part of something more, something that catapults it beyond the range of personal experience, beyond simply 'being there'. (Wolcott 1995: 66)

According to Wolcott, fieldwork may begin by being present in the place, but doing fieldwork requires not only an intent of achieving a specific knowledge, but also requires the sharing and communication of the knowledge that is produced from it.

With this in mind, Wolcott has tried to rebalance the relationship between the scientific aspects of fieldwork tradition and its practice also as an artistic exercise. As a practice, fieldwork is a way of doing something — doing something with several available techniques, which could be adapted as needed. Thus, Wolcott has underlined the diversity of alternatives and their adaptability instead of a dictated step-by-step course of the actions. As he mentioned, "(t)he approaches to fieldwork are, in their almost infinite variations, alternatives rather than sequenced steps, choices among strategies rather than selections of proper techniques." (p.160)

Multiple observation and interviewing techniques, photography and video recording, statistical processing and interpretation of data are just a summary of a more extensive

list of fieldwork techniques, which intend to add more accuracy and reliability to the results. However, as Wolcott notes, there is a larger emphasis on the scientific aspects of the fieldwork methods, and fieldwork should be more than collecting data. As argued by Wolcott, it is crucial to recognize when to be 'unmethodological', when to stop accumulating data, or when to start searching. In its attempt to differentiate between 'gathering data' and 'doing fieldwork', Wolcott mentioned the lack of involvement, the lack of a minimum length of time (as this is a time consuming enterprise), and the lack of appreciation for context. Yet, according to Wolcott's observation, "fieldwork cannot be done without gathering data, but it entails far more than data gathering as a process of sustained inquiry." (p.249)

Thus, according to Walcott, fieldwork should include a balanced component of artistic skills through the play of imagination and emotion that will help to achieve the fieldwork approach in its full potential. Thus, instead of being constrained by science, researchers should aim surpassing it, and recognizing fieldwork practice as an opportunity to fulfill scientific potential as well as to capitalize its artistic potential (p.245). In this sense, fieldwork can become a more performative practice, intentionality performed through different strategies; which will shift between scientific and artistic approaches that will need to be adapted to the given situation; and from it will emerge new understanding and knowledge from the place.

But, while Wolcott stands for a presentation of the final form of these findings in writing, preferably in an engaging manner (p.210), different modes may also be explored and developed, enhancing more familiar outputs made from art, architecture and landscape architecture.

The architect Suzanne Ewing, co-editor of "*Architecture and Field/Work*" (2011), further enhanced this particular alternative outcomes:

> The recurring engagement with non-textual output, although familiar in architecture, agitates conventional anthropological paradigms, and within an 'ethnographic turn', encourages review of relationships between visual, aesthetic fieldwork output and construction and design, where existing discourses and techniques of the visual, the aesthetic, the critical and the spatial overlap with those of anthropology, archeology, ecology. Possibilities of performative models of scholarship, the 'unmethodical' and 'unfinished' as creative practices and the architect as navigator as well as constructor are posited. (Ewing 2011: 2)

The same way Wolcott was enhancing a more balanced way of fieldwork between science and art, adding the role of imagination and emotion, Suzanne Ewing chose to enhance the specific visual, aesthetic and construction contributions, which are not only the basis of the practice of architecture, but are also present across other art-based practices. Therefore, some key points should be underlined and further developed along this document — on the one hand, an exploration and experimentation of more visual or built modes of fieldwork outputs, which do not need to be necessarily written from an academic standpoint. On the other hand, the use of the 'unmethodical' and 'unfinished' approaches, which puts a larger emphasis on the process of 'adapting' and 'doing' the fieldwork, facing indetermination and unpredictability, rather than an effort to produce a final, closed and polished result.

Nevertheless, when looking at the more common fieldwork practices such as site observation, walking through the places, sketching, reading and producing maps or talking and interviewing the inhabitants, it may prove difficult to face them outside the scope of the place survey. But Art History has a long list of references where walking and mapping operations were explored. And some of these art explorations still resonate today as they show different dynamics that happen in space.

In this sense, it is not intended to reduce or even reshape the practice of fieldwork into a more artistic approach; nor to advocate the exclusion of the writing modes of presenting and communicating fieldwork results. Yet, they intend to enlarge the scope where fieldwork practices can emerge from a great diversity of possible techniques and tools. From this broader view each researcher can explore his/her own opportunities to produce and share the knowledge of the place. This carries the same intent to achieve a specific knowledge based on place observation and experience, but with a renewed emphasis on 'how' this can be achieved. Thus, doing fieldwork as spatial practice is to move beyond observing, registering and gathering data. It is also to physically and bodily experience the places, following situations, or actively interfering with it. Sometimes, interference plays its part, adding something to the daily routines, provoking reactions, questioning habits and conventions, raising questions in the shape of actions or objects.

As we will see in the next pages, these are also traces left behind from the spatial practices by the earlier 20th-century *avant-garde* movements. They are not only still a

strong influence in some current fieldwork practices, but have also gained a new autonomy under the form of other diverse actions and constructed objects (i.e. walking practices, mapping operations or urban installations).

2.1. Walking

The act and the experience of walking and the changes in its perception were present in the background of many survey and literary practices for many years — for example, Henry Thoreau's "*Walking*" essay (1862) or Charles Baudelaire's "*Flâneur*" (1863) as well as later, on Walter Benjamin's writings. However, since the beginning of the 20th century the act of walking was also brought forth as a critical and aesthetic working tool meant to deal with urban, social and political issues, a subject that was already extensively developed by architect and researcher Francesco Careri on his "*Walkscapes, Walking as an Aesthetic Practice*" (2002).

Indeed, the proliferous socio-political conditions during the World War I in Europe were also the perfect setting for the earlier *avant-garde* radical-leftist movements such as Dadaism. The "*Dada Visit*", in 1921, opened an uncharted territory in Art History — a new interpretation between art and life challenging the conventional operations in the city usually handled by architects, town planners or artists under the form of city sculptures. The Dada artists intervened in the city just by showing their own bodily presence. According to Francesco Careri (2002),

> [The Dadaists] brought the artist, or the group of artists, directly to the site in question, without effecting any material operation, without leaving physical traces other than the documentation of the operation — flyers, photographs, articles, stories — and without any kind of subsequent elaboration. (Careri 2002: 76).

Dada explored the banal and the unconsciousness of the city, ideas that were later developed by the Surrealists and the Situationists. Thus, since the end of the Dada group and their ramifications up until other groups and movements, the walking journeys continued to hatch new reflections that brought forth new perceptions of the surrounding space. The Surrealist turn brought forth an erratic drifting movement through the countryside while exploring the unconscious and automatic psychic responses to the territory, using space as a trigger of affections and relations (p.82).

And, finally during the early 1950s, the concept of *dérive* first appeared on the Lettrist International (later became the Situationist International in 1957). The essential turning point is that this idea of *dérive* was no longer a random action in time (like the journeys of Dada and Surrealists) it was rather outlined, first in several Lettrist texts around manuals for using the city and other critical texts about urban geography and ideas for a new urbanism, and after, by the French writer Guy Debord and his "*Theory de la Dérive*" (1956), and the long list of texts, manifestos and actions, not only in Paris, but also scattered through other cities of different countries.

Mostly practiced by Debord and his Situationist colleagues, the "*Theory de la Dérive*" prompts experimental behaviors in the urban environment called *dérives*, an experimental technique linked to the emotional response and behavior developed through the "rapid passage through varied ambiences" (Internationale Situationniste #2 1958: 62).

Operating a sharp critique to the urban transformations from the post war period (and the functionalist city), the Situationists (Situationist International) have used the *dérive* and *psychogeography* as the main tools to reveal, experiment and enhance different urban environments. But, as the theories lost their strength in the face of progression of urbanism, the walking practices continued to acquire a vital importance to understand the production and shaping of the space, the place, and the city.

Francesco Careri (2002) has outlined the importance of research and experiments made around the concept of wandering and the *dérive* for the Land Art works of the late 1960s artists. As this research expanded from the literary field (i.e. from the writings of authors such as Tristan Tzara, André Breton or Guy Debord), the consequences were also explored in the *expanded* conditions of art. As Careri explained:

> In the 1960s the consequences of their research were explored by artists interested in the theatrical space of performance art and urban happenings with Dada roots, but also by sculptors with a focus on the space of architecture and landscape. The return to walking in the field of sculpture is an integral of a more general expansion of sculpture itself. The artists take steps that seem to trace back through all the stages that led from the erratic journey to the menhir and the menhir to architecture. In their works we can once again see a logical thread that

> goes from minimal objects (the menhir), to the territorial works of Land Art (the landscape) and the wanderings of the Land artists (walking). A thread that connects walking to that field of activity that operates as transformation of the earth's surface, a field of action shared by architecture and landscape design. (Careri 2002: 125)

These shifting conditions were already pointed out by Rosalind Krauss and underlined by Elizabeth Meyer as a return to site-based practices (Krauss 1979; Meyer 2005). Many of these works emerge as poetic gestures in the landscape. The landscape marks produced during the walks by Richard Long or the long journeys made by Hamish Fulton (both English artists) still prevail as some of the closest bodily explorations between art, man and landscape: on one hand, the traces of the continual, repeated human action through the landscape; or the subtle geometric hand-made transformations on the further remote parts of the territory seemingly almost unable to reach, made by Richard Long; on the other hand, just the untraceable acts of walking by Hamish Fulton, which can last for hours, days or weeks, as a way to deeply perceive our own body in the world (Fulton 2001).

Fig.27-28 Richard Long, "*A Line made by Walking*" (1967) and Hamish Fulton, "*The Pilgrim's Way*" (1971), a 165 mile walk during ten days in a route between Winchester and Canterbury.

Many other actions take the urban environment as its main fieldwork, exploring the city as politic medium, providing visibility to its 'languages of power'. As we observe in the writings of the French historian and cultural critic Michel de Certeau (1988) spaces can be shaped from the act of walking and through their intertwined paths

(pedestrian movements) as they come forward as having the ability to weave spaces. In De Certeau's writings, we also find the city as a 'language of power', a socioeconomic and political strategic center. Yet, when challenging the constructed spatial order, urban life overlaps and, as de Certeau has explained, "permits the re-emergence of the element that the urbanistic project excluded (...) (b)eneath the discourses that ideologize the city, the ruses and combinations of powers that have no readable identity proliferate" (p.95). Thus, there is a continuous process of transformation while one's walk through the organized possibilities imposed by the spatial order — places in which one's can move and places that are interdicted, unavailable, unknown or invisible:

> (...) in that way, he [the walker] makes them exist as well as emerge. But he also moves them about and he invents others, since the crossing, drifting away, or improvisation of walking privilege, transform or abandon spatial elements. (...) And if on the one hand he actualizes only a few of the possibilities fixed by the constructed order (he goes only here and not there), on the other he increases the number of possibilities (for example, by creating shortcuts and detours) and prohibitions (for example, he forbids himself to take paths generally considered accessible or even obligatory). (Certeau 1988: 98)

Thus, he is not just making a selection but he also performs it by transforming "each spatial signifier into something else" (p.98). By walking, the acts of transgression, resistance, try-out are performed producing a new reality, a new perception and a new visibility, a new status of existence leading to strengthening the everyday practices and the lived space.

These 'transgressions' are as much poetically visible as politically shaped in the works of the Belgian artist Francis Alÿs. Alÿs's work "*The Green Line (sometimes doing something poetic can become political and sometimes doing something political can become poetic)*" (2004), redraws the 1949 Armistice border between Israel and its neighbouring countries through the shape of a walk. The Green Line refers to a contour marked in 1949 on a map during the peace negotiations in the aftermath of the Arab-Israeli War. This line was the established Israeli eastern border until the Six-Day War, 1967, when it was invaded by Israeli forces. These ended up being the Israeli-Occupied Territories.

Fig.29 Francis Alÿs, "*The Green Line (sometimes doing something poetic can become political and sometimes doing something political can become poetic)*" (2004)

Francis Alÿs walked through that former borderline making it visible by dripping an uninterrupted trail of green paint behind him. And to walk along the line also means to walk among the vast network of Jerusalem's current spatial politics shaped by neighborhoods, streets, infrastructure lines, militarized barriers and checkpoints.

Alÿs's Green Line holds the same physical gesture that Moshe Dayan, Israel´s Defense Minister at the time, drew with a pencil. The width (four millimeters) represented a ground band of land of 60 to 90 yards wide (Herbert 2007: 87-89). But more than symbolically making this former border visible again, the gesture brought back the mechanisms of repression linked to the imposition of a border and the intense disputes over the territory — a poetic and a political action of remapping its historical significance.

The Alÿs's "*The Green Line*" resumes current Jerusalem's spatial politics in what the curator Mark Godfrey called 'distillation', referring to the means in which Alÿs condenses the project into a concise image or sentence (Godfrey 2010: 10).

These mental images and sentences can also be related to Kevin Lynch's mental maps, but, instead of a spatial behavior being produced by the process of way-finding mental city images (Lynch [1960] 1990: 4), these images produced awareness of geopolitics and visibility. As a temporary action, it lives in the collective memory and it is refreshed each time it is reproduced under the form of narrated stories, exhibitions, publishing or other visual narratives. For example, the work was recorded in video format and was sent and presented by Alÿs to a number of key persons, from different fields of knowledge (History, Art History, Anthropology, Activism, Publishing, Journalism, Architecture). Today, the video visualization is complemented by several of these interviews and observations. The ephemeral action made by Francis Alÿs still fuels new debates, following and remapping the evolution of this political charged environment.

2.2. Mapping

The previous spatial operations are usually hard to trace in a map. They are closer to what Michel de Certeau has called 'tour' or 'discursive operations' related to itineraries that organize movements or prescribe actions by moving away from the plain notion of the map as flat representation of observations (De Certeau 1988: 119). According to Michel de Certeau, the combination between 'tours' and 'maps' have stood together until they started to disconnect from the itineraries, since the birth of the modern scientific discourse. De Certeau describes the example of the first medieval maps that contained a set of performative operations mainly created to guide pilgrims as they included stops along the way, cities where they could spend the night, prayer locations, descriptions of these places as well as distances calculated in days or in hours. Directions were given by means of counting steps and so on. To sum up, each drawing would cover a set of mapped spatial practices, combining observations and actions (p.120).

Comparatively, also in the "*psychogeographic guides*" developed by the Situationists from the *Dérive* Theory, similar performative operations were expressed. However, instead of the accurate travel descriptions and operations, the guides were mapping and connecting distinct 'environmental units' following the principles expressed by Guy Debord and his *Dérive* Theory into a new awareness and vision of the landscape.

As mentioned by Debord, the creation of the psychogeographical maps were attempts not only to guide the *dérives*, but also to offer new visions of the landscape (Debord 1957).

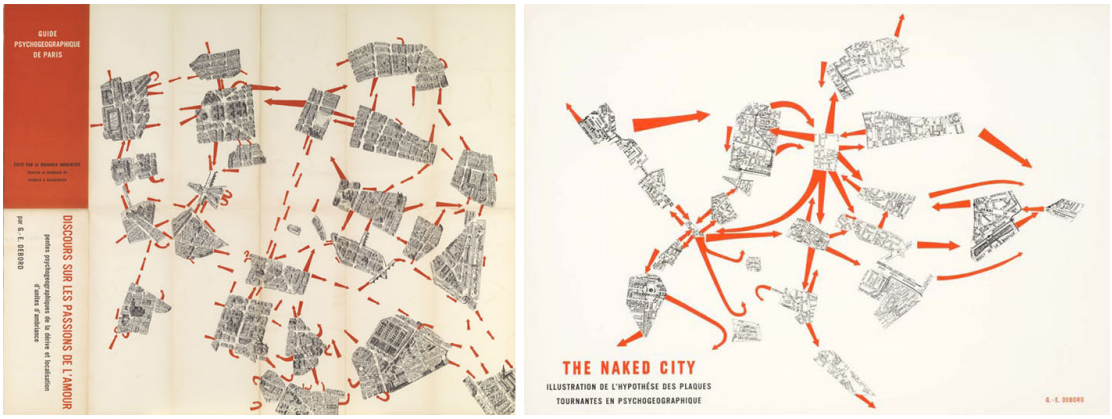


Fig.30-31 "*Guide psychogéographique de Paris*" (1957) and the "*Naked City*" (1957)

In fact, the "*Guide psychogéographique de Paris*" (1957) and the "*Naked City*" (1957), by Guy Debord, do not provide any precise locations or directions. The city is fragmented in several islands, floating in a vast empty space, only relating to one another through experienced affective responses and body reactions. The arrows provide several crossing possibilities that offer the possibility of either moving forward or embracing the chance to get lost. Instead of mirroring a particular reality, these guides reshape the experience of places where people live.

Currently, these are experiences that have been filtered in different ways, shaping the ways in which space is communicated and represented. For example, James Corner ([1999b] 2014) has identified the *dérive* as one of the modes from which new practices of mapping are being developed in contemporary design and planning (p.214). The notion of 'mapping' emerges as a larger concept within the 'map' and Corner has positioned it as an active agent of cultural intervention.

This goes beyond the flat, codified and conventional mapping techniques, mostly characterized according to the physical attributes of the terrain, which in most cases reveals a lack of research and critical experimentation (p.200). This is also present in the difference between the diversity of types and forms of representation already expressed during centuries of Art History opposed to the smaller number of techniques used in the planning practices (Corner [1999c] 2014: 249). Thus, Corner

describes the practice of mapping as a creative and productive reformulation, from which new visibilities are revealed, and from where different or unpredicted solutions and results may emerge (Corner [1999b] 2014: 201). These concerns are visible on his own mapping practices, where the imaging techniques (mapping, planning, diagramming and sectioning) are mainly based on showing how things work and perform with one another, by subverting and developing other systems of notation or communication, beyond what is already visible.

Consequently, Corner also discusses mapping under the perspective of its agency, which is, on its basic definition, the capacity of a (human) actor to act. According to Corner, mapping is never neutral, passive or without consequence, and its operations are focused on other ways of translating the experiences and on how to reveal the hidden forces that compose a territory, a particular landscape or a given place, expanding it into more productive outcomes, where mapping might be seen, as Corner has reinforced, "as a means of emancipation and enablement, liberating phenomena and potential from the encasements of convention and habit." (Corner [1999b] 2014: 235)

However, this should also imply a larger discussion and consequent integration in planning practices. Corner has pointed out the unsuccessful attempts to deal with the full complexity and fluidity of urbanism, and also to deal with its associated contingencies, improvisations, errors and uncertainties. This is mainly related to the inadequacy of techniques and tools, which reveal difficulties to incorporate and manage the diversity of processes and situations that shape the world (pp.234-235).

Besides Corner's own mapping operations and other provided examples present in his texts — the mapping practices by the Situationists, Richard Long, Bernard Tschumi, Raoul Bunschoten (CHORA), or Charles Joseph Minard — Corner argued that, in planning practices, many of these mapping strategies are still largely underdeveloped, and sometimes even repressed.

In fact, the most visible proliferous ground of research, experimentation and inventiveness is mainly being developed in the margins of the planning practices or among the countless experiments made in art practices, from the most basic and subtle mapping operations of revealing, to the most experimental and inventive operations of representation. The next examples will show three different mapping

approaches. They deal with subjects such as exclusion, marginalization, control, repression, bankruptcy, unemployment, memory or loss, which are usually invisible in the conventional maps, but which were brought forward during these practices of mapping:

— The mapping practices by Unnayan, a non-governmental organization in Calcutta, developed between 1978-1986 and 1988-1990, recorded the location of several settlements of communities (unauthorized settlers), that were consciously made invisible in the official and commercial maps or where they were plainly labeled as 'vacant land'. Researcher and Unnayan co-founder Jai Sen (2008) has described the need to prepare maps to locate common services such as water pumps and help the settlers plan some improvements. Thus, by locating common services and their relationship with houses, neighbors, roads, canals and the already officially recognized visible city, the maps made these communities visible.

Additionally, by mapping the 'unintended' layer, they brought forward not only their invisible or erased location, but additionally they gave visibility to the violation of their most basic rights. This work was also developed into a wider scale by mapping the wider picture of the metropolis's marginal land settlements, providing a mapped understanding of the whole. Hence, mapping acted at several scales: on one hand, as a way to enable these communities to help themselves and conquer their rights; on the other hand, by raising awareness to the role they had in the city as well as the impact on the consequent transformation of their city (pp.13-14).

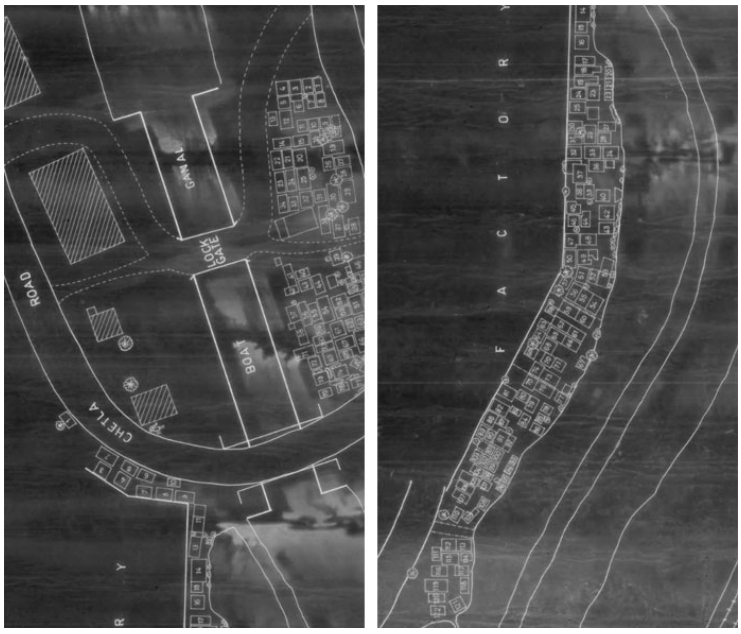


Fig.32-33 Unnayan mappings

— The mapping of the 'architectures of migration' made by An Architektur, a collective of activist architects based in Germany and Western Europe, added additional layers to the German territory. Far from the real representation of the terrain, the work/poster "*Geography of the Furth Departure Center*" (2004) redrew the dense and complex system of the German migrant deportation and detention centers. The diagrammatic plan was made on a distorted map of Western Germany that also showed the ramifications that extended outside this area. All the information was systematized, labeled and coded so as to explore the maximum effectiveness of the layout and both detention and deportation procedures: deportation prisons represented in bold outlined circles where the inner circle shows the number of persons in residence; holding centers represented by the name of the host town which is repeated for each holding center that exists in that town. The more holding centers, the greater and more unreadable the smudge of overlapped names is.

The existing labels on the poster show not only the buildings typology conditions of the deportation prisons (former military barracks, dormitory barracks, containers and ships) and the inhabitants profile, but also the level of repression (extremely limited freedom of movement, meal delivery daily instead of weekly, regular interrogations, ban on German language courses, partial cancelation of subsidies, destruction of relations of trust, search for people and property, partial ban threats on television and radio, accommodation in group dormitories).

Additionally, an arrow diagram resumes the asylum procedures: the line thickness shows the approximate number of persons affected; the black arrows show the legal entries into the country; and the white arrows show the illegal passages, a process that can take many years (Casas-Cortes and Cobarrubias 2008: 55).

Developed by following the *in situ* observations and narratives provided by migrants, the result was a diagrammatic representation of control, repression, living conditions and itineraries, between border procedures and human flows. It uncovers not only the intricate circuit of the deportation process, but also the multiple physical and psychological experiences migrants have to go through.

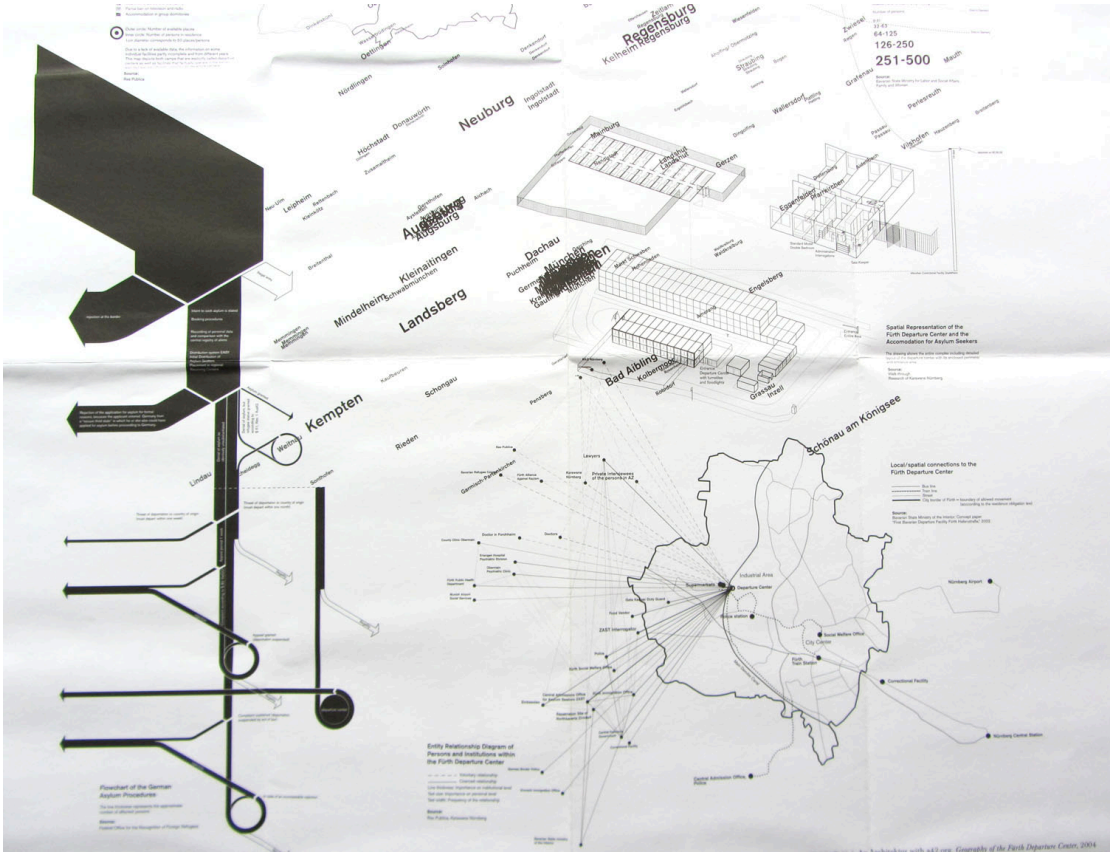


Fig.34 An Architektur, "*Geography of the Furth Departure Center*" (2004)

— The workshop of collective mappings made by the Iconoclacistas, along with Bernardo Amaral and Paulo Moreira during the exhibition Devir Menor (Guimarães Capital da Cultura, Soc. Martins Sarmento, Portugal — curated by the architect and curator Inês Moreira) was built under the form of an open workshop. A large geographic map of the region, measuring 200x70cm, was used as a base for collective discussion and editing. The goal of the workshop was to discuss the impacts after the 2008 international crisis, in a region that was the 3rd major industrial pole of the country and that used to employ at least half of the resident population. The same area suffered a continuous deindustrialization process since the1980s.

The workshop was previously prepared by visiting several working factories in order to have a better view of the situation and to understand the conditions as well as the labor processes.

Along with the map of the region, color markers, scissors and stickers were also provided. These contained a diverse iconography alluding to different political, social

and economic processes that could be identified in the region: closed factories; unemployment zones; economic migration flows; people working from home; outsourcing companies; production and trade flows; reopening of factories; types of industry or services; organizations; struggles and protests; among other issues. The process of mapping was done with the participants who filled it in and added these contents to the map through a continuous and collective operation of discussing, writing, tracing, drawing, cutting and sticking. Gradually, the map started to show a full display of local stories that revealed the industrial past, the labor struggles and strikes, the lack of food, the dumping ghost, the massive migrations, unemployment and the massive firing, and bankruptcy processes (Iconoclacistas 2012: 83-87). Thus, instead of an accurate drawing, the final result shows exactly the opposite: the collective memory and the multiple feelings of loss, anger, disappointment and impotence.

Fig.35-36 Iconoclacistas, Collective cartographies (2012)

These examples of mapping practices have explored several issues unavailable to human eye, and sometimes hidden in the human mind. Regardless of how they are carried out and practiced, the practices of mapping provide different layers of knowledge on the communities and territories where they operate. Shifting between fieldwork and studio; between observation, narratives and memories translated from a process of collective dialogue and debate, the practices of mapping are never neutral operations. They are in fact acts of power.

Furthermore, mapping can move towards the performative action. It questions conventional norms and contests authoritative impositions, acting as a form of resistance. It follows an intense engagement, exchange and a deep understanding of

the place where multiple experiences of place unfold and lead to a critical reformulation. It always produces transitional realities, as it exposes and aims at causing change as it follows (and is updated) by the continuous changing forces and conditions of the given place.

2.3. Installing

As these experiences (of walking and mapping) are filtered differently and reproduced by various authors and practices, they also produce different outcomes. In the writings of James Corner a large set of references are visible as they move across different fields of knowledge, which are not only reflected on his work, but have also tried to relocate landscape architecture as a larger social, cultural and political project (see also Weller 2014). Thus, cross-referencing between theory and practice, fieldwork and project, is still central to inform landscape practice.

Another recognizable example is the work of landscape architect Gunther Vogt. His deep understanding about Art History and the several collaborations with artists and architects continuously increase his experience and knowledge that is inevitably filtered from their own practice of landscape architecture.

Among published books, writings and interviews are several references to artists who have also had an influence on research made at Vogt Landscape Architects Studio — the long walking journeys and mapping practices by the artist Hamish Fulton, the *dérives* and the psychogeographical maps by Guy Debord and the Situationists; the spatial experiments and research by Francesco Careri and Stalker/Osservatorio Nomade; the works by artists such as Robert Smithson, Giuseppe Penone, Utagawa Horishige, among other references to artists, geographers, writers, architects, etc. (see Foxley 2010; Vogt 2006; Vogt 2015).

As part of Vogt's professional practice, there are long field trips that can extend for several days in time. The experience of the landscape by walking along the chosen route will confront the walker with his design decisions, giving shape to new observations and site registering that lead to other images of the landscape. These experiences will be translated through different map results — models, diagrams, plans, etc (Foxley 2010: 372).

Although the references to other works and authors are always present, at Vogt Studio they never pursue an artistic idea. Instead, the experiences are made following different specific requirements and demands between space, design and users. The conventional modes of representation are many times crossed with other products of mapping made out of installations, models, films or collages:

> At Vogt, cartography has a conventional meaning because we work with geographical maps, but it is also a way to map design processes. The art and science of mapping real and imagined terrain produces geographical information about a project in relation to a site, as well as other products of mapping such as installations, models, films and collages. (Foxley 2010: 334).

Indeed, many of the search and research processes produced at Vogt Studio are scattered through an immense variety of outputs. Many times, its visibility takes shape outside the framework of landscape architecture. Yet, they underline other ways to communicate the studio processes of thinking and working under the form of publications, exhibitions and also installations (Foxley 2010: 327). Thus, traditional fieldwork routines become blurred between gathering data and its multiple relational and material outputs.

In the "*Four Tor Panorama*" (2010), a part of the Vogt exhibition in London, aimed at transposing the experience from the field trips at Dartmoor National Park in England. Tors are the granite outcrops located in the highest elevations on the open moor. They are also the main landmarks in the landscape and are used by walkers for orientation, where, after climbing one after the other, landmark becomes viewpoint. Thus, the designed exhibition display tried to reformulate the shape of those walks where the visitors could follow the exact steps and become aware of the way the Dartmoor landscape is read and interpreted during Vogt Studio field trips (p.338).

On the floor of the room was a large printed surface of the Dartmoor landscape corresponding to the walking paths and the granite outcrops (the landmarks). On each one of these landmarks a 360º double sided image was suspended, providing the far-reaching viewpoint for each one of these sites.

In this sense, the installation inverts the visitor's relationship with the landscape, or, by using the term of the literary critic Susan Stewart (1993), with the 'gigantic'. Susan Stewart has discussed the relationship between miniature and gigantic, between body

and landscape. When relating with a miniature, the body becomes a form of undifferentiated landscape, like a background, exchanging its usual proportions with the surrounding world. Susan Stewart has explained that it is the miniature that makes the body gigantic; also because our notion of gigantic is profoundly related with the landscape through the way the body is surrounded and enclosed by it. Nevertheless, in what concerns landscape, the body assumes an opposite position to the one it has when it relates to the miniature, as described by Susan Stewart:

> Whereas we know the miniature as a spatial whole or as temporal parts, we know the gigantic only partially. We move through the landscape; it does not move through us. This relation to the landscape is expressed most often through an abstract projection of the body upon the natural world. Consequently, both the miniature and the gigantic may be described through metaphors of containment — the miniature as contained, the gigantic as container. (Stewart 1993: 71)

Thus, in "*Four Tor Panorama*", Vogt carries the visitor through this gigantic container, which is the Dartmoor landscape, through the already walked field trip paths, locating each outcrop, providing each point of view over the gigantic landscape as the visitor moves over the surroundings and the interior of each suspended display. But, in this case, the miniature becomes the container and the gigantic becomes the contained.

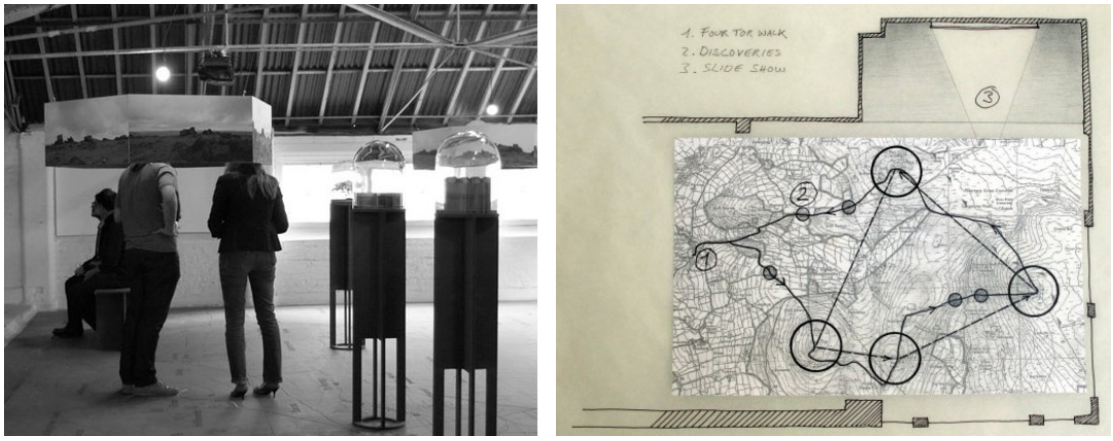


Fig.37-38 Vogt Studio, "*Four Tor Panorama*" (2010)

These provoked experiences have been part of the Vogt Studio practices. In the idea of a "*Window to the City*", in Zurich, the storefront of the studio becomes a pedagogical display, exhibiting sequences of the design process, fieldwork inventories

or even natural phenomena processes of growth or decay. The working processes of the studio become available to the city and follow or disrupt people's daily trajectories by exploring different relationships between private and public. Each context represents a research opportunity and the city becomes part of the research through its display.

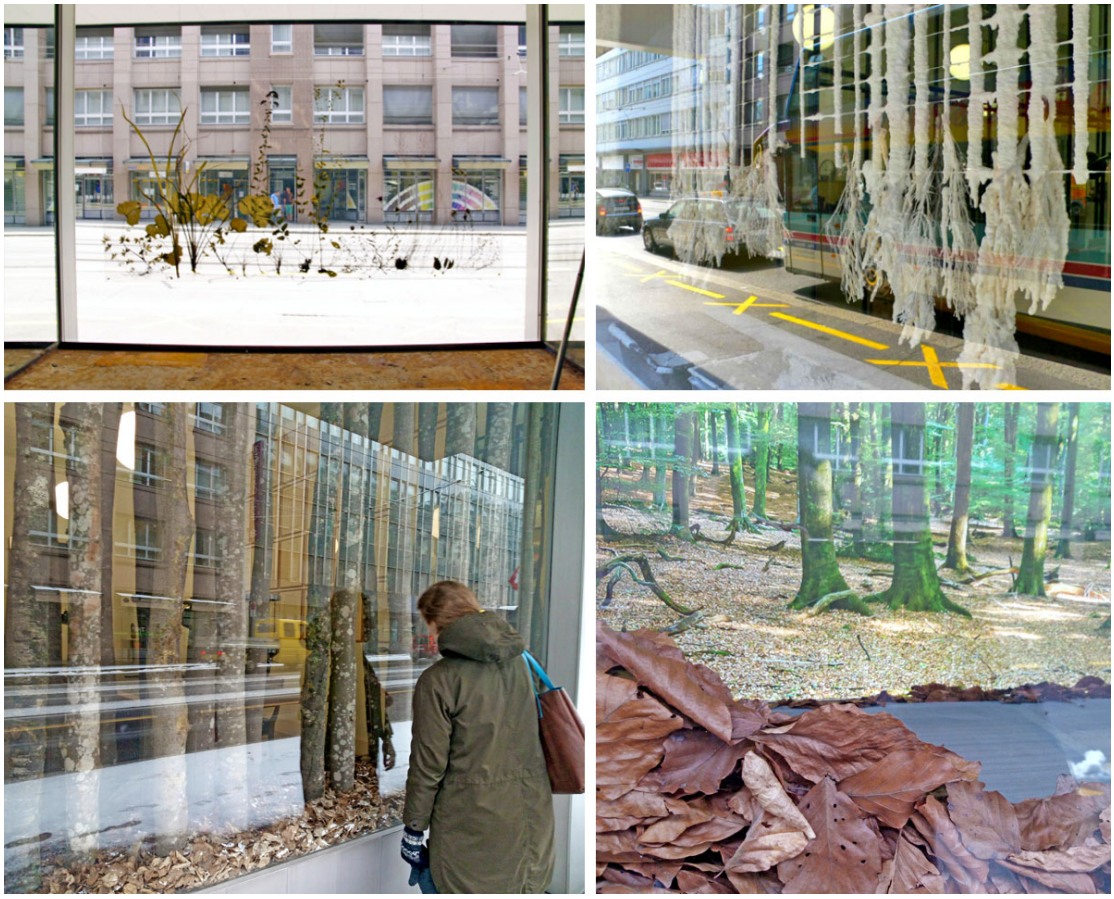


Fig.39-42 Vogt Studio, "*Window to the City*" — herbarium; lime cycle through the production of stalactites using diluted natrium carbonate dripped over dried plants (Foxley 2010: 340); simulation of an natural habitat; dry leaves that are blown due to a built-in fan.

Alternatively at times, the city becomes the focus of the research work to be exhibited. As part of the Vogt proposed "*Un-Common Venice*" (2012), project for the 13th International Architecture Biennale under the topic "*Common Ground*", Venice was the stage for a reflection about public space as common land (commons), regarding its resources and use. These concerns and research results were then made visible by reinterpreting an early 16th century Ottoman Empire tradition under the form of one of the few existing city kiosks.

The kiosk worked like a physical reminder of the Islamic roots of this kind of small-scale architecture. During the Ottoman Empire the kiosk served as a public fountain house, bounded to Islamic law, which determined one of the duties of ruling families and wealthy individuals. That duty was to supply the population with safe and free drinking water. This was usually done by a servant inside the fountain houses who would serve out the water to the passersby. Thus, by being aware that water is one of the most important public assets (commons), this tradition was continued at the occupied city kiosk. Additionally, the kiosk also serves as a display for presentation and communication of the results of previously conducted surveys about the public space as the 'commons', a resource highly disputed due to mass tourism (Vogt Studio 2012).

Fig.43-45 Vogt Studio, "*Un-Common Venice*" (2012): the old existing kiosks; one of the few remaining kiosks in the city; the model for the exhibition space of the Biennale

The project has then emerged from several articulated approaches:

— A public space occupation through a set of five different handmade posters in thirty four languages (as much as the participants' languages in the Biennale). The posters triggered public debate around the subject of the common ground;

— A pedestrian survey was conducted with the help of the students from the University of Venice in three previously defined public spaces around the city in order to identify different perceptions of Venice, of its resources, and of its public space as the 'commons';

— The occupation of an existing street kiosk. The kiosk not only reinterprets the 'commons' but also takes the form of a communication and presentation device in which the results from the surveys were presented. These results were edited under the form of newspapers, postcards and other items;

— And additionally, at the exhibition space of the Biennale just an empty copper shell was installed, reproducing the same shape of the existing street kiosk with the newspapers, postcards and posters that were produced and then placed around it. The polished copper surface was intended to be a reflector and an archive of the outside city and its true common grounds (Vogt Studio 2012).

Fig.46-49 The produced newspapers "*Republic of Common Ground*"; detail and view over the kiosk; polished copper surface of the kiosk installed at the Biennale

This diversity of outputs and similarities with art approaches and their working strategies reinforce and denote the process of working with the landscape and the city. Yet, instead of being developed around an artistic idea, the experiments made by using the mechanisms of 'display' and 'installation' become a way to explore ideas and concepts without many of the constraints of use or project brief. Although rooted in

the art discourse, it turns into a temporary mechanism of criticism and reflection about the city and the landscape.

In fact, both the terms 'display' and 'installation' are inextricably linked within the discourse of art practices. The term 'display' is being used in the context of exhibitions providing distinct modes of looking at/ relating with the art works and their impact, autonomy and aestheticization of meaning that have been deeply analyzed by art historians, critics and curators (see Staniszewski 1998; Barker 1999; Bishop 2005; Ritcher 2014). In the background runs the desire to break up with the conventional ways of exhibiting paintings so commonly used until the early 20th century. Thus, the search for elucidation and aesthetic pleasure gave place to a new paradigm of art exhibitions — the art works are now to be staged and installed instead of just being selected and hung on the walls according to their size and shape. These first experiments started to be "aestheticized, autonomous, 'timeless' installations created for and ideal viewer as modernist representations in their own right" (Staniszewski 1998: 67) and this growing autonomy and relevance was summarized as "a form of representation as well a mode of presentation" (Barker 1999: 13).

However, the art historian Emma Barker and the art critic Claire Bishop have related this 'almost status of a work of art' with the double meaning of the term 'installation', which also led to some blurriness and confusion that emerged between the act of installing works of art and the concept of installation art as a type of art work developed since the 1960s (Barker 1999; Bishop 2005) — as Claire Bishop has clarified:

> What both terms have in common is a desire to heighten the viewer's awareness of how objects are positioned (installed) in a space, and of our bodily response to this. (...) An installation of art is secondary in importance to the individual works it contain, while in a work of installation art, the space and the ensemble of elements within it, are regarded in their entirety as a singular entity. Installation art creates a situation into which the viewer physically enters, and insists that you regard this as a singular totality. (Bishop 2005: 6).

Nevertheless, both display and installation work, are viewed as mechanisms of power, experience and education. They have been fundamental to the production of culture,

inside and outside the institutional framework of the museum — on the one hand, the display which enhances, clarify, raises awareness and manages new layers of knowledge; on the other hand, the installation which incites bodily experience and activation, demanding the presence of the viewer to be completed.

Despite being difficult to trace a clear and linear development for installation art due to its several moments and different scattered influences, art critic Claire Bishop focuses on the viewer's experience, not only to clarify a better understanding of the installation art, but also to better frame the installation works that are being produced today. This relationship with the viewer is also complemented by the introduction of other two ideas — activation and decentering (Bishop 2005: 11). 'Activation' means to move from just optical contemplation to turning into a part of the work itself. It requires physical participation and the viewer is 'activated' and 'emancipated' through his/her experience with the work, also implying its socio-political active engagement; and 'decentering' means to move from the rational and centered Renaissance perspective to a poststructuralist one. As Bishop puts it, "the correct way in which to view our condition as human subjects is as fragmented, multiple and *decentred* — by unconscious desires and anxieties, by an interdependent and differential relationship to the world, or by pre-existing social structures." (p.13)

In this sense, these ideas would cross the development of the installation art until today, and those different results and types of work can be categorized under different conceptual frames within the viewer's experience. Consequently, two different main approaches lie in the basis of the several works mentioned along this document:

One is expressed in the notion of an 'activated spectatorship', which implies an activated viewer as a political subject and as a part of a collective or community. The works emerge by exploring the asymmetries left visible or invisible during operations of power, authority and social exclusion. They can be regarded as modes of raising awareness, as well as modes of resistance, empowerment and emancipation developed through the involvement of the community, which will provide the basis for its active engagement — these approaches will be better analyzed during Part 3 '*Engaging*';

And the other is the notion of an 'heightened perception' represented in the works developed around the phenomenological model and body experience influenced by the writings of French philosopher Maurice Merleau-Ponty. His writings provided a

proliferous ground base, which was seminal to frame the minimalism and landscape art-based works of the 1960s. Also, different readings and interpretations provided by him in different ways, heightened the awareness over the space activating the body and the senses. Results can be followed in the works made by artists such as Robert Irwin, James Turrell or Larry Bell; in the live experiments by Vito Accounci and its eroticisation of phenomenological perception; or in the experience of heightened consciousness between the self, the work and the institution, which is present in the works of Olafur Eliasson (Bishop 2005: 48-81). For example, in this last case, the different landscape situations created in "*The Mediated Motion*" (2001), a collaboration project between Olafur Eliasson and the landscape architect Gunther Vogt, not only provided the dislocation of different natural phenomena and isolated them in different museum rooms, heightening its awareness through the perception, but also confronted the institutional space of the museum, as Claire Bishop has explained, raising doubts "about the museum´s authority 'naturaly' encoded in this space." (p.77).

Fig.50-52 Olafur Eliasson in collaboration with Gunther Vogt, "*The Mediated Motion*" (2001)

Additionally, it is also worth to mention the approach proposed by the Portuguese artist Fernanda Fragateiro in her work "*Air, Earth, Light, Steel, Time*" (2008-2009). Alternating between installation and performance, the project was a reflexive approach about the landscape in a section of the gardens of the Casa da Cerca (Contemporary Art Center, Almada — Portugal), where the artist proposed to temporarily 'rebuild' the garden using only dark soil empty plots, and by continuously removing all the weeds and possible growing plants. This absence, the empty space, the apparent contradiction of not-letting-grow leads to another kind of awareness about the life that composes the landscape by exposing its negative condition and also revealing the surrounding landscape. Time passed by but the gardeners didn’t allow

the land to perform. They were performing instead of the natural processes, but only against the visible, because under the dark soil life was always trying to grow.

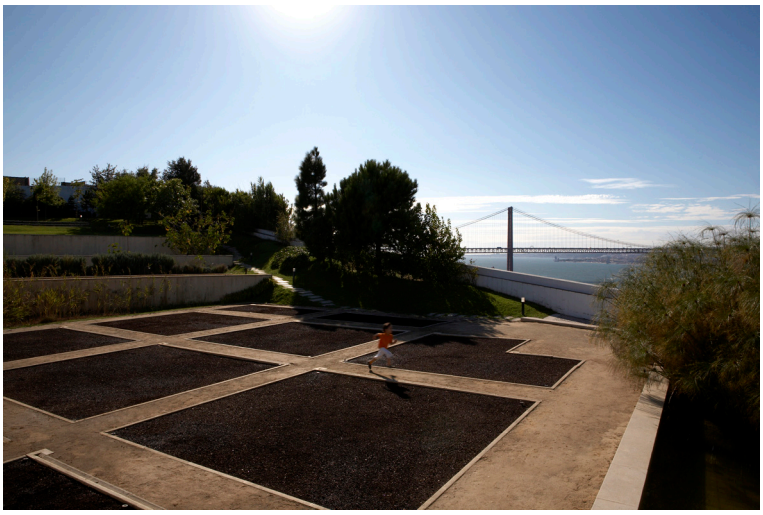


Fig.53-55 Fernanda Fragateiro, "*Air, Earth, Light, Steel, Time*" (2008-2009)

3. The relevance of temporary and small-scale approaches

It is in this dynamic set of operations (walking, mapping, installing) that the notions of *temporary* and *small-scale* will be introduced and explored in association with the insertion of processes and projects that adapt to different contexts of observation and landscape production.

Along with the multiple outputs that could be generated, its association to design experiments has already been largely developed and explored within the fields of design or architecture. The relationships between people and environment are explored through an extensive variety of forms, scales and materials, from small paper models to more accurate built objects and prototypes. They can be made to develop the shape and visual appearance of the project, so to understand how its different parts work together is essential. Also important is to understand different relationships between materials and how they connect to each other and so on. However they can be used to effectively explore and test real time-space situations. In this case, the experiments are extended beyond the enclosed and controlled environment of the studio in order to be inserted in the daily life routines of the places where people live. They are direct experiments applied to test specific imagined approaches; to identify specific issues, context fragilities or opportunities (physical, contextual, temporal, sensory, social, cultural, political).

Fig.56-58 Two different models of the Biennale kiosk at Vogt Studio; several models at Studio Olafur Eliasson

Despite the fact that these direct experiments were less discussed in landscape architecture, landscape architect and researcher Daniela Karow-Kluge (2008) has

explored the idea of experiment simultaneously as a methodological tool and as conceptual framework. To Karow-Kluge, short-term direct experiments may reveal unexpected solutions that could be missed out in the conventional planning processes. Due to the fact that conventional planning usually tries to reduce uncertainty and indeterminacy to a minimum, without the possibilities of testing, it may prove even more difficult to face the complexities of urban life. Thus, according to Karow-Kluge, by opening the possibilities to experience, not only different situations and findings will emerge, but also the critical process of questioning becomes visible and can be extended through practice:

> Experimental intervention in real space then constitutes a visualized question; intellectual experiment takes place beforehand in the shape of questions, hypotheses and sketches. Experiments are 'ranges of possibilities'. They try out options for the future in the present and thus have a direct, live relationship to reality in contrast to conventional planning methods. (Karow-Kluge 2008: 439)

Karow-Kluge makes a point with the experiments made with user groups of young people in order to better understand specific user interests and occupation patterns in less appreciated places. This was made using a four-by-six meter blue platform in the center of a balloon field. By introducing a familiar object like a balloon, the young people had the opportunity to freely reshape the space by manipulating the density and the disposition of the balloons.

Fig.59 Testing occupation patterns

Another example can be described in a project made by the office Still Urban Design, and held under the "*Locomotive*" cultural event in Porto, Portugal — "*Stop.Live*" (2014). The project was created as a temporary garden with different possibilities of thermal adaptation. Yet, as a temporary project it also took advantage of this temporary condition to test some bioclimatic concerns — through the free combination of different modular elements (bio.model) in several spatial configurations, different climate perceptions and experiences were provided (Still Urban Design 2015).

Thus, the apparent precariousness of the materials used expands the experience of the exposed elements and boils down several topics to their basics — exposure or protection to solar and wind elements; a close relationship between the body and temporary constructed garden, which is portable and transformable. That not only reconfigures the cityscape but also reconfigures daily routines and ownership behaviors as well as different perceptions about the image and meaning of the city garden. It works like a city scale model, a fieldwork tool, imperfect and precarious; incomplete but containing within itself a wide range of variations and the subsequent possible discussions and interpretations of each one of these potentials.

Fig.60-61 Still Urban Design, "*Stop.Live*" (2014)

Therefore, the idea of 'temporary' contains a wide range of open and unpredictable possibilities which can generate different opportunities for development or regeneration of the urban landscape; or test different concerns related with the place or with its surrounding communities; as well as provide conditions that may lead to new place activation and ownership dynamics. Thus, the formulation and introduction

of tests/prototypes of temporary, reversible and low cost experiments may not only be explored from within their own autonomy in the contexts in which they operate, but may also strategically contribute to the analysis and execution of more permanent projects.

Nevertheless, the condition of 'temporariness' carries a variety of referents in need of a clear framework so as to become fully valuable and operative.

Temporary may refer to a short-term action or to a longer-term action; it can be temporary or provisional. Nevertheless it will be the absence of a 'permanent' situation that will frame its temporariness. 'Temporary' refers to something that is not fixed in time, that can last for one minute or for several months, even though it contains the certainty of an end as its length can be previously defined or programmed under different circumstances.

Concerning the goals of the present research, 'temporary' also differs from 'provisional' and 'transient/transitory', as they mostly refer to a temporary arrangement, an action or a solution to a situation that lasts until it is replaced with a better, more permanent situation, or until it is no longer needed — thus, they may be deliberate in action, form and purpose, but they lack transformational meaning. Nevertheless, a temporary process may contain provisional and/or transitory situations.

Therefore, in the present context, 'temporary' refers to a deliberate decision of creating a work or a process for a limited span of time in order to make visible, to transform, to produce meaning or to produce knowledge in a given context. It ends in time, but it is open for a continuity of its experience.

Consequently, the experience produced is a central part of the 'temporary' framework. It follows the idea of an 'experiential *continuum*', as it was formulated by John Dewey ([1938] 1997). It´s a continuous (learning) experience which rests on the principle of habit that covers the formation of attitudes through interaction, and on how past experiences interact with present situations (p.33-35). According to Dewey, it's the active union of continuity and interaction that will provide the successful value of the experience:

> The two principles of continuity and interaction are not separate from each other. They intercept and unite. They are, so to speak, the longitudinal and lateral aspects of experience. Different situations succeed one another. But because of the principle of continuity something is carried over from the earlier to the later ones. As an individual passes from one situation to another, his world, his environment, expands or contracts. (...) What he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow. (Dewey [1938] 1997: 44)

In this sense, the goal is to understand how the 'temporary' can be part of a working process. And because the working conditions may differ from situation to situation, the goal is also to understand how these experiences can be produced over time, through a diversity of forms and approaches (from actions to objects), in order to produce change in a more continuous transformative and performative process.

Along the temporary condition, this downsizing of the environment conditions into a small-scale model also plays a fundamental role. The anthropologist and philosopher Claude Levi-Strauss ([1962] 1966) argued that, in art, these processes of scale reduction from the real conditions (or natural size) affect not only the scale but also their properties (i.e. color, smell, tactile impressions, temporal dimensions, and so on) thus producing a reversal in the process of understanding. As we tend to understand real objects by dividing them and working with their parts, the scale reduction reverses this situation between quantitative size and qualitative simplification. Consequently, as Levi-Strauss has explained, “knowledge of the whole precedes knowledge of the parts” (p.24).

In a different perspective, the social psychologist Karl Weick (1984) argued about the scaling down of social behavior problems introducing the concept of 'small wins'. For Weick, scaling up a problem can result in a decline of thought and action “because processes such as frustration, arousal, and helplessness are activated” (p.40). Thus, by recognizing and scaling down those problems, new controllable opportunities could be identified in order to produce more visible results.

Thus, in the present work, 'temporary' and 'small-scale' intend to contribute to the value of the urban landscape experience, providing other ways to produce visibility, awareness, or activate processes of engagement. They provide flexible, controllable

and adaptable conditions that can follow through and be tested while facing urban changes. To sum up, these two operative concepts are above all proposing different ways of acting — first, acting by following the unsynchronized processes and heterogeneous developments of the space production, as the concepts carry flexibility and adaptability to social and urban changes; second, also understanding the 'acting' in a larger social sense, extended to its human and non-human connections.

Here, the Actor-Network Theory (ANT) developed by the social scientists Bruno Latour, Michel Callon and John Law plays a decisive role since ANT proposes a very different definition of the 'social' produced from its type of connections and associations. As Bruno Latour (2005) argues, 'social':

> (...) it doesn't designate a domain of reality or some particular item, but rather is the name of a movement, a displacement, a transformation, a translation, an enrollment. It is an association between entities which are in no way recognizable as being social in the ordinary manner, except during the brief moment when they are reshuffled together. (...) Thus, social, for ANT, is the name of a type of momentary association which is characterized by the way it gathers together into new shapes. (Latour 2005: 64-65)

Furthermore, these associations do not make a distinction between human and non-human entities, which means material practices are not ignored — instead, they are acknowledged to fully understand how the social is generated. Human and non-human entities are all part of a web of relations that are shaped and reshaped into its components and it is this process of translation that holds them together (Law 2007: 5). Like texts, ideas, or natural phenomena, objects also participate in collective (social) processes as actors or actants. According to Bruno Latour (2005) "*any thing* that does modify a state of affairs by making a difference is an actor — or, if it has no figuration yet, an actant" (p.71). However, as Latour has also explained, the argument is not the ability of objects doing things instead of human actors. The argument is that they participate in the action as *non-human* actants because the continuity of any course of action is not just made by human-to-human connections or just object-to-object connections but as a shared connection between one another, making it essential to produce and understand the social connections and their effects.

This is very clear in the associations mentioned by John Law (2007) to illustrate the immense web of relations which enabled the Portuguese to control the world through

the domination of the Indian Ocean for around 150 years. This web (network) was reshaped by all kinds of actors — from objects to human beings; from ideas to organizations — formed by "ships, sails, mariners, navigators, stores, spices, winds, currents, astrolabes, stars, guns, ephemeredes, gifts, merchants' drafts [that] were all translated into a web." (Law 2007: 7)

Even though these components are always tied together, however precariously they may be linked, this means that if one of the components fails, the entire network may collapse. Thus, in this precarious process, which makes up the web, "all elements need to play their part moment by moment or it all comes unstuck" (p.7) and its durability is dependent on the 'strategically durable configuration' of the web and its relational effects (p.9). Once again, Law exemplifies these strategies in the vessel design experimentations suitable for exploration and exploitation or the creation of a celestial navigation system, which contributed to the durability of this empire.

Consequently, the concept of performativity is also crucial to understand these heterogeneous material processes and social practices. Relations must be enacted to become real; they need to be performed into being. It is only through performance, when everything plays its part relationally, that new realities can be generated (pp.12-13).

It is within this framework that this research is trying to bring forth the socio-material perspective to allow for different ways to understand and study people engagement to emerge as well as to contribute to its social, cultural and political formations.

Although framed by different circumstances and contexts, the temporary projects and experiments already mentioned during this Part 2 have presented a set of material arrangements that were able to activate relational and bodily experiences as well as able to produce different outcomes related to emancipation, resistance or empowerment. In this sense, these kinds of built experiments may also help to reconfigure public engagement as a form of socio-material involvement. However, these possible reconfigurations raise further questions — in what ways should the relationship between socio-material practices and the practices of public engagement be considered? As the durability of its outcomes is dependent of the strategic configuration of each web of relations, how can these approaches be strategically configured to support the existence of an experiential *continuum*?

Accordingly, what the next chapter will continue to develop is how these possible forms of fieldwork, made through material and object-oriented experiments, can contribute to support practices of public engagement. This will move beyond many discursive one-way flow participatory approaches to more embodied and relational experiences, implying a close connection with the physicality and materiality of the urban landscape.

III. ENGAGING

1. Challenges to public engagement

As it was already mentioned in the 1st Part of this document, the European Landscape Convention (ELC) came to clarify and expand the concerns around the landscape matters by introducing several significant changes. These changes are related not only with the growing work and research related with the landscape since the late 1980s, but also with concerns around European measures of well-being and with the quality of life index (specifically related to the places where people live). These inquiries have resulted in an increased acknowledgment of the quality and diversity of European landscapes as a common resource, and consequently the importance of the citizens' active role in decision-making (Council of Europe 2000a; 2000b).

Thus, the European Landscape Convention (Council of Europe 2000a) and the subsequent "*Explanatory Report*" (Council of Europe 2000b) and "*Implementation Guidelines*" (Council of Europe 2008) had a significant influence due to its participatory approach. In fact, the public should have an active role and responsibility through participation actions. That is also why cross disciplinary approaches are needed and the reason why it was underlined that landscape should not be an exclusive field for specialists. It is vital to increase awareness of all the communities involved and of all the stakeholders about the value of these actions, as well as about their role and the changes they may bring.

Therefore, Part 3 of this document will focus on four specific items of the ELC: public participation, awareness raising, training and education.

The Convention and its "*Explanatory Report*" have significantly emphasized these items as fundamental measures to the protection, management and planning of the European landscapes. These measures were also extensively described and reinforced in the "*Implementation Guidelines*" (2008) in which participation is regarded as an important instrument that should be present at all stages of implementation. Therefore each state may choose the appropriate methods regarding the different problems identified while taking into account all the different possible contexts (i.e. different administrative organizations; the characteristics of the various territorial situations; the scales of operation; etc). Special reference was also made to the processes that had already been tried and tested, which may be used simultaneously (i.e. consultation, public inquires, information meetings and educational exhibitions) (2008: II.2.3. —

A). Furthermore, several other clarifications were made, illustrating not only some procedures but also explaining the socio-cultural role of the participation process. As an example, the mention to the participation process as an opportunity to strengthen the populations' link to their surrounding environment:

> The certainty that strengthening the relationship between the population and its living surroundings underpins sustainable development affects the whole process of landscape policy definition. Moreover, participation is regarded as an instrument for strengthening the identities of populations, which recognise themselves in their surroundings. (Council of Europe 2008: II.2.3. — A)

The importance of recognizing the diversity of the several value systems also as an opportunity:

> Public involvement, which may entail contradictions resulting from the diversity of the value systems espoused by the various social groups, should be regarded as enriching and as an opportunity to validate knowledge and the definition of objectives and action." (Council of Europe 2008: II.2.3. — A)

Recognizing the importance of a two-way communication between experts and population along with the ways in which this can help measure the different systems of values between experts and the participating community:

> Participation implies two-way communication from experts and scientists to the population and vice versa. The population possesses empirical knowledge (local and naturalistic knowledge) that may be useful in completing and contextualising specialist knowledge. (Council of Europe 2008: II.2.3. — A)

> This also has an influence on 'assessment' activity, understood as a dialectical comparison between analyses by experts and the values attached by the population to landscape, in the knowledge that different systems of 'values' and 'non-values' exist that may be well-entrenched or still in the process of definition; these value systems (universal, specific to national cultures, to local cultures, to each individual's culture) belong to both scholarly culture and to popular culture: they are qualitative and not quantifiable and some of them are sometimes mutually opposed. (Council of Europe 2008: II.2.3. — A)

This emphasizes the ELC landscape definition as "an area, as perceived by people" (Council of Europe 2000a: art. º1) and the concept of participation reflects both the

social perception and the popular aspirations in choices regarding landscape protection, management and planning (Council of Europe 2008 II.2.3. — A).

Another specific measure is the subject of awareness-raising, in which "each Party undertakes to increase awareness among the civil society, private organizations, and public authorities of the value of landscapes, their role and changes to them." (Council of Europe 2000a: art. º6 — A). The "*Implementation Guidelines*" (2008) have clarified the relevance of raising awareness so as to expand on the relationship between landscape and daily life, that is, between the quality of the places where people live and the impact these places have on their lives, "the activities pursued by all parties in the course of their daily lives and the characteristics of the natural environment, housing and infrastructure" (Council of Europe 2008 II.2.3. — B). These actions may be "used on permanent, periodic or occasional basis", and "should be understood as a knowledge-spreading process operating in all directions from policymakers to field personnel and local inhabitants and vice versa." (Council of Europe 2008 II.2.3. — B).

Among the several forms of awareness-raising presented in the "*Implementation Guidelines*", we can find guided visits, publications, exhibitions, audiovisual means, simulations and presentations by artists and photographers. And, while these methods may be used nationally, regionally or locally, there is a special emphasis on the local level, where the methods can be followed by a public debate (Council of Europe 2008 II.2.3. — B).

Finally, the other two measures referring to the training and to the education: on the one hand, the "training for specialists in landscape appraisal and operations" (Council of Europe 2000a: art. º6 — B), developed through several forms of training programs but at all times emphasizing its multidisciplinary basis, with the purpose of "train[ing] people in the relationship between landscape and economic development, between landscape and the renewal of natural resources and between landscape and social justice." (Council of Europe 2008 II.2.3. — C); on the other hand, the need to strengthen the educational component, related to all educational levels (from primary school up to the university), not only to increase students' sensitivity to the quality of their surroundings, but also to foster the awareness of landscape from a cross-disciplinary perspective (2008 II.2.3. — D).

However, the implementation of the European Landscape Convention still faces challenges, related to its participation actions. In the aftermath of a series of special sessions on ELC and participatory development planning (2008), geographers Michael Jones and Marie Stenseke (2011b) stressed that some of the challenges "range from indifference or skepticism regarding public participation (...) to problems of implementing ideas produced through participatory exercises" (p.297). While these observations are mainly made around participatory approaches in wider landscapes, the urban landscapes can face more complex challenges. According to Jones and Stenseke:

> An even greater challenge is to enhance community involvement in urban areas. Here the number of competing demands on land is greater; official decision-making often leaves less room for public negotiations; the representativeness of potential participants is difficult to distinguish and there is an even greater risk that marginal groups will not be heard; and non-engagement and indifference due to less perceived or articulated relationships to the physical landscape are more common. (Jones and Stenseke 2011b: 301).

Despite the strong contribution from the ELC related with the participatory approaches, the actions that are necessary still show a slow progression and perpetuate the general idea (still) that public participation can be a waste of time (Thompson 2000: 106). In fact, the inclusion of citizens in participatory processes permanently requires renewed skills and strategies to complement or support the 'traditional' participatory sessions. These strategies should not just be limited to contribute to engage the public in the complexities of urban landscape, its built structures, public spaces and green infrastructures, by following the social-political changes and its expectations. They also need to be considered from the perspective of the public's motivation, which directly determines their willingness to participate.

Therefore, when looking at art experiences in this context, it does not mean that they can replace what has already been suggested in the ELC "*Implementation Guidelines*" — on the contrary, they aim at being seen as complementary, both from the point of view of awareness-raising and public engagement and from the point of view of the acknowledgment of alternative tools and multidisciplinary modes of collaboration available to be explored by landscape architects and other experts and technicians. Finally they also need to be regarded from the point of view of teaching by allowing

and stimulating the experimentation of these tools and modes of collaboration through live experiences that should have a stronger presence in education.

1.1. Participation processes: efficiency differences

The text by the scientist and policy consultant Sherry Arnstein (1969), "*The ladder of Participation*", still works as a measuring reference related to the participation processes. However, the main concerns continue to be very clear, pondering if all sides are considered during the process and who is benefiting. Arnstein exposes a scheme of 8 levels of participation. The first group of levels (manipulation and therapy) are described as 'non-participation levels' and the goal is to 'educate' or 'cure' the participants. The second group (informing, consultation, placation) is described as a 'tokenism level' — the participants can hear and be heard, so the exchange of concerns happens. However the right to decide is still in the hands of the powerholders. And the last group of levels (partnership, delegated power, citizen control) is where citizens have an increasing power and decision-making right.

In practice, participation processes range from less efficient to more efficient examples. They are dependent on the different ways to consider the landscape, from its strategic management, territory organization or specific interventions; they also vary according to the size of the area in consideration, number of people involved, etc., which will determinate the techniques and tools to be used to collect and communicate data.

The following examples represent two public participation processes. Although they have been carried out in different contexts and in different countries, what is intended is to understand different degrees of effectiveness from the lens of techniques used and how the people were involved in these processes of participation.

— Reporting to an example in Porto, Portugal (ongoing PDM Revision — Municipal Master Plan) there were several moments made available to participate: 1. Online questionnaires/inquiries; 2. Participation sessions (Juntas de Freguesia, JF); and 3. Thematic public debates.

Between March 25th and April 16th 2015, there was a first participation moment (preventive participation) where 13 participations were registered (PDM 2015a).

Between May 28th and June 25th 2015 the participation sessions (one session for each JF) registered a total number of 305 participations. The sessions included: 1. An introductory presentation about the PDM Revision; 2. A socio-economical characterization of the community area; 3. Followed by a written inquiry and a free debate (PDM 2015b).

Also, the public debates occurred between May 2nd and December 19th, 2016, revealed a low rate of participants (data are not available): Invited guests, a thematic presentation and final questions and answers (free debate).

Fig.60-61 PDM Participation Sessions: Participation session at JFRamalde (July 2015); Public debate "*Porto and its touristic dynamics*" (October 2016)

These are the most common methodologies to activate or include citizens in the decision-making processes, ranging between 'informing' and 'consultation' according to the Arnstein levels — strong presence of the one-way flow of communication without knowing if the citizens' concerns and ideas will be taken into account (Arnstein 1969: 219). We can also have a closer look to the techniques that were used (inquiries, public meetings and debates). For example, the inquiries didn't include age, gender, or occupation, therefore it will not be possible to know who each participant was, which will influence the accuracy of results. Also, the layout of the meetings can increase or decrease the effectiveness of the communication. The division between the participants, the chair disposition in rows and the top table view for speakers provide for less equality while experiencing the public display, discouraging a more open two-way communication through a more passive behavior.

— The second example shows a different approach that resulted from cross-sectional methods and techniques. This was developed in France over a period of 20 years in 4 different landscape scenarios/places — Chaine des Puys (Regional Park) between 1984 and 1986 (624km2); Montagne Thiernoise, between 1996 and 2001 (200km2); Pays Monts et Barrages, between 1998 and 2001 (663km2); and Billom, between 2006 and 2008 (17km2) (Michelin, Joliveau and Planchat-Héry 2011).

Different combinations were used between discussions and visual representations. On the one hand, the indoor group discussions combined face-to-face interviews with discussion groups, discussions in the field, as a chance to connect first hand with what can be seen in these places during the field trips. Discussions were also held in a social immersion environment, during which participants took part in local activities for a long period of time. On the other hand, there were visual representations of the landscape that combined several types of images and geospatial tools such as drawings, sketches, photographs, aerial photography, maps and geographical information systems (GIS). The combinations of visual media during face-to-face/ group discussions were the result of a previous definition of what should be the most suitable visual tools for landscape planning (Michelin, Joliveau and Planchat-Héry 2011: 150-152).

Fig.64 Participation Session

The study validated the impossibility of using only one tool — "(e)ach tool had a role and a functional effect depending on the nature of the project, the audience, the step in the process, etc." (p.158). To support these conclusions, several charts were designed to describe the media used as well as the tasks assigned to each one of them along with their interests and limits.

The study also validated the difficulty of providing a general classification for the tools used due to different interrelated factors:

> (...) the type and aspect of the tool, the task it is dedicated to, and the way people react during the participation process and some time after. The same tool, a photograph for instance, can be used (1) at the beginning of the process, during the territorial analysis, to allow someone to express his or her own feelings about the landscape, (2) in a following step to illustrate a landscape type, and (3) at the end as a basis for an illustrated scenario. (Michelin, Joliveau and Planchat-Héry 2011: 158).

Thus, even with such a diverse experience regarding the tools used, each of them presented their own advantages and limits depending on how participants adapted and learned from their use during the process. Many difficulties arise during such a process mainly due to processes that aim at exchanging communication and information. A tool would be more relatable if the person gradually got into the 'problem' and started to visualize it differently at every step. Not only each person has his/her own time to process information, but the information will also be processed differently according to the person's values, meanings, perceptions, expectations and so on. Although the study focused mostly on the means of visual representation, these concerns were also evident in some of the issues that were raised: "What are people speaking about? Are the words and concepts clear and fully understood? Which values, meanings, symbols, etc. do participants attach to the topics they are speaking about?" (p.167). Even so, this is always one of the important aspects to consider, especially in participation processes with different cultural communities.

According to the urban planner Patsy Healey ([2006] 2009), when collaborative work starts, it gets developed across several cultural differences because "this typically involves intersecting with multiple lifeworlds and multiple cultural communities." (p.156). As Healey explained it, the decision of 'what is right' and 'what is wrong' is many times blurred by the different cultural communities because they develop different 'languages' and different 'systems of valuing'. That explains why she underlines the need for a more expanded approach in the formation and transmission of cultural layers:

> (...) a way through the dilemmas of collaborating across cultural differences is firstly to recognize the potential cultural dimensions of differences ('where

> people are coming from'), and secondly, actively to make new cultural conceptions, to build shared systems of meaning and ways of acting, to create and additional 'layer' of cultural formation. (Healey [2006] 2009: 157)

These are some of the difficulties that participation processes face. And although the authors have mentioned difficulties concerning the choice of representation techniques (due to the diversity of working contexts and participants), they made clear that the more diverse the approaches and tools are, the higher is the probability of succeeding in the participation process (Michelin, Joliveau and Planchat-Héry 2011:166).

Thus, when compared to the Portuguese example, the use of fewer tools combined with the chosen discussion models inevitably weakened the quality of the results.

Another relevant aspect is related to the beginning of a participation process. Despite the fact that in the examples cited none of them have presented a reflection on the ways in which the public was called and involved in the process, many of these processes are compromised because they start with indifference, skepticism, under the idea of participation as a waste of time. To sum up, there is a general lack of willingness to participate. This is still an almost invisible subject and perhaps it is one that could not only be debated bearing in mind the difficulties previously identified, but also worked out from the diversity of approaches and tools. Therefore, as the work that is being developed in this research intends to reflect on ways of engagement, this leads us to a set of questions that the next pages will try to discuss: How can the public's interest be developed in subjects related to the landscape or the quality of the places where they live? How can the public be more aware of their rights and responsibilities leading to the motivation to play an active role in participation processes and decision making? And, most importantly from the lens and goals of this research, how can art-based practices contribute to these processes of engagement that articulate multiple dimensions such as social, political, cultural or economic?

2. Participation and Engagement

> Citizen engagement and public participation are two terms which are often used interchangeably. They refer to a broad range of activities which involve people in the structures and institutions of democracy or in activities which are related to civil society — such as community groups, non-profits and informal associations.
>
> Citizen engagement and public participation are often distinguished from public communication and public consultation. The last two terms suggest a one-way flow of information (from the state to the public and vice versa) rather than a dialogue between the state and the public. Others argue that public consultation is a form of public participation. (Davies and Simon 2012: 6)

The terms 'participation' and 'engagement' are part of the common vocabulary related to public participation processes. Sometimes used as synonymous and other times used without a clear differentiation between them, more often than not, they appear blurred and it is difficult to understand them as separate concepts that are determined by different factors.

Furthermore, both terms are very often associated to others such as 'citizen', 'social', 'civic', 'student' or 'employee' hence revealing their association to many other fields. Thus, in order to change the focus towards what drives a person to engage in something or to act on something, it is essential to throw some light over some of the differences between these concepts, and, more importantly throughout this chapter, it matters to weigh the importance of inherent behavioral and psychological factors.

Sherry Arnstein (1969) has described citizen participation as a form of citizen power where all sides are considered and share benefits based on participants' decisions instead of just carrying out an empty ritual of participation from which only some can benefit (p.216). According to Arnstein, it means that this redistribution of power should allow all the citizens (also the disadvantaged, the excluded, the powerless) to have equal voice and power over decision-making procedures. The participation process usually involves the presence of all the representative parts in order to discuss and negotiate issues regarding their future, as described before.

Nevertheless, to participate requires one´s willingness to do it, although it is also possible to participate without feeling fully engaged in the process. In this sense,

motivation and engagement can be considered as more specific components of the participation process from which participation results can be better evaluated.

The social psychologists Bruna Zani and Martyn Barrett (2012) have related the participation to behavior characteristics (participatory behaviors), which may be developed through several activities. While engagement may be analyzed from its psychological characteristics, it also suggests the need for a closer understanding of "underlying psychological factors (e.g. motivations, subjective meanings and representations)" (p.275). According to Zani and Barret, this has special relevance, for example, in what concerns exploring the political and civic engagement among multicultural communities or understanding different forms of individual willingness, concepts of citizenship, personal commitment to community and sense of belonging, which can reveal participatory behaviors considered different from the conventional ones.

Despite the impossibility to make a correct or a single definition of engagement, this is a psychological frame followed by other fields as well. Educational psychology, for instance, includes research about the motivational processes inherent to learning and possible reasons for school drop-out. On another field of studies, organizational management researches about motivation to work and productivity factors. In these different cases, engagement may be seen as "a psychological process, specifically, the attention, interest, investment, and effort students expend in the work of learning" which "implies both affective and behavioral participation in the learning experience." (Marks 2000: 154-155); or when related to employee engagement, it "connotes, involvement, commitment, passion, enthusiasm, focused effort, and energy, so it has both attitudinal and behavioral components" (Macey and Schneider 2008: 4). It implies personal engagement described as the "simultaneous employment and expression of a person's 'preferred self' in task behaviors that promote connections to work and to others, personal presence (physical, cognitive, and emotional), and active, full role performances" (Kahn 1990: 700). This may be achieved under specific conditions that intrinsically motivate and satisfy employees driving them to engage in their work (Hackman and Oldham 1976; Herzberg et al. [1959] 1993).

Thus, motivation seems to be a key element to understand engagement processes. According to the social psychologists Richard Ryan and Edward Deci (2000), it

concerns "energy, direction, persistence and equifinality — all aspects of activation and intention" (p. 69). In this particular case, it would also be relevant to better explore this concept so as to further develop approaches that may bring the public closer to issues related to their landscapes. This involves both participation and awareness-raising as well as training and education.

On the development of their “Self-Determination Theory” (SDT, see also Deci and Ryan 1985) social psychologists Richard Ryan and Edward Deci attempted to explain how human behavior suffers the influence of both internal and external factors, thus characterizing different types of motivation. On the one hand, there is intrinsic motivation, described as "the inherent tendency to seek out novelty and challenges, to extend and exercise one's capacities to explore and to learn" (Ryan and Deci 2000: 70). This is associated to the inherent satisfaction of the activities in themselves and is better illustrated with the satisfaction of earing music, watching movies, reading books, etc. Yet, even within perfect conditions framing intrinsic motivation, in time, it still requires supportive conditions. In this sense, the theory is not exactly concerned about the causes of intrinsic motivation, but rather in studying conditions that may sustain it or diminish it. As the authors have explained, this variability of the intrinsic motivation is framed in terms of social and environmental factors that may enable it or, on the contrary, undermine it as it is dependent on several circumstances that may enhance it or cause it to grow (p.70). Thus, the argument focuses on the psychological needs of competence, autonomy and relatedness in order to increase and sustain intrinsic motivation. The feeling of competence while performing an action can be achieved or developed through social-contextual events like feedback, communications and rewards, but it should also be followed by a sense of autonomy deriving from one's "choice, acknowledgments of feelings and opportunities for self-direction" (p.70). And finally, relatedness, which in some cases can contribute to the enhancing of intrinsic motivation through a secure relational base.

However, as the authors explained, these principles are only valid "for activities that hold intrinsic interest (...), activities that have the appeal of novelty, challenge, or aesthetic value." (p.71). Many other activities don’t carry the same appeal and satisfaction to be experienced as intrinsically motivated. In this case, it is the extrinsic motivation that plays a major role in performing those activities. These are activities that are not associated to the freedom of self-satisfaction (e.g. childhood activities and

interests). They are instead mostly constrained by a diversity of social pressures and responsibilities. Through the lens of this research, it will also be at this level that public participation and awareness-raising activities are included.

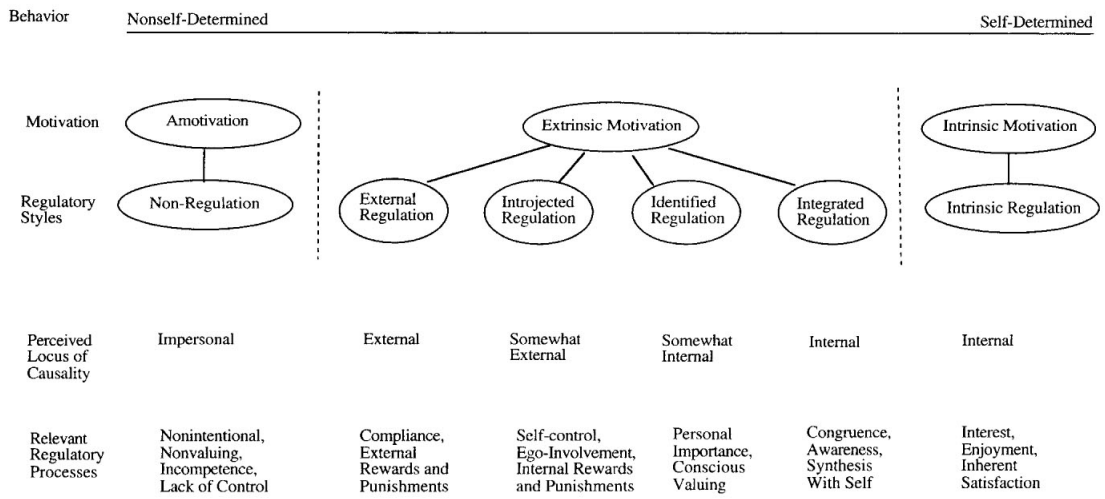


Fig.65 Ryan and Deci's Self-Determination *continuum* diagram

Thus, when looking to the non-intrinsically motivated practices, Ryan and Deci's SDT framework has also been developed around how different people feel motivated to carry out activities and how this motivation influences "ongoing persistence, behavioral quality, and well-being" (p.71). Ryan and Deci graphically represented extrinsic motivation in a self-determination *continuum*, located between amotivation (or unwillingness) and intrinsic motivation. Although, within this structure, it will also be possible to find several degrees of extrinsic motivation, since motivational behaviors influenced by external factors (ex. as the punishment for not performing a task) may be different from the conscious awareness and valuing involved in performing a task. Ryan and Deci have described these variations of motivational types as being valued and regulated through internalization and integration:

> Internalization refers to people 'taking in' a value or regulation, and integration refers to further transformation of that regulation into their own so that, subsequently, it will emanate from their sense of self.
>
> Internalization and integration are clearly central issues in childhood socialization, but they are also continually relevant for the regulation of behavior across the life span. (Ryan and Deci 2000: 71)

This is developed in a time *continuum*, in which the starting point is the amotivation or "the state of lacking the intention to act" where people "either do not act at all or act without intent — they just go through the motions." (p.72). Thus, amotivation has no regulatory stage in the behavior. Here, the amount of autonomy and self-determination will play a fundamental role as they will grow throughout the four motivational degrees within the extrinsic motivation:

— external regulation refers to behaviors which "are performed to satisfy an external demand or reward contingency" (p.72);

— introjected regulation is regarded by the authors as linking to behaviors which "are performed to avoid guilt or anxiety or to attain ego enhancements such as pride" (p.72); from this point, the extrinsic motivation forms become more self-determined and more associated with personal importance and values.

— thus, in the identified regulation, "identification reflects a conscious valuing of a behavioral goal or regulation, such that the action is accepted or owned as personally important." (p.72);

— and lastly, integrated regulation, which "occurs when identified regulations are fully assimilated to the self" (p.73) so the behavior will reflect this congruence/synthesis of external and internal values and needs.

Furthermore, these different stages of extrinsic motivation may be experienced in a progressive *continuum* or in separate discontinuous stages, influenced by both previous experiences and current situational factors meaning that it may also return to the state of amotivation. Once again, relatedness, competence and autonomy can significantly contribute to internalization and integration processes that lead to extrinsic motivation, as well as balance and interest, enjoyment and inherent satisfaction associated to intrinsic motivation. As Ryan and Deci have explained:

> Because extrinsically motivated behaviors are not typically interesting, the primary reason people initially perform such actions is because the behaviors are prompted, modeled, or valued by significant others to whom they feel (or want to feel) attached or related. This suggests that relatedness, the need to feel belongingness and connectedness with others, is centrally important for internalization. The relative internalization of extrinsically motivated activities is also a function of perceived competence. People are more likely to adopt

> activities that relevant social groups value when they feel efficacious with respect to those activities. Finally, the experience of autonomy facilitates internalization and, in particular, is a critical element for a regulation to be integrated. Contexts can yield external regulation if there are salient rewards or threats and the person feels competent enough to comply; contexts can yield introjected regulation if a relevant reference group endorses the activity and the person feels competent and related; but contexts can yield autonomous regulation only if they are autonomy supportive, thus allowing the person to feel competent, related, and autonomous. To integrate a regulation, people must grasp its meaning and synthesize that meaning with respect to their other goals and values. In this sense, support for autonomy allows individuals to actively transform values into their own. (Ryan and Deci 2000: 73-74)

Thus, a clear understanding of how these processes work should provide a better ground basis to develop different approaches from which people may benefit by internalizing and assimilating the regulations to the self, while also contributing to increase their sense of valuing, awareness, autonomy and commitment, further translating it into the engagement behaviors and participation outcomes.

2.1. Testing and discussing unconventional ideas

Once more, and following the previous observations, the example of "*Superkilen*" (see Part 2 — Chapter 1.1) may have found an opportunity to work as a laboratory of ideas, which may also be analyzed from the standpoint of triggering extrinsic motivation processes.

Although, some of the experiences were limited to a small sample of the community, such as the five trips that were made with the inhabitants to bring their specific and favorite objects in order to be included in the public space, they may still be seen as a way of testing and expanding possibilities to trigger motivation and desires. Artist and co-founder of Superflex collective Jakob Fenger has called this approach an 'extreme citizen involvement' that tried to look for other groups of people present in the neighborhood, although some of these people never come to participation meetings, as was the case of either young and elderly people. The collective tried to find out what these absentees would choose if they had the freedom to choose whatever they wanted (Big, Topotek1 and Superflex 2013a: 50).

Nevertheless, apart from some controversies, as a participatory approach test and as a relational process, it broke up with the conventional participatory models and participatory behaviors, contributing to trigger discussion about different frameworks to engage communities. Instead of a rigid organized discussion space fostering passive behaviors or one-way communication, work was done by eliciting people´s desires, by meeting up with them and by discussing matters, accepting and rejecting objects and ideas proposed, although people's desires sometimes differed from public or private interests (see also Petrescu 2005).

And, in the case of "*Superkilen*", the objects are often associated with pleasure and satisfaction, like playground objects. Also the opportunity to let people choose other favorite objects may have contributed to trigger motivation and a different level of commitment.

In this sense, participation becomes part of the daily life of the community, but it is also part of the indeterminacy of the design as well as a way to contradict some design prejudgments, so common in design and planning teams. As Martin Rein-Cano has explained, in regular circumstances, some of the objects would never have been part of the project. They would look kitsch. What makes it valuable is its meaning to the people who have chosen it. In the end, it resulted in very different ways of dealing with participation, which was the opposite of just discussing with the people involved (Big, Topotek1 and Superflex 2013a: 51).

Fig.66-67 "*Superkilen*" — Discussing ideas; grabbing soil in Palestina with Suplerflex

However far from the perfect example of participation, it certainly features many aspects that can contribute to a higher engagement of communities from different

fields of work. The collaboration with the artists collective Superflex has provided different perspectives on the work of both architects and landscape architects.

The introduction of alternative fieldwork processes and scenarios made in collaboration with or supported by art-based practices can provide a greater proximity to social and urban contexts by working closely with local communities, and by developing a different critical positioning through playful approaches. However at the same time still raising awareness, fostering empowerment and responsibility as a process of cultural formation. As the architect and writer Katherine Vaughan Williams (2005) has argued on her article "*We need artist's ways of doing things*":

> Community art practice has a different quality in that the process of involvement of the community in the making of a work itself immediately begins the regeneration process. The regenerative aspect of community arts practice is as much about the transformation of the community itself through its empowerment to change its own surroundings, as it is about the final product. The success of community arts practice differs from the one-off commission in that it is not to be judged only by such a final product, but by the process of creation itself. This is underlined by the way such practice may encompass an event or a temporary piece as much as a permanent artifact. (Williams 2005: 221)

This is not to say that community work is free from conflict. On the contrary, this work implies constant tensions and negotiations, and the results are not always the ones one might expect. It is always a process of experimentation and learning though.

The article by artist and writer Brett Bloom (2013), "*Superkilen: Participatory Park Extreme*" brought out many fragilities not only about the materials used — slippery pavement when wet, fading colors, difficult maintenance, fragile and broken elements etc.; but has also questioned the course of the democratic process inasmuch as the members of the jury who selected the winning design were not representative of the larger community who lives there. Bloom has also pointed to the decisions about the pavement that were imposed by the designers as well as the constant erasing of graffiti. The author also questioned how empowering was a participation through object selection, or even how respect for different ethnicities is raised just by looking at manholes from different countries.

Although shrouded in controversy the "*Superkilen*" was also awarded. And the "*2016 On Site Review Report*" (Akšamija 2016), produced from the Aka Khan Award, has provided a different perspective on the project. The report also includes the results of interviews conducted with clients, users and community which followed the appropriate guidelines in case-study methodologies:

— The professionals, cultural critics and producers have mentioned the success of the project as it covered several issues such as "questions of access to and control over public space, democratic and participatory design processes, urban renewal and gentrification, and finally, debates over the inclusion and integration of immigrants, Muslim and non-Muslim" (p.15). However, they also pointed to some "flaws in regard to the maintenance and the lack of participation of residents in the development of the master plan" (p.15).

— From the point of view of its popularity, remarks were made regarding not only the intensity of use, but also diversity of visitors in the park, underlining that in the Red Square it is possible to "meet people of all age groups and cultural backgrounds sitting side-by-side" (p.15).

— And from the point of view of neighbors and immediate vicinity, since its completion in 2012, the space has increasingly become a landmark of community gathering and diversity. Although it was viewed with some resistance by the dwellers, that preferred a traditional park design instead of colored ground surface, these surfaces (Red Square and Black Market) are the most used today. Furthermore, when faced with the possibility of changing the colors, the community has stood up for the red color since it became an important element of the identity in their neighborhood. Today the dwellers enjoy the vivid activity that the place offers while they also seize the opportunity of using it as a meeting point, which did not exist before (p.15).

Fig.68 BIG, Topotek1, Superflex, "*Superkilen*": Object Board

3. Intertwining art practice and community

Art critic Claire Bishop, editor of Documents of Contemporary Art with the title "*Participation*", argued since the 1960s that socially-oriented projects attempt to introduce the idea of participation in the artistic practices from three main motivations: 'activation', with the creation of an active subject empowered by the experience of participation; 'authorship', by sharing or diluting the authorial control; and 'community', by restoring social bounds as a shared collective experience (Bishop 2006: 12).

Also, art expansion beyond its institutional space places the city, the landscape and the social fabric as production materials as well as a place for critical and political positioning. The permanent object moves to multiple modes of operating made from relational practices, happenings, performances or temporary installations triggering different modes of participation, collaboration or engagement. This also expresses the desire for political action that entices active viewers as political subjects through dynamic engagement in a more extensive social and political field (Bishop 2005: 102). Thus, new ways of raising awareness, as well as kinds of resistance, empowerment and emancipation are experimented.

The notion of 'social sculpture' has emerged from this context. Coined in the 1970s by artist Joseph Beuys, it expresses his desire for an 'expanded concept for art', intertwined between political activity, life and artistic practice. As member of the Green Party, Beuys was actively involved in political life, and, by advocating the expansion of art as an anthropological one, he meant that it comes from the people. So under this perspective anyone is seen as an artist. Hence art carries an idea of freedom and should be the starting point to change the social order (Beuys 1983: 11) which also resonates with his socio-ecological thought. To Beuys, it was not just about the conservation of nature, it was also about a wider understanding and about taking a political stance regarding the relationship between human beings and nature as a unity (Beckmann 2001).

His long-term installation "*7000 Oaks*" (1982) made at Documenta7 — Contemporary Art Exhibition, Kassel, Germany — sums up many of his ideas. The 7000 oaks should be planted in the city of Kassel. More than a long-term installation it was a symbolic beginning of a larger enterprise. Beuys explained it as a

regenerative activity between nature, human beings and the places where they live and work. This view presents the tree as an element of regeneration (Cooke, n.d.).

Thus, for each planted tree, also a basalt column marker should be added, standing side by side, marking the passage of time by showing its immobility in sharp contrast with the growing oak. Additionally, the stones were gathered in a visible place — the existing lawn in front of the main Documenta exhibition building. Therefore, during the following five years, each time a tree was planted, the pile of stones got smaller, indicating not only the progress of the project, but also keeping the ecological awareness and each one's responsibility alive.

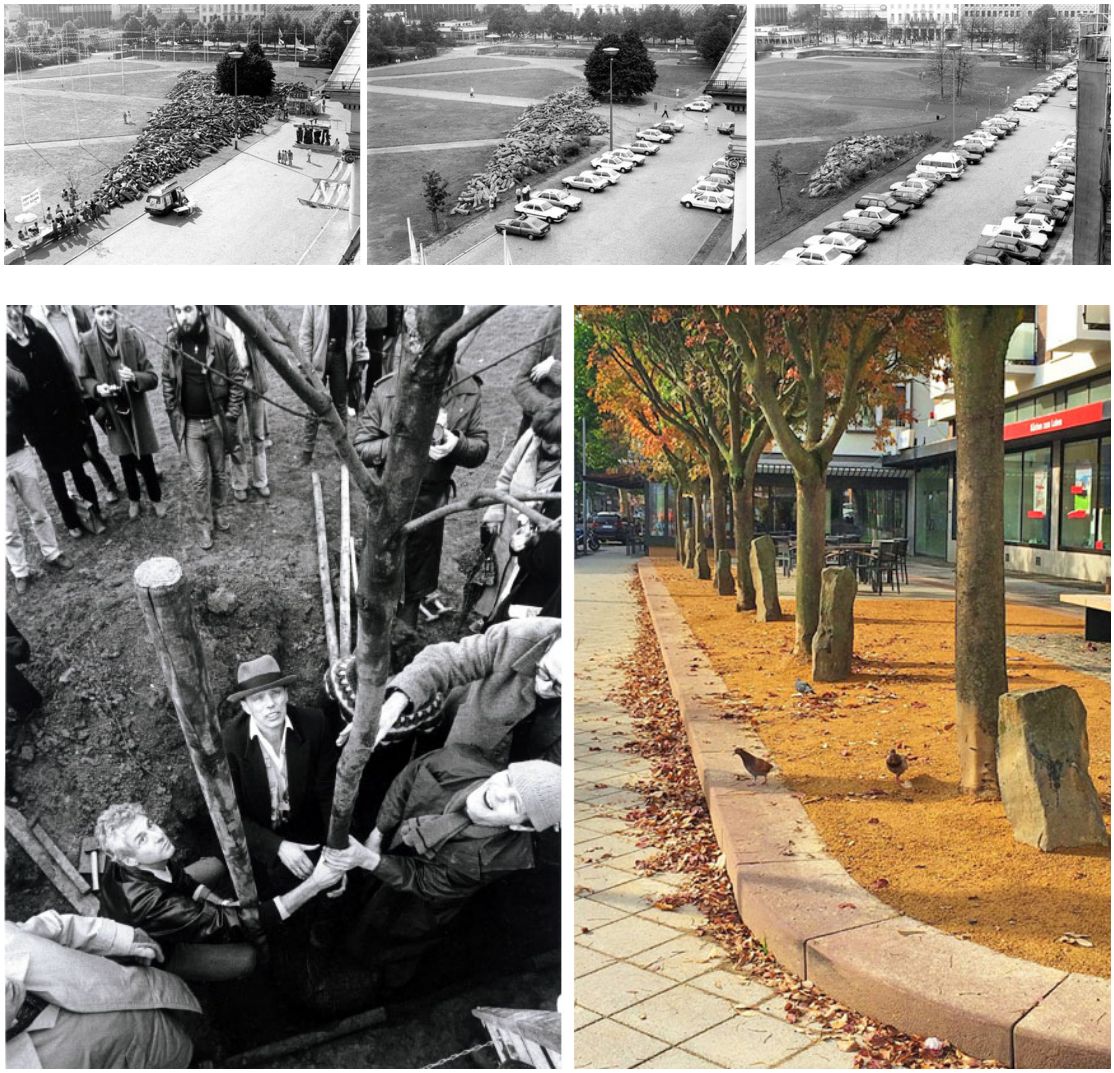


Fig.69-71 Joseph Beuys, "*7000 Oaks*" (1982) Evolution of progress of the project; plantation process; recent view of the oaks in the city

Art practice has always worked in a close relationship between society, history and culture. During the 1990s, changes in types of socialization and communication also led to new forms of relational artistic activity.

This relational aspect of the art practice was later described by the art critic Nicolas Bourriaud ([1998] 2009) as *relational aesthetics* — "an art form where the substrate is formed by inter-subjectivity, and which takes being-together as a central theme, the 'encounter' between beholder and picture, and the collective elaboration of meaning" (p.15). Art started to produce a specific sociability by trying to reduce the shrinkage of the relational space caused by consumption and new forms of mechanization: communication tools, planned spaces and other technologic developments that limits the potential outcomes of human relations (p.16).

And, as was also mentioned by Claire Bishop, this blurriness between human relations triggered a wish for a more physical and face-to-face connection between individuals and has also inspired the artists to develop 'do-it-yourself' approaches (Bishop 2005: 116). Thus, also as Nicolas Bourriaud has explained, instead of a piece of artwork merely outlined by its physical form, the form can be produced through the shape of many possible encounters — in this sense, art stands as a state of encounter (Bourriaud [1998] 2009: 18-22). To Bourriaud, this shift between the replacement of human relations from mechanization and the return to the relational realm is carried out as a political and cultural project.

This was present in Rirkrit Tiravanija's works where the artist cooked and served Thai curry to the gallery visitors (1992, 303 Galery, New York); or in the work of the art collective WochenKlausur that was performed inside of a small pleasure boat, along with sex workers, activists, politicians and journalists, under the form of a conversation on drug addiction and its consequences, such as turning to prostitution to support the addiction (1994, Zurich) (see also Kester 2004).

Yet, the Bourriaud's argument about art as a social interstice, and as an intermediary and more harmonious space in contrast to those structuring the everyday like where inter-human relations can take place (p.16), was questioned by Bishop as been an act of amelioration. Claire Bishop has in fact raised questions about the kind of politics in play; and if democracy can be automatically sustained through dialogue and inclusiveness (Bishop 2005: 119). Supported by the writings of politics theorists

Ernesto Laclau and Chantal Mouffe, Bishop raises questions and reflects on the role of frictions and antagonism in a fully functioning democracy. As was originally developed by Laclau and Mouffe:

> The central role that the notion of antagonism plays in our work forecloses any possibility of a final reconciliation, of any kind of rational consensus, of a fully inclusive 'we'. (...) Conflict and division, in our view, are neither disturbances that unfortunately cannot be eliminated nor empirical impediments that render impossible the full realization of a harmony that we cannot attain because we will never be able to leave our particularities completely aside in order to act in accordance with our rational self — a harmony which should nonetheless constitute the ideal towards which we strive. Indeed, we maintain that without conflict and division, a pluralist democratic politics would be impossible. To believe that a final resolution of conflicts is eventually possible — even if it is seen as an asymptotic approach to the regulative idea of a rational consensus — far from providing the necessary horizon for the democratic project, is to put it at risk. (Laclau and Mouffe [1985] 2001: xvii-xviii)

Thus, by following these words, Bishop's critical position is not about the relational or dialogue-based art practices. It is about how art can question and challenge common sense-ideas and values taken-for-granted, working in a space of antagonism instead of just trying to be useful or ameliorative. As a central issue, Bishop reclaimed a more asserted political positioning, the same way that past *avant-garde* movements aligned with utopia and the revolution of the everyday life, following social and urban transformations (Bishop 2005; Bishop 2012).

Although these issues continued to generate large debates within the art circle, these approaches shouldn't be overlooked due to their potential to introduce more inclusive approaches and to develop the relationship between community, art and sciences; or in a wider scenario, between social, cultural and political realms. But, how should these approaches be considered in the scope of landscape architecture?

Indeed, community art practices have been influencing practices in the fields of architecture and planning. However, how have these practices been translated when confronted with the client and the brief? Or how are they contributing to discuss and rethink different forms of community participation?

The next two examples will aim at clarifying these strategies made from different collaborations, and on how they managed their approaches regarding community engagement and participation.

— In 2003, the office Muf Architecture/Art were commissioned to design a community park garden in Tilbury, England. By that time, the brief ignored a special space condition that was only documented during a place visit: the semi-legal practice of grazing ponies and horses. Retained outside the brief, the horses were only subsequently recognized, as Muf explained, "(t)hey existed — as a transgressive and also as a source of pride" (Muf 2005: 213).

Thus, in order to research about the people's cultural and emotional claims to the land, Muf started a parallel research art project, "*The Horse's Tail*" (2003-2004). The project gathered the schoolchildren in a series of actions that culminated in a procession/performance of children dressed as horses questioning and reframing that special relationship with the land and its local culture. The costumes were made by a group of school children. Later, the children dressed as horses were photographed and the picture was made into a poster displayed at the bus stops of Tilbury. The posters, the performances, the discussions, all intended to give visibility to the several questions around the emotional claims and people's relationship with the land. According to Muf, "(t)he ponies represent a desire for a relationship to the land that exists outside conventional organization of social order, emotional claims that test regulated/prescribed definitions of land use." (p.214).

Fig.72-73 Muf, "*The Horse's Tail*" (2003-2004)

Muf has dealt with issues related to emotional claims to the legislated ownership and prescribed land use; issues that were also invisible in the brief, but which have been restored and consolidated through the public visibility of the project. In the final design scheme a horse arena was included in order to not only validate the presence of the horses, but also to draw attention to the places of negotiation between public domain and local culture.

Fig.74 The horse arena included in the project

— The ECObox (2001, Paris) is a project started and co-managed by the atelier d'architecture autogérée (AAA), a non-profitable association dedicated to alternative strategies of urban regeneration. Its interdisciplinary body of knowledge is formed by architects, artists, landscape architects, urban planners, sociologists, students and residents. Their work has been developed around the creation of a network of self-managed spaces involving the residents while at the same time appropriating and transforming empty spaces.

The ECObox marks the beginning of this strategy. It started as a temporary garden on a derelict site and evolved as a social and cultural space.

The AAA co-founder and architect Doina Petrescu underlines the space as being "both utopian and real, nomadic and multiple" (Petrescu 2005: 44). In fact, the utopian thoughts announced by the earlier avant-gardes (Dadaists, Surrealists, Lettrists and Situationists) were turned into reality by ECObox. These were also the same thoughts already rehearsed in the activist actions in New York City during the 1970s: the USA 1973 financial crisis and the increasing of empty lots, abandoned and torn down buildings, provided the conditions for experiments like 'guerrilla gardening', a term coined by the artist Liz Christy along with the activist group called Green Guerrillas, that led to neighborhood revitalizations and to the occupation and transformation of vacant lots into community gardens.

Fig.75-76 atelier d'architecture autogérée (AAA), "*EcoBOX*" (2001)

Nevertheless, what ECObox emphasizes is its participation approach. Doina Petrescu follows the Deleuzian concept of 'desire' as an assemblage/aggregate to consider the participative process as an assemblage/articulation of entities (persons, gestures, economic and relational networks and so on) connected by desire:

> Driven by desire, participatory design is a ‘collective bricolage’ in which individuals (clients, users, designers) are able to interrogate the heterogeneity of a situation, to acknowledge their own position and then go beyond it, to open it up to new meanings, new possibilities (...) in order to discover a common project. (Petrescu 2005: 45)

The concept of desire becomes operative, and leads the entire participation process as a "collective production of desires" (p.45)

Thus, driven by the desires of all participants, the project is also highly negotiated and depends on the presence of the entire community involved. And, as Doina Petrescu has explained, "sometimes this presence is conflictual, for people´s desires change along the way, and one should learn how to deal with tensions, contradictions, oppositions and failures" (p.49). It follows the same notion of antagonism mentioned before by Laclau and Mouffe, in which it is impossible to fully achieve a complete 'we'. And, as Petrescu has underlined, "a heterogeneous participative structure cannot be always consensual. Sometimes it is time to stop and then to start again, in another way." (49). Nevertheless, even working in antagonism, participation is a formative process of creating space.

Doina Petrescu also refers to this process as being relational, following its conceptual basis from Nicolas Bourriaud. However, in addition to creating connectivity and socialization, they also position themselves politically where the relational aspect and the conflict intertwine in the same space of transformation (Petrescu 2010). Thus, it always carries risks — the risk of nonconsensual; the risk of failure; or the risk of indeterminacy. In this sense, it is always achieved among successes and struggles as will be explained in the next chapter.

4. Between successes, fragilities and struggles

In spite of the many publications on these art-based socially oriented approaches and the general sense of success that derives from it, continuous evaluation and further research are still necessary in order to reflect on the possible fragilities of the indeterminacy.

The certainty that all the projects quoted so far have encountered deep difficulties during their implementation is even more reinforced by their involvement with communities and their multiple cultural differences. Sometimes the projects are left unresolved or unclear thanks to questions still to be answered, although these unsolved questions are the ones that continue to fuel practice and the search for answers.

As we tend to focus on the pride of successes and accomplishments, small details can inform and contribute to get better results (Steinitz 1976).

The following examples were chosen due to their context and multi-layered complexity. They represent the constant struggles between concepts, expectations, and reality. The works were produced around the idea of community gardens through different strategies — on the one hand, the protection of the cultural legacy under the form of a plant collection dislocated to a pre-existing garden ("*Jardins da Vitória Collection*", Lisboa, Portugal); on the other hand, the self-construction and empowerment ("*Junk to Park*" and "*Navarinou Park*", Athens, Greece):

—"*Jardins da Vitória Collection*" (2012-2014), Jardim Almeida Garrett, located in Portela, Lisbon, was made by the artist Sofia Borges in collaboration with the residents of Quinta da Vitoria neighborhood and Câmara Municipal de Loures (CMLoures).

The project started with a very simple idea: to preserve the trees and plants that existed in an illegal neighborhood that was under a slow demolishment process. For more than 40 years, different cultures from different countries (Portugal, Angola, Mozambique, India, Republic of Kenya, Cape Verde, Guinea-Bissau, Sao Tomé e Principe) have planted species not only to provide a source of food, but also as part of each cultural tradition.

Besides the gradual plan of displacement of the community, there were no plans for existing trees and gardens as well as for other means of subsistence, such as small shops.

Thus, given the artist's emotional attachment with the neighborhood and its residents, and in the attempt to try to preserve an important cultural aspect of the residents' lives, the artist began a process of dialogue by inquiring residents in order to understand if they wanted to donate their plants, and what could be the possible new location for their implantation. They identified Jardim Almeida Garrett, which was a 10 minute walking distance.

Fig.77-78 Sofia Borges, "*Jardins da Vitória Collection*" (2012-2014), donation of botanical species; identification and collection of plants in the neighborhood

Consequently, in collaboration with the residents, 50 different species were identified and 20 species were later dislocated (during the demolition stage) to the new place. This involved an intense process of negotiation between the artist Sofia Borges and CMLoures's technicians. On the one hand, CMLoures's technicians dictated that only one specimen of each species could be included in the plantation plan; on the other hand, some species were considered weeds, which also raised questions about their dislocation and planting. The first expectations and desires were shortened and left a number of open questions about the choices to be made and the species to be eliminated, facing the different degrees of emotional and religious attachment to several species.

Fig.79-82 The several inhabitants plantations made visible along the demolition; the process of transplantation of trees; the plates where each plant, its characteristics, origin and former owner can be located

Nowadays in the garden, are two different overlapping realities: the original garden and a second one brought in, in the meantime, although it already had its own history and memory. The act of preserving plants was not only made to preserve cultural traditions but also to preserve the collective memory of that place, and its cultural remapping. This remapping is also visible in a subsequent addition to the garden — several plates are now displayed on a long bench, each one locating a plant in the garden; each one relating the plant with the previous owner and places of origin.

Although the residents involved recognized the importance of safeguarding and displacing the species, their relationship with them slowly got lost. Only the locals who moved to places near the garden still hold emotional ties with these elements.

Fig.83 Doxiadis+, "*Junk to Park*" (2011)

— The "*Junk to Park*" (2011) is located in Dimosio Sima, Athens, which is part of a path that connects three important archeological sites (the Acropolis, the Kerameikos Cemetery and Plato's Academy). Dimosio Sima was used as an open junkspace, only to heavily reinforce the degrading conditions of the surrounding neighborhood. Being one of several underdeveloped gardens in the community, work was developed by a team of volunteers in a conjoined effort with the architecture and landscape office Doxiadis+. This project resulted from collaboration between local community groups and a private developer who was hoping to do projects in the area. In this particular case, of Dimosio Sima, there was also collaboration with the Ministry of Culture due to its archeological relevance.

As explained in the project description (Doxiadis+ 2011), this 'archeological condition' set the tone to the intervention guidelines: as the neighborhood had very few open spaces and the existing ones were heavily used, the intervention should prevent the consequences of its intense use with very low maintenance features. Due to the fact that no excavation and plantation could take place, all the intervention should be made above the plot level, simulating the idea of a previous on-going archeological site, ready to be excavated (at least until the archeological excavations start).

The intervention was then completed by reducing the park to its basics — mostly a cleaning operation and a composition made by a rubble podium, planting soil

mounds, simple stone benches, and resilient vegetation, resuming the Attic landscape (Doxiadis+ 2011). The pragmatism and efficacy of the project has created a new public space available in the neighborhood.

A more recent and closer look at this place (visited during 2016) showed a different situation — an empty and almost neglected place and the consequent need to recover and understand the foundations of the project better. Contrarily to what was expected, the desire of empowerment through the transition between community involvement and its engagement, appropriation and maintenance of the space, has not been completely achieved.

Fig.84 "*Junk to Park*", May 2016

According to the architect and landscape architect Thomas Doxiadis (personal communication, May 5, 2016), before the intervention the place was being used by a local Romany community as an extension of the private space. They usually used that place to store belongings and to dry clothes. It was this same community that was involved in the building process, mostly in the hard stage of the work, by cleaning it up. However, the space has been adopted by different local social groups that now occupy it in specific days (mainly during the weekends). Additionally, not only these groups don't make other groups feel comfortable in that space, but also the current state of dereliction provides 'protective shell' from an uninviting perspective. As was mentioned by Thomas Doxiadis, these groups don't maintain the space, don't want the place with a 'better look', and will decline any attempts of maintenance of the place.

Fig.85-87 The previous junkyard; local community volunteers helping to transform the place; images of the place after completion

These two examples were both born of the attempt to articulate public space and surrounding community. To a certain extent they represent visible successes. Also the degree of engagement of the authors is visible in what has been achieved: the replacement of a junkyard and its return to the city under the form a public space; or in the preserving emotional and cultural bonds in the form of a permanent plant collection, now located in a public garden. However, both projects were subject to a high degree of indeterminacy, due to their contexts, their users and their use. In the case of Quinta da Vitoria neighborhood, it was not only strongly conditioned by the intense negotiations with the CMLoures's technicians, but also by the slow process of dislocation the community, with no timeframe and no definite location. Relationships between places and residents got eventually lost, gradually diluted by the distance of community displacements and the creation of new networks of relations articulated with other places (regarding this subject, see also Massey [1994] 2001; [2005] 2008). And in the case of Dimosio Sima, the overall expectations and desires, or as Dorren

Massey has argued, the tendency to romanticize public space as unproblematically open to all. Massey refers to the fact that these spaces, regardless of their scale, are "a product of, and internally dislocated by, heterogeneous and sometimes conflicting social identities/relations" (Massey [2005] 2008: 152) which also reflect in the way different groups dominate space at different times of the day or night, and/or how they dominate in explicitly excluding ways.

In this sense, both projects can be read from different points of view of exclusion, occupation and belonging.

The "*Colecção dos Jardins da Vitória*", was a long process of displacement (people, belongings and cultures) where it was intended to create a new place as a repository of these connections through a new sense of belonging, meaning and use. But, as an already existing public space associated to a different neighborhood, this situation can contribute to social exclusion of particular groups by discouraging its use, permanence or the formation of new senses of belonging. Cultural geographers James Duncan and Nancy Duncan (2001) argued that sometimes, the goal may not be the social exclusion in itself, but it is the way the place looks or how this 'look' is preserved that can contribute to particular desired social identities (p.390) and, consequently, lead to exclusionary situations.

Moreover, the social geographer David Sibley (1995) has also explained how a group stereotype can contribute to affect feelings of displacement or desire in both ways, not just the behavioral and cultural characteristics, but also the way the place intervenes in the "stereotypical representations of minority groups" (p.100). As argued by Sibley, places can also play a significant role in the formations of group stereotypes:

> Stereotypes, however, often include elements of place so that discrepancy or acceptance depend on the degree to which a group stereotype matches the place in which it is located. A group can be in the 'wrong' place if the stereotype locates it elsewhere. Alternatively, the group stereotype and the place stereotype may be in harmony: the group fits and is not a source of anxiety or hostility. (Sibley 1995: 100)

Thus, while in Jardim Almeida Garrett, the context can provide conditions from which the Quinta da Vitória community may feel excluded, in Dimosio Sima we find

the opposite: an exclusionary practice where the minority/marginal groups exclude others. David Sibley calls this event an 'inversion' — as he argued, "those who are usually on the outside occupy the centre and the dominant majority are cast in the role of spectators." (p.43). As Sibley explains, this can happen during attempts to expose power relations by reversing them and raising consciousness of oppression. Yet, in Dimosio Sima, instead of trying to make their rights visible, these groups have become the excluders.

We can find another similar reference in "*Navarinou Park*", Exarcheia, Athens. Navarinou was a former parking lot transformed in 2009 into a self-managed community garden following the 2008 riot events instigated by the murder of a young local boy. The place is now maintained by the park organizers (Exarcheia neighborhood community and other organizations located in the neighborhood) but still represents a symbolic stronghold for anarchists and leftist groups (the neighborhood has been a famous location and living area for people connected to these social movements). The dense vegetation that was planted in order to make its boundaries reinforces the idea of a stronghold where social groups tend to use the darker, denser and more obstructed areas as meeting points. And despite the regular maintenance and a more daily use from the local inhabitants, the feelings of being an outsider or an unwelcome visitor are still very obvious. Even in a small scale of territory such as Navarinou, it is possible to perceive how the space is shaped between social interaction and manifestations of power. As was also explained by the cultural geographer Don Mitchell ([1996] 2008):

> Landscape is thus an uneasy truce between the needs and desires of the people who live in it, and the desire of powerful social actors to represent the world as they assume it should be. Landscape is always both a material form that results from and structures social interaction, and an ideological representation dripping with power. In both ways, landscapes are acts of contested discipline, channeling spatial practices into certain patterns and presenting to the world images of how the world (presumably) works and who it works for. (Mitchell [1996] 2008: 164)

In fact, these places of occupation and state resistance are complex and contested processes of urban commoning, construed under alternative political realms, providing alternative ways of living.

Fig.88-89 "*Navarinou Park*", the dense vegetation reinforcing the idea of a stronghold

The geographer David Harvey (2012) has talked about these enclosures as non-commodified spaces, produced as a way to protect valued commons in a commodified environment (p.70). Harvey explained that the production of commons has always been a contradictory and contested territory. As he exemplified, throughout history, public space (streets, squares, etc.) and public goods (sanitation, water, health care, education, affordable public housing, etc.) were subject to intense class conflicts and struggles. It was necessary to undertake political action in order to appropriate them and bring them into being.

Thus, according to Harvey, the social practice of commoning is grounded in the principle that the relation between social group and the common "shall be both collective and non-commodified" (p.73).

However, the architect and activist Stavros Stavrides (Stavrides 2010) refers to the danger of creating closed communities, excluding others from their own privileged

commons, but still defining themselves as commoners (p.7). According to Stavrides, several social groups still conceive "*Navarinou Park*" as a kind of liberated stronghold, also freed from the outsiders. These are the situations in which what means to share and live in public are tested. The space should not belong or be ruled by a specific community; instead, different kinds of lives should coexist in mutual respect, under a continued open process of rulemaking (pp.11-12).

4.1. Learning from unpredictability

The mentioned examples constitute only a small sample of self-managed spaces and places of resistance, where the question about 'the right to the city' is more present than ever. The formulated concept by Henri Lefebvre in 1967 continues to be a politically charged discourse and reference — but how can we reproduce it today, since there is a sense that those rights need to be claimed or taken by force if necessary?

Stavros Stavrides (2010) has both underlined and summarized how Lefebvre's formulation carried a much wider combination of rights to the city:

> This right is not a matter of access to city spaces (although we should not underestimate specific struggles for free access to parks, etc.), it is not simply a matter of being able to have your own house and the assets that are needed to support your own life, it is something which includes all those demands but also goes beyond them by creating a higher level of the commons. (Stavrides 2010: 23)

This has been discussed and supported by several authors (see for example the writings of David Harvey, Stavros Stavrides, Herbert Marcuse or Peter Marcuse) and practiced through the diverse urban social movements and urban struggles. Nevertheless, according to David Harvey, these 'oppositional movements' are still far from a coherent struggle unification (Harvey 2012: 25). All the already achieved urban innovations (such as environmental sustainability or the advances in social justice) have yet to converge and move beyond the isolated enclaves of resistance against the power of the state and look for a new social situation (see also Stavrides 2010: 11).

Both Harvey and Stavrides claimed the right of the city through the convergence of the collective power of all 'oppositional movements' against the processes of urbanization. On the one hand, the processes of urbanization resumed by Harvey, as the intertwined "perpetual production of an urban commons (or its shadow-form of public spaces and public goods) and its perpetual appropriation and destruction by private interests" (Harvey 2012: 80); on the other hand, the convergence of all 'oppositional movements' through the collaboration between different communities in which each one should understand himself as being part of an emerging whole, instead of just representing a part of his/her own community (Stavrides 2010: 11).

Scholar and urban planner Peter Marcuse (2012) also proposes a new reading and a deeper understanding of the current city's challenges by facing them: what rights are we talking about? And about what city?

Thus, Marcuse tries move forth from the abstraction to better clarify these questions. Following Lefebvre and his father, Herbert Marcuse, the author also recognizes the right to the city as a necessary refusal of the dominant capitalist system, although still as part of democratic processes and experience. As argued by Marcuse:

> Only in the experience of getting there, in the democratic decisions that accompany the process, can a better future be formed. It is not for lack of imagination or inadequate attention or failing thought that no more concrete picture is presented, but because, precisely, the direction for actions in the future should not be preempted, but left to the democratic experience of those in fact implementing the vision. (Marcuse 2012: 38)

With this argument, Marcuse comes to terms with the notion of a 'new social situation' within the established system by organizing these changes in sectors throughout time. Instead of a difficult-to-imagine immediate capitalist alternative, he suggests the gradual removal of the established system from the everyday life. Marcuse explained that it is possible to have sectors of everyday life that are free from the dominant capitalist forms, functioning within the capitalist system but not controlled by it. This can be achieved sector-by-sector of everyday life, slowly turning the conflict between private and public, mostly in favor of public (pp.38-39).

Nevertheless, the principles and aspirations to the right to the city need to be constantly pursued and politicized in order to bring them into being. According to Marcuse:

> A critical urban theory, dedicated to supporting a right to the city, needs to expose the common roots of the deprivation and discontent, and to show the common nature of the demands and the aspirations of the majority of the people. (Marcuse 2012: 39)

Ultimately, the right to the city is undeniable and lies at the imaginary of each one as an indispensable absolute form of justice.

Although the above examples may be considered by many as extreme cases, this is in fact a close reality. These are conditions sometimes already attached to the places; or in other cases, that may result from contextual changes. Nevertheless, in both cases they exemplify the impermanence of the places as stages of negotiation and conflict, either shaped through identity or ideologically carved. These context conditions can change unpredictably, and may not always follow the 'form' of the project design.

According to landscape architect and planner Carl Steinitz (1976), these are exactly the issues that should be studied by designers, instead of focusing on the physical successes only. Moreover, this is a questioning process that should transpose the ego of the designer. Changes in contexts often originate in economic and social situations that can occur over time, and their confrontation with the project and designer's expectations opens up more inventive possibilities that rise from the questioning and studying of the reasons why the 'fits' and 'misfits' are produced (p.2). This thought reveals an understanding of spaces and places with greater emphasis in the space as a social product (Lefebvre [1974] 1991) rather than in the place as a meaningful and intentional center (Tuan [1977] 2001).

This understanding was also present in Steinitz's position on the relationship between the teaching of landscape architecture history and the discussion about the context. Steinitz has used the analogy of Picasso and Marx to emphasize that the teaching of landscape history was linked far more closely with the history of art than with the history of social forces (Steinitz 1976: 5). Consequently, Steinitz has firstly underlined a greater emphasis on need, and then on form. He puts it like this:

> The context is overarching — the artistic physical product is not: the product of landscape architecture can be a law, a film,...many non-physical products — but all with visual consequences (however valued). The contextual always applies; the formal does not.
>
> (...) Social sensitivity as an aim of an educational process is far less discussed among us than is artistic sensitivity; (Steinitz 1976: 5)

This approach places the context and its changes as an unavoidable reality. Consequently, the study of the failures, fragilities, or disappointments that may follow are probably more relevant than a continuous focus on successes. Thus, by focusing on the process, more realistic solutions may be considered (p.3).

Although these words were written in 1976, as notes and afterthoughts named "*On the need to study failures as well as successes; and some other notes on the roles of precedent*", they may continue to have a highlighted significance in current contexts, mainly in the light of current knowledge on production of space and place (see for example the writings of Doreen Massey, Edward Soja, Martina Low or David Harvey).

Yet, while Carl Steinitz stressed the importance of moving away from studying successes only, as a way of knowing 'what not to do', this research work suggests that it is not always about what can be avoided. Many details can be prevented with an accurate fieldwork and design, but even the most prepared project can fail due to unpredictable context changes. The question may be more related to what is possible to do bearing those changes in mind; with what tools; and at what cost.

A greater emphasis on the diversity of approaches and tools seems to be relevant when working with local communities. But this diversity can also be further explored through the lens of a relational and educational framework. Thus, the next Chapter will try to provide different ground basis from where this may be developed, alternating perspectives between professional practice and student educational experiences.

5. Flexibility, Diversity and Adaptability — Tools for public engagement

Before entering in Part 4 (Case Studies), this last Chapter will explore some of the already existing tools used to work in participation processes with the communities, as fieldwork techniques or as live learning processes (Live Projects). It does not intend to be a catalog, but rather a toolbox of strategies and values and as such it aims at contributing to rethink relational skills and at developing tools that are adaptable to different social conditions and situations. The awareness that the conditions of a project in public space are subject to social, economic, cultural, and political processes, means that unpredictable changes may happen faster than form; and that a project can start by being based on certain conditions and expectations, and that these same conditions and expectations can change even before the project is finished.

In this way, the tools currently used by Susanne Hofmann (2014) and derived from her own practice developed at her office Die Baupiloten BDA — a methodology also published in "*Architecture is Participation: Die Baupiloten, Methods and Projects*" — will be further complemented with several educational approaches, mostly developed through the implementation of workshops and Live Projects with students.

Although the majority of the examples presented in the next pages have been accomplished in the field of architecture, urbanism, or art, the focus presented here is not related to the search of a specific designed form. Instead, the examples are expressed from the point of view of the possibility of getting communities involved with the places where people live, as well as its articulations with designers and their possible project outcomes by perceiving the site conditions that go beyond the mere physical attributes of the terrain, by developing communication techniques and strategies, articulated between the community and the designer, from where the multiple cultural dimensions and multiple systems of valuing can be recognized. This can contribute to build shared systems of meaning and to create additional layers of cultural formation (Healey [2006] 2008). But also by recognizing the responsibility of working with public space while considering the role of the designer as a deeply social, cultural and political one. This necessarily requires different approaches, different ways of looking and acting.

Architect Susanne Hofmann (2014) has been using the idea of 'atmospheres' as a key tool and method to communicate space in a participation process. She follows the bodily experience theories and writings by Edmund Husserl, Heinrich Wolfflin and August Schmarsow to redraw the experience of the relationship between body, experience, movement and space. By doing this, she is also redefining the hierarchy of how architects work in architecture and setting the emphasis on the sensory experience (the sensory physical experience) instead of the materiality and building conditions.

By using this approach to fire up the participation process, Hofmann is pursuing the user's 'situational social space construction' and their physical space perceptions. Based on this key concept, she then divides the participation approach in 4 main categories (modules), each one carrying 3 working stages (intro, process and design). Although, all the tools were experimented in specific architectural programs and not in planning processes, the tools add several important topics to these matters:

1. They add a more personal and relational approach;

2. They can be used and adapted in a wider range of scenarios and working fields;

3. They induce imagination; they work with the idea of 'game' and by becoming playful they also provide a set of engaging conditions for involvement, enthusiasm, focused effort, etc.

Each one of the 4 categories — Atmospheres; User's Everyday Life; *Wunschforschung* (Desire Research); and Feedback — involves a series of specific tasks to be used as tools, trying to provide a wide range of available options as well as at the same time being able to adapt to different participants, location, project or budget. There is a total of 27 tools distributed among the 4 categories. These main methods and their different tools will be summed up here in accordance to the goals of each stage:

— In the first stage module, 'atmospheres method modules', the goal is to raise awareness about each environment and to find a common language through the spatial atmospheric representations and descriptions of the space.

This can be done in different ways such as by bringing and spreading selected images on a wide surface in order to promote a debate to identify different atmospheric

categories; by inviting participants to a strolling photographic approach where they will find and discuss different atmospheric qualities; by stimulating the imaginative atmospheric qualities, especially with children, during which the participants are encouraged to express their desired worlds through drawings or paintings; or by comparing a group of images selected from art works representing several atmospheric qualities, where the participants have to discuss them and find similar qualities in their daily lives (pp.46-57).

— During the second stage, the 'user's everyday life method modules', the aim is to monitor and document the users' daily routines. This will provide a closer look and a better understanding about participants' daily environments that should further be discussed collectively.

To achieve that, several techniques can be developed like proposing a real-time experience of one day or one night in the life of a participant in order to explore and record daily routines and desired activities; mapping users' daily life locations in order to provide an additional layer of information, experiencing and identification of qualities and deficits in daily activities, desires, interests and so on; recording specific routines and daily rituals; or sharing and understanding the user's favorite locations thus raising awareness and discovering their own preferences (pp.58-69).

— The third stage '*Wunschforschung* method modules (Desire Research) intends to bring forth and understand the wishes and needs of the participants. It deals with the atmospheric qualities in a crafted way. Thus, in these working sessions, along the collective discussions, editing techniques are used to transform several materials into narratives and desires.

This can be made by cutting and re-arranging the most interesting parts of selected images in order to produce and express desired atmospheric qualities; or by constructing everyday objects with leftovers or recycled materials in order to understand immediate impressions, desires or specific needs of the users; also by promoting public game boards where the users have the possibility of changing their places; by rethinking locations and collectively discussing about the places that are important to them; or to negotiate desires and needs and discussing them collectively in order to create different arrangements and combinations in a board game (pp.70-89).

— The last module 'feedback method modules' aims at ensuring and testing the application of desires and needs of the users by analyzing and discussing the strengths of the concepts presented. In this module, the participants are invited to enter into the developed ideas.

This will be achieved through the use of models, model photographs, collages and montages which explore the different atmospheric qualities of the space, where the users are able to inhabit and imagine themselves in their desired scenarios; by building bodily related objects as playful tools, the users are invited to experience and understand the atmospheric effects of spaces; with the use of a public board game the users can 'play' the discussions and negotiations not only related with their desires and needs, but also related with the project's functional and legal requirements. Additionally, in the feedback modules there are several presentation and evaluation tools from which the participants should describe the designed project by themselves, providing place not only for his own interpretation, but also as a way to identify with the design; or to evaluate the design strengths and weaknesses (pp.90-107).

These four main methodologies include a set of alternative tools to engage citizens in the participation process, close to the everyday life, using playful approaches to facilitate participation, communication and also to trigger imagination. According to Hofmann, these are strategies designed to overcome communication barriers resulting in a better understanding between participants and technicians (p.8). As they are not one-way communication tools, they provide space for the continuous discussion and give the opportunity to review the process, and, instead of trying to educate the participants, they act in the construction of a shared system of meaning, searching for a more common ground. As Hofmann has further explained, "(i)nitiatives aimed at strengthening the sense of space and the engagement with space are more promising, because they respond to the laypeople's understanding of architecture and its appropriation, rather than trying to educate them." (p.21). Also, the proposed public board games include the organization of evening game events and the production and the distribution of promotional material under the form of invitations, flyers or posters, preferably in multiple languages so as to try to reach multiple communities and cultures.

Fig.90-97 identifying different atmospheric categories with images; constructing everyday objects to identify different physical and sensory desires; playing public games in order to rethink locations or negotiate desires; testing and physically experiencing different scenarios

Although these tools have been developed under the professional framework of an office, related experiences are sometimes developed among students under the form of thematic workshops and Live Projects. Even though they are mostly studio-based exercises, they often call for different approaches about places and their communities. They constitute a rich environment for cross-disciplinary collaborations, experimentation and testing of ideas. Moreover, these well known experiences may also reinforce a greater connection and articulation between academia and practice in real environments.

These experiences with students are the basis on which the next Chapters will try to reframe a possible 'first-step stage' of preparation and formation that can contribute to the development of engagement processes through practice and relational experiences. A greater incidence in exercises that allow experimenting with different tools as well as testing ideas in real environments may help to create a new culture of work that should be better positioned between project/form and the complexity of the contexts.

5.1. The relevance of the students' workshops

Looking at the previous simulations and techniques, similar approaches can be found in some students' workshops (from design, architecture or landscape architecture). They engage students in the specific details of the context whereas brainstorm sessions push them further, not only to imagine different scenarios and approaches, but also to face and recognize the possibility of failure.

Many workshops encourage the students to develop live experiments in the urban space through the use of their own bodies or through the manipulation or construction of small objects. And, by usually working in small teams just for a few days, the students are involved in several tasks that demand an understanding of the contexts where they are working. They have to think and debate different operative approaches as well as to take and follow their own decisions, by implementing them as well as communicating them.

We can look at examples of Raoul Bunschoten's (CHORA) methodology and workshops or to the Workshop "*The Power Of Experiment*" and realize how enriching the processes are when practice involves students' work.

The workshop experiences produced by CHORA, an urban and architectural research laboratory created by Raoul Bunschoten, worked with the complex situations and changes in the urban environment, shifting between urban and site oriented approaches. Different steps were created to understand and work with these situations under different goals: how to see? How to play? How to tell? How to act?

Each one implies four different layers of urban understanding and action. Much of the methodology was developed between 1983 and 1994 and later published in 2001 under the name "*Urban Flotsam: Stirring the City*". It has been developed and adapted through research work and workshops since then, following the developments and needs related with practice and teaching in the field of urbanism.

The methodology is divided into four different levels:

> 1. **Database layer**: gather information about a territory, identify problems and opportunities; 2. **Prototype layer**: propose solutions and novel ideas; 3. **Scenario Games layer**: negotiate and reformulate the ideas and; 4. **Action Plan layer**: manage and implement the proposed ideas. (Pipan 2012: 20)

The methodology opens the possibility to move between the different layers, managing and reworking each stage in a 'feedback loop' system (Pipan 2012: 20). Each one of the layers involves several specific approaches. Here, two of the most well known approaches used to support the 'Database layer' will be analyzed. These are exercises based on the use of body to understand the existing urban conditions as well as on the use of collective studio-based games to select each site to visit. These are the exercises that will define further fieldwork.

Thus, a first exercise will help the students to understand and identify what Raoul Bunschoten calls the 'proto-urban conditions', these are the conditions which influence urban change and can lead to new urban forms (Chora et al. 2001: 32). Thus, through a set of four basic processes (EOTM — Erasure, Origination, Transformation, Migration), students will be able to identify some of these invisible processes, as well as its agents:

Erasure: The removal of things. Erasure is taking things away, making space.

Origination: Change initiated at a single point. in time or space. Origination is a point in time where something new begins to happen, origination sets something into the realm of the other, it is the basis for reaction;

Transformation: Continuous change from A to B. Transformation indicates a continuous change between two states of an object or situation, a change with a beginning and an end.

Migration: Things moving through. Migration describes things moving from one point to another, things that leave and don't return, of which sometimes traces remain. (Chora et al. 2001: 167-168)

The exercise will use a group a students to simulate an environment undergoing change. Through the several steps, each student needs to communicate what he is seeing during the changes of a simulated scenario (Chora et al. 2001: 181-190): First, students distribute a set of white paper sheets on the floor, covering a large surface; Second, the students will place a set of two random common objects, each one over the white sheets. Next, they need to draw the outline of the objects on the sheets; Third, two blindfolded students will walk around the area where the paper sheets are for sixty seconds; Fourth, each student will read the new scenery bearing the four processes in mind.

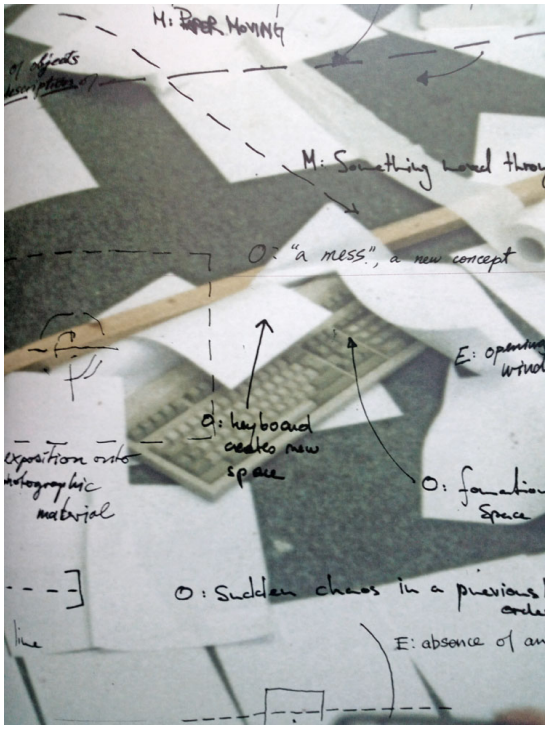


Fig.98 Simulating undergoing urban changes

Example by one student:

after the distribution of the white sheets	what do you see?	a white hole
after the placing of the objects	what do you see?	a mess
after walking through the sheets and objects	what do you see as erasure?	displacement is causing voids
	what do you see as origination?	Something new is infiltrated
	what do you see transformation?	the relations between the sheets and the objects change
	what do you see? as migration?	the focus of the eye is shifting

This exercise enables the students to start learning how to identify and further analyze the particular urban conditions and how they affect behaviors, actions and urban changes. The students' bodies and the sheets surface on the floor of the classroom simulate the complexity of dynamics, conflicts and tensions that provokes change.

The next exercise will then define the places to visit and to analyze. The exercise was designed as a board game in which students will play over a large map surface (i.e. 6x4m) divided in small numbered sub-sections. The students are invited to roll numbered beans onto the map surface. Each bean will be marked as a place, a mini-scenario. All the beans will create a random sampling of the urban space to be studied. Each group will be responsible for a mini-scenario and they will start to analyze it using the same four basic processes (EOTM — Erasure, Origination, Transformation, Migration):

Fig.99 The numbered beans

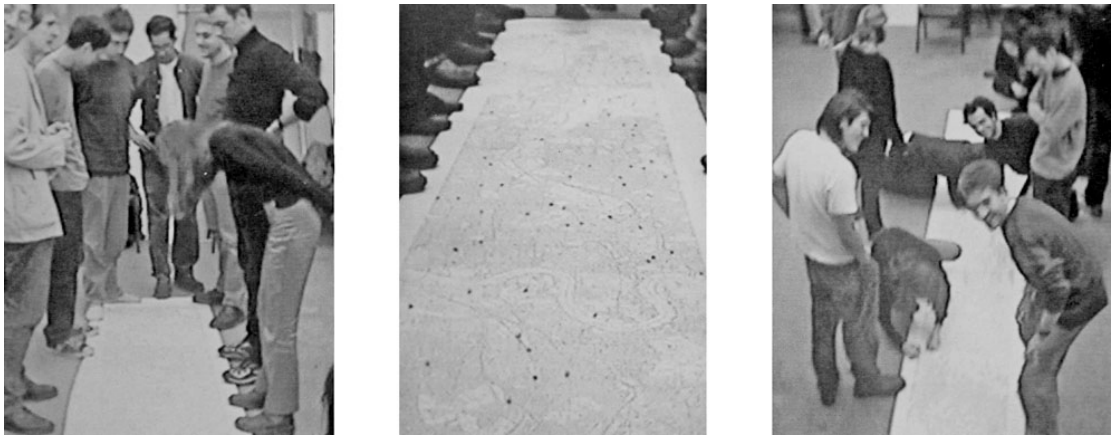


Fig.100 Throwing beans to the map

Example by one student:

what do you see as erasure?	**Agricultural fields are decreasing** Towns expand Agent: economy Actors: planners, architects, building firms
what do you see as origination?	**Decision** Former farmland is no longer used Agent: investor Actor: Council Planning Department
what do you see transformation?	**Greenheart** Former agricultural field becomes a green area within new development Agent: planners Actors: building firm, landscape architect
what do you see? as migration?	**New usage** Local residents use the new area for recreation Agent: planners Actors: local residents

These are exercises that deal with the notion of randomness and game. Through randomness they follow the unsynchronized processes and developments of the city, which are contained in mini-scenarios and further analyzed through its ongoing changes and possible future scenarios. Through the introduction of randomness in the

fieldwork, they avoid the natural desire of choosing which sites to start visiting, a strategy explained by Raoul Bunschoten in order to "how to not see the things you want to see?" (Bunschoten 1998).

A more recent example, "*The Power of Experiment*" workshop (2016), gathered students from five Scandinavian architecture schools and two Portuguese architecture schools, in a four day workshop, and has provided not only an opportunity to work and understand common features, methods and approaches, but also to discuss the apparent disconnection between the academia and the challenges of practice in real environment (Altés, Jara, Correia 2016a: 23).

Thus, the workshop was conceived as an experimental learning platform organized around three main stages:

Formulate — a space for critically thinking about the preconceptions around architectural education; Formalise — in which existing forms of practice were discussed and new alternative operative tools were brought forth; and Perform — in which a set of performative tasks were put in motion by following the previous concepts and operative tools (Altés, Jara, Correia 2016b: 34).

The development of the works intentionally moved away from the conventional methods of drawing and from the professional framework and school routines. The operative key concepts defined by each team were collectively shared, discussed, appropriated or discarded through a lively process of argumentative negotiation; as those concepts become more solid, they started to guide possible 'principles for action', firing up debates around several questions — "Why are the chosen key concepts relevant? How do these principles become operative? What lines of action can be designed from there? How can we define forms of practice?" (Gullberg 2016: 66); finally, the 'principles for action' agreed upon were set in motion into real actions in space, made directly through the manipulation, construction, and transformation of available wood materials. No specific program was translated into a designed plan or into a previously designed form; instead, the construction experiments gave place to the performative translations of the key concepts and principles for action, confronting the body with the city. In short, it was an experience about the body; through the body, and its continuous negotiations and activations, which continuously shape and produce space.

Fig.101-104 Workshop: turning key concepts into actions

The workshop has considered the need of emphasizing the experience of body and space as well as in the critical thinking processes, as subjects not confined to the architectural practice and education, but as techniques that should be cross-disciplinary.

One of the schools also involved was the Tromsø Academy of Landscape and Territorial Studies, Norway. The teachers invited outlined different aspects that emerged from the workshop, which influenced new ways of teaching landscape architecture in Tromsø: the reconceptualization of space through movement and process; the emphasis on the immaterial aspects of design by exploring and questioning significance, assumptions and values, and the increasing awareness of the implications and consequences that actions can bring to the space; or how the open-

ended built installations can blur "the borders between architectural form and (social) landscapes" (Tynan and Larsen 2016: 155).

These workshops were chosen for their unconventional ways of approaching the urban landscape, which moves from conventional survey and simulation exercises to experimental and performative approaches.

Although CHORA examples started to be developed and experimented during the 1990's, "*The Power of Experiment*" was only held in 2016. However despite the long gap between these examples, they still lack better articulation between academia and everyday practice (see also Harriss and Wider 2014; Cerulli et al. 2010).

Nevertheless, the introduction of learning approaches based on live experiments, have the ability to challenge the students, not only with the technic specificities and demands, but also with more immaterial realities, which emerge from the social, economic, cultural or political processes. They contribute to an improved engagement with the different urban situations and conditions, providing space to explore a wide range of options, from tools to collaborations. These learning processes are based on the experimental aspect explored by the workshops, as well as the expansion of the practices, from the school classroom and the design studio, to the public space through the implementation of Live Projects. Although the use of Live Projects follows many of the challenges developed in the workshops, they are closer to the real conditions of practice, involving real clients and real demands and constraints.

5.2. Education through the implementation of Live Projects

The implementation of Live Projects explores different relationships between learning and practice. The architectural education researcher Rachel Sara has described the Live Projects as being distinct from the studio project due to "its engagement of real time clients or users, in real-time settings" (Sara 2006: 1).

They not only confront the students with the constraints of the brief, scale of intervention, available budget or deadlines; but also with the social, economic and political conditions of the space, which increases the students' interest, involvement and responsibility while working with these subjects.

This can be reinforced by the pedagogical framework proposed in John Dewey's theory of experience, inasmuch as it stresses the quality of the experience and its influence on later experiences (Dewey [1938] 1997). This is also the case of social anthropologist and educational theorist Jean Lave and Etienne Wenger's (1991) approach in which they understand learning as an "integral and inseparable aspect of social practice" (p.31), associated with the engagement within the community either by becoming a full participant on its activities or by being defined and consequently by defining relationships, roles and identities. According to the authors, it is not just the process of receiving knowledge about the world, but also from the one's activities in and with the world and the way they mutually shape each other (p.33).

Although the time and resources spent around the implementation of Live Projects differ between educational institutions and their educational programs, its relevance has been discussed in several publications by planning disciplines as a way to fill the gap between the academic environment and the daily life 'real' environment (see Harriss and Wider 2014; Altés, Jara and Correia 2016a; Chora et al. 2001; Cerulli et al. 2010):

> The Live Projects are one such pedagogical alternative as they challenge supposedly 'safe' academic environments within which we, as academics, and the students operate. Live Projects push students out into the world, instead of letting them remain passively contained within the educational institution, so that they become agents acting both between the fields of research, practice, education, and civic life. (Cerulli et al. 2010: 174)

Thus, Live Projects introduces a very different dynamic pedagogical approach also dependent on the uncertainty of the diversity of events that can occur in the urban space (Harriss and Wider 2014; Cerulli et al. 2010). These approaches expand the knowledge acquired in the classroom through its confrontation and practice, which will inevitably shape new knowledge through experimentation.

By observing the example of the Masters in Art and Design for the Public Space (at Faculdade de Belas Artes da Universidade do Porto) it is possible to follow some of the outcomes related with the implementation of Live Projects produced through a cross disciplinary learning environment in the unit of Project (annual unit).

From its art-based core, the course joins students from any other disciplinary fields around the same working table, providing a porous and fertile ground for discussions and shared cross-references.

During the first exercises, students' works are developed primarily through the introduction of basic concepts from where they need to study the urban space — visuality, performativity and spatiality — and each one of these approaches carries a set of small rules and tasks that students manage, interpret and develop, by grounding themselves on their own experience, perspective and autonomy. In addition, several slide sessions are made and several texts are distributed in order to complement each one of the approaches.

Thus, through these first exercises the students will start to create, to manipulate or to transform the perceptual complexity offered by the urban space through their own visual narratives (visuality). They will register the performative events that occur in the urban space or actively participate or create their own performative events (performativity). Finally they register how different spaces may emerge from these spatial and social practices in the public space (spatiality).

The primary goal is not to produce a specific project but to test tools from which outcomes may result in a project. It follows many of place survey practices but, instead of just looking for physical attributes (crossing history with the morphologic atributes), it mainly relates to a mapping exercise where the invisibilities (textures, sounds, electromagnetic fields, social connections and relationships, conflicts, random encounters and situations, daily routines and so on) which are made visible and tangible through drawings, diagrams, models made with different materials, and discussions.

These approaches also exemplify the pursuit of a more balanced relationship between the digital working techniques and the fieldwork (doing fieldwork) which involves a more contrasting physical, emotional and critical awareness when juxtaposed with the surrounding environment, providing different layers of knowledge that the computer alone cannot provide.

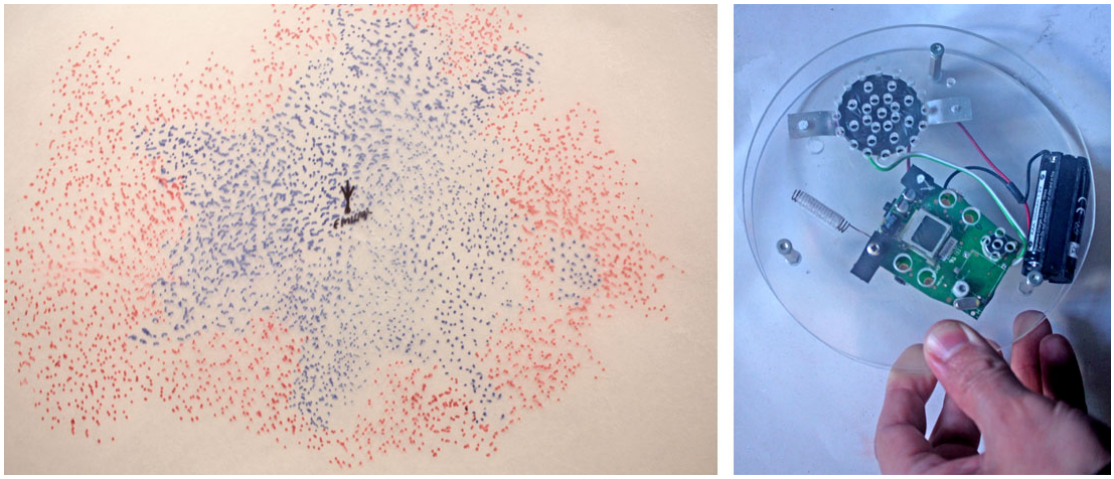


Fig.105-106 Paulo Graça: mapping the electromagnetic fields through the creation of his own detector devices

Consequently, there is a particular emphasis in exploring (or in returning to other tools rather than the computer or digital manipulation) — image manipulation by hand; hand drawing; collages; paper volumetric manipulation and models — to test different forms of representations from each context and information that need to be revealed.

All the exercises developed throughout the year are developed in different ways, alternating between teamwork and individual work — the same way the students are encouraged to gather in multidisciplinary teams and share their different disciplinary perspectives under the same exercise, they also need to be able to stand and develop their own positioning and arguments through individual works. These works are always organized in different phases — place analysis by developing or expanding the strategies and techniques developed in the first exercises; reformulation of the given brief from the analysis made in the previous phase; development of ideas and intentions, which involves testing different project alternatives and how to address the different social, economic or cultural specificities; and finally the communication of the project, not only the final decisions, but also all the working process around the different possibilities while making decisions along the process.

The introduction of different project-oriented exercises will further encourage the students to engage with the different dimensions of the public space and its processes of production. This usually involves the implementation of Live Projects in

collaboration with different outsourcing entities and partnerships — for example (Dis)location #1 (2010) in collaboration with the Municipality of Vila Nova de Gaia, Departamento de Ambiente e Parques Urbanos; TransformaLab (2011) in collaboration with Transforma — Cultural Organization Torres Vedras; The Public Art Circuit of Paredes (2013) in collaboration with the Municipality of Paredes; Soft Monuments, Porto (2014) in collaboration with Municipality of Porto, Divisão Municipal de Jardins (this will be analyzed in Case Studies); First Avenue Double Direction (2017-ongoing) in collaboration with the Municipality of Vila Nova de Gaia (Gaiurb).

Fig.107-110 (Dis)location #1 map of public space interventions, poster of TransformaLab Madep interventions; "*Place in a Box*" by Marta Rocha, at (Dis)location #1; "*Vaso*" by Artur Fontinha at The Public Art Circuit of Paredes

However, as the implementation of Live Projects is often dependent on institutional agendas of partners, decisions and budgets, the Masters continues to encourage,

discuss and support students' ideas and their testing in real environments. All the possibilities are debated focusing on what the student wants to achieve; the means and processes needed to achieve it; and the possible adjustments and decisions in order to make it feasible.

Thus, always encouraging the students to test their own ideas in a real urban environment creates a new level of experiment, a new positioning between practice, urban space and its inhabitants. Through their practice, the students also find the difficulties of engaging the public on their ideas and projects, which leads to the need of redefining or reinventing methods to approach people. Indeterminacy and test-failure are always present as well as the research since learning stems out of each approach.

The next two examples are works developed by two different students, outside the framework of specific outsourcing programs and institutional partnerships. They were made to test different concerns that emerged during their research work. Consequently, these experiments provided new knowledge, through the implementation of the theoretical framework in real live urban conditions.

— The work "*Tree Strike*" (2013) made by landscape architect Joana Magalhães (masters student between 2012 and 2014) brought forth several issues regarding the importance of the trees in the city and their negligent situation. The student took advantage of the common strike scenario in the country during that year to fire up and test her first round of talks with people in the public space (Jardim do Morro, Gaia). She also made use of the 1920's activist posters design to produce an image that could immediately be perceived as a strike 'warning sign' inducing anxiety and curiosity. As people started to approach in order to understand the information conveyed by the poster, she informed people of the reasons behind the poster and also seized the opportunity to discuss about the importance of the trees, not only due to their visual qualities or to the shadow they provide, but to maintain the urban biodiversity or to increase the air quality by absorbing CO^2 or pollutant particles. These discussions were followed by several flyers, which people could take back home.

— The work "*Choose me, Plant me, Water me*" (2017) by landscape architect Diana Baptista (masters student between 2014 and 2017) dealt with the public in a different manner. The work started on the idea of a flower garden as a daily performance

between the space, the public and the plants. Yet, instead of a fixed place, the garden followed different circumstances to 'happen'.

Created just through regular plant spacing in a rectangular array, the gardens were implemented on public square pavements. And, instead of blooming flowers, each node of the grid was marked by a flower bulb, which could be taken home by the public. So, the garden was slowly deconstructed as people carried the bulbs with them. In short, the garden moved from its public place into the private space of the house or courtyard, where it was planted. Each bulb collected was accompanied by a small transport pack containing its planting instructions and an email address where images of its flowering could be sent to. Along this process, several dialogues also came up around the role of the gardens in the city, their flowering dynamics, or their role in urban biodiversity.

Fig.111-115 Joana Magalhães, "*Tree Strike*" (2013); Diana Baptista, "*Choose me, Plant me, Water me*" (2017)

Each one of these works provided fertile ground for experimentation. They are composed of work processes, strategies and actions that revolve around concerns

related to research that regard balance between the built environment, the green spaces and their relationship with the inhabitants; the wish to bring people to think about these issues since they closely related to the places they live in; and the opportunity to test different triggers by exploring playful approaches in order to involve the public in action and further dialogues and awareness raising. These works also underline the relevance of Live Projects and experiences as part of the learning process and as an extension of the classroom and the design studio. They are not just the result of a multidisciplinary discussion environment as they also reveal students' engagement with the specificities of the public space. This resulted in several attempts to test the construction of a shared system of values and behaviors that grew from the intersection of their spatial practices and the people they met.

In this sense, a more regular implementation of workshops and Live Projects may contribute to develop a growing concern and interest in following the changes on contexts and how they are being produced; to strengthen students' autonomy in face of their own decisions as well as failure and success; to develop cross-disciplinary practices of discussion and collaboration; and to develop temporary and small-scale experiences as a critical process of questioning extended thorough practice.

In short, these are experiences that open the door to explore the diversity of possibilities from the tools available (see Wolcott 1995; Michelin, Joliveau, Planchat-Héry 2011); to explore and adapt different strategies, shifting between scientific and artistic approaches (see Wolcott 1995; Ewing 2011); and to investigate different concerns sometimes using playful approaches to facilitate participation, communication and trigger imagination or satisfaction (see next Chapter; and also Ryan and Deci 2000; Hofmann 2014).

Fig. 116-118 2nd Chance, Waking up the Sleeping Giant — Workshop (FBAUP, April 2018): constructing a wood structure as a discussion platform

5.3. The role of play in public engagement

Some of the works and experiments described have added a different ludic dimension to the urban environment. They explore the notion of play, not circumscribed to specific places such as public parks or playgrounds, but as a form of action, public activation and engagement around several concerns.

Although play has being considered an important aspect of urban life, its development seems to be less present in urban fabric and in planning professions, both for children and adults. Several authors have been approaching this subjects underlining the neglected aspect of play in people's socio-urban experience (Stevens 2007: 1) or in a lack of attempt by architects and planners to introduce playfulness to city life (Lefaivre 2007: 37), or the gap between the existing literature about children and the city and public spaces created by planning professionals (Hendricks 2011: 2).

Nevertheless, we do find those places of play, although circumscribed to places very often located outside the main flows of the city, while in the open space of public squares and gardens, playing is usually carried out just by children's own imagination and appropriation.

Indeed, as art historian Liane Lefaivre has pointed out, the artists are the ones who have created most of the playful urban designs and playful situations in the city (Lefaivre 2007: 37). But, more intriguingly, the child and the city were subjects of extreme significance to the postwar architectural debates to ignite the critique to the Functional City and its functional categorization and zoning between dwelling, work, transportation and recreation, celebrated in 1933 at the CIAM IV (International Congresses of Modern Architecture).

The significant turning point came with CIAM IX (1953) and CIAM X (1956) meetings since they brought along a younger generation of architects who challenged the four functionalist categories (Frampton 1982: 271). During these meetings architects like Alison and Peter Smithson or Aldo van Eyck exposed new planning theories complemented with images of children playing in the city to illustrate the spontaneous reclaiming and activation of urban space (Kozlovsky 2016: 219-220). This was extensively expressed in their several writings and put into practice in the hundreds of playgrounds created by Aldo van Eyck, between 1947 and 1978, in post war Amsterdam. These playgrounds were just an addition to children’s imagination

and to the pre-existing playing opportunities in the ruins and other structures of the city. To Aldo van Eyck, there were "deliberate indications (...) sufficient to breathe new life into a deserted street-corner or seemingly purposeless square" (van Eyck [1950] 2008: 104).

Fig.119 Aldo van Eyck: Zeedijk playgroud (1955-56) before and after

Nevertheless, Lefaivre stresses that, contrary to architects and urbanists, playfulness is a central concept in the practice of many artists. They add a dimension of subversion and re-invention of urban conditions that stem from the Dadaist, Surrealist and Situationist practices. Based on the writings by historian Johan Huizinga ([1944] 1949), the "*Contribution to a Situationist Definition of Play*" (1958) advocated the play as a break from its confined ludic time in order to expand to life as a whole, and, even though not being able to be completely free from a competitive aspect, "its goal [should] be at the very least to provoke conditions favorable to direct living" (Internationale Situationniste #1 1958)

The influence of these writings and ideas, which were common to many of the postwar *avant-garde* movements and architectural discourses, continues to be visible in many artistic public space interventions, not only made by artists, but also made by architects and landscape architects in their (sometimes subversive) temporary small experiments. These experiences produced aside from the conventional planning practices, mostly associated to specific cultural events (i.e. Guimarães 2012 European Capital of Culture; Locomotiva Porto 2015; Imaginarius — International Street

Theatre Festival of Santa Maria da Feira; Walk and Talk Azores, among others), are seen as major achievements regarding their visibility and relevance to city center and city social life.

Yet, as much as a contradiction as it may sound, it is also from this context that some of the most relevant experiences have been produced, precisely by dealing with the temporary and floating conditions of the urban life; or because they challenge the playful dimension of the streets, public squares or empty and abandoned lots; and due to the fact that they were developed outside the usual recreational spots.

Although this is not the place to discuss aspects related to urban design and play, it is important to reflect on the importance of play as a fieldwork strategy and, particularly, on how to take advantage of the idea of play to involve the public in urban issues; how to take advantage of this condition of involvement to better understand the city, its movements and uses; to raise questions or discuss particular urban subjects; and so on.

In order to do that, we may look at the several characteristics attributed to play by the historian Johan Huizinga ([1944] 1949) on his book "*Homo Ludens: A Study of the Play-Element in Culture*":

> Summing up the formal characteristics of play we might call it a free activity standing quite consciously outside 'ordinary' life as being 'not serious', but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner. It promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise or other means. (Huizinga [1944] 1949: 13)

Huizinga highlights play as a free and voluntary activity that is temporarily practiced as well as differently from the daily life routines, as a way to escape 'real' life. And even within his characterization of play as being 'not-serious', in his book, Huizinga doesn’t emphasize any clear boundary between serious and not-serious, and points out that the relationship between them is always fluid. Huizinga also mentioned several examples of play as being serious, for example, games like football and chess, which are played in an intense state of seriousness, while laughter can be seen as an opposite

of seriousness (p.6). Thus, the non-seriousness of play is more related to its superfluous characteristics, as it was mentioned by Huizinga:

> The need for it is only urgent to the extent that the enjoyment of it makes it a need. Play can be deferred or suspended at any time. It is never imposed by physical necessity or moral duty. It is never a task. It is done at leisure, during 'free time' (Huizinga [1944] 1949: 8)

In this sense, it's closely aligned with the intrinsic motivation as an inherent satisfaction of being engaged in a diversity of individual or social activities (Ryan and Deci 2000), or in Huizinga's own words, "it interpolates itself as a temporary activity satisfying in itself and ending there" (Huizinga [1944] 1949: 9).

But, seeing play as a social function and as a social construction (Huizinga [1944] 1949: 4), it is impossible to prevent its unfixed forms from shifting between the seriousness and the non-seriousness.

And, it is exactly in the ambiguous seriousness of the play that many engagement strategies may be developed.

For example, the playgrounds created by Aldo van Eyck didn't belong exclusively to children. They were meeting places for everyone, places in the city that were also subject to clashes and conflicts:

> The public playground has to be attractive as a meeting place for everyone, including adults, if its existence is to be justified. It also has to be acceptable to the city even without the movement of the child. The city has to be able to absorb the forms. (van Eyck [1962] 2008: 113)

This approach also had a deep impact in the objects used by Aldo van Eyck in his playgrounds. They didn't follow the catalogue of the playground equipment like aluminum elephants or giraffes. Instead, they followed the elementary geometric figures (pp.114-115). This way, they not only were more open to discovery by children and their imagination resources, but they also followed the natural forms of the city without excluding other adult activities and meeting point opportunities.

Some of the examples mentioned here also denote some of these approaches although they are temporary actions immersed in urban life that are not constrained to playgrounds or parks and their fixed order as well as their dedicated programs and

purposes. Instead these places address vital issues through playful maneuvers in the public space. Works such as "*The Horse's Tail*", "*Tree Strike*", " *Choose me, Plant me, Water me*" or the variety of objects proposed by "*Superkilen*" were able to disrupt the daily routines and produce something relevant out of it.

Additionally, two other examples may be mentioned as they dealt with the same restlessness regarding public spaces in the city under the form of relational and playful constructed objects — the "*GiRA*" (Porto, 2016) and the "*Claiming the City*" (Sta. Maria da Feira, 2016).

Both created by Micro Atelier de Arquitectura e Arte, these works were opportunities to explore different space occupation and appropriation through playing strategies.

— "*GiRA*" was an installation placed in Largo de S. Domingos which re-introduced the opportunity of driving a spinning carrousel in the city center. Thus, in a place where the flow of people predominates and where the stopping places are circumscribed to the existing consuming places such as restaurant and cafe terraces, the object recovers the idea of the square as a non-commodified meeting place, while reinforcing the role of playing in the city, both by children and adults. Additionally, it stimulated the spinning action as a collective action. By doing this, the object has also generated meetings that stemmed from its existence.

Fig.120-121 Micro Atelier de Arquitectura e Arte, "*GiRA*" (2016)

— "*Claiming the City*" was held under the event of "*Imaginarius — International Festival of Street Theatre"*. It was an installation and collective action that spread freely throughout the city of Sta. Maria da Feira. The project intended to engage inhabitants and other passers-by in building a cardboard chair and occupying spaces

in the city like parking lots, abusive parking spaces, places without proper seating, or places where new gathering points would make sense. Thus, from the construction of 500 cardboard chairs, these spaces were occupied and claimed. The chair became the collective symbol of a wish for appropriation and sociability, a relational-object capable of formulating new urban experiences and behaviors that the contemporary urban culture tends to erase. So for two days out of a spontaneous and informal walking/mapping exercise, a new map of preferences and occupation emerged.

Fig.122-123 Micro Atelier de Arquitectura e Arte, "*Claiming the City*" (2016)

Although inserted in specific cultural moments of two cities, these were opportunities to test ideas directly in the fabric of the city, among the local communities and other visitors.

The line between the 'playful' and the 'serious' is often tenuous, but a 'subversive' program can live between the lines. Its relevance has a double-sided effect — the visible satisfaction of the public and the invisible (or, at least not visible to everyone) knowledge, which is produced from these experiences in real situations and contexts, and which will inform and redesign future experiences.

Furthermore, as mechanisms of engagement, they operate at the level of satisfaction and intrinsic motivations. And, in both cases, they act as stopping mechanisms in the inhabitant's daily routines. These could be situations where people did not even bother to waste time talking before but, as a consequence of the mechanisms introduced, they were suddenly available to dialogue or to answer questions.

IV. STUDYING

1. Case Studies — Introduction

In order to clarify the arguments that have been presented throughout the previous chapters, Part 4 will describe and analyze a set of 3 case studies.

The works were selected according to the previously defined objectives in order to look into the contribution of art-based temporary and small-scale projects to the practice of landscape architecture.

These works were neither developed from the traditional core of landscape architecture, nor did they assume the form of the most common typology in the practice of landscape architecture (gardens, parks, greenways, public squares, etc.). On the contrary, they are better located between the place survey and the finished project.

Although they often assume their own autonomy, these works can be mainly described as processes (or as parts of a process) rather than as finished projects. That is also why expressions such as 'operations', 'strategies', 'tactics', 'tools', 'approaches', or 'experiences' are so often used as complements to more common expressions such as 'work' or 'project'. They always stem from a very strong experimental determination that stands between autonomy and ambiguity.

Additionally, as processes, they are closer to fieldwork as they are always located between the space and its users; between the context and the forces that produce and transform it. Being part of a practice, they imply an action and a result that translate in the way they provide visibility, fuel debate, engage people, raise questions or provide conditions for a common ground of understanding.

Nevertheless, these works were analyzed by following the guidelines proposed by the landscape architect and researcher Mark Francis (1999) in his text "*Case Study Method for Landscape Arhitecture*".

Although it is a method mainly associated to the analysis of landscape architecture projects, its use in the analysis of these case studies enabled a broader and more detailed understanding. On the other hand, since the selected case studies correspond to different types of projects, making it impossible to easily and clearly compare them, the analysis under this specific format will allow (at least will help) a better

clarity and systematization of the information. Even so, small adjustments were made in the methodology in order to better adapt it to the selected case studies.

All the works were developed in urban or peri-urban areas, and they are all part of individual professional experience in teaching at FBAUP (as invited assistant at Fine Arts Faculty of Porto University); and from the studio practice at Micro Atelier de Arquitectura e Arte, an interdisciplinary platform of collaboration whose work focuses mainly on art-based temporary projects.

Hence, 3 different types of works will be analyzed:

— A students' live project: a project carried out from the Project Unit at the Master's Degree in Art and Design for the Public Space (FBAUP — MADEP). The work has gathered a group of students around a public garden in Porto, and it developed following different phases: a workshop, public space performances, temporary installations, exhibitions and public round tables.

— A temporary installation: a project created in partnership with the Educational Department of Santa Maria da Feira City Hall. The project aimed to test ways of appropriating abandoned spaces by creating a community garden maintained by regional schools. Although temporary, the project was never given a specific time to be removed. Thus, the project was maintained by schools and the surrounding community until it was converted into a permanent Training Centre.

— A public square: although it is a permanent project, this work also included a temporary project. The temporary project was not implemented, but it is relevant to understand these two components as a whole, also including the reasons that led the design team to propose this temporary intervention as well as its framework and articulation with the context and community. It may also matter to consider the goals that the project intended to achieve.

Thus, in this set of works different temporary frameworks are explored inasmuch as they represent different opportunities to develop a temporary project while also considering the specificities of each context involved. It also seems important to stress different results, expectations or difficulties implied in each of them.

1.1 Case Study

Project Name: "*Soft Monuments: A Tree is Never Only a Tree*"
Location: Jardim do Carregal, Porto
Date: 2013-2014
Coordination Team: Gabriela V.Pinheiro, Miguel Costa, Norberto Jorge
Client: Câmara Municipal do Porto (CMP); Divisão Municipal de Jardins (DMJ)

Abstract. The "*Soft Monuments: A Tree is Never Only a Tree*" has started from an invitation by the Câmara Municipal do Porto (CMP) to the MA studies on Art and Design for the Public Space (FBAUP-MADEP) to re-use the wood from a dead giant sequoia that needed to be removed from a public garden in Porto. However, facing its historical and cultural value and also the significance of this moment, a research live project was proposed, which was developed along with the MA students during a period of 5 months.

Context. The project site is located in Porto, Carregal Garden, one of the several gardens of the city. The garden was built in 1897 by landscape gardener Jerónimo Monteiro da Costa and presents naturalistic and romantic characteristics due to its design and organization. Among the several species present in the garden, mainly conifers, it was the location of one of the 3 remaining giant sequoias in Porto. The other two are located in Cordoaria Garden and Serralves Park.

Site Analysis. The garden emerges as a small pocket in the urban fabric, surrounded by housing and two larger main buildings: the hospital and the building in Largo do Professor Abel Salazar. The garden is often used to cross between spaces (mostly to cross between Rua Prof. Vicente José de Carvalho and Rua Prof. Jaime Rios de Sousa, since there are more straight and direct paths to cross from other locations without entering the garden). Thus, along with the dense vegetation, the shadow predominance due to the light block produced by the high trees, the entrance to the tunnel and the elevated wall (Rua de Clemente Meneres) are some of the characteristics that make this place more detached form the surroundings. In addition,

even after the rehabilitation works that took place and its reopening in 2005, many complain about the unpleasant and uncomfortable benches or about the dirty look of the lake, the smell that sometimes comes from the water, and the fragility and safety of some of the trees (Workshop lectures and discussions: A Tree is Never only a Tree, personal communication March 4, 2014).

Project Background and History. The garden was built in the fields that belonged to the hospital until 1857, and it has been used as a public space since the beginning of 20th century, without any particular changes. It was closed between 1999 and 2005 due to the construction of a traffic tunnel and its subsequent rehabilitation. This rehabilitation work intended to return the garden to its public space in the city and also to reinforce its singularity and attractiveness.

The works included functional improvements such as new drainage and irrigation systems, the renovation of the pedestrian paths and urban furniture, and the maintenance of the existing species. Nevertheless, since 2004 the condition and health of the giant sequoia had been mentioned, which, for safety reasons, led to the need of removing it.

Genesis of Project. In 2013, facing safety issues related to a giant and leaning dead tree, the decision to remove it was finally made. Consequently Câmara Municipal do Porto (CMP) invited the Faculty of Fine Arts of Porto (Master of Art and Design for the Public Space) to re-use the wood in an artistic intervention or sculpture. However, this proposal triggered some other issues: on the one hand, sometimes the removal of trees from public gardens and other public spaces is highly criticized by the public. These removals are seen as abusive, as if they are made without clearly informing citizens of the reasons. This also contrasts with the many complaints concerning the trees due to seasonal allergies, leaf fall, consequent clogging, or the presence of too many branches in front of people's windows. On the other hand, considering its historical and cultural value and the apparent small impact that the garden seemed to have in the daily life of the city, it also seemed important to analyze the relationship between the garden and its socio-spatial context. Thus, out of these first concerns, a different approach was offered to CMP. Instead of working in a detached project just after the tree removal, a research art project was proposed so as to re-inscribe the garden and this particular moment in the city, connecting its past, present and future.

Thus, over the following 5 months, under the name "*Soft Monuments: A Tree is never Only a Tree*", the giant sequoia became an extended territory of discussion whose subjects involved not only the tree, but also the garden, the city and the community.

Program Elements. Facing the meaning and the singularity of this tree, several additional elements were proposed by the MA, which resulted in a continuous timetable of events that took place between March and July 2014:

1.Workshop and Lectures;

2.Public space performances;

3.Temporary projects;

4.Exhibitions and round tables;

5.A permanent installation made from the remains of the tree that were to be placed in the garden.

The goal was to avoid looking at the tree as a detached situation from the surrounding place and community. Thus, by organizing a set of actions around the garden and the tree, there was the opportunity to remap the significance of this singular specimen, in different moments, through different approaches and outcomes. Each moment was intertwined with the others, providing information and a working ground basis to the following stages.

Design, Development and Decision Making Process. The project was incorporated in the annual program of the MA (2013-2014) and it was divided in two main stages:

— The 1st stage was held before the cut of the tree which included all the survey work, workshops, discussions, the development of project ideas, modeling and public space implementation;

— And the 2nd stage after the cut of the tree, which became a more documental and discussion moment, containing all the information around the working process.

I. The Workshop (March, 4 — March, 6): The work started from a 3 day workshop. The first day was dedicated to the presentation of the program, talks and visits to the place, and intended to frame and prepare students for the context of the garden and the tree, as well as the goals of the work that needed to be developed. In addition to an

extended presentation in Jardim do Carregal prepared by the Divisão Municipal de Jardins (DMJ), several thematic lectures were also held by a set of guests. Each one of these presentations were intended to show different work methodologies, related results and difficulties faced.

Besides the students from the MA, the workshop also involved other participants that were split into 3 interdisciplinary teams. As the Master's gathers students from several disciplinary fields (landscape architecture, urban design, product design, architecture, engineering and fine arts), their aim was to explore the boundaries and the connections between the different disciplinary fields.

Thus, over the following two days, each group developed and discussed the tree, the garden and the community from different points of view, exploring different concerns, while also searching for different outcomes.

The analysis and development of ideas during a short period of time challenged the students to discuss intensely and effectively. Visits and surveys to the place were quickly converted into a SWOT diagram (strengths; weaknesses; opportunities; threats) and from there, a large amount of solutions were discussed, tested, discarded and improved, until a more solid idea was ready to address most of the problems considered.

It was an exercise where students not only had to develop possible intervention programs, but also to communicate them clearly and effectively.


Fig.124-125 "*A Tree is never only a Tree*" — the workshop

II. The Madep Studio (March — June): After the workshop, the work continued to be developed and discussed during the classes. As the students were already fully

integrated in the context of the garden, from that moment they began to prepare a set of temporary interventions to be submitted to CMP for evaluation and approval.

The students continued to develop drawings, models and prototypes that were discussed from its conceptual basis to the goals they intended to achieve, as well as their feasibility. Some of the ideas involved high budgets, some still reflected the students' background, where the act of intervening in the territory always implies something permanent, firmly constructed and carefully planned.

As no idea is discarded, the MA work process also involved testing different formal options in order to achieve the same goals. In this sense, the tutorial work intended to help produced a reversal in the process of understanding, following the same ideas through processes of scale reduction or by changing the object's properties (i.e. the chosen materials). For example, how to dematerialize a leaning pillar of 26 meters height, 1,5 meter diameter, in red painted steel?

So options were to be discussed in which the same ideas could materialize in different ways, opening up a wide range of possibilities that could be tested in different circumstances. In short: how did one start from the same concept and achieve the same goal still bearing in mind that this was a temporary experience and budget constraints?

Yet, not all students worked at the same scale. Some students preferred to work on proposals for public space while others developed work to be displayed in the gallery.

All students had to present their proposals to the representatives of the DMJ. After discussing the proposals, a project book was prepared which included all the updated submissions and also its production costs.

Fig.126 "*Leaning Red*" sketches

III. Urban Performances (May, 10): Additionally, during the preparation period of the proposal, the MA received another invitation to submit choreographic proposals to the Corpo+Cidade Festival, organized by Balleteatro (Center for Performative Arts). Thus, some students had the opportunity to work collectively and associate these submissions to Jardim do Carregal. In collaboration with Balleteatro, an urban performance was prepared that took place in the garden. By using their own bodies, students confronted and appropriated the garden space, relating to its scale, using the body as a communication tool and proposing different perceptions about the space. Thus, by influencing behaviors and stimulating particular senses, these actions and changes in perception brought forth new spaces (Fischer-Lichte 2015: 33; see also Part 2 — Chapter 1.1).

Fig.127 Garden performance

IV. The temporary installations (June, 18 — July, 1): After the final approval from the CMP, the proposals started to be implemented into its pre-defined different locations, between the public space and the gallery (indoor and outdoor). Thus, a set of 4 temporary projects were implemented in the garden:

"*Cúpula*" (Cristiana de Sousa): This was made out of a double-sided outdoor panel with a black & white photography showing the future memory of the presence of the tree represented by what someone sees by looking at the sky in the middle of the garden.

"*Leaning Red*" (Joanna Wilczynsha): This project temporary reinserted the sequoia as a city landmark by covering its trunk with red fabric. Being almost 26 meters high, the red pole became visible from many places in the city. The Leaning Red

intervention has also marked the first cut of the dead tree. In collaboration with the city firefighters all the branches of the tree were removed leaving just the tree trunk free to receive the red fabric.

"*Urban Reflections*" (Joana Abreu): Several mirrors scattered across the garden provided different looks and perspectives over the tree. The location of each mirror was marked through small markings in the pavement.

"*A Line of Light*" (Maike Jungvogel): the project recovered an old and much discussed practice of painting the bottom of tree trunks with white hydrated lime. But, instead of painting it, white fabric used to create a long white line standing out from the shadow produced by tree density. This reinforces the reversibility of the intervention, which can be removed without leaving any trace of it.

Fig.128 "Soft Monuments" — general view

All the works were installed by the students with the support of the staff of the DMJ. This enabled them to come closer to decisions that were made, and, in some cases, also the need for some adjustments.

On the other hand, the act of assembling the works in the garden also aroused people´s curiosity and students seized this opportunity to go on exploring the dialogue with the surrounding community and visitors.

V. Gallery | The 1st Exhibition (June, 20 — July, 9): Simultaneously, other students' works were exhibited at Art Gallery Painel, located near the garden (600 meters / 7 minutes walking distance). Along with several other projects, this 1st moment

exhibition also showed students' working process: the drawings, the mapping exercises, the models creating a close relationship and continuity between the garden interventions and its work processes. As the gallery has three large windows facing the city, the works displayed were permanently visible and available to the public space, enhancing and raising awareness of the cultural and historic tree heritage present in the city. This relationship between the gallery and the garden has widened the scope of the intervention to a larger part of the urban space, interfering with people's daily routines, and also providing a new awareness of the other green spaces of the city.

This relationship was also reinforced by another student project, "*And the tree, was it happy…?*". The author, Alicia Medeiros, proposed an urban space game in which each participant should find several small details from the garden in order to unlock a box located in the gallery.

All the works were exhibited during a period of two weeks. After that, the 2nd stage took place.

Fig.129 displaying the working process

VI. Gallery | The 2nd Exhibition and Round Tables (July, 10 — July, 27): Between July 1 and July 4, the tree was completely removed, and a selection of its leftovers was placed in the Gallery (mostly the branches from the first cut). For this 2nd exhibition moment, the Gallery was reorganized in two different rooms: one room containing the exhibition of the tree leftovers; and another room for the round tables. Along with the leftovers, several screens were also displaying a video documentary about the cutting process. Thus, during this period, a set of three public talks discussed several subjects, from the relationship between the university, the city and its public life, to sustainability and waste footprint.

Fig.130-133 The 2nd exhibition moment and the public talks

VII. The Permanent Installation: Finally, a permanent installation to be built from the remains of the tree was proposed and designed to mark and preserve the memory of the sequoia through its wood and under the form of a bench (not yet executed).

Role of Coordinators. After the redefinition of the program (relatively to that was initially proposed by CMP), and its integration as an MA exercise, the main concern of the coordination team was to monitor all the scheduled activities to achieve the goals proposed. This also included the close monitoring of students' works by discussing their design decisions and details, by supporting the definition of the materials they needed and where to find them, and by managing all associated costs. Moreover, the production and management of all the timetable events were also articulated between public space and gallery exhibition. There was also the need to coordinate tasks with all the partners involved and to select the roundtables and their key speakers.

Maintenance and Management. All the activities related to the garden and the tree were in charge of the DMJ, with the support city firefighters. The students and the MA coordinating team were in charge of doing maintenance of the works implemented while resorting to the support of the DMJ in case it was necessary.

User/Use Analysis. The interventions triggered a new garden visibility and fresh crossing paths. The 26-meter-high red covered pole from the "*Leaning Red*" was visible from many places in the city and provided a temporary landmark for inhabitants and visitors. Their curiosity also contributed to change walking routines through the garden as people stood in front of the red covered sequoia trying to find the best place to connect the white marks between the trunks or trying to find the right spot in the mirrors while seeing the reflection of details in the tree. Like an urban game made from several pieces and moments, the garden became a place to visit and also a generator of discussions around the temporary interventions. Yet, the very same interventions that amused the inhabitants and visitors were the same that provided visibility to the dirty lake, to the uncomfortableness of the benches or to similar fragilities in other gardens in the city. This was even more visible in one of the works located in the Gallery made by the student Bruno Silva, in which a block of ice made from the water of the lake was melting, dropping not only dirty water, but also other residues present in the lake.

Although, it was not a 'problem solver', it has provided a renovated concern about the garden in the community as it triggered routine changes and an interconnected relationship between the garden and the surrounding city, between the garden and the

gallery exhibitions, also between the results and the work process, and finally a more visible presence and impact of the university in the daily life of the city.

Peer Reviews. The regular presence of the students in the garden, the extension of the project over several months, and also the articulation with the Corpo+Cidade Festival have provided a continuous timeline of great visibility that resulted in a high acceptance by the community. Additionally, the different activities were widely publicized in the media, through newspapers and online articles. There was also a small video report released on Channel 180 as well on the CMP and Faculty different publicity channels.

Criticism. Although there were favorable reviews about this work, and although the works were proposed, organized and managed by the MA, some questions have also been raised concerning ‘media operation' staged by the CMP in order to follow the removal of a tree and its replacement. The main argument was that the CMP had never demonstrated this concern with other trees that were equally cut and were never replaced. Furthermore, the different specimen (*Sequoia sempervirens*) that was planted by the DMJ to replace the sequoia removed has also raised criticism and misunderstandings until its final replacement with a specimen of the same kind: *Sequoiadendron giganteum* (see Araújo and Carvalho 2015; Coentrão 2015).

Significance & Uniqueness of Project. From the possibility of using the wood of an uncommon and symbolic tree in the city, a new program has emerged, not as a list of items to comply with, but as an autonomous and critical exercise dedicated to a precise moment of the city life, whose outcomes extend in time to amplify the visibility and the debate on the urban landscape. Each implemented and performed moment proposes a new understanding and perception of the place, as well as they provided new meaning to the cutting of the *Sequoiadendrom giganteum*.

Also the model of cooperation between institutions was successful, never questioning the total autonomy of the work developed.

Limitations. Although the project has been extended for a period of several months, its long term effects in the communication are unclear in what concerns clarification of removal and replacement of other trees in the city. It is not equally visible how the project contributed to people's understanding of the cultural, historical and environmental value of the trees in the city. Even though it tried to provide visibility

and bring these issues to public discussion, a continuous debate and attention may lead to different and stronger long-term results.

Generalizable Features & Lessons. The work was conducted in conjunction with several disciplines represented in this MA, which moves it away from the one-dimensional disciplinary direction. These disciplinary juxtaposition and exchanges allowed for a broader and more open discussion about the city and this particular place which led to results that transposed the boundaries between different disciplines: walking, mapping, diagrams, models, observations, talks, tests, prototypes, performances and installations all worked as an opportunity to immerse the students in the social, cultural and spatial particularities of the place while at the same time it enabled the uncovering of its invisibilities, patterns and routines. Apart from strengthening student teamwork, these exercises also helped to understand each disciplinary field, how the work in the same task can be translated into different results, and how the collaborations between different disciplinary fields can provide different perspectives and support different approaches.

Due to the fact that these were live projects, the students were also confronted with some real constraints such as client presentations and discussions, budget limitations or construction detailing which needed to be adapted to the implementation places that were chosen. There was also an increased sense of responsibility originated by the need to manage different deadlines specified in the different phases of the timeline, as they were distributed between the public space and the gallery. The risk of falling short on the desired expectations or the risk of failure were always present. Not all the works achieved the same level of detailing whereas others needed to be reformulated and were implemented at the gallery instead of in the public space due to the impossibility of fulfilling the conditions agreed by the material supplier. These are just some of the indeterminations and constraints that go beyond Studio work. These circumstances challenged the students to improve their flexibility, adaptability, autonomy and responsibility.

Fig.134-142 Image for the outdoor "*Cúpula*", by Cristiana Sousa; finding and testing materials; preparing the tree to receive the red fabric; testing the mirrors for "*Urban Reflections*" by Joana Abreu; students' mounting their projects

Students: Cristiana de Sousa, Joanna Wilczynska, Maike Jungvogel, Joana Abreu, Adélia Santos Costa, Alícia Medeiros, Bruno Moreira Silva, Cheng Ching-Yu, Lauris Vitolins and Maja Molinek

1.2

Project Name:	"*Instant Gardens*"
Location:	Santa Maria da Feira
Date:	2013-2015
Author:	Micro Atelier de Arquitectura e Arte Team: Miguel Costa (architect), Meireles de Pinho (artist) in collaboration with the Education Department of Câmara Municipal de Santa Maria da Feira (CMSMF)
Client/Developer:	Câmara Municipal de Santa Maria da Feira (CMSMF)

Abstract. The "*Instant Gardens*" project, developed between 2013 and 2015, was made in collaboration with the Education Department of Câmara Municipal de Santa Maria da Feira (CMSMF), and involved all the kindergartens in the region. The project tried to recover some childhood's educational experiences and carry it to the public space — a set of activities and workshops developed with the children triggered a collective process that translated into a bean plantation that was later moved to a public space installation in the city. This installation remained active in the public space until July 2015, until its transformation into a more permanent project.

Context. The project was located in Sta Maria da Feira, a city in the district of Aveiro. The city has an intense cultural activity and is well known for the annual events like *Imaginarius — International Street Theatre Festival* or the *Medieval Fai*r.

The visibility of these events is also reflected in the care and maintenance of the public spaces: pedestrian streets, city center, the medieval castle and its surrounding spaces.

Site Analysis. The project site that was chosen is located up north of the city center, along the Av 25 de Abril, one of the major streets, that crosses the city and is surrounded by a residential area, a parking lot and the old Court House building, a derelict structure which is out of use since 2008. Despite the dereliction of the Court House the place in front of it is still well kept. This unusual situation avoids the

dereliction of a larger space near the avenue, but creates a strange situation of highlighting a derelict building by keeping a large green space in front of it.

Genesis of Project. The transformation of vacant lots or spaces without green areas into places of meeting and production was always an important research subject in the context of the activation of places in the city. On the one hand, the large amount of examples of land occupation and its transformation in small farming spaces, that can be found along the country; on the other hand, there are quite a lot of spaces that are undervalued or do not have green areas.

In these circumstances, and initially without any implementation place in mind, the starting point was to think about a flexible structure that could be placed and adapted to any space, while also able to generate events that were related to planting actions.

However, the idea that an installation on its own could automatically generate a community garden seemed too fragile and would need a broader social framework. Thus, the initial choice of the bean plantation resulted not only in an attempt to recover childhood's educational experiences and in bringing these into the public space, but it also looked at the child as an urban space activator, by spontaneously appropriating the objects of the city following their own imagination.

Yet, being a project created just from the exercise of raising questions, from debating issues and concerns, it also became important to test it in a real environment. The project was then presented to the Educational Department (CMSMF, Portugal) who not only were interested in it, but also proposed to adapt it to a timetable of events in order to include the project in the schools' educational activities.

Program Elements. Together with the Education Department, the project guidelines were developed under the form of a long-term year activity included in the Municipal Educational Plan, covering all the schools in the region (37 schools and 636 children). The program was implemented in two parts, starting from September 2013:

— First, a series of workshops made with the children, that ranged from storytelling to the bean plantation, daily observations and notations;

— Second, the results produced in the schools (bean plantations) were transported to the public space under the form of a temporary installation.

Being located in front of the old abandoned Court House (out of use since 2008), there was the intent to start a long-term place activation and a larger public engagement between children, their families, local community and the planting and maintenance activities.

Design, Development and Decision Making Process. The implementation timeline was developed and divided in three main moments:

1. Presentation sessions: plan and project were communicated to the parents;

2. School workshops (school plantations): children started to plant beans and to watch them grow;

3. The public space installation: an installation was prepared to receive the plantations made in the schools. To build the installation, CMSMF made use of another partnership and the installation was previously included in the Imaginarius Festival program (the International Festival of Street Theatre, between 23-24 May 2014). This option allowed to build the installation without any costs since it used the festival partnerships to supply all the necessary materials.

Fig.143-144 Presentation sessions; school workshops

The installation was created with ceramic pots and wooden piles. The design layout and the circular shape was planned to avoid the hierarchy of the entrance and, at the same time, to allow a more fluid movement of random people. The assemblage of the structure was also prepared to allow for a fast and easy construction and subsequent removal without leaving any traces or damages.

During the two-day event of Imaginarius Festival, schools, parents, local community and other visitors were able to attend, follow and take notice of the schools workshops' results.

After the event, the installation remained active and open in the public space until July 2015 (13 months).

Fig.145-147 The "*Instant Gardens*" (23-24 May)

Role of Design Team. During the implementation of the project, the design team had a continuous presence, advising and monitoring all the related phases, which were managed differently along its key moments. The collaboration with the schools was introduced and managed by the Educational Department. At this stage, the role of the design team was to follow the presentation sessions, to contribute to the implantation

of the workshops by designing and preparing the Bean Notebooks and by testing the Workshop Kits (the planting and the early development of the beans), following its progressive results in the schools and to prepare the final design (the public space installation).

The installation was assembled in the public space by the design team in collaboration with volunteers from *Imaginarius* Festival. All the subsequent interventions and transformations were managed by the Educational Department and followed by the design team.

Maintenance and Management. Between May 2014 and July 2015, the installation and the plantations were maintained and managed by the Educational Division through the several activities prepared at the schools. The lawn space around the installation continued to be maintained by CMSMF.

User/Use Analysis. After the two days event (*Imaginarius* Festival), the installation remained active in the public space. It provided new crossing paths through the area and contributed to reducing the sense of abandonment of the place.

Also, due to its use, management and maintenance, the project started to evolve into other forms. The beans were replaced by other species and, from "*Instant Gardens*" the installation was named "*Shared Gardens*", reinforcing a new sense of autonomy and belonging.

The motivations and the success of these activities opened up new opportunities for the development of plantations. In July 2015, through a new partnership (Casa do Choupo), the project was transferred to a set of land plots allocated to the population where some plots were offered to the Educational Department, leading to the "*Pedagogical Farm Gardens*". Those plots work today as a Training Centre in organic farming for children, supporting the school activities initiated with the "*Instant Gardens*". The effects of the previous installation went beyond its presence and was no longer required.


Fig.148-149 The installation started to evolve into other forms. The beans were replaced by other species

Peer Reviews. Since the beginning, the project has received wide acceptance from schools and children's families. Throughout the project and until its public implementation, the project was broadcasted in the Imaginarius Festival network. Subsequently, the continuous integration of these activities in the Municipal Educational Plan has been released in the communication channels of CMSMF.

Criticism. No information found.

Significance & Uniqueness of Project. The project allowed to test an open ended process of engagement, activation and appropriation.

Thus, through a set of programmed actions around a temporary low-cost installation, it was possible to generate changes in the use of the space and to behavioral patterns of the community involved. The open appropriation actions provided a growing sense of belonging and have allowed the dilution of the project authorship into different ownership programs. Consequently, this has also impacted in schools and community in several ways:

1. The project was kept in the Municipal Educational Plan and it resulted not only in the maintenance of the school vegetable gardens that were created but it also led to the creation of new ones;

2. After the dismantling of the installation, all the materials (the beanpoles and the ceramic pots) were reused. In schools without any spare space for a small vegetable

garden, reusing pots has made the continuity of the project possible under the form of a vegetable pot garden;

3. In order to keep the continuity of the actions with the children, every year the teachers are trained in how to care for the plot and other agricultural procedures.

4. Until today, the "*Pedagogical Farm Gardens*" still work as an extension of the work that is made at the schools and the plantation activities start in March every year. Whatever is produced can be taken home or can be cooked at school. This has also improved food habits in the community and it already led to the creation of healthy food workshops.

Fig.150-153 The "Pedagogical Farm Gardens"; children's workshops; training sessions for teachers

Limitations. In spite of the success of the project in public space, there were some maintenance difficulties due to the lack of a good irrigation infrastructure. This limitation was completely solved by the transfer of activities to pedagogical gardens, which provided a better water infrastructure for more continuous farming activities.

However, with the removal of the structure, the space in front of the court has returned to its initial condition and it is unclear if other interventions can be developed in the future.

Generalizable Features & Lessons. The project showed how self-proposed initiatives can be welcome and transformed into real environment tests, with long-term effects.

As an idea/concept, it is not dependent on a program previously defined by a client. It mainly follows the questions raised from specific concerns along with relevant theoretical and other references.

In this particular case, the intersection of references such as the guerrilla gardens, the community gardens, or the postwar writings on the relationship between children and the urban space (van Eyck [1950] 2008; [1962] 2008; see also Part 3 — Chapter 5.4) allowed to form a ground work basis between spaces of production and spaces of play.

In addition, the need to test these more relational ideas also allowed for a better understanding about their contribution to future space activations, without being dependent on a beautiful and well-designed look.

On the other hand, it also underlined the role of low budget actions in long-term changes. Even though these are experiments tested from fast assembled rough-looking materials, they can provide a fertile ground to trigger engagement processes, which may lead to experiment continuity and renewal — it is from the knowledge and skills learned from each experience that these are carried to following experiences, thus providing a broader understanding as well as improved reaction (Dewey [1938] 1997).

1.3

Project Name:	"*Soldiers' Square*"
Location:	Pedroso, Vila Nova de Gaia
Date:	2017
Author:	Micro Atelier de Arquitectura e Arte Team: Miguel Costa (architect), Meireles de Pinho (artist), Joana Magalhães (landscape architect)
Client/Developer:	Junta de Freguesia de Pedroso e Seixezelo (JFPS)

Abstract. The project of a public square opened up the opportunity to investigate the relationship between public space, a place of memory and a monument. Thus, in the "*Soldiers´Square*", the dilution of the hierarchy between the space of play and the place of memory has denied the image of the conventional monument. At the same time, several questions were raised regarding the impact of this project on the community and on how to address it.

Context. The project site is located in Pedroso, a town in the outskirts of Vila Nova de Gaia, Portugal. There the compact urban form is already diluting and fragmenting into different shapes and contrasts of use and occupation — residential areas, infrastructures, industrial areas, agriculture fields and woods — where the road accommodates this extensive proliferation of activities and uses through its successive and linear accumulation.

The square, as the elementary figure in the articulation between public and private, is less perceptible than in the compact city; and the use of public space is mainly shaped by the different logics of occupation, standing out in close relationship with the private spaces and services: the sidewalks, the spaces in front of the houses, the spaces in front of cafes, etc.

Site Analysis. The site is located near a roundabout and is surrounded by two small cafés, a nursing home, a cemetery and a monastery built between 10th and 11th centuries. All of these buildings are classified as a monument of public interest since 2014.

There is no clear delimitation of public spaces. Inhabitants mostly use cafés as their meetings points or even sidewalks where they often socialize with friends and relatives. Another meeting spot the community uses is the enclosed place outside the monastery, mostly for religious events.

As part of the planning strategy of the local Junta de Freguesia (JFPS), two public spaces were created: the first one was meant to dignify the area surrounding the monastery (this case-study); and the second one to improve the space in front of the cemetery's main entrance.

Fig.154 The place before implementation

Project Background and History. The site near the monastery has remained empty for several years. Once part of the residential fabric, the buildings were eventually demolished to give place to a new housing development. However, the proposed new building was not desired due to its large scale and its ’damaging’ and ‘unharmonious’ relationship with the monastery. Thus, to avoid the construction of the new residential block in front of the monastery, the land plot was acquired by the Câmara Municipal de Gaia (CMG). The land plot has remained empty and it was used as a parking lot until a more permanent solution could be implemented.

Genesis of Project. As the owner of the land plot, the CMG intended to create a public space that harmoniously co-existed with the monastery. To achieve that, an architecture competition was launched that established the project’s main concerns and guidelines for the place:

1.the creation of a flexible public space that should be embedded in the monastery surroundings in a harmonious way;

2.the creation of a monument to honor the soldiers in Ultramar Colonial War;

3.and/or the inclusion of an old local monument 'Senhor do Padrão', a symbolic pillory that was destroyed a few years before due to a car accident.

Program Elements. Designing a square in an urban space with the characteristics of Pedroso implies recognizing the different ways and places in which people meet and socialize. The propensity to apply the same reference models of the compact city to articulate a diffuse urban space could mean the non-recognition of its patterns of occupation, circulation, appropriation and belonging.

Moreover, in Pedroso, it was not a recovery operation of an existing space, where different social dynamics (of public space) could already exist. Instead, it was the creation of a public space from scratch, trying to transform the existing daily dynamics of a free parking lot, or the existing walking and crossing patterns between the surrounding places, into a potential vivid social center.

Thus, as a starting point, the main structuring lines of the project were defined as follows:

1. The creation of a new place without blocking the existing crossing patterns that at the same time should provide opportunities to stop and sit, as well as show enough flexibility to accommodate different uses and programs such as small markets, weddings and other local events.

2. The creation of a space that does not overlap with the monastery. The proposal was designed as a garden extension of the monastery, preparing a future similar tree density as the one found at the Monastery.

3. Other elements were also revised. The competition guidelines were not clear about the two monuments, hence leaving the solution in the hands of the designers. However, both monuments were important to the inhabitants. Additionally, the JGPedroso had wanted to create a monument to the soldiers for a long time as well as also to recover the damaged pillory, which was so cherished by the locals.

Thus, to meet these double expectations, the monument to the Ultramar soldiers was integrated in the design of the square and finally, to avoid the overlapping of different symbolic meanings, there was the need to propose the re-design and the dislocation of the 2nd monument (pillory) to a place near the main entrance of the cemetery.

Design, Development and Decision Making Process. In order to meet all the requirements, the project proposal presented a set of simplified elements, all expressed and embedded at the ground level, privileging the relationship with the monastery (visual and volumetric):

Form: The design was the result of the usual walking and crossing patterns between the surrounding places and streets (maintaining the crossing flows but also creating opportunities to stop).

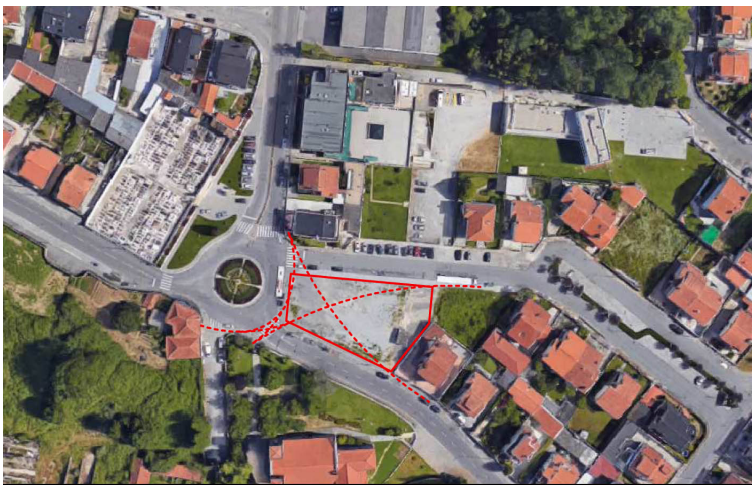


Fig.155 Crossing flows

In the center an empty space (the public square) was created through an oval shape with a larger and a closer area, providing different appropriations and usage of space. Additionally, to avoid specific urban furniture and its consequent rigid use and place definition, the entire perimeter was made by using a continuous concrete bench. This allows people to sit anywhere they wish, facing the square or the green areas, and the 80cm width of the bench enable people to lie down or stretch their arms back.

Monument (pavement and numbers): The monument to the soldiers was integrated in the design of the square by using two elements:

1. A corten steel plate runs diagonally along the square with all the collected soldier numbers carved on it. The numbers are ordered according to date following the war

until it reaches its end, in 1974. There, a mark in the concrete bench was made to identify this moment (a symbolic April carnation was pre-molded between the concrete bench and the corten steel ending). The line also contains several random empty spaces that not only signal the ambiguity of the number of persons involved in the conflict, but also safeguards any missing numbers.

2. In the pavement the scaled borders of the countries involved, Angola, Mozambique, Guinea-Bissau, were designed and cut out. The cut-out shape was made with grey granite cubes and the space between them was made with white limestone cubes.

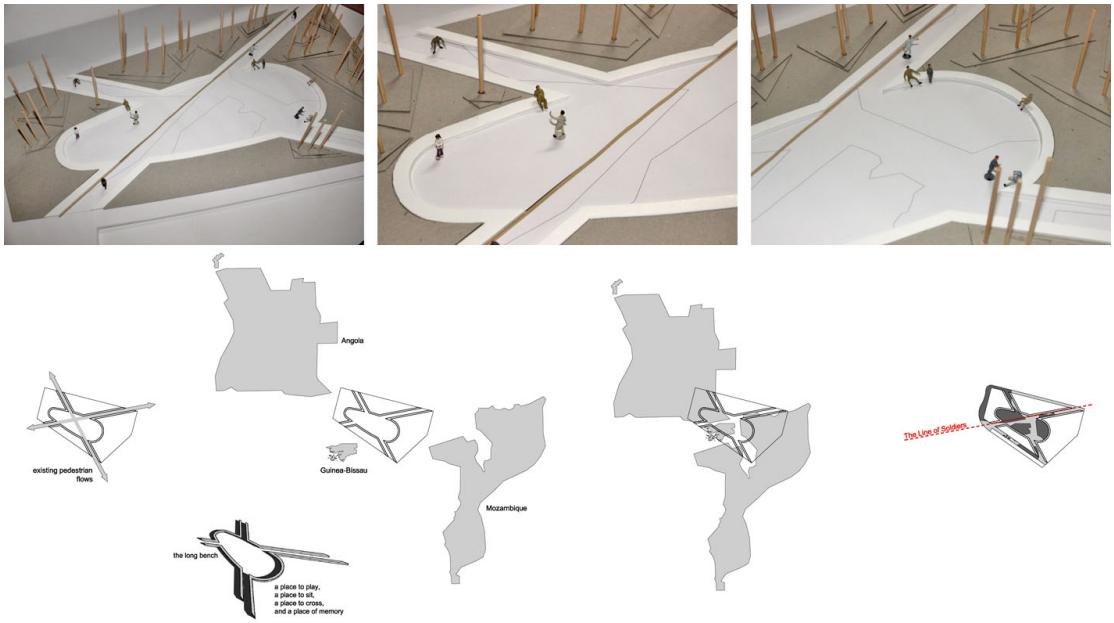


Fig.156-157 Model and main design concepts

This approach liberates the square space. The monument is visible, but detached from its rigidity and authoritative presence, so common in authoritarian regimes. No physical boundary or hierarchy was established between the public space and the monument. It is at the same time a place to play, a place to sit, a place to pass by and a place of memory without being a self-contained object detached from daily life, or a place to return only on specific moments.

Landscape/Garden: In the competition proposal no landscape design was submitted. The proposal only mentioned the intention of extending the green area from the monastery and of using mostly autochthonous species of the north of Portugal. Thus,

the final layout and species short-list were made in collaboration with landscape architect Joana Magalhães and the agricultural engineer Maria Domingas Araújo from the Parque Biológico de Gaia (PBG), the Centre of Environmental Education. During the process, it was necessary to adapt the first ideas to find the species available that were to be provided by the Biological Park. The implemented species included: *Acer monspessalanum, Arbutus unedo, Corylus avellana, Crataegus monogyna, Erica arborea, Erica carnea, Myrtus communis, Prunos cerasifera, Prunus lusitanica, Phillyrea angustifolia, Quercus robur, Rhamnus alaternus, Taxus baccata,* and *Thymus vulgaris*.

After the submission, all the proposals were available to the public in the main hall of the JFPS as well as online. Of all the submitted projects, this was the project that got less enthusiasm from the community. This response was later explained by the extreme simplification of the information presented in the panels — the project and concept description, black and white plans and sections, and two schematic black and white tridimensional drawings. No colored realistic images were presented.

However, after the deliberation of the Jury, the project was selected to be implemented.

Besides the public exhibition of the competition panels, no further discussion or public clarification process regarding the implementation of the selected project was triggered.

From this point on, the project began to be prepared for implementation in a collective effort between the design team, the contractor, the client (JFPS) and the PBG, that provided and implemented all the defined species for the public square.

Simultaneously, the JFPS made an open call to the community in order to collect soldier's numbers that were to be included in the proposed monument. This was made due to the difficulty to collect all the numbers necessary with the Portuguese Army.

Temporary Installation: As a competition, the jury agreed to select the project. However, since the project had received a weak acceptance from the public and no participation or inclusion process had been triggered, along with the project drawings, it was also included a proposal and the drawings for a temporary installation. The goal

was to create a project display and a dialogue activator to analyze the impact of the project around two main aspects:

1. To what extent had the project been able to respond to the concerns raised during the survey phase — contrary to what was expected, the several conversations with the inhabitants rarely pointed to solutions related with the public space, and the idea of a public square seemed to be almost indifferent. Instead, the main concerns were centered on the monastery, on its dignity and the need to provide it with greater visibility. The monastery was so important that in some cases there was even criticism regarding the fact that the trees obscured the visibility over the monastery, making it unnoticed to the drivers and visitors. The public also showed concerns regarding the empty terrain: although the comfort and easiness of parking on festive days or religious events was very much appreciated, this space was seen as something that should be the subject of an intervention because it shouldn't look the way it did mainly due to its location, which is close to the monastery.

2. To examine the degree of public understanding about the proposed monument — this was always the most delicate theme of the whole project, and probably the most controversial. The dilution of the hierarchy between the space of play and the place of memory, as well as the proposal of a monument that denied the idea of the detached vertical object, inviolable and meant to contemplate, contradicts the image of the conventional monument formed in the culturally and historically specific assumptions of what a monument should be and look like.

Thus, this object would provide not only a space where to communicate about the project, but would also work as a discussion platform at the building site. At first, the installation would be placed in the center of the terrain until the works started; in a second moment, after the closure of the building site, it was also proposed to be built in the fence, working also as an observatory over the ongoing work. This strategy originated from the usual curiosity that people have to watch building sites, so that curiosity was used as an opportunity to use the installation as an informal dialogue place between community and design team.

Furthermore, instead of a project displayed in an enclosed and isolated room, in which the visitor would look at the project as a detached element from its surrounding world (as it had already been displayed at the JFPS), this would allow the inhabitants to

relate with the project in the actual space of its implementation, creating a more direct relationship between the body, space and the project.

The installation was designed as a triangular structure with a small entrance. Inside, the information would be carved on its walls: the plan, the line of the monument (and the soldiers numbers), and information about the selected species for the green areas made from the drawings of the different leaves.

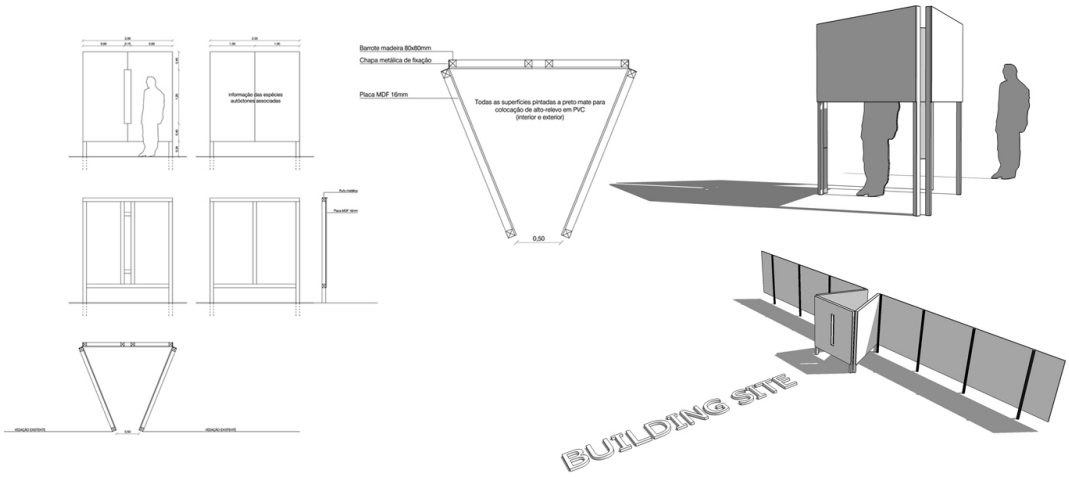


Fig.158 Proposed temporary installation: drawings and simulations. In a first moment, in the center of the terrain; in a second moment, attached to the fence

These two modes of communication have proposed a reversal in the communication and discussion of the project that was not dependent on the visual register only: on the one hand, a tactile sensory experience was added as a different way to connect with the project; on the other hand, it stressed the importance of oral speech and the encouragement of a more open two-way communication, from its place of implementation.

However, facing a short deadline until its opening date, the temporary structure was consecutively delayed until it stopped making sense as it was not working to achieve the initial goals anymore. Instead, postcards were distributed containing all the information about the project.

Role of Design Team. The simplicity of the proposed design concealed the complex decisions related with the monument, which challenged the relationship between

public space, memory and community. Despite the selection of the project and the proposed monument design, the general assumption is that the traditional monument is better perpetuated in stone as a place of memory and as an object of passive contemplation.

Thus, the main concerns to create an open place available for all kinds of use and to dissolve the boundaries between public space and the monument led the design team to advise and suggest several approaches that included the community in the process. During the work progress the design team also provided a close monitoring in the building site, by answering questions and triggering dialogue.

Fig.159 Former soldier visiting the building site

Maintenance and Management. During the early weeks, the PBG maintained the space until the JFPS hired a full-time person to water and clean the place. The JFPS will manage the square's future activity programming (mostly annual local events).

User/Use Analysis. Despite the loss of a parking lot (the closest parking distance from the church) the inhabitants consider that this new space contributes to highlight the monastery and also provides a new public place where people can meet and sit.

As the project tried to keep the same crossing patterns that already existed in the place, those flows are now happening along with other leisure possibilities. The space is used by groups of young people who like to lie down on the benches, and every

Sunday it serves as an extension of the monastery, before and after Mass. It is also expected that in the future more activities will take place in the square.

Peer Reviews. In an attempt to analyze and discuss the degree of acceptance of the Soldiers' Square by the professional planning community, the project was submitted to the European Prize for Public Space.

Criticism. During the opening, a former soldier protested against the fact that his soldier's number was on the ground, where everyone could step on it. He claimed that he was never informed that the number he gave would be placed in the pavement. He also expressed his intention to remove the number, even resorting to force was necessary.

Despite being an isolated case, this manifestation has proven some of the previous fears. Yet, the former soldier never asked for the removal of his number, nor has he even so much as attempted to schedule a meeting in the JFPS as he assured he would.

During the construction works, several people followed the construction and were curious about the design. As they were keen on being up-to-date, more people kept returning to try to locate their numbers. After the opening, several other persons have already given their numbers to be included in the monument, which revealed acceptance and a better understanding of the design and the proposed public space.

Significance & Uniqueness of Project. The project represents the effort of the CMG and JFPS to give the space back to the public domain and to provide more options for social life, even in a small village like Pedroso. In that sense, it was also an opportunity to think about the shape and the meaning of the public space in these outskirts.

Moreover, the integration of the monument in the square aimed at breaking apart with some preconceived ideas related to what a monument should be or what form may it take. The proposal has denied the traditional form of the monument, as well as the classic urban model of public squares marked by monuments or the aligned and structural axis. Yet, as was argued by scholar and memorials researcher James E. Young (1992), by negating its form, one doesn't mean to negate memory. It only negates the illusion of permanence that the stone traditionally tries to guarantee, or the transfer of the act of remembering the triumphs and victims to its monumental form

and material. Instead of exalting monumentality, the line was contained in the pavement, symbolically crossing the place and almost silently representing a conflict that had victims on both sides. What was exalted was the public space as a place available to all occurrences.

Fig.169-170 The line of the Monument crossing the "*Soldiers's Square*"; Detail of the monument

Limitations. The greater limitation of the square may be related to the fact that it is an area of single-family dwellings where a great part of the activities are developed outside the town. The use of the place is more obvious at the end of the day or during the weekend. Yet, the main meeting place remains the coffee shop.

The children are the ones who most appropriate the space, but these uses are very dependent on specific events as well as on the surrounding activities (the Mass, catechism school, or the Musical Association, which was moved shortly after the square's opening).

Generalizable Features & Lessons. Despite the absence of a participation process, the project could have provided a more inclusive approach regarding the involvement of the community in order to know of any existing constraints in advance. The protest of a citizen during the opening has underlined this lack of dialogue and has raised questions about how many other former soldiers felt the same. Was there a generalized feeling of anger regarding the monument, or was it just an isolated case that resulted from the party divisions and tensions due to election proximity (scheduled to October).

Overall, the project was very well accepted by the inhabitants as a space that contributes to highlight the monastery. And the former soldiers found it interesting to try to find their numbers somewhere on the monument line, together with their families.

Regarding the temporary installation, it was not proposed as a replacement of the participation process. However, the doubts and questions that were being raised could not be viewed indifferently, so the proposal of this structure could allow a better assessment of the impact of the project and the degree of understanding of the project to be implemented through a process of discussion and dialogue in the place where it was going to be implemented. As a display and at the same time an observatory over the construction site, it should have acted as a mechanism of engagement (or facilitated communication), free from the institutional framework. And by encouraging an enlightened dialogue, side by side with the design team, it was intended to provoke a more active role in the presentation and sharing of their own expectations.

But the biggest issue will always be related to the adaptability of the project to these discussions. In fact, depending on the timeline, the project was prepared in such a way that it enabled some changes. Some were even been made due to terrain or budget constraints (changes in alignments of the walking paths, changes in materials, changes in lighting layout); and the final drawings of the monument were only sent for execution 25 days before opening. However, when looking back, there were never other design alternatives envisaged in case of a generalized disapproval scenario, which somehow reveals overconfidence about the decisions made, as well as an overly optimistic expectation facing the uncertainty of these discussions.

Nevertheless, even with this high risk of failure, a different approach to presentation and discussion of the project was proposed, challenging the more predominant and traditional ways of involving the public. The possibility of failure would also be an opportunity to study and reformulate different forms of articulation between the public, the project and the design team, emphasizing a more open two-way communication and contributing for a better and a more active role in decision making processes.

Fig.171-176 Different appropriations of the space; proposed landscape layout

V. CLOSING

1. Curating the Urban Landscape

This research, has presented arguments in order to contribute to a broader perspective on multiple possibilities of supporting the work in landscape architecture, by exploring the relevance of art practices from the perspective of public engagement.

It is hypothesized that through art-based and socially oriented projects it is possible to achieve a wider understanding of the working contexts as well as to generate conditions to public engagement, and therefore, to foster more efficient and inclusive design practices.

These are subjects that have been frequently explored from the perspective of art and architecture — for example, in "*Temporary Urban Spaces: Concepts for the Use of City Spaces*" (Haydn and Temel 2006), "*Spatial Agency: Other Ways of Doing Architecture*" (Awan, Schneider and Till 2011), "*Handmade Urbanism: From Community Initiatives to Participatory Models*" (Rosa and Weiland 2013), "*Urban Catalyst: The Power of Temporary Use*" (Oswalt, Overmeyer and Misselwitz 2013), or "*Planning Unplanned: Towards a New Function of Art in Society*" (Holub and Hohenbuchler 2015) — yet, it seems that the debates from the perspective of landscape architecture are not being enough and therefore needed on these subjects.

In contrast, the European Landscape Convention (2000a) has introduced a renewed framework by recognizing the landscape as a result of being acted upon by natural forces and human beings, where all the landscapes must be considered, including urban, peri-urban and degraded areas. By advocating that people should also have an active role related to their well-being and to the quality of the places where they live, this inevitably carries new professional challenges that can be considered through a close articulation with other disciplinary fields, and, in what concerns to this research, namely with the art-based practices.

By having those professional challenges in mind, the adopted methodology has followed two intertwined main strategies that were able to successfully introduce a different and renewed perspective between landscape architecture and art, considering at the same time the framework proposed by the European Landscape Convention: 1. the extended bibliographic research proposing a more diversified cross-disciplinary perspective, crossing several disciplines, some of which are less common in landscape architecture; 2. the selection of several art-based and socially oriented works by

following a specific set of criteria from where their relevance to the practice of landscape architecture was analysed.

Thus, the use of a wide range of authors and examples were required to remap the large disciplinary diversity available to face the challenges increasingly present in the production of urban landscapes. The enormous complexity and fluidity of the contexts in which landscape architects and other planning disciplines operate are highly characterized by social dynamics in constant negotiation and disputes. Along with social, cultural, political and economic unpredictable changes, they both constantly require renewed strategies and skills to address it.

Consequently this also led to the different explored perspectives of the artistic practices, focusing mainly on practices that were developed onto subjects such as institutional critique or socio-political engagement through the public's activation, emancipation, empowerment or awareness. On the one hand, the research has tried to gradually move away from a predominant phenomenological model, more confined to the physical and spatial framework of the site, and where the practice of Land Art continues to have a particular resonance (Weilacher 1999; Meyer 2000; see also Part 1 — Chapter 2); on the other hand, it has attempted to introduce a more experimental perspective, as well as a more critical perspective that relates to the way these practices can question and challenge underlying assumptions or claim for a more asserted political positioning regarding the city and its public spaces (Brookfield [1987] 2001; Bishop 2005; 2006). Thus, the selected projects were built as short-term direct experiments and represented envisioned questions and hypotheses that showed different degrees of adaptability and flexibility to the urban spaces, to its uses and to its changes.

These are approaches that, when filtered from the field of landscape architecture, can emerge as an expanded fieldwork, since they move beyond mere observation, register or data gathering. Doing fieldwork as a spatial practice imposes a more interfering approach of work in the field, forcing new situations to come up, or providing space and support for practices of public engagement — this becomes visible on how objects and actions can provide conditions for different place appropriations or trigger debates, as it was analyzed in the several projects and examples mentioned in Part 2, 3 and 4 of this research.

However, this does not mean replacing the pre-existing work procedures in landscape architecture or transforming landscape architects into artists. Yet, this research has advocated a more open and more porous professional practice, providing not only opportunities to renewed art-based collaborations, but also based on a strong experimental component and a wider knowledge of Art History itself.

Asking a landscape architect to create a 'strike warning poster' or a 'wooden triangular structure' as a public discussion platform (see pages 148 and 188); or to organize a performance with children dressed like horses to investigate people´s cultural and emotional claims to the land (see page 114) seems to be out of context when not properly framed by the social, cultural, economic or political circumstances. On the other hand, the lack of a deeper discussion about the history of socially oriented art practices also blocks not only a more global view and awareness around these frameworks, but it also reduces the range of possible future collaborations between landscape architects and artists. In fact, collaborations with artists are already seen with skepticism or without a proper contractual frame. For example, the landscape architect Martin Rein-Cano from Topotek1, an office with many implemented art-based temporary projects, mentioned his skepticism facing these collaborations (Big, Topotek1 and Superflex 2013b: 100). Moreover, in the "*Superkilen*" project (see page 51), no contractual frame was made for the art collective Superflex collaboration. On the contrary, the roles of both architects (BIG) and landscape architects (Topotek1) were completely clear and so were budget percentages. The exception was the role and percentage of the artists. Without any clear role in the team or a contract, they were paid according to the role that they assigned themselves along the process (Big, Topotek1 and Superflex 2013b: 100).

Thus, along with an improved knowledge about socially oriented art practices, their contribution and relevance in possible collaborations and interventions is crucial. The social, cultural, economical, political aspects of the context and their unpredictable changes also require a more complete and balanced training between Art History and the history of the social forces (Steinitz 1976), and consequently, a more defined political interest and involvement that the work in the public space of the city necessarily entails (Vogt 2015: 96).

During a lecture in 2009 at Casa da Música (Porto, Portugal), landscape architect

Gunther Vogt mentioned the growing interest in landscape architecture by architects and artists, and, whilst facing the threat of the practice being taken over, Vogt referred the need for a more complete training in landscape architecture, from larger to smaller scale. This would involve design, natural sciences, sociology, and any other vital disciplines necessary to address urban challenges (Vogt 2010: 138). In a more recent conversation, Vogt has also stressed the importance and opportunities that interdisciplinary collaborations with artists may bring to student education, to the production of knowledge and to an understanding between the different disciplines and their work procedures as well as their different results, however stressing that the difference between disciplines should be maintained (Vogt 2015: 123-124).

Vogt's practice has often been punctuated by his many collaborations with artists. But, despite his deep knowledge on Art History or *avant-garde* movements, his work never pursues an artistic idea. Instead, the work is bound by the many different requirements and demands and this is a process that requires a continuous reassessment between design teams and future users. Yet, the interdisciplinarity of discourse, which is present in his practice, (i.e. biology, architecture, geography, geology) always influences his ways of working and consequently the projects' results.

Considering this, as part of the project selection methodology, it were included five projects developed from the personal professional practice, either under the form of authorship or coordination (see "*GiRA*" and "*Claiming the City*" in Part 3 — Chapter 5.4; and the Case Studies in Part 4). These are examples that not only were made from the practice of architecture already intersected by art experiences, but also were developed in collaboration with other disciplines. Furthermore, by developing three of these projects as Case Studies, they have successfully reinforced the arguments of this research by exposing a closer look over each project and its working processes. These works intended to demonstrate how different perspectives and approaches can be addressed into the practice of landscape architecture. Even though they were not selected from the core of the landscape discipline, nor from specific landscape architecture programs, they do represent an attempt to show a more articulated perspective between different disciplinary fields.

Yet, although they were somewhat more elaborate, these Case Studies cannot be seen as isolated from the other examples presented along this research, since many of them have influenced the projects described. All of them have contributed to demonstrate different ways of analyzing the working contexts as well as the different modes of public engagement — from fieldtrips to mapping operations; from actions to installations.

Additionally, instead of providing a specific step-by-step sequence to be followed, these projects demonstrate that each context can be approached from a large number of options, depending on the goals set, underlining the fieldwork approaches as an intertwining of infinite variations (Wolcott 1995; Ewing 2011; see also Part 2 — Chapter 2). This also corroborates what was already validated in the research-action projects developed in France or in the described methods by Die Baupiloten BDA, which have reinforced the fact that the more diverse the approaches and tools, the greater probability of success. These mentioned examples have implemented participation approaches by crossing a great diversity of tools: from visual representations to collective discussions; or from constructing everyday objects in order to analyze users specific requirements, to the promotion of game boards in order to rethink about participants' locations and to negotiate place and space desires (Michelin, Joliveau and Planchat-Héry 2011; Hofmann 2014; see also Part 3 — Chapters 1.1 and 5).

Also, by returning to some debates about the gap between academic environment and daily life 'real' environment, it was stressed the relevance of introducing different training approaches in design education through the interdisciplinary discussion environment as well as the experimentations in real life urban environments found in students workshops and Live Projects. This has revealed how the interdisciplinary environment of workshops and the development of Live Projects can improve the students' project strategies as well as their flexibility, adaptability, autonomy and responsibility (see Part 3 — Chapters 5.2 and 5.3; see also Chora et al. 2001; Cerulli et al. 2010; Harriss and Wider 2014; Altés, Jara and Correia 2016).

However, the selected Case Studies correspond to different types of projects, making it impossible to easily and clearly compare them. In this sense, to better analyze them, it was mainly followed the guidelines proposed by the landscape architect and

researcher Mark Francis (1999) in his text "*Case Study Method for Landscape Architecture*". This has provided a better clarity and systematization of the information helping to reveal and to follow different possibilities and perspectives: 1. a Live Project made with students which has explored collaborations between different disciplinary fields exploring and adapting different strategies, shifting between scientific and artistic approaches (see Part 4 — Chapter 1.1); 2. a self-proposed low-budget temporary project developed without any specific time frame, which has demonstrated how these small-scale experiences can provide a fertile ground to trigger engagement processes, which may lead to its continuity and renewal (see Part 4 — Chapter 1.2); 3. a project of a public square which due to its specificities has led the design team to propose a parallel temporary project as a display and observatory over the building site as well as an open public discussion platform (see Part 4 — Chapter 1.3).

In this sense, this research aimed to demonstrate that the diversity of art-based approaches in fieldwork and design practice can also play a relevant role in the development and enrichment of landscape architecture (education and practice). Yet, since art-based approaches are not traditional drawing or participatory tools, they can flexibly and adaptively operate at the previous stages of the design, from two main perspectives:

a) On the one hand, from their disciplinary articulation, providing different levels of experimentation and questioning, which can contribute not only to improve the design decisions, but they can also contribute to a more diverse and critically engaged practice.

b) On the other hand, working more autonomously by adopting modes of engagement with the public and their motivations, contributing directly to 4 specific topics presented in the European Landscape Convention (2000a): public participation, awareness raising, training and education.

Thus, such contributions can be seen as opportunities to strengthen the connections of populations with their living surroundings; to understand and deal with the conditions resulting from the diversity of value systems expressed by numerous social groups regarding to the places where they live; to reinforce the importance of a two-way communication between experts and population; to increase public awareness of the

value of landscapes; and to include these strategies in the training of specialists from an interdisciplinary perspective. In the same way, the above referred contributions can also strengthen the educational component, increasing students' sensitivity towards the quality of their surroundings, also fostering the awareness of landscape from that same cross-disciplinary perspective (see Council of Europe 2000a; 2000b; 2008).

It is possible to summarize how the previously mentioned art-based temporary examples in the public space, emerged from different practices and collaborations, are able to contribute to the practice of landscape architecture from four different perspectives — critical; experimental and strategic; pedagogical; social, political and cultural:

Critical dimension: they express alternatives and possibilities while questioning of various contexts, their rules and established conventions. It is by constantly identifying and challenging assumptions and established conventions — for example, the emphasis on the ecologic, visual, or formal appearance of the landscape (Spirn 1997; Corner [1999a] 2014; see also Part 1 — Chapter 2); the traditional scientific aspects of the fieldwork methods (Wolcott 1995; Ewing 2011; see also Part 2 — Chapter 2); the particular social and spatial conditions sometimes ignored in official maps or in project briefs (Corner [1999b] 2014; Muf 2005; Sen 2008; Casas-Cortes and Cobarrubias 2008; see also Part 2 — Chapter 2.2); the rigid and sometimes 'blind' institutional procedures; or the conventional models of public participation and its power configurations (Petrescu 2005; see also Part 3 — Chapter 1.1) — that new alternative approaches to design practices can be continuously shaped, modified, confirmed or refuted.

In fact, these approaches do not seek to emphasize their own visual appearance. Instead, they seek to provide visibility, to trigger situations, collective processes and/or to question contexts and specific conditions, being able to produce a different comprehension and awareness of the landscape and its social, cultural, and political forces.

Experimental and strategic dimension: through the formulation and introduction of tests and prototypes (objects and actions) from temporary, reversible and low cost experiments that reveal their own autonomy in the contexts in which they operate, as well as they also contribute strategically to the analysis and execution of more

permanent projects. For example, landscape architect Markus Gnuchtel (2008) has underlined the relevance of conditions such as 'openness' and 'flexibility' from which processes of creative appropriation of public space can be activated by its users. According to Gnuchtel, with a minimum of planning it is possible to create conditions for a wide variety of functional options, which can be seen on how people spontaneously appropriate available spaces and also help inform other (future) projects.

In addition, the adaptability of these experiences outweighs what conventional planning practice can not avoid, either in 'weight', cost and slowness of some procedures, or in their attempt to reduce uncertainty and indetermination to the minimum (Karow-Kluge 2008). Thus, these experiences represent not only opportunities to face the complexities and changes of urban life, but they also have the ability to provide the conditions in which relational and engagement situations can come into being (see also Part 2 — Chapter 3).

Pedagogical dimension: where the direct participation of citizens over the territory has an active influence on formation of attitudes towards future relationship with that territory. The idea of 'experience' appears associated with the activation and/or building of social attitudes. The philosopher and educational psychologist John Dewey ([1938] 1997) has referred to 'experience' from two fundamental major principles, which enable the interpretation of experience in its educational function and force — continuity and interaction. The principle of continuity relates previous experiences to present and future ones. Each one carries something to the others, constantly modifying the quality of each of the subsequent experiences. According to Dewey, continuity can be seen as a form of habit, which covers the formation of emotional and intellectual attitudes; and the principle of interaction, which characterizes a permanent relationship (or transaction) between individuals and/or objects that takes place in a given context. In this sense, the idea of 'temporary' can also be framed by the principles of continuity and interaction of experience. Instead of being isolated in space and time, with a predefined location and a predetermined end, the 'temporary' can emerge as part of a working process, composed by different strategies and experiences and performed in different locations (see for example Part 4 — Chapter 1 and 2: the Case Studies of "*Soft Monuments: A Tree is Never Only a Tree*" and "*Instant Gardens*").

Social, political and cultural dimension: urban landscapes as social spaces are inevitably shaped by dynamic and power relations, social interactions, expressions of identity, control systems, among many other factors, which are never stable. Instead, such spaces are continually produced and reproduced through negotiation, dispute and conflict. Therefore, interventions on urban landscape also function as an active instrument in shaping social, political and cultural circumstances as they interfere with and affect social relationships and social dynamics; they can establish, regulate or invert dynamics of power; and they intervene in cultural habits and conventions already shaped by socio-political forces (Corner [1999a] 2014; Mitchell 2002; Duncan and Duncan 2001; Mitchell [1996] 2008; see also Part 2 — Chapter 1; Part 3 — Chapter 3 and 4). On the other hand, authors such as W.J.T. Mitchell (2002) or James Corner ([1999a] 2014) have also explored landscape not only for being a reflection of culture, but also by what landscape 'does' as an active instrument (or agent) of cultural power, through its ability to be decoded or translated into many symbolic meanings that contain and express ideas that can be religious, psychological or political.

However, understanding and articulating these different dimensions requires skills that go deeper towards a knowledge that transposes the boundaries of the discipline of landscape architecture itself. Yet, instead of privileging the single voice of the author, the collective work of collaboration might generate the necessary results by crossing different discourses that go from landscape architecture to architecture, design, art, sociology, geography, etc. (for this matter see Coles 2012).

According to architect and landscape researcher Annalisa Metta (2015), some landscape practices are repositioning the landscape architect more as a curator and less as a conventional author. Metta has referred primarily to user-generated landscape architecture practices, similar to what was described in ECObox, by AAA (see Part 3 — Chapter 3). In many of these practices, landscape architects have moved away from their role as authors to a role of co-authors, thus replacing more traditional spatial configuration practices with more relational approaches. This embraces a greater emphasis on collective processes of social engagement by involving landscape architects with various disciplines (from education to art; from sociology to economics) in order to generate public spaces that activate citizenship (p.119).

But, if on the one hand Metta clarifies that to associate democracy to a lack of design, or to interpret DIY (do it yourself) as a rejection of planning is damaging to the practice, she advocates instead the need for professionalism in design through a more inclusive practice, which is critical to democracy. On the other hand, it is also relevant to better clarify the idea of landscape architect as a curator, which was not developed in her text.

Thus, once confined to the museum, as an anonymous caretaker of art collections, and to the displaying of exhibitions, the figure of the curator and his/ her practices have become increasingly expanded into a wide diversity of cultural fields, into a wide diversity of subjects no longer defined by specific locations. The curator has become at the same time a mediator, a critic and an activator of potential interrelationships in space and time. On the example of curating architecture, the architect and curator Pedro Gadanho (2010) has referred to the exhibition as a critical device and to the practice of curating as a critical mediation between a larger and unknown public, as it identifies and questions the architectural practice and its relationship with society. Also Sarah Chaplin and Alexandra Stara (2009), editors of "*Curating Architecture and the City*" have argued that the city may be compared to a collection to be curated. Both authors have also questioned how approaches and interventions such as the architectural exhibition, the regeneration project, the city tours, the heritage archive or the urban art installations can provide different layers that lead to an understanding of the city as they can reveal unexpected aspects and details as well as stimulate different ways of appropriating it. As they have explained, "(f)ar from being self-fulfilling activities, such curatorial acts translate as poetic interpretations — that is, creative interventions through interpreting and, conversely, invitations to critical engagement through making" (p.2).

Additionally, more recent discussions have also moved the emphasis from the subjects of 'curating' to the 'curatorial', a more open concept that goes beyond being circumscribed to the multiple ways of making art visible and public. And this is also an approach that is probably closer to Annalisa Metta's observation. According to the curator Maria Lind, it's an approach that thinks through interconnections, "linking objects, images, processes, people, locations, histories, and discourses in physical space like an active catalyst, generating twists, turns and tensions" (Lind 2010: 63). Consequently, instead of just being confined in the field of art, it can operate beyond

it, taking the shape of a function or a methodology (Lind 2012: 12). Additionally, as the curator Paul O'Neill as resumed, "the curatorial (...) prioritizes the many ways and means of working with others, within a temporary space of cooperation, which allows ideas to emerge in the process of doing, speaking and being together" (O'Neill 2015: 224).

In this sense, it may be possible to think of this research as a first step to a future idea of landscape architecture as a subject to be curated. Although the figure of the curator is highly debated and equally highly 'trendy', it may be more relevant to think of the perspective of what can be done and how these interconnections can contribute to an advance of landscape architecture as well as its relationship with the society.

The similarity with the title "*Ways of Curating*" by the curator Hans Ulrich Obrist (2014) is not innocent when defining this research as "*Ways of Engaging*". Thus, the research has aimed to bring forth different types of mediation and articulation related to public involvement. It has explored a number of connection points where the relationship between landscape architecture and art can be re-evaluated, enriching and improving the approaches of working in the field (fieldwork). At the same time, it also aimed to increase the collaboration possibilities between landscape architecture and art, which from the perspective of this research, it brings advantages to the design practice, as well as to training and education in landscape architecture (see Part 3 — Chapters 5.2 and 5.3). The main goal was to explore different modes of activation and different motivations that could lead to more effective modes of engaging the public. Thus, while meeting simultaneously the guidelines proposed by the European Landscape Convention and the already identified challenges to public involvement (see Part 3 — Chapters 1 and 1.1), it also establishes an improved framework for future design practices. In addition, the research aimed to underline that the formal characteristics of design alone are not enough (Steinitz 1976; Corner [1999a] 2014) demonstrating that from many and diverse contributions, landscape design practices can be increasingly better informed and more inclusive through the different ways of working in the field and through the different ways of public engagement.

Similar to what has been happening with art (and also with architecture) since the late 1960s, it was demonstrated that landscape architecture has much more to benefit by widening the debate and consequently its boundaries. It is not a coincidence that well

known artists and architects such as Olafur Eliasson, Dan Graham or Herzog & de Meuron have works supported in a vital collaboration with a landscape architecture office such as Vogt Landscape Architects. Thus, on the one hand, landscape architecture can reinforce its multi-layered knowledge, which already ranges from natural sciences to planning; on the other hand, it can improve and mark a stronger presence because it concentrates specific knowledge on itself, which makes landscape architecture a fundamental discipline to work with and to work from.

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