PORTFOLIO

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MASTER PERFORMING PUBLIC SPACE
FONTYS UNIVERSITY 2018-2019

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1.0 PROJECT ASSIGNMENTS

Fontys University
Master Performing Public Space
2018-2019
Valanto Outi Elena

PROJECT ASSIGNMENT 1

PROJECT PLAN

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MOVING BODIES IN URBAN SPACE

1. RESEARCH TOPIC

With this research the aims is to focus searching a possibilities for different bodies to move freely in various urban environments. The research questions potentialities and complications what cities causes for their users. The focus is to form all-encompassing image what kind of social-, economical-, climate- and political factors affect for the free movements. It thematizes how the urban space performs to the moving body and how in contrary the body performs in urban space. The research observes those factors that causes restriction, inclusion or motion of the movers in space, in the city users. It probes the focus points for specific addressed working groups and the individual characteristic of vary urban spaces. After pre- examining the environments, the research combines movement research with the target group of their body possibilities and everyday movement patterns and conclusively set those findings in context of precisely pre-chosen hot spots and structures in urban layering. Those points that needs to be underlined or noticed as well must set in attention with the moving bodies. This research will observe and conclude various cities and variable abilited movers. With the help of interdisciplinary methods, urban environments are researched and examined with the movers in negative and positive challenging structures and then performed space interventions in those points. In this research is combined interdisciplinary practices are for example movement studies and urbanism catch all layers of reach perspective. The whole process is seen as urban acupuncture, that locally captures factors and influenced them, through setting performing bodies in those inflamed points. This shortly achieved puncture will release tension; raise attention to facts that needs to be noticed or that has pro-contra suitable effect for all moving bodies in the urban environment. It also notices what makes cities to belong to their users and how to conquer the ownership of free moving body in urban space. Ideally this research offers new perspectives for the local community, individual approach for participants to reconnect their body and their own living environment as well raise discussion planning cities in the future.

2. KEY OBJECTIVES OF THE RESEARCH

This research starts from the point how bodies and their moving needs are seen in historical context of urbanism. Already the base of architectural and urban planning sets a contrary for this question of natural state of human body. In the architectural planning the bodies are seen as a fundamental unite, standardized with a minimum spatial need and minimal movement possibilities. This research debates this structure of the bodies standardized in architecture. 'Modular man' is the arthrometric system of human body proportion from the architect Le Corbusier who develop the tradition through ideas and works from Vitruvius, DaVinci and Alberti. Since 1945 this standardized scaling system is being essential part of construction process in architecture. This standardized proportion system un-equalize different bodies and restricts the natural humanity with movement needs. This system is still used as base in scaling system in architecture planning and construction. Also, the low-costs and fast-ready architecture and city planning increase this kind of ideology. This research offers a different viewpoint of planning spaces, that comes from the movement practices where the bodies are seen as an organism; with constant dynamic changes and with a need to require complex movement from internal and external purposes. Research wants to underline the free and organic movement possibilities in urban layers without standardized body system, which anyway separates and discriminates so many groups of people with different body abilities. During this research is approached the facts how these urban spaces performs in movements of the users and how the movement of the users performs in the city. And how to make this two sides in dialog with each other. It questions the social pattern of moving in spaces and want to turn those upsides down to offering a new possibilities and awareness; stepping out of normality, out of the box to reach something new. The research tries to find the all possible answers how the environment performs in moving body and contrary, and reflects them in social-, economical-, emotional-, political and building structural context.

The research not only examine the space and its effect for the users in eyes of urbanism. But it also finds out body awareness and the moving patterns of the individuals that have attended in a use of urban space. From the perspective of spatial awareness; awakening of the senses of the spaces, mapping of the cities in physical and censorial as well emotional ways are performed. It gives for the participants individual approach to reconnect their body and the environment they are everyday using. The research also offers tools to open the experiencing urban spaces with full-body-censoring and helps participants reflect their own body abilities. It also lets participants tool to affect their own environment; to give the ownership of the cities back to their various users.

3. RESEARCH QUESTIONS

How are moving bodies seen in urban space?

How the urban space performs in the mover and contrary?

How the various movers and their abilities are taken care in planning spaces?

How to make users of the urban spaces reconnect with their body and movement abilities?

What new ways of moving in urban space are possible to achieve after raising body awareness and spatial awareness of the participants?

How to break the silence social rules for accepted moving in urban environment and turn

everyday moving patterns upside down in urban layering?

After placing interventions in hot spots of urban environments what effect those shortly performed urban acupuncture could have in a long run?

4. THE CONTRIBUTION THE BODY OF KNOWLEDGE AND MY PERSONAL ARTISTIC WAY

First of all, this research is formed from my individual observations during my education in dance as well in architecture and in working in professional field in projects that have been social engaged, focused in community development and interactive. These involvements gave me a lot of knowledge and interest working on this topic. In my past I have collected various dance and movement techniques as well ways of approaching the body awareness. Mostly I am going to use techniques from improvisation and body-mind - centering techniques. I have also long history in observing various body possibilities from biographical perspective. Being mover with born hearth diseases, I have needed to focus much for the facts what means understanding the body and its qualities, as well free moving and what difficulties approaching the movement in body can occur. I have been dancer in projects with movers with various abilities as well taught similar groups by myself, so I have seen very close what individual body approach and reconnection can be. As well the concrete difficulties what urban spaces makes to the special ability users in everyday moving. Besides that I have long history of teaching various techniques and groups (13 years) so in my pedagogical path I find important to make a fundamental methodology for approaching this topic and various working groups. This methodology will be way of concreting my past experiences from the pedagogical fields to one entity, mixed with the outcomes during this research process. In this research, I´m also keen on building a good communicating working groups, because throughout my past experiences this is the best way accessing to urban space with a small community that shares same mission and is open for interaction with pass-byers. In my previous projects I have been participants works that included research. Those research techniques and fieldwork frames that are positively productive in for me in the past, I will be adopting to this research too for example: visual-, emotional-, and physical mapping, data collection, interviewing, audio and video usage.

This research has far reaching effect to my artistic career. My previous works has been mainly focusing as creator or participant projects that are in public place, social engaged, interactive or for the unconventional target groups. The research is for me a natural continuous for this big passion that I have towards these topics. It is a possibility to focus for creating finally a conclusive big own project that could be carried out after this one-year period further. Idea is to find specific possibilities that drives this development of my ideas further and collect knowledge of organizing and examining project in this scale. In the future my aim is anyway to work in this field combining all my interests and developing this research as well my skills even further.

5. METHODS TO USE

During this research one of the aims, is to form all concluding pedagogical methodology that is possible to be used in performing urban spaces. This methodology will consist certain moving studies. It uses the concrete tasks movement studies combining for example body-centering, body-mind and improvisational disciplines. Idea is to give the participants through movement insight to their personal moving abilities and set this in context of urban

layer. These tasks give the participants way of being aware their usual everyday moving patterns in their bodies and in context of urban space. After acknowledging those patterns, idea is to find radical ways of changing them and reconnecting with their spatial sense. In forming this methodology is also important to offer a joyful, positive and accepting approach to moving the body, the group feeling and adventurous examination of the urban spaces. During this research period the methodology is tested with various groups with various moving abilities, genders, ages and with multiple socio-economical statuses. Methodology is also formed to be facing the needs of the various target groups and to be easily accessible for all of those, offering specialized tasks for certain groups. The extra challenges for the forming methodological process gives the fact, that single parts of the research are performed in various conditions not only urban structural wise but also in various countries with cultural and climate circumstances as well in vary institutions/organizations. The methodology after the research period, could be in a use for a further studies and examinations of the urban space.

Besides forming the methodology for pedagogical aspects during the research, will be used various research techniques. Exploratory and conclusive are one of the tools, with their characteristics to the research trying to find clear answers to the research questions but, letting the exploratory side of it still open. In case of during the process will be find out new questions or topics it is possible to keep the research formable. In use will be also qualitative research techniques; connecting with local communities, making interviews and focusing emotional and narrative background of the researched spaces. The fact of focusing in various target groups from diverse gender, age, socio-economic groups belong to this method. During the process will be analysed collected data specially when planning the performative route through the urban space. Besides that, the collected and chosen target group stands in a special role of forming the conclusion of this route in urban space through their personal relation to the space.

Main method is also collecting survey and feedback from the participants; the work will be in dialogical relation with the participants and the movers in urban spaces. Forming the emotional map of the places and architectural structures of the urban space are concrete tasks to be used.

Quantitative research methods are also fermented to the process. Mainly in a way to collect previous scientifically information about the precise city-planning of this city, public space planning, statistic of usage of the specific public spaces and what interest the city authorities have towards interaction with habitants planning the city. Analysing this and forming collected data for the usage of the research are utilizations. Forming as colourful as possible image of the city with the history and future of the planning, but specially focus on public space and planning spaces with the cooperation with locals are focus points.

In the field also visual and digital demonstration plays a key role like making maps, drawings, photos, videos from the urban space.

Conclusively the aim is combining artistic research with creative process as well the scientifically collected information.

6. EXPECTED OUTCOMES

During this research will be expected face challenges in working process. These critical points are for the further development of the process essential and problem solving is taken

as a productive point for finding new possibilities. After the research period the goal is to form a conclusive image of moving bodies in urban public spaces in Europe from as many perspectives and observations as possible. It also gives possibility to encounter with various people and personal stories what is especially carried in the bodies and connect with local communities. The aim is nevertheless to end the study after this period moreover to form a methodology to examine urban spaces further with various movers. Expected gains are also knowledge and concrete tools to perform this research wider. Besides that, individual artistic development and personal experience working with this subject and various people are expected to achieve. Idea is also to find unclarified further questions that requires the continuum of the research. In the future the idea is widen the research even further to outer European urban spaces and find more deeper understanding for the roles what this kind of research could play in a help for planning more liveable cities.

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Ruhestörung – Ein Symposium

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8.TIMETABLE

Timetable of the field work in the below. Besides the theoretical research made durational the whole year. Field work also prepared with background theoretical information about the specific urban spaces and planning the workshop parts. After singular part reflecting, analysing and setting the parts in context of one-year research. At the end of the year the month of May is used to forming and concluding the analyse and the outcome of the research results.

Overall timetable of the research and the working groups

Kalmar, Sweden October 2018 Residency in Kulturmagasinet Bergkvara kids lower school age cooperation (Jenny Nyström School in Kalmar and Elementary school in Bergkvara) and community workshop with inhabitants from Bergkvara

http://www.kulturmagasinet.nu/

Rovaniemi, Finland December 2018

dance students from Lapland dance education Santasport www.santasport.fi

Lisbon, Portugal November 2018

circus students cooperation with Chapito Organization http://chapito.org/

Cork, Ireland (part of Common Ground project) February 2019

urban planner and architects in co-operation with local universities http://www.makeshiftensemble.com/common-ground/

Athens, Greece spring 2019

applied residency in Kinitras Contemporary dance Organization movers/performers

Cologne, Germany spring 2019 applied residency in CAT Cologne

dancers and seniors

Atwerp, Belgium spring 2019

kids and youths in school of

Workshop draft

Workshop Plan

Step 1 Observing

Workshop start with observation tour with the group. We are observing the pre-selected route throughout the urban environment. Specially is important that the group shows things that they find in urban structure difficult or positive. Idea is to form an individual image for all of the participant how the place looks like in their eyes. What are the meaningful places? What works what not, and especially how they usually move in those places. We try out those movements and raise the awareness of unusual objects and movement qualities that could be set on those points. The group also opens all the sense in space to hear, see, smell, touch and easy improvisational tasks are done to open that sensibility.

Step 2 Mapping

Group makes individual visualization of the place through mapping. Every participant creates a map of their environment and mark with colours the spaces that they want to point out because of their individual reasons. Main focus is to find out why and how those places effect for moving and how the participants usually use them.

Step 3 Improvisation

Group starts with warm-up improvisational tasks to getting awareness of their own body. Task about the group improvisational, common movement and feeling the group are rehearsed. Then group starts to analyze the dominant movements of the places they chosen

and how to turn those pattern upsides down. In this point group works collectively to finding new playful ways move unit as one group.

Step 4 Intervention in urban space

The final step is to conclude a common route of selected places and their new "out of box thinking ways" of use them. Then the group try-out/performs this route together in urban layering in silence. Option of playful improvisation in group is also leaved to group to decide.

Step 5 Feedback

Last point is to have a feedback talk what was the changes they face individually as a group? What was different for the other persons in public space? How these findings could be used in planning better places?

Timetable of the residency/one field work project part

Before residency period

Searching basic information of city. Connecting with local authorities eg. City planners and local artist. Especially getting know of the local community that would be interested taking part of the project. Setting a date with the connected community for the workshop sessions and performance/space intervention.

One-month time would be used following frames:

First week

Observing the city structure. Getting in touch with locals and collect data of the urban environmental problems from locals. Researching the urban planning and history of the city. Researching the past and upcoming future prospects of the city eg. future building projects.

Second week

Getting know of the workshop space indoors and the contact person of the workshop community.

Planning the structure of workshops and intervention. Researching founded data of the city.

Third week/ Fourth week

Setting the streets that has special meaning for local of the city. Planning the specific choreographic tasks in locations. Setting the "route" for the space interventions/performance Holding the workshop and performance/space interventions. (workshop schedule and draft of the performance). Editing a film of the performance/space intervention and workshop. forming a conclusion/portfolio of the Project with film, written research text, collected data, sketches, and photographs. organizing a possible exhibition/presentation of the project.

Draft of workshop and space intervention/performance

Three-day workshop and the last day as performance day

Starting with easy improvisation tasks indoors (if there's space provided) and outdoors. Building a group feeling and building a special task for the urban and architectural environment. Tasks are formed with improvisations and suitable for all abilities and participant own skills and wish. Trying out playful things in urban environment especial of the

starting points and need of the participant groups and building a open interactive relationship for the other users of public space. Setting up the special rules and route for the performance/space intervention. Trying out and rehearsal those. Performing the set route at least two times.

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PROJECT ASSIGNMENT 2

About case study

Workshop in Rovaniemi, Finland 10-16.12.2018. Three days, three hours per day. Students aged between 18-25 years old. Students are becoming dancers in Santa Sport vocational educations school for arts (three year program), in Finland secondary education. Education program includes dance techniques (ballet, contemporary) and theoretical subjects in the arts field as well students have possibility to attend evening high school lessons. Pre-knowledge in improvisation but not in public space and site-specific works. Material to use is paper and pens to visualize the individual maps. Documented by video like previous field workshops, and at the end of research period all of them are chained to be one big video.

Previous videos:

https://www.youtube.com/watch?v=8olRF1bbnA4
https://www.youtube.com/watch?v=rjrFm75PVHw&t
https://www.youtube.com/watch?v=5kYqV4egSkg
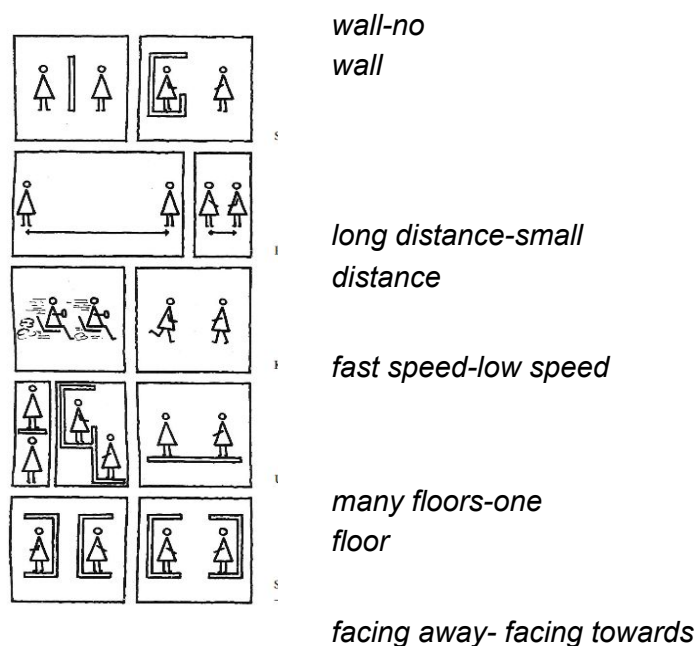
About Rovaniemi

The most north city in Finland. Inhabitants 61 816 (2015). Situates in piece of land where two rivers (Ounasjoki and Kemijoki) meets. Urbanism history goes far in the past: first archaeological findings for a center of population from 8000 years ago. In the beginning of 20th century Rovaniemi got a enormous urbanism boom and was officially recognized as a city. 1936 there was huge city plan made by Oiva Kallio, which main idea was to make the streets more straighter and therefore built more building blocks with inner yards so that the overall plan of the city will be more clear. After the second world war majority of urban Rovaniemi (98%) was burned down by retreating german army. After that began huge reconstruction of the urban city. Here one of the main architects were most well-known finnish architect Alvar Aalto. The city planning plan was called reindeer antler. The whole city center locates like inside of the reindeer head and the middle square is the eye as well all the outside roads forms the antlers. This plan also wider the streets in the city centre. Aalto designed also some private housing buildings as well community buildings like city

theater and city library. Also influence for the city planning and urban face of the city have been architects like Ferdinand Salokangas. Unfortunately architectural face of the Rovaniemi doesn't show the historical architecture. During the years 1970-1990 the city had much reconstruction and the old buildings get replaced by newer architecture.

Nevertheless the city planning structure remained majority the same.

Im focusing in this case, more than other field research parts, to the fact of urban speciality of Rovaniemi. The centre and its structure is very unique in European wide and I want to underline this plan. Of course my methodology work throughout the participant group, so they are choosing the spaces what they want to explore. Therefore I have not and I do not want to direct the group to choose certain places from my interest or pre-setted perspective. I chose the city of Rovaniemi but the specific public space or area is not my personal choice, otherwise I would be contradicting my own research content. Nevertheless the participant group will examine the city center, which has this special characteristic.

In this case study I am referring a bibliographical multiple bibliographical references. In those source studies are examined the characteristics what weather conditions performs, first of all in the planning process for public spaces. What factors need to taken care in planning nordic places. References like Gehl (1987) points out that the material what is used in streets makes a big change of how people walk in the public space. People have tendency to evade slippery, snowy and bad conditioned surfaces. Gehl underlines the idea of the experiences in the public space and its use with many characteristics very clearly in this chart:

wall-no wall

long distance-small distance

fast speed-low speed

many floors-one floor

facing away- facing towards

This chart shows the possibilities to usage and interaction in public spaces through opposing

factors of architectural structure. Gehl also underlines in his bibliography the standing and sitting activities in public spaces and the factors that makes public stay in spaces. Also Whyte (1980)2 points out the factors of sitting in public space that often is chosen places which has characteristics to give a shelter from the weather conditions. Those cases show the third fundamental point by Gehl (2006) of using a public space: the cover and the convenient what public space has to give for the actions in it. In my research I try to find a ways to break those usualities with alternative ways. But to be able to break norms has to be aware of what are the existing habits.In a source bibliographic reference of (Ridell;Kymäläinen;Nyyssönen 2009:157) is also described the playfulness in public space and the various out of the box moving possibilities what public spaces offers:

> The public space transforms through playful attitude. In a spatial game the participant carried a so called magic environment with. Because the game doesn't happen in void, the action he's creating affects also the others in public space. The action can underline or reveal something in public space that change the passers-by view of public space, at least temporarily.

This attitude of creating something playful of the characteristic in a certain places, my research is willing to reach too. In Rovaniemi I will direct the participant group specially to notice the usage in context of the condition we have in this particular day.

In this case study I am also more aware of the climate factor and its influence. The field research is happening in the December in Rovaniemi, which is a arctic city. The temperature will be very low and probably there will be quite much snow that will cause us different new perspectives for researching the public space. The climate factor plays a big role in public spaces and activity in public spaces in northern countries. Because of this low temperatures I want to focus on producing more complicated moving possibilities with the participants. Therefore that we can manage to work the process in cold outside space, it's needed to have more dynamic moving than in previous field researches.

This group has also strong background in dance and movement studies. That's why I have planned to lead the observation part more physical way that the group takes part of moving in public spaces more various already in the beginning in the part one of the research. I have also adapted the inside improvisation tasks to be more complex and that the participant group will move more dynamic and push themself more to the limits. This is something that I missed in my previous groups in Sweden. Even though all of the swedish groups went in their own abilities and skills very much out of the box specially in their movement qualities.

Besides above mentioned factors this case study performs the same perspective of my research as any other field research. I choose various cities and groups with specialization and in Rovaniemi mine targets were the more complex moving group, climate factors and the special urban structure of the city.

For me to be able to answer the question, how is the audience of my research? I have to

first answer what means audience. Referring again to my source material Ridell;Kymäläinen;Nyyssönen (2009) that describes: The borders between audience and participants fading together. Is there audience is passer-by stop and watch or, is it participation to the action? If the performative action shows special structure in building high above eye level and the passersby from curiosity blicks to this direction, for me that is already participation not spectating. Therefore the categorizing the audience is unnecessary. I want to include also the participation in action, if a passerby see something and start to think about the place differently or next time unconsciously changes his action in the place, he's a performer of the action as well. For me there is certain levels of participation but I would not draw a gap between spectator and performer.

To schedule of this case study, I want to mention that I have done the planning and organization process already earlier. I searched all my target groups already in summer 2018, and made calls and connection to different institutions. In Lapland my clearest idea was to have groups that can deal with the weather conditions, and therefore I contacted this institute. The planning itself is a huge part of this research because my research is searching for a methodology to use movement studies to explore urban spaces. This planning and choosing the tasks to use I planned before in August 2018 because I had my first try-out at that time in a frames of Common Ground project. After that I decided to try this model:

Workshop
Plan

Step 1
Observing

Workshop start with observation tour with the group. We are observing the pre-selected route throughout the urban environment. Specially is important that the group shows things that they find in urban structure difficult or positive. Idea is to form an individual image for all of the participant how the place looks like in their eyes. What are the meaningful places? What works what not, and especially how they usually move in those places. We try out those movements and raise the awareness of unusual objects and movement qualities that could be set on those points. The group also opens all the sense in space to hear, see, smell, touch and easy improvisational tasks are done to open that sensibility.

Step 2
Mapping

Group makes individual visualization of the place through mapping. Every participant creates a map of their environment and mark with colours the spaces that they want to point out because of their individual reasons. Main focus is to find out why and how those places effect for moving and how the participants usually use them.

Step 3
Improvisation

Group starts with warm-up improvisational tasks to getting awareness of their own body. Task about the group improvisational, common movement and feeling the group are rehearsed. Then group starts to analyze the dominant movements of the places they chosen and how to turn those pattern upsides down. In this point group works collectively to finding new playful ways move unit as one group.

Step 4
Intervention in urban space

The final step is to conclude a common route of selected places and their new "out of box thinking ways" of use them. Then the group try-out/performs this route together in urban layering in silence. Option of playful improvisation in group is also leaved to group to decide.

Step 5 Feedback

Last point is to have a feedback talk what was the changes they face individually as a group? What was different for the other persons in public space? How these findings could be used in planning better places?

First full workshop happened in Sweden October 2018, where I was as residential artist in Kulturmagasinet Bergkvara. Before first workshop I was very nervous if my methods will work and what are the results, for me and for the participants. What is the effect for the public space? First two workshop groups (Jenny Nyström High School 2nd year and Bergkvara community inhabitants) went very well the methods worked great and we even reached this impulsively playful improvisation at the end of the workshop. One group (Jenny Nyström High School 1st year) learned me a most. The group had difficulties to take the tasks seriously and this puberty insecurities caused problems. Even though during the improvisation and observation part I improvised and brought some other ways of experiencing the environment that they would feel more secure, the whole workshop was very resistant to lead. After all in the feedback what I got from them I noticed these problematics caused also frustration on some participants who would have liked to go even further with the experiment but the other group hold it back due the uncomfortable feelings what majority of them had. After the workshop we had feedback talk and I described more clearly why we are doing this and why they would benefit from this. Many of them apologize their behavior after this. The best thing is that I was asked to come back next year and have workshops again for this two student groups (next year they are one grade higher) and as well students that has majority in theater. I am excited to see how the one year has made especially the first years students more mature, because in this age the year can make a huge difference.

I also hold a workshop for a community of inhabitants from the village of Bergkvara. This group was aged between 60-75 years old and both genders. The workshop happened in the darkness at evening and this idea of light versus darkness is one factor of the urban environment that raised in question after this workshop. In Rovaniemi, due its position in polar circle has a very unique characteristic light situation. In this time of the year there is something called polar night which causes the very reduced daylight in nychthemeron. Im

interested in to see if this lack of light in climate causes my participant group experience the urban environment differently. After all the depression because of the lack of light in arctic areas is scientifically recognized diagnosis. In northern cities like Rovaniemi the general lightning and its intensity in public space is fundamental question. I'm interested to see how the public space can be also researched from this point of view.

Finally I try to have less pre-expectations for this case study as possible. I'm going to try out my methodology and focus on above mentioned facts. I'm glad if there will occur some difficulties or mistakes because dealing with them will learn the most unpredictable facts in research process.

Source:

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PROJECT ASSIGNMENT 3

Video links of research workshops in Workshop Method.Movement.Urban

https://www.youtube.com/channel/UC9hS_AoiM7Yz9CT3qx2qvMw?view_as=subscriber

Links to singular ones

https://www.youtube.com/watch?v=8oIRF1bbnA4
https://www.youtube.com/watch?v=rjrFm75PVHw&t
https://www.youtube.com/watch?v=5kYqV4egSkg

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PROJECT ASSIGNMENT 4

Content

1.0 Reflection
2.0 Visualization

1.0 REFLECTION

The research has indeed been way better than expected. It has given much more point to reflect, consisted lot of dialog and sharing as well as learned for me and for participants many new ways to approach movement and public space. Biggest change after the beginning of the year is the containment of the focus with my research. This happened mainly after reflecting my ideas with the professionals in the bootcamp and with the help of my mentor professor. I decided to focus on building a methodology that discovers the movement possibilities in the urban environment. This methodology would work for various groups and various environment so it needs be easy to modify, adapt, as well as global and in dialog with the groups and the environment. This containment has been the most productive step for the research. After having the field researches I realized how hard it would have been without making the focus more narrowed and even with this scope I have still quite much to research, analyze and document. So I'm very thankful for all the help that direct me to this. I also changed or more likely finally find out the name of this project and that is Method.Movement.Urban.

Timetable of my research has gone like planned. Only the Portugal workshop was postponed to the January due the groups schedule in Lissabon. Between times of field research I have used to planning, documenting as well as written and bibliographical research to have the support for the on field sections.

In methodical approach of the research has worked more better than I expect.. Nevertheless I faced some changes. Already in the Bootcamp thanks for the sessions with the professionals, I changed the order of actions (observing, improvising, mapping, performing and feedback) during research more starting on the point of the target group with placing observing in their view the first step. So I choose let them to lead me through their own

environment and give them opportunity give me a tour of things they find important. The scientifical urbanism information I will then find out after they showed me first the points of interest. This change of course makes the every part of workshop more to be in the view of local group which is good but also very dependent of the group and their interests. In the workshops this order has worked out very well. And the groups liked to have certain responsibility to offer me a personal and individual of their environment.

Some difficulties have been occuring on the way. During the workshops I realized the fact of timing. Even the workshops have been different timed, the most feedback what I got is that this experiment should have been more longer time for example one week. This I need to seriously consider in the coming workshops, if I have the possibility to stretch the schedule I will do so. I also noticed that more time is used, more has the group deeper and more complex understanding and exploration. Also the movement analysis and analysis of the environment in connection to the body is more reachable in longer timed sessions.

In Sweden, I also had difficulties with the first year students from Jenny Nyström High School. I have had little pre-expectation that I shouldn't have, because the teacher gave me briefing that this groups is the most talented and curious class in the centuries of this school. So I was very much looking forward this workshop with them. After all it was one of the most hardest group. The group didn't before hand clearly understand why we were doing things and what they could learn out of it and therefore they felt not comfortable with tasks. Also some of the student didn't participate tasks or behaved very immature which built tension inside of group and their fellow students. During the workshop I adapted the methodology by bringing more tasks to build a group feeling and make them feel comfortable but it didn't work very well. Again we had too less time to work together. In the performance session our camera person got irritated due behaviour of some of the students, it was also unrespectful for me. After that we had all feedback round with their own teacher involved and we opened up what happen. We also discussed more what they could get out of this and I clairfied even more the reasons why we are doing this. After that some apologized their behaviour and were happy that I will come back in the next year to teach them again.

These difficulties with the group made me understand and underline the power of group much more and lay more weight on the building a good communicating group. I also underline the explanation for the reasons why we are doing things in the workshops. We also talked long time with their own teacher to reflect and came to conclusion that the age also effect very much for approaching the tasks. We both look forward next year when this group is older that how they will react then. Also the fact that in Sweden the other group from the same school the 2nd year students were then totally another kind of surprise. I was pre-expected that they are very shy and not very self-imposed but they were totally opposite. This group surprised me and the teacher with their openness, playfulness and ready to adapt totally new things and have courage to jump in them. They also enjoyed the whole workshop very much and felt they got lot of out of it. So to conclude the best is to not expect anything unrealistically by the workshops and their process, they can surprise positive or negative.
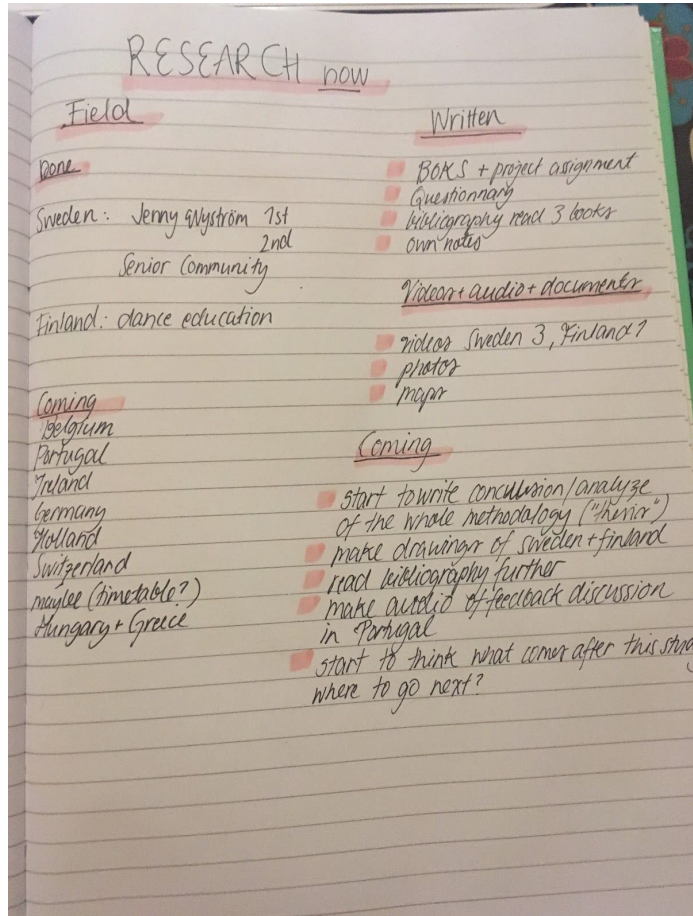
In the scientifical side I have widen my point of view about this research very much also because of the BOK:s that I have been writing. It has been very learning to reflect the tasks always to this research and use them as an context creator for analysing what and where I want to reach and observe with this research. Also reading the bibliographies have been learning and brought some more ideas to the field research for example the task of free writing of the environment and finding an emotion from the written text.

In the coming months, I want to more and more develop this further to make the methodology even more solid by the first having longer time. I'm curious to see how the other cities and target groups function with the same tasks. It has become more and more clear to start to write written conclusion of the findings what came out from this research and this I will start to collect in the beginning of next year. I'm also keen on to continue this research after the Master program and actually I have already one residency next autumn in South-Africa to widen the target environment to the outer European urban space too. This opportunity was offered to me in my period in Sweden. All and all I have made much connections and got opportunities for further prospects. Challenges I see mainly in the timetable wise. I have too busy schedule next spring so it might be that I need to cancel some of the cities (because not only the research I have other premier projects coming). This timetable thing I find very sad because I wanted to do as much as possible but sometimes is more wiser to concentrate for quality than quantity. Also this reason I want to have one workshop more longer than planned in the beginning of the year.

I will also probably need to modify some single parts of research more available for the groups needs. For example in Sweden I realized the teenager groups would need more exercises indoors to build more trust before going to public, and the senior groups would have need more scientific approach and analyzing the spaces in verbal, as well as in Finland the group would have needed to have more traditional dance classes before the exercises in public space to warm-up the body and to have them to use more physically their bodies in environment (this happened in the performance day, we had one contemporary class before performance and the change of their movement range was huge).

To conclude I am very grateful for this half year until now. It has been very much journey to myself as well. Its being able to reflect where I stand now and also look back in the path I already took. I have achieved so much courage and skills during this time period. Starting from the point of not forgetting important things like, cable for the iphone, when staying in a cottage middle of nowhere with next neighbour farway and need to wake up early to catch in the morning the only one bus in a day to teach a workshop. Indeed walking a neighbour 10 km way in the cold and dark forest road because to borrow a alarm clock, felt like the best reflection time ever.

2.0 VISUALIZATION

RESEARCH now

Field

Done

Sweden: Jenny gNyström 1st
                           2nd
        Senior Community

Finland: dance education

Coming
Belgium
Portugal
Ireland
Germany
Holland
Switzerland
maybe (timetable?)
Hungary + Greece

Written

- BOKS + project assignment
- Questionnary
- bibliography read 3 books
- own notes

Videos + audio + documents

- videos Sweden 3, Finland?
- photos
- maps

Coming

- start to write conculsion/analyze of the whole methodology ("thesis")
- make drawings of sweden + finland
- read bibliography further
- make audio of feedback discussion in Portugal
- start to think what comes after this study where to go next?

METHODOLOGY

How to form a *usefull* method
to examine urban *enviroment* through movement studies?

OBSERVE

- observation tour for the usual *environment* by target group (one leads, other follow)
  → how to use *unusually* → how to *move differently* → *name the positives*
  → *dimensions* objects in urban *environment* (positive, negative)
- *improvize* in urban space (see what you don't see/everyone is the *door*)
  → *sounds*, light, smell, feeling, visual *input* → movement of the *environment* (leaf/car) → make *mobile*

MAP

- individual *visualization* of the *environment*
  → mark the places that they want to point out ○ → how they use place → how to effect *moving*

  (— some groups possibility to *free writing task*, 10 min non-stop writing about *theme their own*
  (the researched) *environment*)

IMPROVISATION

- *awareness* of their body : warm-up through body (one joint)
- walking in space → *organize* circles/people (like in step 2)
- *one stop all stop "common movement*
- one goes all follow
- *embody* of the objects in space (one – all)
- *analyzing* of the dominant *movements*
- *choosing* one spot and turn the usual *moving around*

PERFORMANCE

- common performance route through selected *spots*
- in silence
- playful *improvisation* in-between *spots*

FEEDBACK

- *questionnary*   ? how do you feel ?
- talk

A URBANISM

TIMETABLE

OCTOBER
- SWEDEN, BOOTCAMP, WRITTEN START (ASSIGNMENTS 1

NOVEMBER
- WRITTEN RESEARCH, PLANNING, START FOR THEOS
  → MOVEMENT (DANCE RESEARCH)

DECEMBER
- ROVANIEMI, EVALUATION, REFLECTION, THESIS
  MOVEMENT DANCE

JANUARY
- BOOTCAMP, URBANISM LESSONS, LISBABON
  THESIS URBAN SIDE

FEBRUARY
- CORK, URBANISM,

MARCH

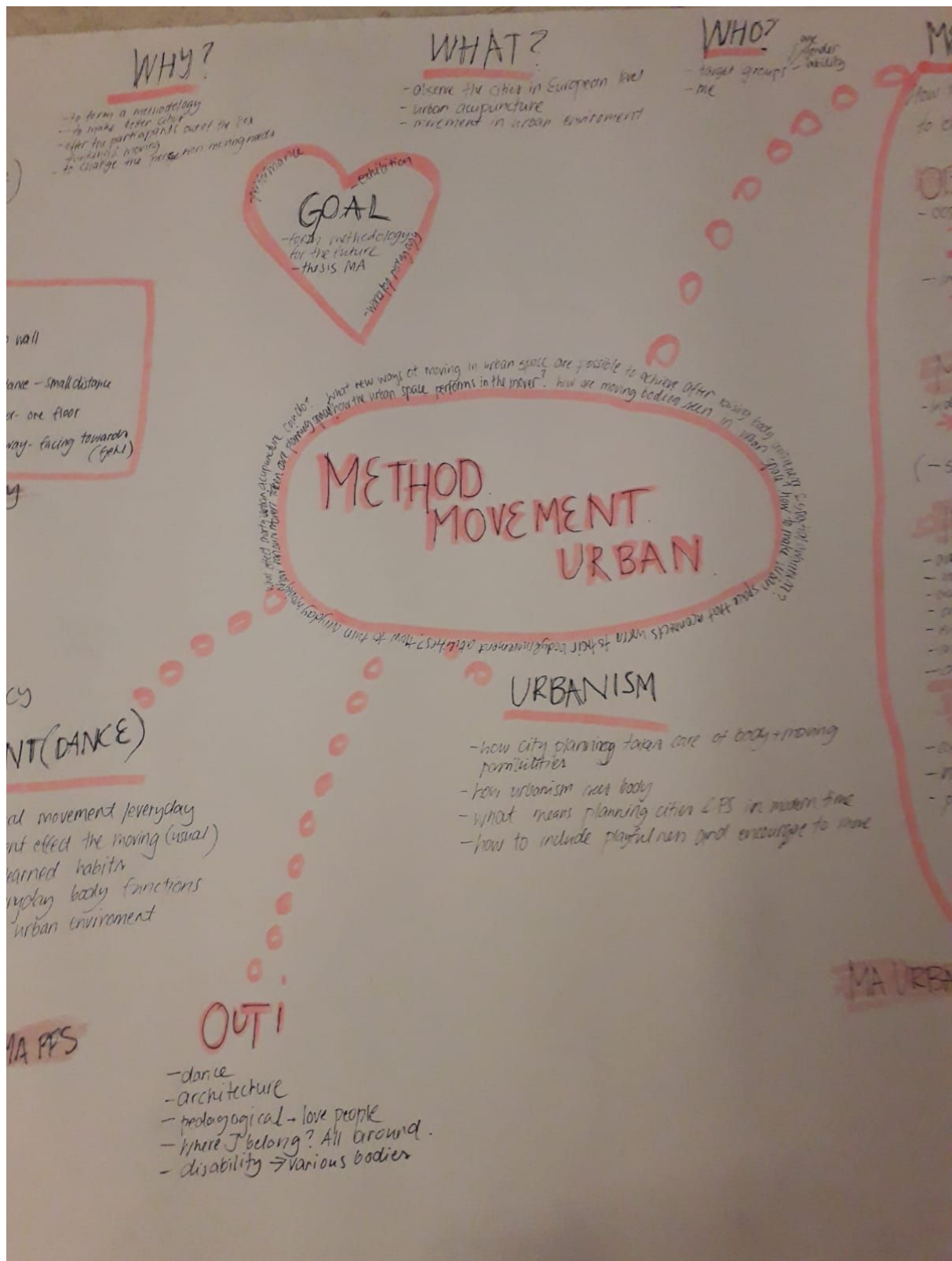**DOCUMENTING**
- video
- maps + written tours
- questionnaire
- theory

APRIL

MAJ

JUNE

WHY?

- to form a methodology
- to make better cities
- offer the participant ...
- to change the perception moving needs

WHAT?

- observe the cities in European level
- urban acupuncture
- movement in urban environment

WHO?

- target groups
- me

age
gender
ability

M

How
to c

OE

GOAL

- form methodology
for the future
- thesis MA

performance
exhibition

wall

...ance – small distance

...– one floor

...way- facing towards
(Gehl)

METHOD
MOVEMENT
URBAN

what new ways of moving in urban space are possible to achieve after using body... how are moving bodies seen in urban... what kind parts urban acupuncture... how are planning need... how the urban space performs in the mover?

...cy

...NT (DANCE)

- ...al movement /everyday
- ...nt effect the moving (usual)
- ...earned habits
- ...yday body functions
- ...urban environment

URBANISM

- how city planning taken care of body + moving possibilities
- how urbanism need body
- what means planning cities & PS in modern time
- how to include playfulness and encourage to move

OUT!

- dance
- architecture
- pedagogical → love people
- where I belong? All around.
- disability → various bodies

MA PFS

MA URBA

WHERE ?

-Europe
-north to south
-climate, social, cultural
dimensions, sociological
factors

WHY ?

-to form a methodology
-to make better cities
-offer the participants ourst the box
dimensions moving
- to change the perception in ...

-try out: Budapest 2018 gathered "Common Ground"

1. SWEDEN KALMAR + BERGKVARA OCTOBER (Kalmar Nystrom Schoa 1+2, Bergkvara Community 1-2 day)

• try the methods on one scale

2. ROVANIEMI FINLAND DECEMBER (Santa sport education dance)
• climate factor (cold, light) → interaction
• out of box what is offered vrs. normal
• dance (complexity of movements, group work)
• typical urban structure (reindeer herd)
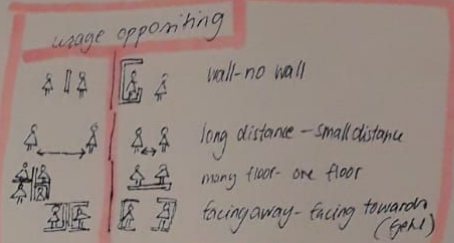
3. LISSABON PORTUGAL JANUARY

BRAUNSCHWEIG GERMANY

BUDAPEST HUNGARY

CORK IRELAND

ATHENS GREECE

BERN, SWITZERLAND

ANTWERPEN, BELGIUM

TILBURG, HOLLAND

usage opposing

wall-no wall

long distance – small distance

many floor- one floor

facing away- facing towards (Gehl)

FUTURE ?

-outer Europa → SOUTH-AFRICA RESIDENCY
-workshop series -SWEDEN 2018
- PhD

MOVEMENT (DANCE)

-analyze of usual movement /everyday
- how urban enviroment effect the moving (usual)
-how to break learned habits
-awareness of everyday body functions
-how to move in urban enviroment

MAPPS

OU

-dance
-architec
-prolog...
-where ...
- disabi...

2.0 BODY OF KNOWLEDGE ASSIGNMENTS

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Master Performing Public Space
2018-2019
Valanto Outi Elena

BOK 1

Borgdorff, H. (2012). The Conflict of the Faculties. The Conflict of the Faculties. (pp.14-26)Leiden: Leiden University Press.

1.

Artistic research has different base than conservative ns. academical researches have. Artistic research has own kind of methodology; it takes place in and through art practice and art work as well as it reflects the relation between practise and theory. It uses methods, techniques, perspectives from other sciences too. Research can be divided on four perspectives; instrumental, interpretive, performative and immanent.

Instrumental perspective can be described as a theory implemented for the practice. In this perspective the theory has experimental base (trying-out and researching) and it gives the tools and knowledge for the practice use and for the consistency and existence of an art product as well. This theory has an influence on the theory of art and how the art research is seen. It literally gives instrument, theoretical parts to deepen the practise. It is mainly one-way relation from the tools to the practice not vice versa. It also gives uncertainty in bleaching standpoints between instrumental perspective and the technical-scientific model. This perspective is however very used in art schools and educational institutes and how the function to giving the knowledge (technique) for the students.

Interpretative perspective gives a hint of itself with the name (interpret; adapt, amplify, translate). This perspective pursues reflection, knowledge and understanding with respect to the art practise and for the product. In academic disciplines this means also a having a theoretical distance; a certain relation. Interpretative gives reflection in the research, so to the particular subject. It is practice based but indicated from theoretical reflections. Because of its character on reflect theory on art works (above the craft itself), it is called world revealing perspective. This perspective is more influenced from the practice than instrumental.

The third perspective; performative perspective has the nature to perceive the theory as a practice that fractionally forms the practice what's been focused on. Meaning theory is the practise not just the practise itself. It builds the way we see art and art work as well makes them the way they are. This characteristic of seeing theory itself as a practise draws a gap between practice and theory and forms a competition setting towards performative power of art. Sometimes this can lead to difficulties (limited interaction, mutual influence), even the both appropriates needs actually each other and the dialog between them.

Immanent perspective sees the practice as an innocent collection of small particles. By meaning every human action (as well practice) includes theory. 'nothing comes from nothing'. Behind every practise is theories, experiences, history, understanding and those form itself and makes the art flexible product of the collected various fragments. This perspective also disagrees with idea of that there is not something called nature of art,

because of this nature is already formed by so many pre-factors like history, culture and theory.

To conclude the fact is that artistic research consists with theory and practise no matter what perspective is. The knowledge and experience are typified in discipline the practice. It also makes no sense to build a disconnection between theory and practise, the influenceable dialog towards each other is perhaps the most fertile structure.

2.

During this task, I was asking myself question of which perspective I found most closer to my own work. I find it quite hard to solve. for me there's a bit and piece for each of them, but mainly, I see the fourth perspective would be most close for my own perception. I see that my practise, research and art work are based on perspective that they are collection of the theory behind: an article I read that made me want to research this topic, an experience that I made by getting lost in a public space or belief that I have that forms my dancing. But in a practical use, I work mainly from the instrumental perspective for the practice but in a dialog. I search tools from theory to have them in use for fieldwork but also vice versa. I use practice as influencer to find certain theory or the facts I found in practice forms the theory too. So basically, I am more into dialog but not forgetting the pre-information that exist.

3.

This topic is fascinating, it describes how one small particle can make the difference. Basically, research on something means researching a field of study; a bigger quantity from a distanced viewpoint with the certain perspective. Research in means researching particular subject; narrower direct target with precisely function. Researching of describes observing the topic what is about more reflective and influenced way in context. Going to the question of experimentation in art research in, on or of, means that the research should include all those three. To make a diverse, multi -sighted conclusion, including variable researches, mandates, makers (professor, researchers), reflections, tools and backgrounds. Meaning forming a combination that has reflection in the practice that is happening on the moment, and on the practise from the distance with above eye taking the observation in bigger scale as well perception of the practise. Also transforming the research smoothly first on research then in and ending with through it helps the process to being hybrid and makes the context, art product and creative process important part of the research.

4.

Art and art research have seen as a lowest caste in a hierarchy pyramid of different faculties. There's been unrespect and questioning of the importance of art research. This not only by beliefs and intuitional separation but also it has affection to funding and legitimacy that art faculty has in bigger scale in society. Actually, to seeing this in another perspective, art faculties are often and in ideal case the most hybrid and modern structured faculties. The art research should and consists of techniques and methods, reflection with all other sciences and that makes it even more valuable than other faculties. Equality and diversity as well mutual dialog between faculties are the key words for better functioning system. There´s no reason to separate or hierarchy subjects that are still all in influence between each other. This mind setting which still majority in the systems; the valuing faculties, comes from the conservative way of perceiving humanity, that medicine and law, are the ones preserving the physical "temple" and the other regulating its actions. Also because art research results has

a different nature than for example the traditional researching (like laboratory trials), makes this questioning of the importance of art research even more accurate. And this kind of observing points are in all perspectives in disagreement with our modern time. Those are old dusted beliefs that should be freshen up. It all begins with respect and actions to perform it; more grants to the art research and education, educating the importance of cooperation between faculties and the importance of art for the whole existence of the humanity.

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BOK 2

1.

Exhausting in dance; break in the flow is a critical point for the question of choreography ontology in context of identity of dance, critical valuing of dance and setting a categorized description to dances corporeality. From the historical context there was always endeavouring to reach this continuous movement. It reflects the development of dance as an individual art form; from the renaissance times of 'dance spectacle of flowing mobility to upwards' that formed the whole image of dance as an artform to the times 1930s 'the advent of the modern dance finding it's true being' but only after such artist like Graham, Laban, Wigman. The point identification of the framework for dances essence was set by for example Martin (1972): This beginning was the discovery of the actual substance of the dance, which it found to be movement. The ideas of Martin were very modernist; he wanted to make clear definition and categorization for what is dance in context of movement and movement theory. But at the same time the ontology the dance stayed open. It's quite absurd contradiction; the aim of making clear frames of identity of dance and at the same time main essential questions remained unexamined (like ethical, political,economic, theoretical etc. associations). There was strong need to build a relationship precisely between dance, dance studies and philosophy. The fundament of dance was a philosophical concept. The modern

philosophy was the way to answer raising questions of the essence of the body and movement. The body was reframed philosopher like Guattari who saw the body not isolated independent unit but open dynamic system of exchange, that is constantly in transformation in subjection and control, as well resistance and becoming. The inferences of these discussion what kind of dialog is existing between choreography and philosophy lead to culminations that those two parts are in hybrid form of relation and that artistic work would not exist without critical theory or philosophy. Examining this dialog there was another research of the process that the choreographer's relation to modernity. Fergusons (2000) finding that movement is the modernity's permanent emblement, that was reframing of a current exhausting in dance. Exhausting in dance to referring a debate which was in discussion in larger scale of the real identity of dance in terms of breaking the continuum of movement, due works by choreographers like Jacques Brel who break those rules of valuing movement. Modernity in this case was seen as an ¨new concept of the truth and correctness that merged historically.' Movement as an essential unit of modernity made observation of choreographic ontology also in same frames as how to identify modernity. Modernity was referred to the one theorem that modernity primary existence is to establish variations of producing industrial capitalism. Jameson states (2002): only satisfactory semantic meaning of modernity lies in its association with capitalism. Modernity was observed in the based on the colonial condition; it's in the historical reference. Modernity was opened with the

postcolonial theories to challenge its own ontology with enactment of stillness. In modernity the historical past dive into deep layers (sensorial, social, somatic and mnemonic,linguistic...) of the body, therefore is also in moving body is always in connection with those inner layers. Observing the modernity, it is important to examine also the question of subjectivity and in context of modernity and choreographic ontology. Subjectivity was associated with materialization person as individual, autonomous unit with fixed identity and with identification itself in centre of discourse. It was described as dynamic concept that including agen

cies (political/desiring/affective/choreographic) ones that reveal of process of subjectification as a performative power and as life possibility. Foucault was seeing the subjectivity like that the individuals affect their own means. Meaning that in declaration of subjectivity is the oneself possibility to create the existence. In context of modernity subjectivity was observed as a perspective where was the ego as the ultimate subject for and of representation. Ferguson was observing modernity as a new form of subjectivity with permanent emblem the movement and emblematic display of its being mobility. The theory of mobilization was drawn the observation to the question of the relation in dance to political theory. In this case there need to exist mobilization, and the understanding that politics goes nowhere without movement; to underline the necessary of choreographic dynamics of social movement and social change. The existence not only mobilizing theories in political context but also mobilizing otherwise politically passive parts and the key fact of mobilization of tool for participation. The term of a kinetic impulse described the task of mobilization in modernity that process the subjectification referred to contemporarily. The source material presented one sentence that was concluding the topics in short description;

> Now it's the time when the political problem of contemporary modernity, capitalism and action are the essential part of choreographic ontology of modernity.

Hopefully choreography remains the role of as being-toward-movement.

Source:
Lepecki, André. Exhausting Dance Performance and the Politics of Movement. Routledge, 2006.2. Source article

2.

The article describes various perspectives of modernity in art. First of all, it serves the observation of experimentality in modernity in art. The idea of free concept and open for various descriptions of itself. This experimental experience what modernity gives instead of giving the prospect trying to make art understandable; proposing direct answers. Next perspective that this given is the topic of modernity in terms of modern; the time. How the modernity in art tries to stay in the top layer of present time, holding the zeitgeist character. Proposing observations of the products of the actuality. It also thematizes the transformable side of modernity. The way of modernity in art tries to stay adaptable not just only for the present time but also for other products of modernity (digitalization, capitalism etc.) Besides these perspectives the article describes also modernity in context of politic. It's describes that even though the political questioning would happen unconsciously, the fact that

everything is political makes modernity its fundament also political, even without consciously intention to be it.

3.

Quote of the Bhabha (1994:246):

> For the emerge of modernity-as an ideology of beginning, modernity as the new-the template of this non-place becomes a colonial place.

This observes the modernity as a bounded with the fact of time and the sense of historical state. That there´s not such a state that empty picture, rather than the modernity connected with the ideologies of the past centuries and ideologies. The article I chose (Pulkkinen,2016) offers the same thought, it explains the modernity as a product of the present but present being formed from the previous, to reach itself in actuality. Both of these theses also clarify the fact the modernity in art cannot be disconnect, reborn or closured without the strong relation to the previous influences. That the fact the modernity exist is also product and portmanteau of other influences like other ideologies like colonialism, capitalism.

Pulkkinen, J. (2016). Mistä ja miten nykytaide puhuu?. (transl. What and how the modernitivity speaks in art?) [online] Kansan Uutiset. Available at: https://www.kansanuutiset.fi/artikkeli/3621001-mista-ja-miten-nykytaide-puhuu [Accessed 30 Oct. 2016].

4. CASE STUDY OF TRISHA BROWN AND HER WORK

Trisha Browns choreographic ideology and works can be observed as context of contemporality in many perspectives. First was her desire to describe choreographic ontology as 'Pure movement is a movement that has no other connotation. It is not functional or pantomimic'. Meaning that the fundamental element in dance was the raw base for movement but not in flow or continuum of movements, like in modernity, or narrative manner of movement, like in renaissance but focusing the ontology of movement itself. In her revolutionary piece "Set and Reset (1983)" she was concentrating to create pre-set improvisation-based composition that formed the piece with aim to producing movements that are authentic and in unity looks like a improvisation in stage. She was interested in fragmenting the movements not making a chain of flow. She wanted underline the stops and the replay of movements. That made her contemporary that even in context of today's art world. One her ideas was to focus on one single movement that was carried out of many dancers in multiple times and that this movement build certain phrase and image. It formed a visuality for the spectator and that was for Brown the essential in choreography. She constituted a structure which was very molecular and mathematical in senses. Kraus (2005) interviews her: I decided I should make the structure as visible as the dancing.
> This structuration comes out of the piece "Unstable Molecular Structures", that establishing the fluid yet unpredictably geometric style and also this chorographical ontology and structure was carried out in piece. Roy (2010) describes Browns ideas:

One way was to create a game plan. Rulegame No 5 (1964),had five dancers in seven rows; the rule was that each dancer could only move between rows when everyone in front was lower than in the row behind. The mechanism was simple, but the patterns produced were complex. Watching these patterns emerge can give you a real kick.

This reflects the fact of Brown as composer with a sense of humour that was truly devoted constructing the architecture of dance. This is all senses more contemporary than modernity due the modernity's emblem of focusing the flow of movement. Her work was to essentially with the idea of stretching the limits what is seen as an appropriate choreography. She was the first choreographer who was using gender specific movements and this is one of the reasons why she is extremely contemporaneous and pioneer. What makes her more contemporary than modernity is the fact of interdisciplinary. In her works she was collaborating with various artist like visual artists Terry Winter, composer Dave Douglas and light design Jennifer Tipton. Modernity was discussing a widely with the choreography in relation with politics or philosophy not in relation with other disciplines. Besides all these facts Brown made revolutionary also site-specific work what she did, which is very trademarked for a contemporary art in 21st century. She was first ones to set performances in unconventional places like outdoors and museum settings and specially those site-specific early works were
referring Brown vision of gravity of essential part of movement consist and therefore many of the works were set in walls and rooftops. Choreographers in modernity were not particularly interested of the context of space in choreography, they were focusing the identification the movement continuum and searching philosophical declarations for the movement. In this sense Browns strong interest towards space was indeed very renewal. What made Brown so widely acclaimed postmodern choreographer was the fact that like Jowitt (2010) writes: Works by Brown don't just challenge our perceptions; they expand our minds and untether our spirits.She was driven by her own artistic vision which was disagree from the present trends and had its special own trademark. She was The evolution of intelligent design, like Rockwels (2005) concludes.

Sources:

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BOK 3

Saco, D. (2002). Theorizing Space. Cybering Democracy: Public Space and the Internet, p.1-33, Minneapolis: University of Minnesota Press.

This article is presenting the space from different observation and thematizes their characteristics. From the beginning on the spaces are divided often to physical, mental spaces but are not often to the social space (even that includes characters of them all). First this article grasps the identification of space. Space is seen as an essential part of society that is either retheorized or produced. It offers connection between space and society. Identification of space observes vary of spaces as well so-called visual space that is a phenomenon of modern time.

Mental space is seen as internalized and subjective constructed space that difference what takes place. The mental space is observed like trough Descartes "container and construct" thinking; as a container grid of measurable distance for location discrete objects. Physical space is something what can be perceived with senses and those effect that are perceptible to human body e.g. gravity. The physical space is seen from the viewpoint of Soja: space and objective external environment of material forms. Physical space has no reality without energy (physics; e=M/V). This meaning that everything is produced by movement of one phenomenon (car, body, planet.). Physical space is seen as a field socio-spatial experience activated by direct human energy. This leads to thinking of Karl Marxism that all spaces are played and laboured into existence. In continuum that thinking that Lefebvre observes space as physically given but set on a practical relation that all places are practices. Newton presents the theory of absolute space dichotomized time, space and change. Which for majority is the everyday description of space. It leads to thinking that time is causal but space not for the before and after setting. It shows also how our educational system does not teach us everyday spatiality. And that all together lead certain kind of stereotypical thinking of time and space. Physical space arises the questions of the representation of space. How the dominant space of any society is coherent totalizing the scientific ideologies of space. Observation as users in as less coherent drives to passively experienced spaces. Representation of space can be not only ideological but also creative affected by the way imagination seeks changes and appropriates lived space in this is potential site of resistance (for example artistic thinking).

This article observes also the phenomenon of social space. Social space is the space that includes social physical and mental relations. It questions of problem how to identify space and society; boundaries and terrain obstructions and external material. It gives an insight of space as social product; critic look of specific explanation regarding space in social theory.

This product is proceeded through analytical framework and is always a lived space that encompass emotional and material. It also includes the different field of experiences as the physical, mental and social and it reacts with spatial terms of representation of space. This social product forms throughout social interaction like street place is transformed in to the space by walkers, so this from location to the space happens always in social context. Social space can be seen also as a trialectic. Starting from physical experience (re-) producing through spatial practices and convinced as a mental experience a dominant representation. Social space is also space for change a product that produces its own space. A new space will arise out of contradiction. The social space lies always in historic concept; history unfolds according to certain law of development. Therefore, it overlays and intersections in different social spaces.

Other spaces are a huge theme in this article. It starts with Foucault's discourse of overtime meaning constituting symbolic association and articulations that people make linguistic and non-linguistic. That leads to the theory of things, that observes things that may include spatial phenomenon (physical walls, walkway, stairwell). It reveals how words, languages, ideas are discursive and versus to the practices; physical, material, non-linguistic, are non discursive. Even through at the same time its alleged that discourse exists everywhere. Discourse is based on the process of negation; how something excludes from the other and this discourse has linguistic and non-linguistic elements. Foucault was the first one to describe this as heterotopia which simply is other spaces; the process of disturbing spaces of otherness where mismatched object appears together; and it makes space where is impossible to name familiar objects. Foucault continues that this is not in the nature by given (like Borges created) but in the relation between spaces, it is in between-spaces of contradiction, of concentration and mimics as well questions lived spaces. In heterotopia all spaces are as well practiced like in the description of physical spaces. Because this other space is predominantly linguistic and predominantly non-linguistic it leaves a question of their existence outside of the language. Like in vanishing trick that article presents where those categorizations of the identity of the table brought all parts together and is always in relation in space around them and leaves possibility what new practices, perspectives, identities might arise. Other spaces also include the alternative way of ordering; between freedom and order. Other spaces function as counter-site, they reveal spatial order of what is juxtaposing in different spatial orders. This because no space is inherently other also because it includes always historical process of ordering and it is always in relation to the spaces it opposes. But what makes something other from other? That means it must be set first presupposed privileged values of standard that something can be excluded from them. To be able to enter the other space to opposite of another space happens only with some point passing between them. Heterotopia distinct itself clearly form utopia because it has its fundament always in reality versus utopia has the fundament in unreal. Utopia is more like a no place connected with idea of good place; the ambivalent drive toward to control and freedom. Heterotopias has very strong shock value not because of their privileged points of value, not in the standard of order but in the immediate availability to give meaning to mix of object brought together; how it performs in relation to others.

Virtual spaces that includes networking and cyberspace are some phenomena that many of the articles referent couldn't react on their lifetime. They are the new way of rethinking space and identifying spaces and its phenomena. These spaces are formed after so called computer revolution that opened the digital sphere for one more categorization for the spaces. Virtual spaces are spaces where virtual interaction takes place with common mental

geography (space as construct). It is only virtual but has an alternative kind of physicality because it offers a digital version of conventional traditional physical forms, and therefore confusing the real and not real. Virtual data can consist something traditional physical e.g. monitors, routers, computers where between the data flows, but also non-visible electromagnetic forces. Therefore, arises a question are the only real spaces those we can embody? Observing this article, the embodiment can be various, because also in visual spaces we need this body to be able to enter to them, even though it makes only small part of its spatiality. In cyberspace this body before the screen and the digital after the screen gives its unique character of space. This also leads to the topic of networking which is constituted by movement of bits (not bodies) physical spaces where people and computers are sending invisible data. This network makes the cyberspace non-linear, comparatively manipulative and shared system. It also gives a possibility hacking and cracking of the also intimate data which questions the topic of should all information be free and accessible for all. Networking builds also a social space; a sense community when going online is seen like to entering somewhere. This interaction in virtual reality brings also question of anonymity the facelessness. It leaves an opportunity to encounter with out human body in flesh and therefore gives more room for indigitation and behaviour that usual spaces would be not enabled. This facelessness gives even more importance to the traditional direct encounters. Through the effect what they do in the development of humans in social world, which is composed of immediate interaction in face to face. As well the whole human development is based on interpersonal exchange of between caretaker and child as well we-relationship to relate with the other humans. In virtual spaces you never can be sure whose entering and using the spaces commonly in time; there everybody can be anybody.

This article was interesting in its points of categorizing and thematising various spaces. From my own observation I was left to hunger for more information of the so-called mental space and its existence. As well also the future prospect what this new virtual space can bring in the future society and human development. Already now it is noticeable how the identity of the new generations is very much developed and reflected through those virtual spaces and interaction in them. That causes that the direct face to face interaction is less and less valuable. This new sphere of behaviour and its consequences in future time would be interested to observe further.

Source:

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BOK4

CASE STUDY JEANNE VAN HEESWIJK

This case study started from the personal viewpoints to examine work of Jeanne van Heeswijk (1965, Netherlands). Base information of her is, that she has background in visual arts and she is specially focused on works that engage the collaboration between people involved in a process and a urban environment. Essential for her works is the idea that communities need to co-produce their own environments. She wants to underline the matter of radicalizing the local: through producing a projects that take place in public space and are socially committed. Van Heeswijk sees herself as urban curator role like an initiator that brings multiple agends together to work collectively. Sort of certain characteristics mediator that puzzles together people and spaces. Her idea of the spaces that she is creating is fascinating:

> For me the people's behaviour in everyday spatial conditions is important. Most predominantly, if I think about space, I think about the local. Not as a fixed community, but as a condition, as a marked territory in which people exercise understanding of or a relation to the space.

Above she is describing her relation to space as a radicalizing the local. With her works van Heeswijk creates so called "other spaces": generated interspaces where context is in crossover with the people "the local" and between the institution, conceptual frameworks, artist etc. Those spaces has essency to build new kind of relationships among the parties and form a radical reformable projects.

The idea of being in-between, working as a consults to combining various partners together to process something more fruital, is certainly unprecedented way of combine various fields in public space context. Nevertheless it raises a question of what is her artistic role in this process? Browsing in a search information of her art. Majority of her artworks has her fully ownership, even Van Heeswijk function has been in the form of the curator: the idea and worker collector; the one who collects the singular strings all in one hand. Do she owns the works if it has been proceed by others? Van Heeswijk way of process seems to hold her art as hidden or shadow work behind the scenes, to create something communal and with the strong relation to the "public" the local who participate. Is then a work of combining and consulting factors together a valid artistic produce? Perhaps not but by curating and combining factors and spaces van Heeswijk forms her own "artistic language" by the facts how she works and how she structurize her projects. She also needs to make decisions in terms of what she points out to be part of the process as well as a fundamental occur to the further development. To seeing this wholeness of chained projects that together builds van Heeswijk artistic role is the crucial, like Groys (2008) describes the role of curating: The artworks presented in the exhibitions take on the role of documentation of a curatorial

project. In van Heeswijk case is the development of the projects, that forms this curatorial path and her singular art project as a role of a tool to support the already existing knowledge.

Not just the role of artist process was the questionable for Van Heeswijk's work, but the question of social work versus artistic practice. Throughout Van Heeswijk radically new stated position in between parties, her work has very much social work approaches. Just in the mention few but for example in the projects like Resistance of Small Happiness, Habitorials or the Blue House project the approach of community development is very fundamental. In those examples she has created spaces: meeting points for local communities to interact with each other as well with other institutions. In the project of Habitorials van Heeswijk for example provided a space to people to meet, discuss and develop their own environment. There was pop-up cafes, communal gardening, walks, talks, workshops, skillshares organized. It was certain kind of open space to everyone to enter. Those activities where of course lead by experts, inhabitants as well artist. Van Heeswijk operates in the starting point of local and that's for her a catalizator to the first action that pushes a projects on the move. She particularly wants to create possibilities for communities to develop them self from their own perspectives. That working structure is very close Taylors (2015) ideas about the community work:

> A commitment to empowerment to ensure that people have opportunities to make choices about the actions they would like to take and have the ability to have those choices implemented. A commitment to collective action or advocacy or the intrinsic importance of people working together to address common problems or issues.

Throughout this perspective van Heeswijk projects could seen as a social work and not as an art process. However her projects bring together people and agents but they don't have a mission to solve certain problems. She formulates this giving what has to give and leaving rest behind, like that:

> It's not through solving the problems on the ground but; it's about collectively reimagining what might be needed for the change to happen, so the people are equipped to evoke change in their own environment.

However she also involves the artist as well other creative agents always to the "game". Also the fact of the role in community engagement in van Heeswijk works is the matter of time. Something that catches the eye in her art path is her duration in a single project. She really takes sensitively care of having enough time and finance to each project. Van Heeswijk usually starts her project first living or engaging the everyday situation in the locals on the field, to see how different things function. She really houses the fieldwork to have community experience. Van Heeswijk also invites other parties of the projects to took part of the on field embodyment more longer periods, like in the Blue House project artist were living in the area. Usually her projects takes years and this seems to be an ideal situation to have a long term effects. Van Heeswijk really operates in the level of every day changes and therefore the patienced work she has, effect stay in the same slow process pace with the changes what communities and urban environments have. For Van Heeswijk some parts of the process can be temporary in real time but the main ongoing conversation and development continues also often after the active actions on location have been stopped. She formulates the timing:

The practice is about creating processes of change, these are durational, often very difficult and they really need time.

Van Heeswijk works all of them are very fascinating but two of them made me consider my own practise: You and the city (2008) and the Secret City (1997). You and the City, interested me because of the work with the diverse group and specially youths. This probably because I just proceed my own field research with teenagers and Heeswijk this projects had similar approaches. The project was done in Novo Mesto district in Ljubljana, Slovenia. Participant group was from local high school students. Those female students wrote blogs about current social issues and specially from the perspective of woman and their experiences living in the city. What I liked in this project was the approach of reach different generations: to hear what those youths have to say and learn them to formulate their opinions. It gave them the possibility to analyze their environment and point out thing what they found essential. For my research is important as well, specially those groups who usually doesn't have ability to form their thoughts and just simple to observe their everyday spaces. I would have been more interested to read those blogs and reflections in english and also to hear more what difficulties van Heeswijk find out working with youths and what were the unpredictable issues that occured. Unfortunately I couldn´t find enough information in english about those things.

The Secret City, was project that happen in 1997 in the urban layers of the city Middelburg. It was a exhibition project to explore the unknown of the old city centre. The project was developed during the exhibition with live setting map. The idea was to explore alternative side of the city; the back yards, small alleys, garden entrances etc. everything that was "behind the scenes", in the eyes of artists, locals, writers... Why this project touched me was the method of mapping the city through out various perspectives to find a different urban layers. The everyday updated map of this alternative mapping and the ongoing exploration of the unseen places was very similar what I want to reach also in my work. Besides I'm also interested to see the seen places with unseen eyes and change the movement patterns in them. Van Heeswijk also wanted to found out the physical and mental routes of the people. This kind of rethinking and reorganizing the usual environment is very beneficial and fun for the participant too, it gives a possibility to make a travel to your own neighbourhood. That kind of concept should be a new trend in this issued situation of the climate change and the causes what tourism makes for the world.

After all this case study was for me beneficial. Not just to have more knowledge about the all possibilities what public space and social engaged art can have, but to see that it is possible to create a solid and concrete decades lasting career in this field of art.

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BOK5

THE DUEL BETWEEN ARTISTIC RESEARCH AND SCIENTIFIC RESEARCH

The problematic gap between art research and scientific research lies far back in history of academia. This administerial, organizational and philosophical division was formed in past. In the medieval history of University, existed only four faculties law, medicine, theology and philosophy. This structure is still nowadays reference point for the organisation and reorganisation of faculties. (Wallerstein 1996, 1999). In 19th century was the blooming time for faculties: new disciplines was born in and outside of the faculties of philosophy. At the same time 1820s von Humboldt draw gap between art practice and reflection in context of academia (Krebs, Siouti, Apitzsch & Wenk, 2005). This lead to the position where artistic research is excluded from higher education institutions. Artistic research from its characteristic wasn't seen as a "real" research and its essence of combining knowledge and practice was considered problematic for the academic setting. Later in history of academia, art research was only referred to research in art history not for the practice-based researches.

The reason why artistic research is seen not same way as regular scientific one, lies in its very unique.characteristic Artistic research is a dissemination between knowledge and practice, it should not be squeezed in a single format. To be accurate, also the identity of scientific research itself is not a simple characteristic to specify. Wikipedia states science : 'Science is the effort to understand how the physical universe works, with observable evidence as the basis of that understanding.' Therefore its not refer only to the natural sciences but as well as to the formal sciences, humanities and social sciences. In this scale artistic research would fit quite suitable under the classification of the scientific research. Artistic research consists itself the creative process which other traditional practices do not have:

> Our reasoning was that if artistic research is supposed to be different from all other kinds of research, it is natural to focus on the artist as the researcher, and what is specific for the artist is her or his privileged access to her or his own creative processes. You do not have to be an artist to do research on art (like art history) or for art (for instance developing techniques), but it seems sensible to think some kinds of research in art (or through creative work in the arts) can only be conducted by artists.   (Frayling 1993)

This kind of research like mentioned above, needs a place for the creative process; a room for in-house integration with practice and reflection in theory. Artistic research suffers also the unrespect from the societal level that evolve from perceptions that Immanuel Kant (1798) described: there is certain classification of 'lower faculties' and 'higher faculties', in recognition and respect level. This reason even nowadays the founding for the research in art is insignificant compared to other fields. How to change this inequality? Koskinen (2009) suggests that practice needs to be taken seriously as well as structured and understood as experimental work, which is observable and reportable. Besides that the importance of arts for the humanity and the reason why art needs to be researched and included in academia should be agitated furthermore conspicuously.

Artistic research throughout its speciality, has complexities. Even though the benefit what regular sciences could receive from this special character of artistic research, it had fundamentals that are hard to fit into historical academia structures. Regular sciences could adapt methods, perspectives of creative process as well from this speciality of doing and thinking: combining the practice and theoretical reflection. Also the way of artistic research goes beyond the text like The Arts and Humanities Research Council UK (2007) underlines in the manifest of 'Beyond Text':

> Yet as we delve further into the programme specifications, we read that beyond text does not mean without text.Indeed,'while the creation [...] of performances sounds, images, and objects [...] is the central concern, their translation [...] through texts remains key to their investigation.

This speciality of starting point with practise-based research but working and analyzing it with text reviews very interdisciplinary technique.Meaning that also practise-based researches consist like , Johan Haarberg, founder of the Norwegian Artistic Research Fellowship Pro-
gramme describes: "No theory! Reflection? Yes. Some degree of contextualisation can be expected." The process of analyzing and reflective a artistic work has been existing in art work generally, where artist are forced to form their process and products to be able to fund or present them. This leads also the question of evaluation. The problem that occurs in evaluating the artistic research and its process in academia. The value of processes the way of academic world structurize itself is complicated to absorb in reviewing artistic research. Artistic research consist of exploratory and reflective processes. Its is very challenging to characterize what is real artistic process, so doing it must been first defining what means art itself. Borgdorff (2008) describes this fundament of art following:

> The reflexive nature of contemporary art also lies enclosed in contemporary art itself. This art accepts no natural law; cannot base itself on an aesthetic foundation; has lost its normality; and makes its own rules. It is an art that continuously starts anew at every level, from the organisation of the material to the reality presented.

The combination between theoretical and linguistic reflection possibilities the valuing process more simple. The written outcomes of the practise-based findings are often evaluated more strongly than the non-linguistics ones. Nevertheless the artistic appropriation also as practice-based should be estimated same as scientific results. Koskinen (2009) writes that practise-based art research actually is not a new form of research. The social sciences had centuries have the practice as its foundation in research. In this observation the gulf between scientific and art research do not exist. The meaning of language plays still a main role in assessing researches in academia. The artistic research already its practise-based majority stretches the borders of traditional methods and therefore confronts resistance like any new method,object or claim. Varto (2009) describes the process following:

> The first is an attempt to maintain a degree of internal criticism within a given discipline through internal evaluation.The point of departure here is to prevent any old activity from passing itself as science.The other issue is related to power and control. Representatives of established sciences are keen to act as watchdogs of all scientific activity. New points of departure for discussion are undesirable, because they might question the old sciences, as are any attempts to prove that everything old can indeed be subjected to new valid criticism at any given time. (p.140)

 The whole process is then 'the deliberate articulation of this un-finished material thinking (Borgdorff, 2008).' It consist of rethink, reflecting and rendering the world around us throughout special discipline in practice.

This duel of artistic research and academia is still in ongoing process. There has been multiple examples of integrating practise-based research in academia for example in Australia, Norway, Finland and Netherlands. Even though the majority of the fields that have been integrated are still in disciplines of fine arts and music like for example in Universität de Kunste Berlin or Conservatorium Amsterdam. These disciplines have been the first ones to integrated to this PhD programs as practise-based, perhaps lies in a history of arts where fine arts and music carries the historical respect and the hierarchy inside of art. Also their possibility to produce objects of reflection in practice: sheet of music or painting. Other fields like performing arts occur in secondary objects like records of process or linguistic reflection.

How this duel faces the question of public space and art in public space in new discipline? Public space art in it a hybrid field of multiple disciplines and therefore would be a reformative form of research in academia. It has the fundamental form the practice-based researchers but it also accomplishes the techniques from other fields like social sciences, humanities, law, economics. This reviews it as a modern future-like research that could direct where the research in academia will go in the future time. All researchers need to stay in context of present time. The tendency of researchers in institutions will combine more and more interdisciplinarity in methods, techniques and process. It needs to stay in flow of technological development and integrate more and more out of the box thinking. Besides that the technological development of presenting the research outcomes has contributed the characteristic categorization of research faraway from the traditional identifications. The process that happens in context of academia are just very slow changes. Public space art is

also a field where art can be seen not as isolated art objects but more as a social sculpture where it is part of a broader, philosophically based political practice (Borer, Beuys, & Schirmer, 1996) .There can artist or researcher be a representative of society:the humanizing effect to exemplify the man in the world.

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BOK6

THE LOST COMMON WORLD

> The common world is what we enter when we are born and what we leave
> behind when we die. It transcends our lifespan into past and future alike; it was
> there before we came and will outlast our brief sojourn in it. It is what we have in
> common not only with those who live with us, but also with those who were here
> before and with those who will come after us. (Arendt 1958: 55)

Hannah Arendt (1958) describes the present problem that occurs in today's society: the lack
of social imagination. She introduces the common base that is shared, in present and in
past. As Arendt describes above, how the common should not be a sanction that people are
obliged to share and develop but it should be common need: a will to imagine and build
something together. Likeway Arendt, the source text Cvejić, Vujanović (2016), provided a
relative way of seeing today's common worlds. It described how the individualism has taken
over today's societies and the history of communism and socialism has restricted the will to
social imagination in present time. Article describes social imaginary based on a thought of
common planet, a responsibility that we all share together as we all live in one world.

The situation of social imagination in today's societies has roots in history. The social
imagination started after the crisis of democracy. The fact of not being aware of having the
social imaginary thinking in societies, makes it possible to lose the common thinking without
even noticing that it happened. In historical context the society and imagination was
categorized after the undergone of the socialism. 20 century socialism gave an alternative to
the dominant capitalism but it caused as many problems as it tried to solve. It caused for
example problems for todays left wing politics in capitalist system to have value as an
opposite, even though the real socialism always sets the alternative in question.
In Cold War ideology present the ideas how the society was commonly imagined . After Cold
War the liberal democracy based in capitalism was born and that pushed the new
individualism thinking in front line.

Social imaginary in today's individualism is complex. First of all the modern world that exists
nowadays pushes to live ' the one own life'. This kind of individualism is of course in human

perception very right but for the eyes of society this kind of structure is problematic. It too strongly privatizes the person's life and detach it from the society and communities around. It also brings the ones own life in constant crash and competition with other individuums. Besides that the surrounding society is pushing the individual more to the schema of no future, with work contracts, global warming prognosis that picturizes catastrophic scenarios and all temporality that today's society carries for everyday life. That pushes to the state of unknownness where it doesn't make sense to make any long term plans.

This kind of 'living one life' structure is nevertheless not even possible, for the reason that there is always existing a pre-individual heritage like language, culture, precisely like Arendt (1958) mentions. Besides that pre-individual heritages, exists a trans-individual approach which is the generic base to be able to produce together with others: to be able to share and distribute. These factors reason why every individual is always in connect with other external and previous agents and therefore influenced perception is never fully only from one perspective. Social imagination is also in this modern times often handled or solved with the digitalization where the digital generated data analyzes, determines and predicts the social issues. It's a situation where the numbers speak to their self and the need to have natural common interactive human social imagination seems to be unnecessary. It seems to be more clever to trust the never mistaken data analysis and base the social inquiries on that rather than human decision.

How to restore and rebuild the social imagination in today's world? Base point to having this common imagery again would be to see social totality as an ellipse never:never ending circle that influences itself, because perspective logic divides, repartitions and miscounts population according to the identities, communities and citizenships.This rehabilitation could start with the fact to realize how people imagine their social existence. Just with the small word change from perspective: I to we, could help stopping the vanishing common world. It is true that concerns and actions to solve this problem exists in cases where individuals search together imagination. Unfortunately often the too big pre-expectations kills the success of those imagination projects. Art could be also a very suitable solution to this problem. Art is a perfect place for social imagination. Often this pre-expectation restrict artist also, they have doubts to affirm because everyone is expecting something radical from them and therefore everything is always just provisional proposals. Artworks cannot change societies but they can be essential tool to make the change in societies. Art is always a image of the society, also every work has a political acknowledgement because nothing borns in vacuum without external influences. To rebuilt social imagination it would be need to have systemic thought of rethinking and restructuring the production and distribution as well citizenship and public sphere. Art could offer a common creative way to bring people together to rebuilt. It would just need to be giving up the pre-assimilation that social imagination cannot exists without social revolution. Actually society's needs just a little bit caring and sharing together and each other, human connection, perhaps art can do that.

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How to live individual life but be productive for the common word?

How to combine own interest and interest of society development?

How to live life that benefits individual interests and society?

How can individualism be connected to the social imaginary?

What kind of structure possibles to have individual approach as well social imaginary?

How to build societies that encourage to be individual with strong social interests?

What makes individual more aware and interest about common world?

How to underline the importance of social imaginary in a individual life?

Why common world is important for one person?

How to make social imaginary to essential for everyone's life?

How social imaginary effects one persons life choices?

How to combine the choices of individual with society beneficial choices?

How to educate individual to understand that common good is ones good?

Why should one care about others business?

How to make social imagination that is equal?

How to be democratic in social imagination?

How to have time to social imagination?

Who benefits from social imagination?

How public space art could be a playground for a common thinking?

How public space art can be visible the importance of common world?

How public space art can give a voices a individuals?

How to direct a project in public space where individuals are encouraged to common thinking?

Why public space is a example of common world?

Why public space could be a optimal place for rethinking?

How public space could embody social imagination?

What kind of structures in public space could force interaction between individuals and raise common thinking?

Can a bench be a space for social imagination?

How to make people stop and imagine?

How to make public spaces where many individuals become one and works towards one destination?

How to bring people together?

How art can be connecting people?

How art in a public space can be easy to access to common world thinking?

How social imaginary needs art?

Why creative thinking from art could be adapted to the common thinking?

Why art could be easy way to engage people?

How art can courage people to be less individualist?

Why art is always individual experience?

What could be common art?

What means shared perspective to the world?
How to rethink future together commonly?

What means to have common future?

Is common future always a shared one?

What kind of factors will touch have influence all people in the future?

How to underline the factors in common future that needs to be concerned in present?

Why to effect things commonly in present will have change in future?

How to create change commonly?

Why change is needed?

How change difference itself from revolution?

Why social imagination should always need social revolution?

How social revolution has influence for common thinking?

Why social revolution needs ideology?

How social imagination is ideology?

Why social imagination is needed in rethinking future societies?

How would society work without commonness?

Why society is never fully individualist?

Why we need each other and imagining future together?

How social imaginary keep away loneliness?

My questions where reflecting very closely my own concerns about social imaginary, change and common world. During my research I have been closely thinking of question about lack of common world. For me the research and as well the studies what I'm doing now, are the best example of the ways to make the social imagination survive: to make people think and act together. Public space is the layer where individuals meet each other and are forced to interact with each other and break their own 'ones world'. In public spaces people need to take care of things communally because public space is everyone's property, that has a shared ownership with all who use it. Unfortunately the individualism of today societies reflects to the public spaces too. Often they are badly taken care by the owners. Throughout public space art this kind of common thinking and social responsibility could be raised into everyday life of people. Those issues could be underlined through art in public space to be easy to accessible and attractive way presented to drag the attention to took part of this kind of common development. Art can be enormous tool to bring people together. Art can be tool to connect people: to open the eyes to see how important is to have, share and work together in common world. Art is the way to bring individual back to their roots: to make them notice that all are individuals but the fact how much common we share and feel empowered of this feeling of belonging to a group of individuals with similarities. Art can be a common pool to express concerns and issues that feels impossible to be articulated any other way. Art can support the alternative voices and it can reach all individual form different ages to different genders to connect all kind of individual together. It can give a canal to agitate against the capitalist individualist system. Art doesn't belong to anyone and it never is only someones individualist experience. Art has its own existence.

During my own research I often ask myself, can this research be part of creating change? Art is always in interest of progress and therefore ask for the change. Is my research a microphone to give a voice the communities for develop their own future? In my research the communities and their view to the urban environment and its use is fundamental. I precisely try to bring people together in new ways to see their common environment together but everyone with their own eyes and movement abilities. I want to bring the individual experiences to be shared and to be re-formed and combined a one communal enquiry, that could have used in a future development of the environment. Public space art also gives a possibility in public sphere to thematize and give attention to the accurate problems in society. It is a perfect way to try-out and explore a new ways of citizenship and social issues. Public space should be seen as a common playground where everyone can freely enter and leave and bring their own effort to the common creation. I want to make people move physically and mentally out of their boxes to create together something new, that also attracts, due its presence in public space, even more participants. I truly believe, even thought this extreme tendency of individualism has gone very far in today's societies, that there will be in the future also more and more common world thinking. People need people.

People need support and future together. I hope that this individualist dominant thinking structure is just a season that will stay but also languish and change a little more to communal one. After all humans will always be social animals who reflect, adapt and reform their identity and individuum in interaction with others. Art can be a napkin to the cry for help of common world in this system of individual capitalism. All and all we all need some human connection, people to love and built together something bigger than life.

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BOK7

1. THE TEMPORALITY OF PROJECTS IN THE PRESENT AND IN THE FUTURE

Source text:
Kunst, B. (2012). The Project Horizon: On the Temporality of Making. Maska, Performing Arts Journal 149-150 vol. XXVII, 66-73 Page 133-140

The source article describes the complex situation of art in present society. It gives a view of difficulties what occurs working in art field today. The temporality and productivity of projects that artist are facing as well the projection to the future that is needed to articulate in present are problematic. It also presents three suggestions to transform the temporality of projects in the present.

Project, project, project... In present situation of contemporary art, everything turns around of the matter of project. It is a overwhelming abstraction of language that could be used of describing anything in art or in other fields like in politics, science. It is the matter of past and future: a calculation of the temporal projects that happen in present as well are projected and realized in a future time. It's the swim between finished and unfinished projects where artists tries to imagine the shore: the future but in the meantime having the body in touch with the water: the presence. They trying to find constantly new, different modes of economical and political life in immanence. Harney describes the situation following: Future is possible to shape and construct through our work in present time. When there is future there's work at the same time. In this approach the work is the key of success. It offers the view to realize dreams by working towards a goal and agitating the change of the dominant fate of controlling future. The projects are framing the contemporary artistic process of making. They are a continuity of endless additions, singular works follows each other. Together they form a ultimate horizon of making where breakthroughs must exists to allow the re-start again that elaborate the continuity. Projects are the link between work of artist and the productive processes of capitalist society. In the time where art loses more and more its role in society. Lazzarato states: the creativity has a central role in society today but it has never been so standardised as today. Standardisation means the terms of social, affective and communal sides of contemporary human being, which belongs to the contemporary capitalist

production of value today. These values are the radical individualisation of subjectivity where creativity plays the primary role in production.

What actually constitutes artistic work? This question asks performance: Product of other circumstances (2010) which presents how the contemporary choreographers work today with dispersed, immaterial, interconnected knowledge that has to be easily adaptable, acceptable and movable. This performance observed the complex claim of artist and the working time. Is it possible for an artist to work outside of the professional time? In today's pressured situation artists are forced to be in the role of ideal worker where the leisure and labour time totally disappears and the borders between private and professional fades away. This structure was the ideal imagination in the 1960s where artist would have just artist life where everything, every action is art. Being able to follow this kind of life structure, the artist has to really love his art that he can dedicate his life to it in such enormous scale. Also the fact of having amateurism time which happens outside of office hours, doesn't exist anymore in this kind of 'life as a art' structure. Actually the artist are working like an amateur's all the time when they are pushed to short preparation times and being able to attend multiple projects simultaneously. This is the only survival to maintaining correspondent in market with projection between the work and future. This combination with work and future is the key why young artist are very special positioned in the art market today. It's not due their already done works but the projection to the future, to the projects that will be coming. Therefore there is growing interest towards them. This kind of lifelong learning way of thinking is a motto in today's modern society. Artist are also positioned in society as an autonomous productive nomad who are highly individualized and self-administrated.

The source text presents three hypothesis for the problem of projects and temporality in art. First claim is about the value of the art. In modern society there is big negative attitude towards art because its effect on public is less visible. Even it has shaped the public sphere its own way, by forming own language, which is not probably the dominant and precistable way of shaping what capitalist agenda follows, art still remain unimportant. Art is also criticized by leftist elitism for the reason it is funded by the state and therefore consist laziness. Art is seen as an individual choice that should be detached from public sphere. Although art should be taken as an important part of economy and creative contemporary industries. Art deals constantly with social problems and specially like Burden describes in the fact society is disappearing, and therefore art is constantly pseudo-active. It would be necessary to rethink the social- and political value of art.

The second claim talks about the application to the present time. It would be necessary to examine the factors that what is common now in present reality and what will be common in the future. Through this projection creating endurance, continuity and occupied spaces in the present time. Present should be given back its temporal valuewhat created modes and structures would support. Art should need to glorify the common in present not in the future. Art should be separated form the public by detaching away production pressure in art making. Public interest should include art.

Third claim also unfold to the question of art in projection to the society like the claim two. Art should be under lining the various modes of working that are under the contemporary

laziness like inefficiency, taking time. Art should be agitating the idea of being global, doing and being everywhere at the same time and always available. This should happen through not opposing by laziness and non-working quality but more throughout togetherness in artistic work and labour. It could embrace the possibility to refuse, to say no. Like in a communist societies artist could be lazy because what they produced had value of nothing. Artistic production was unconnected from the market. In the meantime in western artists needed to constantly deal with institutions and therefore had no room for laziness. Artists work today could not be activism of this capitalist system by non-working mode likewise again in socialism lazy artist could underline the core of hypocrisy in glory of work in communism ideology, by acting against it by not working. Aaron Schuster described the situation following: neoliberalism tolerated the laziness but in a certain rules. It is the new working etchic for speculating and projecting future.This reflect the current paradoxical situation where artists are working continuously. At the same time from populist neoliberal view point art is a useless agent without valuable work as in times of socialism. With this system society is more closer again to the situation where artist are detached from society and its needs. This because there is no interest of art in public sphere: the public field is only laying in financial power of projections. Art is temporalized in projects so that it cannot nomore tolerate the present or reform any other moments of commonality. This leads to the greater ideology of today: the individual interest of person, what today society is embracing.. Capitalist individualism underline the idea of everyone should just only work on their own interest which could be seen like the cherry on the top of the laziness cake.

2. THREE SUPPOSITIONS OF CHANGING THE TEMPORALITY IN PROJECTS IN TODAY'S SOCIETIES

1. More time and variety for the process

First of all the idea of proposals in production progress of art work should be changed radically. Proposal are often required to be very precisely focused and detailed even though they are projected to the future time. Also the idea of planning and forming the whole project beforehand, often already very exact way of writing, is giving very less freedom and flexibility for the process. It is certainly clear that art has to be proposed to make pre-selection before given opportunities. Nevertheless the way of forming it primarily linguistically and with projected future plan doesn't really fit for modernity. It should be much more open formatted including video, audio, etc. and with more abstractly positioned timetable. This would draw the unnecessary tension of produce productivity away. It could re-transform artist to be something else, out of a role of a factory worker by the conveyor belt trying to stick on the rhythm of running process of producing. Proposals also always push the artist to think the art as an way to produce certain kind of product with certain quality. It distances artists of the importance of the creative process. It takes away the unpredictable and playfulness of the unknown in art making what could form the end result as well. If the schedule is too tight and the process too narrowed planned, there is no room for the unexpected. Art shouldn't be pressed to following the rules of capitalist mass production.

2. The persistence of the projects

This hypothesis is more complex to realize because it needs the action in whole society to be changed. Today's modern society lies on the short terminality. No more long-planned projects survive in its rather fast ready and low-cost productivity which is dominant in society. Changing the temporality in arts would require revolution in the whole ideological approach for what is effective. Sadly todays effectivity is calculated by the results and the time what is needed to produce the results. Often unfortunately the quality doesn't follow the quantity. If the projects could have a respect and circumstances always to be projected and processed in more flexible timeline it could have enormous affection to the whole art scene. Artist could have much relaxed atmosphere to work because the schedule would allow the more free creative process as well let more freedom for the mistakes in progress. The projects that would have more longer time period and more longer projection to future would also have bigger effect for change. Specially in projects that happens in public sphere the timing is essential. Public space transforms fundamentally slowly. Requirement for projects to being able to make a change in public space is that they stays continuum and echos in public spaces for a longer time also after the active performative time. Therefore they stay in the rhythm of change. Making change is a matter of fight against the time. Often art is criticized its too less value in making change in public level, the direct reason for that is that the projects never reach the enough long time when they could render a change. How to transform the thinking of public spaces for a longer term forming and shaping of the society what urbanism have as well to the art projects that happens in public space? In urbanism the planning is always focused on long-term resilience plans. There is a certain responsibility that follows the urban plans and its influence to adjust the present and future. Urban plans are always made with careful attention to the fact of lasting changes. It would be ideal to have similar idea of persistence in art projects that are planned and performed in public space. Often public art, even the public sculptures are faced with temporality. This follows the idea that it's easy to reconstruct them down and build new ones. Urban plans do not include the idea of building and re-constructing, plans are made to stay permanent. Why do not treat and produce art projects with similar mind setting? Answer to this falls again to the topic in the beginning of text, the respect and attitude thats is dominant for the art in public space and its value for the society. If art is as much respected as any economical construction process the possibilities would be different. Unfortunately the result of art in society even in the public sphere seems in the eyes of capitalist society unnecessary comparing to the economical productions.

3.   Transforming the temporal project to permanent in virtual reality

If the material world doesn't allow the longer period time it always possibility to transform the temporality to stay permanent through virtual reality. In the material world art is very much connected with the pressure of productivity in the capitalist society. What if this activism against this system would be turned into virtuality. In virtual reality projects can stay endlessly. What if the virtual reality and the material world to be connected and this coalition would produce projects that meets all kind of time requirement shifting from temporal to permanent and all between. Projects that stay visible and are transformable in various times and various places: a hybrid time machines. This way projects could also collect more

respect as a policymaker affecting in all these realities what this society with capitalism has. Projects could also reach more attention and funding by following the way virtual reality and social media works. In virtual reality art is easily transformed to a product of capitalism if that's the requirement what art needs to stay permanent. Virtual reality is also detached from the matter of time. It has its own time: it starts and end with the login in and out. This also opens a possibility to stay not connected, to stay no. Question only remain if it is still art if it's playing with the rules of capitalism and making itself a pop in the field of virtual reality? Does the commercialization of art detach it from its fundamental base? Virtual reality would give certain kind of extension of art fiel and release the temporarily but it doesn't totally detach art from the pressure of production. Rather than virtual reality decreases the factors that makes art more and more product to be valuated narrowly and tender it out.

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BOK8

1. THE MOMENT OF SOCIAL/POLITICAL ACTIVISM

The moment of realizing that I want to being socially and politically active happened by a mistake. I was 10 years old when in the summer my mom was shortly working in a multiple senior houses as leader of the houses. At this summer my parents didn't find a babysitter for me and my sister and we need to go with to moms workplace.

It was surprisingly hot summer day in Finland. Perfect day for swim and jumping bombs from the warf to the chill water. But no. Not possible. We needed to stay in at this great hall of the old people's house that smells like a cheese, specially for blue cheese. It was a heated prison for two miserable fishes, who were distressed to the too small aquarium and with the urgent need for space and freedom. What else could happen than fight. I always wanted to win but my sister had very thorny nails. Mom game in and was furious. I was imposed to go to the piano and practice my homeworks while my sister punished to help mom to make room ready for the lunch. Seniors began to arrive slowly with their rollators and shaking smiling bodies to the great hall. I fall my music like melted candle to the desk. It was beautiful moment to play and see the forest dancing behind the windows. It was a windy day and all the living on the other side of the glass were dynamically pushed and pulled in various direction by the forcing wind. It made at the sametime the sunshine tickling its rays through the green nexus of the forest. I almost forget the smell of blue cheese. I was so hypnotised for the movement of the fingers and the produced sound scape. I remember starting to play the song called the summer night walz. In my eyes the forrest was full of dancing figures that combined their movement with the shivering leaves. It was like no time, no spaces, not even myself was existing anymore.

Later after many songs I played by heart, some of the brittled women and muffled men came to me and started to hug me. They gazed me with the warm all seen eyes. They said it was touching. I was surprised. I made mistakes, actually at least five of them. It couldn't be touching. They said it made time stagnant. It gave some pale memories from the times that has fallen away. Some hollow figures of people whose hands they use to hold and love. That was something, what I could to do this people. I couldn't understand that. I was fascinated of

the emotions that those completely strange old people showed me. And all this because of me: the moment I created by a mistake, by drowning totally to the music.

After this day we made with my sister a enormous master plan. We wanted to make these swelter old souls to be happy. We wanted to change their fall of days. We didn't wanted perform because to be shining like a stars with our silly little performance but to touch our audience. To give them timeless moment. Moments when they can drop out their daily routines that consist mainly meal after meal and some naps in-between. And of course the five o'clock news from the telly. For us this all was a horror and we wanted to give them something what we can offer. It was a great feeling for small girls to have a power and responsibility to create this moments to their day, to shake them just by the way us being there and sharing our skills to them. Therefore me and my sister made whole program with some piano music, singing and me dancing. My sister might have also included some spoken very strange fairy tales but mom stopped them very soon after once it took half an hour and was mainly consisting a lamb who wanted to go to the hairdresser. Nevertheless our show was success. We didn't even want to swim anymore. We were incredibly happy to go to the different senior houses to perform our own program. It was way more nice to see the moments what our small show could do for these people. There was some days when we were really sad because we heard some of our audience members passed away. Sometimes we didn't even wanted to perform anymore because it was too sad to realize that this was their home and usually the last home, that they ever will have. For us these houses were just gloomy cheese smelling spaces. Without no spirit.

Next summer my mom finally got her master and she started to work in school for disabled kids. We couldn't perform anymore. It was very sorrow summer. Nothing was so fun like in the last summer. Sometimes we created among our friends a setted situation where they were the audience and we again performing our show but it didn't work at all. There wasn't such a big influence. Perhaps because our friends where more focused on things like spice girls and shakira so our little performance was received as too boring. We both will never forget this summer because it pushed both of us to work on the field that has connection to the social engagement. Above all I will never forget this small vanishing moments that I could create and that had so much effect.

2. ARTIST ACTIVISM

Art activism starts with the one person and his awareness of the issue. This means that already change has happened, throughout realization to make a change. It is the motivation that one has to take this inquiry to the action. Nothing happens in vacuum so the action is followed by connecting it with others. Then people and their awareness will create together the change. The one who starts the chain will search and form combination with others who are also facing the same problem, to find peer support. This one activist action can be more effecting creating change than protest that consist hundreds of people. This lies in the fact of targetly situation action that reaches its publicity and touches emotionally. Like Cindy Sheehan, mother of american soldier, that art activist way protested against the Iraq war in the near by the president Bush's holiday resident. This act had influence.

Artist activism is not impulsive interpretation of surrounding put on action. It is re-thinking what makes sense. Often the most effective action is not the intuitive one. Routine activist practice is to spread the information by going from the door to door. Often this kind of approaches like flayers, policy reports or academic lectures fail to reach the people. It lies also on the fact, that activism which is thought rational argument and factual discourse is ineffectual because it opposite the individual own experience of engagement. Activist are trained to think critically. They provide to the public the evidences: information that helps people to interpret the world from the different perspective. Ideal republic would perhaps be based on the rational thinkers but in reality, practice of effective politics does not evolve from this. For the reason that humans are encompassing the world also throughout non-rational things, like sounds, images, narratives as well as rationalities. Both of these sides should be recognized in reaching people, like art activism does. In art like in every practice activism is included. Artistic activism pours out from the artistic by aesthetics and is tactically, strategically and organizationally placed like in activism. In history the most influenced political agenda has been combined the arts with social change. Like for example Martin Luther King Jr. of the moral courage, from Jesus demonstrating his ideas in prehistory etc.

Functional activism is instrumental. Art itself doesn't have as clear target as activism. What for art is then? It is for to show new perspectives or new ways to perceive the world. This reason the effect what art has is very difficult to measure. Art touches something that we cannot describe and it is felt more than thought. Art effects to emotions and spirits. Art is like Lourde describes the way we help to give name to nameless. It allows to imagine things that we wouldn't imagine otherwise. Art gives a form to abstract feelings and ideas. The first one of the claims written in Why Artist Activism? (2018) blog is that the art activism way of combine the arts creative power to move emotionally and activism strategic plan for social change. The social change doesn't just happen in vacuum, it happens because people decides its to happen by the reason being moved emotionally first.

Plato described art as a representation of reality and how it shouldn't been judged by its usage because artist creates from imagination not from experience. Even though Plato didn't like the fact how for example fictive characters on the stage of theater play could raise emotions in public.Setted emotions weren't for him real ones.

Knowledge is something that determines the horizons of our imagination. Therefore art activism tries to change what people already know, connecting to what people see, hear, touch, feel and experience. Power of art lies in thinking and knowing so called "sublime". Sublime is compex to describe, like supersensible like Kant states, a force that has ability to affect beyond the conscious mind perception. Often by the influenced art piece, it's described being something that moves us. This motion is essential for social change.

Art is a temporal act and that makes the process more difficult. When art piece for example performance raises something and moves the public, it is still just a vanishing moment and then the public moves to the next art piece. Often this act is institutionalized and used in profiting the organization's primarily and not agitating the social movement that it could cause. Art activism apply this to the structure of change what activism includes. It sets art in coalition with other practices and forms then a powerful tool to produce change and

perspective changes. But it's not substitute for other forms of activism like political activism or legal activism. Art activism is its own perspective, practice and philosophy.

Art activism also has its dark sides like any other tool. Use of every tool has always be aware of its risks too. It should be used by ethically and thoughtfully. Art activism shouldn't use in the terms of shock and powertool to cause unhuman effect like Nazis who used their powerful symbolistics in art, architecture, literature or like Al-Qaida used its symbols to paint pictures in blood. Nevertheless arts creativity in service should not only following the rules of surrounding environment. With carefully placed actions that is applied ethically to today and reflected to the past and the future, artist activism can create change.

In my practice art and activism are important role. With my research, I try to create perspective changes for the participant groups, for the passers-by and perhaps even for the city planning in the future. I prefer so called slow activism. I am more than aware that the changes will happen slowly and in a run of decades. Perhaps the instrumental changes will not even happen during my own lifetime. I believe in the idea of causing chaos in public space and from this energy the actions will echoed in the space. Nevertheless I want detach myself very radically from the schock value of artist activism. Sometimes acts need to be strong and attentive enough to create a wake up call in society but I anyhow want to follow sort of calm and peaceful art activism that is resilience and persistence throughout longer time period and therefore creates change. At the moment my research consists very short timed actions in public space but I truly believe that throughout sharing new perspectives with my participant groups and then leave them to echo in the spaces after the active part is over, will have longer time effect. The participants perform post actions by their own existence in the urban places that they explored.

My research and my approach are to affect and effect. Since from the very early of my life, I wanted to point out things with my skills. I wanted to approach people and share. It is important to me to produce works that have approach to the present society in social and political approach. Many of my works deals with themes like social media, eating disorders and technology. I want to do work that has an influence. Therefore I also wanted to target my work more and more to the public layer. This responsibility what also artist have in describing and forming reality and society is important for me. Artist carries as big role in society as any other instrumental agent like urban planners. As the source text described imagine the unimaginable, artist point out the things that could not be presented any other way. I see artists like a wind chime that makes the wind visible and changes the whole surrounding by its sound.

The methodology in my research is very carefully planned from the perspective of accessibility. Like art activism is accessible, with my research I try to reach marginalized groups in public space. Idea is to underline the urban spaces by target groups point of view, make their visible things recognized to another users of the space as well. With my art approach I want to lower the barriers with playful way to the inhabitants to effect and be activist of their own environment. In my research I also use multiple techniques to reach various personalities with their individual vary ways of approaching things. I use text, drawing, mapping, moving, observing, discussing. With these methods I want to cross

boundaries between dance and urbanism, science and art. In my the research one point is also to bring cultural creativity to the people. I want to give people more playful and creative ways to approach urban environment and their bodies as well apply these modes to any other side in life. My research offers out of the box thinking and doing.

For me artist activism is a peaceful way to shake people and society. It's a way to connect and share: to create together. These have been always more important factors to me, than my personal artistic viewpoint therefore now and then I ask myself if I am doing more social practice than artistic practice. It is hard for me to do art from my own ego point, for me art is never individual experience, its meant to be shared and commonly experienced.

From the source article the methods that the artists were presenting I can easily find crossing points with my work. Specially the presented artist from raumlabor Benjamin Foerster-Baldenius. In his works he wants to find how it is can create common spaces in public sphere. In practice he makes the spaces to be used in common ways like in a Marathon Camp 24/7 where he created a non-stop campfire. Hes idea is to create longer timed action that underlines the space as common property and utilization. The spaces where everyone can come, join and leave how they want. He is bringing people together that wouldn't meet each other in any other circumstances. This is similar for my research as well. I do not want to create common places because I believe they exist already but often are forgotten or not used in a communal way. With my research, I want to bring my target groups and the people in the spaces to the interaction with each other and with the urban space. And therefore vitalize those common spaces in a new way. I want to bring unusual movement to the common spaces, make them to be turned upside down. Besides that the presented technique of mapping by Iconoclasistas, is in a primary role in my research. I use mapping in similar reason than this artist duo presented in an article: socialization and presentation. Mapping in my research is not group work rather a individual visual approach to the urban environment of their everyday life. It plays also in a role of analyzing the utilization of individual spaces and movements that are practiced in them. I'm aware of the positive possibility that mapping as a group work would cause, because of my previous experiences. Perhaps I will include this in the future in my field research workshops.

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BOK9

Leslie, B. & Rantisi, N. (2012).
Creativity and urban regeneration: the role of La Tohu
and the Cirque du Soleil in the Saint-Michel neighbourhood in Montréal.
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1.

> Arts and culture-led regeneration efforts often privilege an instrumental
> understanding of arts and culture, whereby the arts are valued mainly for
> their economic role.

Above referred quote explains the narrow view arts role as a community builder and
influencer in development in society. It states that art is very often seen as only by their
value to effect in economic scale. Meaning the influence and positive benefit that it reforms
in society only on the commercial side. This cite totally excludes art and cultures other
agendas like in social and community engagement as well the living quality enchantment in
urbanism what art can do. The reason to see art and culture only economical profits evolves
from today's society. Society is primarily based on capitalistic individualism that leads to
value art agenda from their perspective points.

2.
Primar problems in the project of Saint Michel district were in social, economical and urban
level. In this precise district there was social issues like high crime rates, large percentage of
unemployment among adults as well as youths and low level of education. This district had
inhabitants from 65 different ethnic groups and mainly consisted of working class population.
In urban side the housing in this particular district was based mainly on the row housing and
public housing towers. Cultural sector agents weren't been evident in this area.

Solution started with the decision to place the Cirque du Soleil headquarters in this part of
the city. Reason for this was the background of circus to coming from the streets and its

caravan lifestyle. Cirque du Soleil wanted precisely to affect the problems in this district. Cirque du Soleil with its existence in this area brought first of all jobs among the whole production process: performance, training, creation, production. It also had a goal to change the living quality in this place. The buildings of the La Tohu were economical, recycling energy based and together with a massive park planning. Also with its international recognition Cirque du Soleil delivered international attention to this location by guest performances and residencies. Social problems were one of the focus points. Those were handled with accessibility to art: to offer free entry to performances for locals. Also new art creations and development of the locals were supported. Local community was engaged with multiple actions like workshops with for example schools in the near and community gatherings like party Las Fallas where was offered a yearly"ritual" festival for the inhabitants to increase their common responsibility and pride. Besides that there were offered jobs in the Cirque du Soleil organization for specially young people to fight against youth unemployment in the region. One of the goals was also to promote affordable living and better living quality. These were agitated by round table discussions where local inhabitants, art sector and communal, regional and state political agents were brought into communication with each other. Cirque du Soleil had a responsible image as a recognized cultural influencer and they used their connection to the political and economical level to build connection with inhabitants. They build so called umbrella group with various participants from different relevance that promoted economic,social development and quality of life with various perspectives. All of these above mentioned ways were Cirque de Soleils agenda of open and accessible governance and citizenship.

This new ways of working among this project challenged the different parties many ways. It was a new way of communication and re-think of regeneration as an circus art as leader. Circus art has been historically anti-established, carnivalized art form. These methods were very versatile to reach all sorts of problems and to solve them as positive as possible. It was part of the corporates image of social responsible enterprise.

3.

Certainly the combination between social and economical goals is complex. Economical intention are based on profit and benefits in individual capitalistic system. These are in opposite for a social and community targets that are primary based on non-productive and profitable values in materialistic sense. In the project of La Tohu the mixture of those two agents happened to perform more than well. Cirque du Soleil had good network internationally and nationally. It had a solid support from regional, city and state. As well as it is millions producing business. Cirque du Soleil used those benefits what it had to usage of regeneration in Saint-Michel district. The social intentions were the clear statement that it wanted to influence. It also used the position of low accessible art form for reaching people. Already in historical base circus has being art with low barriers and for all social classes. Cirque du Soleil was performing as bridge builder between political- and policymakers and local inhabitants.Even though they could have build their 'circus city' in anywhere in the world they accurately decided to reform the Saint Michel.

4. & 5.

My research has a certain value in micro-regeneration of the chosen places. Economical profits of my research start from the close distant intention to offer my workshop for free to the participant groups. In this capitalistic system I want to once ,now when I am economizing myself other ways, to give possibility to participants from all society classes to attend them. In my childhood I have been part of lower class and I know how hard it can be to find extra workshops that are free to join. Also this is important part of my research to reach all inhabitants of the places from various backgrounds economical, social and cultural. Besides that I attend to bring movement in unusual places and unusual ways use the places with movement.I want to bring the freely moving bodies as an opposite in economical profited intentioned public spaces where often all actions are lead by economical influenced decisions unconscious or conscious. Long term goal in economical scale would be the change of urban planning of the places in the perspective of economic productivity. Public spaces are often planned to benefit capitalistic system with low-cost and fast ready structures. The moving individual and its needs are often completely forgotten.

In social level besides above mentioned accessibility of participants from various social classes. I want to give possibility to the unseen movers and users of the public spaces. In my research participants are diverse from youth, to seniors as well as various abilited dancers. With the groups I want to underline the social equality in public space and as well as in planning spaces that they would be accessible to everyone. My research gives a voice to the local groups to examine their own environment in new ways and to point out places that they find for reason or another interesting. It also gives individual possibility to playful and out of the box moving and thinking that they can use in their other sectors in life as well. It also offers change to reconnect with their own bodies and individual moving abilities and feel the power of working together in one group.

In artistic viewpoint this research gives a possibility to see various perspectives because the cities are always examined in the eyes of participant groups. It gives the possibility for me to share my skills as well as to have a dialog with the participants. My research also chains all of the cities and groups to one conclusion and therefore are all of them connected also to each other. It also offers me possibility to examine various ways of seeing places and movement qualities what the various abilities groups produce. As well as is the research an adventure for the participants in their own environment, it is also a journey for me to see places in their eyes. Artistically this research also offers a possibility to observe urban planning and movement in public space and those findings are certainly useful to applied for my future artistic career as well as everyday life. I´m still by myself also an inhabitant a certain public space and use it in my own way. I also turn my own patterns upside down, in moving thinking and approaching. In artistic development I am also interest to see the qualities of movement what various urban places causes for the target groups. It gives me a opportunity to deepen those outcomes in working choreographies as well as in further researching the urban environments effects for the body approach and moving in my future practice.

Fontys University
Master Performing Public Space
2018-2019
Valanto Outi Elena

BOK 10

Carmona, M. (2010). Contemporary Public Space: Critique and Classification, Part One:Critique. Journal of Urban Design, 15:1, 123-148doi:10.1080/13574800903435651
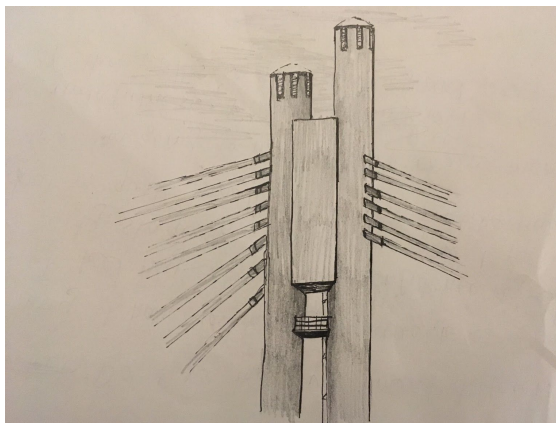

photo & sketch by me

I choose the bridge that is designed to follow the traditional heritage of Lapland. The name and the design of this bridge is following the traditional candle form in Lapland. This "Jätkänkynttilä" : "Jacks or Dudes candle" is a remarkable idea of architectural art work in the city of Rovaniemi. The bridge lies in the near of city centre forming a connection over the Kemi-river and I direct road between city centre and the districts near by Ounasvaara mountain and ski resort. It was opened for the traffic at 1989. Before that at 1982 there was architecture competition made by city with various offices and the this winning plan was made by SunnitteluKortes from Oulu, Finland. It has four lines for cars and pedestrian sections and is 320 meters long. Construction material is mainly concrete and steel.

In the art work and design the source of traditional Jätkänkynttilä is visible. Jätkänkynttilä is in the tradition 400-600 years old dead wood from pine that is outside gray and inside warmly orange. This dead wood is rich of tar that is one of the most important and used

material in the history of Finland. Tar makes the fire and the burning stunning as well as it ignites the fire more easily than woods without it. Traditional version is to cut the wood as cross form on the top until 15 cm from ground. With this cut the fire burns around two hours and has brighting light.

In the bridge this tradition is visible its design. This bridge was also the first diagonal suspension bridge in Finland.

This bridge is not just a functional construction over the river. It is also the trademark of the city and Lapland. It carries the heritage and the history of Lapland further and makes a special atmosphere to the environment. It is the place that all tourists around the world comes to photograph. In its design its not only extremely suitable for the cultural background of the city but also fits to the landscape of the area. With its design it's also brings light to the surrounding which in the city that lies in polar circle is extremely important. In my opinion this bridge is excellent example to bring together art and function as well as tradition and present and therefore it is one of the best architecture works in Finland.

In space perspective this bridge is placed very thoughtfully. It gives functionality to the whole city structure and profit the locals as well as the tourist by connecting both sides of the river. It's placed in connection with already existing street plans and therefore didn't cause any further planning problems. It is also enough wide for four line traffic and the pedestrians have also sufficiency place even with the difficulties of winter conditions, specially snow barriers that took much place in the sides of streets.

Jätkänkynttilä gives lot of this city with its energy that it brings to this city with the design. It gives light and moment of stillness even the quite busy traffic floods over it. Somehow it embodies the similar imagination like lighthouses have. With its candles, it's gives a light to the darkness and spreads hope and gives feeling of community for the city. Fire has always brought people together like already in stone age people gathered among firefire to warm up and socialize. So, this Jätkänkynttilä gives warm feeling of shared city. Certainly it also functions as meeting point for locals and attraction for tourism.

This bridge argues the category of over-managed public space. It is a trademark of political decision and placed to please the society in practical way. It needs to follow narrow rules made by politicians, stakeholders and economic agents. Nevertheless its gives a feeling of shared responsibility and respect toward locals as being "their bridge". One of the reason why this architectural piece is so marvellous is that it's really stands for the locality for the people with respect towards their culture and heritage, but with own artistic vision and follows the rules of functionality. Very rare the public space constructions are so successful with so many levels. Some may observe this bridge only by its practical task but for my point of view it is still very strongly artistic work and has its own creative value.

Jätkänkynttilä could be described to be invalid space by its function to have busy traffic on it. Nevertheless it gives enough space and opportunity with its wide pedestrian streets to function as a lookout place for the beautiful city of Rovaniemi as well as to the Kemi-river.

Therefore I wouldn't gathegorize it to be invalidated by the traffic more likely to be in the coexistence with it, allowing space for all.

It could be also be falling into the category of lost space like so many other bridges. This because the spaces that stays under the bridge construction. However has the city planning used these lost spaces to build a pedestrian boulevards that are going along the river and therefore under those lost spaces that this bridge could cause.

Jätkänkynttilä is also very accessible. It doesn't have high ascent or arc form and therefore it is easy to travel through for example with wheelchair. This could be also because there is no need to have possibility to passing underneath the bridge for high cargo ships. There is no marine traffic in this river anymore. Also the ground material is asphalt and not slippery or difficult any other way to use. In winter time is properly cleaned from snow and sand against the ice. It has the side stones like any other bridge in Finland (construction law) that separates strongly the pedestrian section from cars so it's easy for blind users to follow. In any cases Finland is on the top of planning accessible cities, it has been law here for many centuries already and it's very seriously noticed matter.

This bridge like any other city attraction has of course its effect in virtual reality and therefore it has its own virtual space too. Already in Instagram is possible to find 6992 posts with #jätkänkynttilä, 911 posts with #jätkänkynttiläsilta and 48 posts with #jätkänkynttiläbridge and many of posts under #visitrovaniemi (53,3k posts) and #rovaniemi (368k posts) has Jätkänkynttilä on it. So it's clear that this bridge has conquered its place in virtual reality and is formed to be a trademark of the city.

Jätkänkynttilä is public controlled space by the fact to be owned and taken care by city. Therefore if there would happen criminality or any other law breaking action there would be authorities naturally involved. However it is not controlled place all the time. It is like in many places mainly controlled by other users in the space and they would be involved if there is some kind of situation happening with the consideration of common sense. Public behaviour in northern Finland is very free in terms of what is seen appropriate behaviour. I was in my field research with the participant group improvising on the bridge and we didn't get any problems even we were laying on the road etc. That was surprising for me too. So there is certainly not social control either. In Finland is legend that in the north people are like super relaxed and laid back and everything is sort of own kind of approach here. Actually this is certainly what I noticed, these communities here are just very happy and taking things day by day but certainly have no problem with unusualities. Perhaps it's the weather that makes people to adapt unknown and surprises with smiling faces.

3.0 QUESTIONNAIRE OF THE RESEARCH

QUESTIONNAIRE SWEDEN

1. **How do you feel now?**
2. **What is a good environment for you?**
3. **Do you see this environment differently? If yes why and how?**
4. **How are you going to move in this environment in the future?**

5. **(How to develop the workshop/free feedback.)**

Fifth question only used for the two later groups.

KALMAR 17.10.2018
Jenny Nyström High School
2nd year student in aesthetic program (includes dancing)
Age 17-18

1.

Happy relaxed

I feel quite relaxed and goofy. I feel like a have a little bit more confidence.

Happy feeling in the body and a bit awkward.Relaxed.

Happy, proud that we could follow directions so well and had fun while doing it.

I feel good. I know more things you can do in ordinary places. I know how to take inspiration from ordinary places now.

I feel really happy and relaxed.

2.

Beautiful nature. Not too much people, animals. No car sounds.

Somewhere safe where I feel comfortable in my own skin and is no one is judging me for stuff I do or say.

When its not aloud around me and that I am doing something I like.

Open, safe and green.

Its clean and nice. Quiet but not empty. But I prefer little music so I can relax more.

A calm environment.

3.

Yes I see more things, I didn't see and can dance with. I felt like I came closer to the people outside.

Kind of because we were focusing on stuff I have never seen before or never put my focus on.

Yes I saw it with a different eye because I could see the same object now on a whole different way than I did before.

Yes happier and I will leave memories.

Now I feel like I can do more things on the places and I see things I haven't seen before.

I feel more brave to do more things because the people around just thinks its funny or they don't show that they care.

4.

Yes, I can take inspiration from the environment. New moving.

I don't think so.

I don't think so, atleast not by myself.It would be weird.

Not daily, but if there is meaning for it.

Maybe I will be more comfortable in places now. I'm usually the one that stand or sit in different ways even though people thinks it is weird. I have always been like that so I don't know if this going to affect me.

I'm not that shy as before it wasn't that dangerous. It was only fun. I have more courage.

KALMAR 24.-25.10.2018
Jenny Nyström High School
1st year students in aesthetic program (includes dancing)
Age 16-17

1.

I feel a little embarrassed but also calm.

I feel tired. I'm sweaty.

I'm tired and have headache. I will go home because I feel bad in my body.

I'm tired. It's hard to walk.But it was also nice to change the normality of the movements in everyday life.

I'm little bit shamed now. It was a little bit uncomfortable and I'm happy it's over.

I'm feeling well. I thought it would be embarrassing but actually it wasn't. It was eye opening so I have exciting feeling now.

 I feel myself released even it was actually very amazing to see how all other people in the places reacted and became interested.

I feel tired and its nice that it's over now, because it was little bit difficult.

I feel good now, I don't feel very different from what I usually do. But i'm usually very tired at this time. But because what we did I'm not tired.

I feel very embarrassed.

I'm not feeling great. I got some stress and anxiety, it wasn't something for me.

I feel embarrassed. I met many people I know.

2.

A place to sit with threes, bushes and grass. That is calm. Some water like fountain in a park.

I like green grass that I know that the earth is feeling great too.

I like forest because it's quiet and calm.

I feel good when it is calm that I can hear the nature. I also like cities in the night time because the it is more calmer but without being lonely. "The city that never sleeps."

Clean and clam. Lot of threes because it makes it cozy. I prefer light so when it's darkness then lights in the streets. I also feel good with lot of people. Carbitsch bins that are possible to find everywhere.

I like green places. Benches with a lot of trees and bushes etc. I appreciate art around me. Also tall buildings are kind of interesting.

I like to be in the forest because the environment there is fine and quiet as well it's possible to be alone there. I like to be near by the water because I love swimming and the sky looks so beautiful there.

I like beach and sea.

It depends on my mood but it's always good if there is warm. Also benches to sit.

I like to my summer place in the north of Öland because it's silence there.

I like to be alone, so I like to be at home. I like to be at the dancing rooms. Also the in the woods because it's quiet and calm, makes feel free.

I like when the area around me is spacious. I really like Kalmars centre with wide sidewalks and a lot of nature.

3.

Maybe a little bit. I believe I notice small details in environment.

Yes, I think so, I'm gonna see it in another perspective, because I'm gonna remember the things we did in the places.

I think it's very nice but still not really.

Yes, a little. I will notice how I usually move and then see if I can change it.

I see things that I didn't see before like the construction nearby Linne University.

Yes kind of. I feel like I had noticed the things what we show. But it's exciting to see how things we did could surprise other people. And how we could use environment as an art form.

I see it differently. I have opened my eyes in new way to notice details and how places can be used another way.

Not really.

A little bit, I feel more aware. Because this made me more aware and made me see more than I can.

No I don't think so. Maybe I can see the things in the city in the another perspective.

Yes little. I see how to use different things in new way and get inspired by them. But not very much differently.

No I don't see it differently. I live in the area, where we have been around and I am used to it.

4.

I'm going to walk or maybe ride a bike. Or go for a run.

I think it will be like before and I will act I usually do.

I'm gonna do just the same as I was moving today.

Same like before.

I will take inspirations to the choreographies.

I will be wandering in environment like before. Little bit continue things what we did today.

Not so different I think. I think I will mostly just considering more what do with things.

I will move myself like before but notice more details and things in my environment.

I will move like I'm used to.

I'm gonna just move usually.

I don't really know. I would go as usual.

I will move just like before.

5.

If the groups is more comfortable push them more move in the public. Otherwise I think everything was good.

I liked everything. It just wasn't for me, so I don't really know how to change everything. I really liked the indoors workshop with the inspirations.

It was very short time so I don't really know what to do better. I don't see the point what we did so I don't know what you can do better.

It was unnecessary to do the map. And also it felt some people were too immature. So you should them to why they shouldn't be embarrassed to do the actions.

Explain even a bit more and ask before doing.

Ask for permission. Explain more. I felt great but also uncomfortable. Workshop was very fun and inspirational.

I think we should have been able to choose do we want to participate or not. It can be very hard for someone. For me it was difficult but I had no problem with it. After all I think it was a great idea and interesting.

It was great.

It was very great! Little cold though but learnt a lot!

I think you did this good. But I know many people thought that this was embarrassing. I think we walked very fast. I fell behind and had to wait in the place where you cross the road. So I think there should be more attention that everyone goes in one group.

Don't make things them don't feel good, use volunteers.

I think we should have gone more farway from the school. (I know we had too less time). It was embarrassing and not fun to do things so close to the school because there is many people you know. Also in bigger cities where is more people its normal and there will be more to see.

BERGKVARA 25.10.2018
Group of inhabitants from the town
Age 60+
no moving background, various health conditions
7 participants (only four feedbacks, three needed to leave)

1.
I fell great a little bit cold but OK.

Very good. I have opened my eyes.

Tired and little bit dizzy.

OK.

2.
Nature, water. Piece in the world. Friendly people and warm.

Good mixture of relaxed and adventurous.

Nature-universum. Friendly people around each other

Place to move free and see the sea and the freedom in it.

3.

I have to say Im quite observing in a normally also.

I see a big bit of new things in new way. Thanks!

Yes that it's possible to move together and do commonly.

No but in general some places here in new light.

4.
Stop more. Observe.

I think I'm gonna see other details and allow myself to really see more.

No radical change.

Yes much more. Move similarly like we did with different groups.

5.
It was very brilliant experience. Could have been more light in outside, but the darkness made that invisible to see each others. Good structure. Go further with this!

-

I think this methodology for adults should involve more spatial/conceptual ideas.

It is interesting how people (target groups) play role in this project. It needs so less to make a change actually.

QUESTIONNAIRE FINLAND

Participants at first two days 10 and in last day (also with feedback), 6 because of injuries and sickness
Age between 16-32, all females
In education to become dancers: three year education in state funded institution (in Finland second level education)
Used time 10-12.12.2018: 12 hours. 4 hours per day three days.

1. **How do you feel now?**
2. **What is a good environment for you?**
3. **Do you see this environment differently? If yes why and how?**
4. **How are you going to move in this environment in the future?**
5. **How to develop the workshop/free feedback?**

1.

I feel good. I learned a lot of new things and it is very refreshing to have a new guest teacher here.

I feel OK, but I would like to be able to participate more. (observer role because of injury)

I'm good. I liked the classes even I wasn't everyday feeling great, it was still nice.

Great feeling physically and mentally. Just the fact to move outside has grounded me already so much. New perspectives has appeared to me. From this point would be interesting to continue this furter.

I feel very great. My senses are awaken for the environment and I found easier resources for inspiration. I got very good experience to be in present with movement in constantly changing space/time/reaction etc. I'm inspired!

I feel limp, grounded and at the same time weighted and light feeling. Legs feels waked up and the spine long and spacious. I feel warm in my body.

I feel grateful for this day. For the sunshine and beautiful nature of Lapland. I feel joy of new dance ways that I learned today. I feel grateful for wonderful lunch and people that surrounds me today and for all the new kind people I met today.

2.

To be outside is more opening/awaring and I got myself in this mode better. Indoor are better for technique.

In the middle of crowd or in the middle of forrest.

Dance studio, outside makes me anxious to move there.

A wooden house area. I mean not a suburb district but like a small wooden house block inside of city. Nature and colors are important for me, so I would like to have them in my environment.

Bright and spacious space, where is a solid ground. Lot of space around and various shapes and details. Also fresh air.
Forrest, secure, no cars, no pollution, no block houses, cottage, nature, water, loved people near, friends in the short distance, animals and a community.

Peaceful, clean city and house surrounded by peace, beautiful nature and healthy family.

3.

I see the environment differently, because we explored more new ways to discover, be and move in the space.

I see it differently because I was observing the exploration and we focused on the space much.

Yes I changes my point of view.

Yes, I feel like I walked in the city totally eyes closed before. My spectrum is more wider now and I am more aware of lot of things.

Yes. I see the forms and details better in various spaces. The higher level in space opened up. I see the space and the characteristic of it better.

YES! More opportunities. Before a prison now after workshop a playground. Space feels more free, open, colorful and even more secure.

In a way I have lost a dependance of the place. I feel myself more confidence after today's city experience that now I feel that this school is quite small and not enough giving challenges to the students.

4.

I will notice more the things what we learned through especially to be aware of the various forms and stages.

Im much more aware and open minded and explore more.

I don't know.

I'm not sure if there is a radical change for previous, in the middle of busy life. But I am interested to see if this made a change in me. By being aware lot of things can change.

I will observe, sense and explore.

I will notice different levels more. More details. See in the sides of me and hear the sound of the city. I will close my eyes and stop. I will observe others in the space how the move, talk.. I will explore.

With gratefulness in my heart and with respect to all of the walls in this building and people!

5.

This was totally different I have done before and its very positive thing to have this experience.

Longer time period for the workshop and it was so great to be out of the dance studio.

No feedback more, all was very fun.

The content and structure was working but time was too short. Fife days would be better. because there would be enough time to go deeper.

Wholeness of workshop was great. The use of public space and its possibilities were inspiring.

More physicality as warm-up like we had this traditional contemporary class today. Waking up also the touch sense (in addition to the hearing and visual what we used). Idea would be to go to the forest and then compare forest and city to have contrast. Dance more the forms like we did.

The workshop itself was so unusual for me and interesting that I was expecting. I had curiosity to the next lesson. Even my understanding of myself has been changing remarkable: I got more open and brave with my body and dancing. Also the improvisation got easier and easier and more natural. I enjoyed the workshop, I have no development ideas or words.

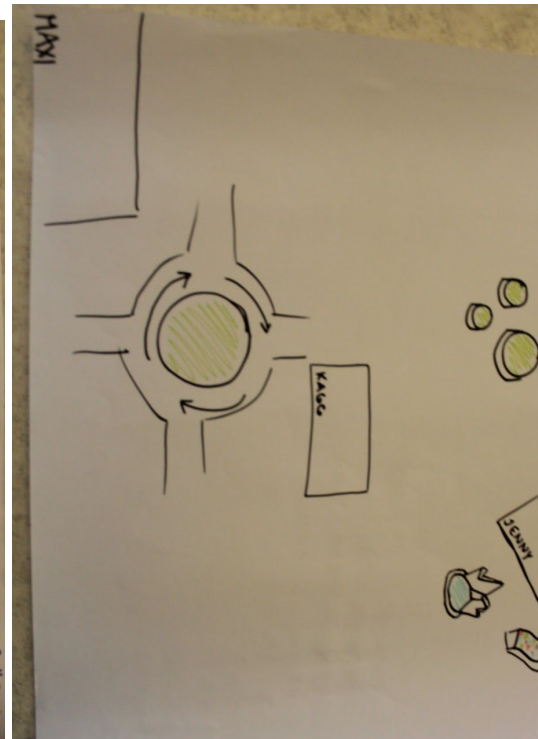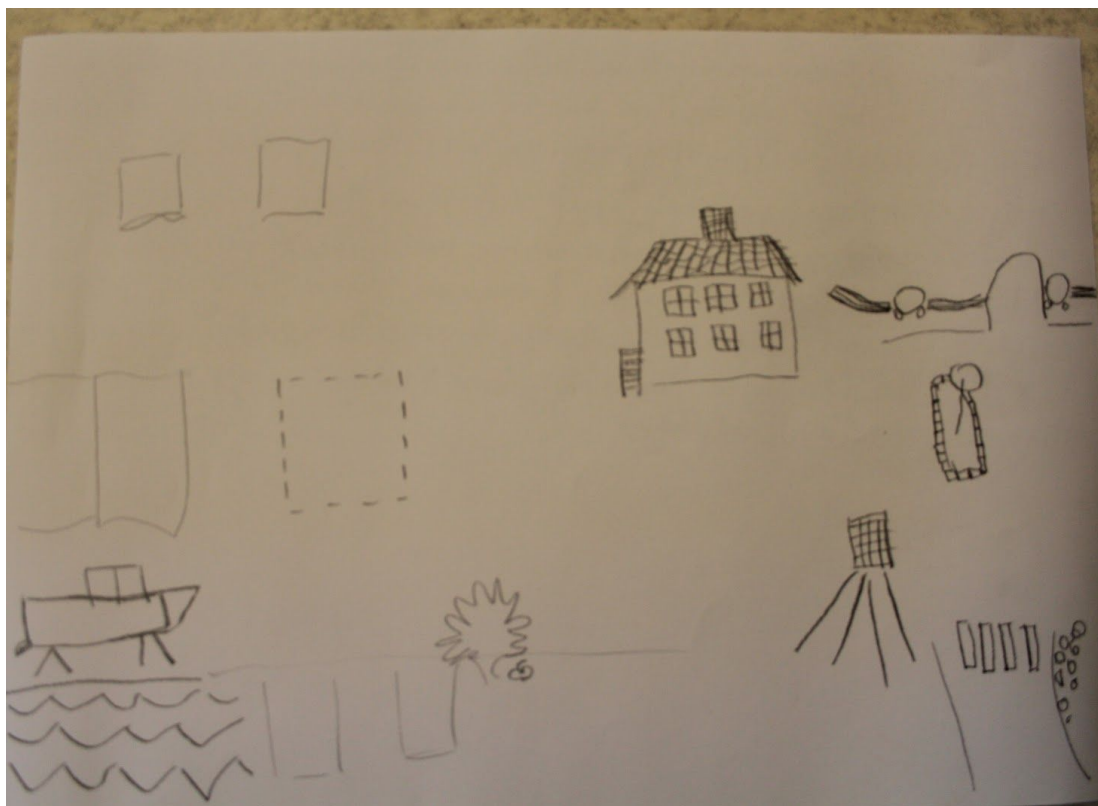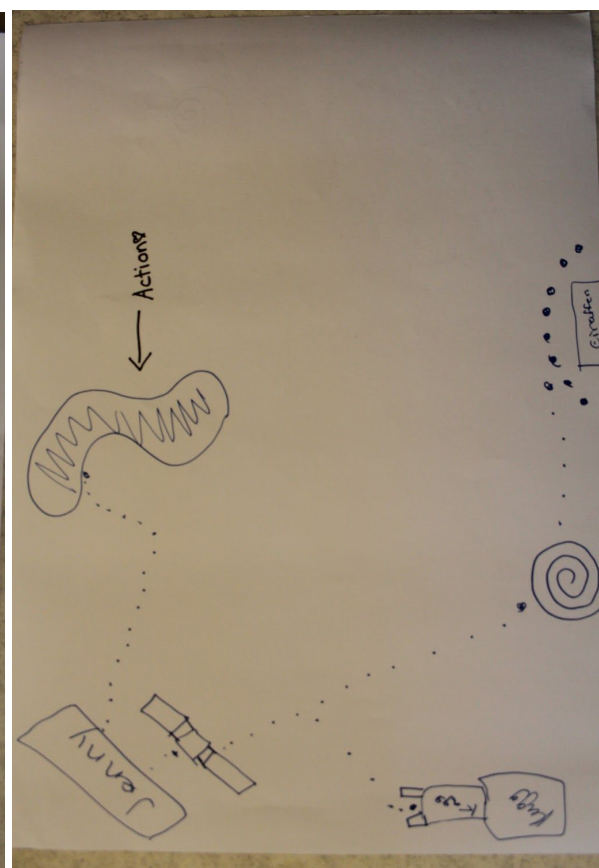**4.0 MAPS OF URBAN ENVIRONMENT FROM THE FIELD RESEARCH**

SWEDEN MAPS OF RESEARCH

Jenny

Finnéuni
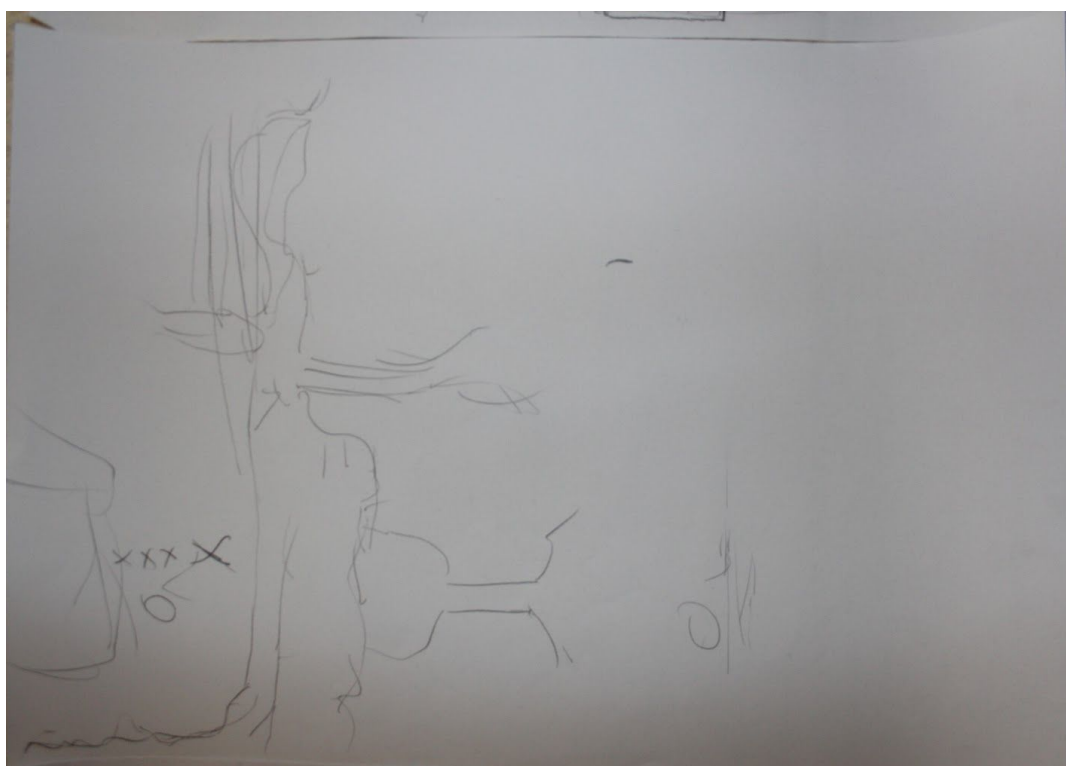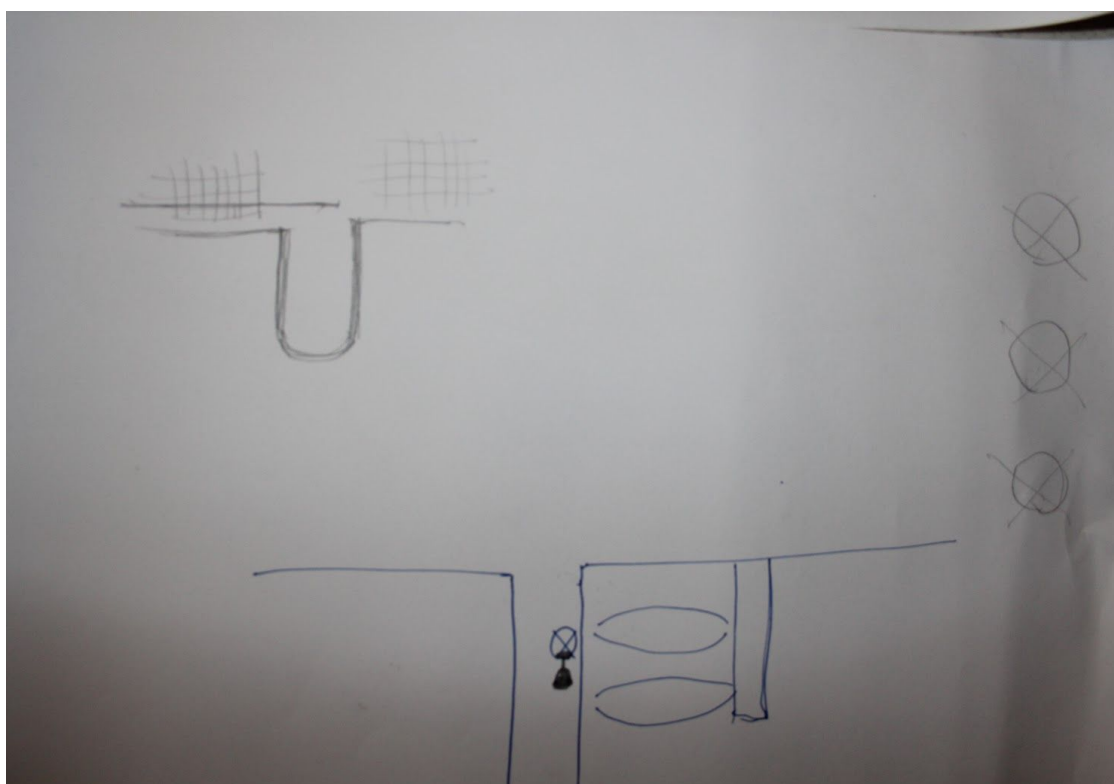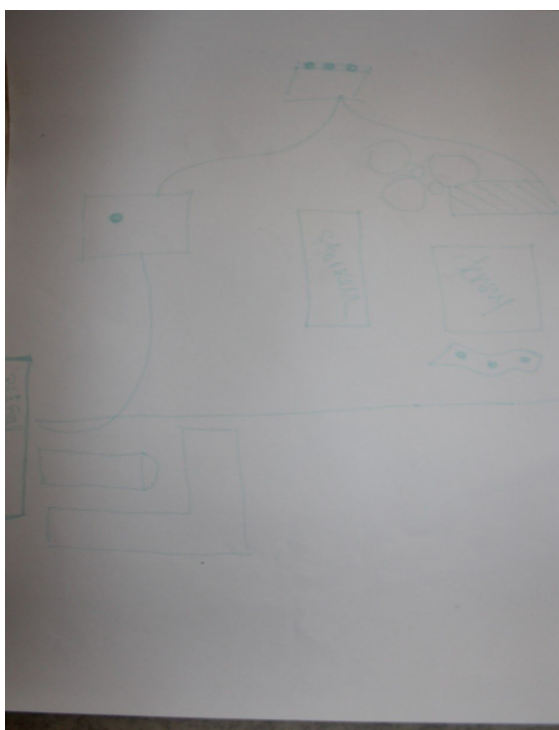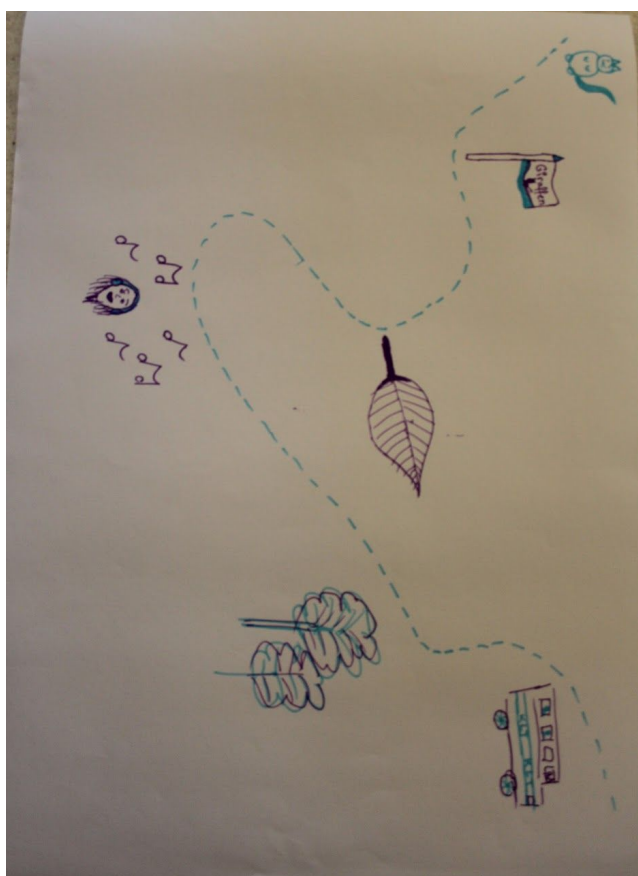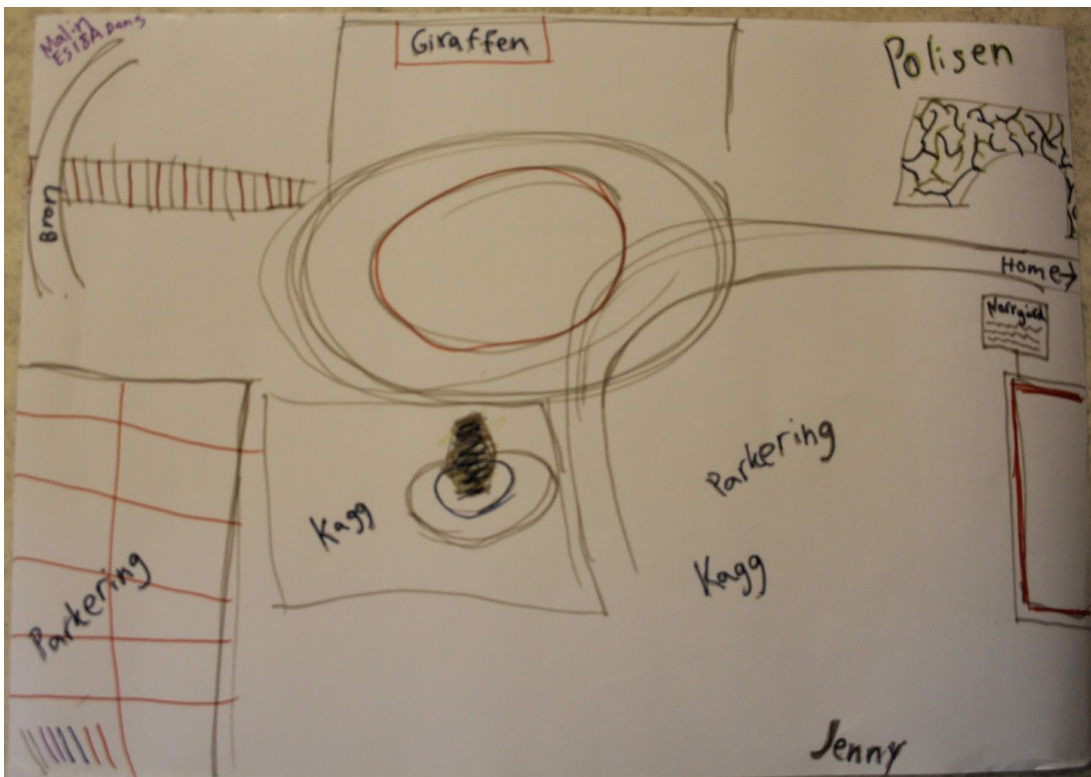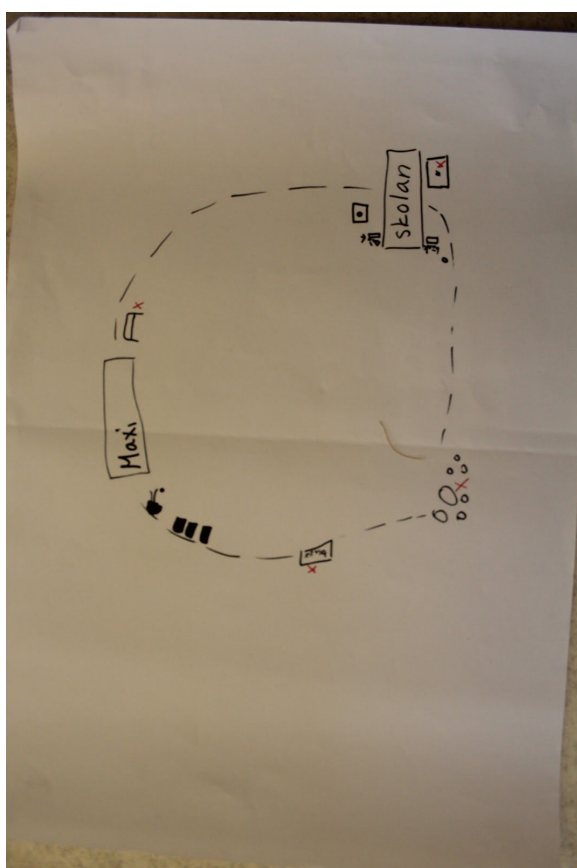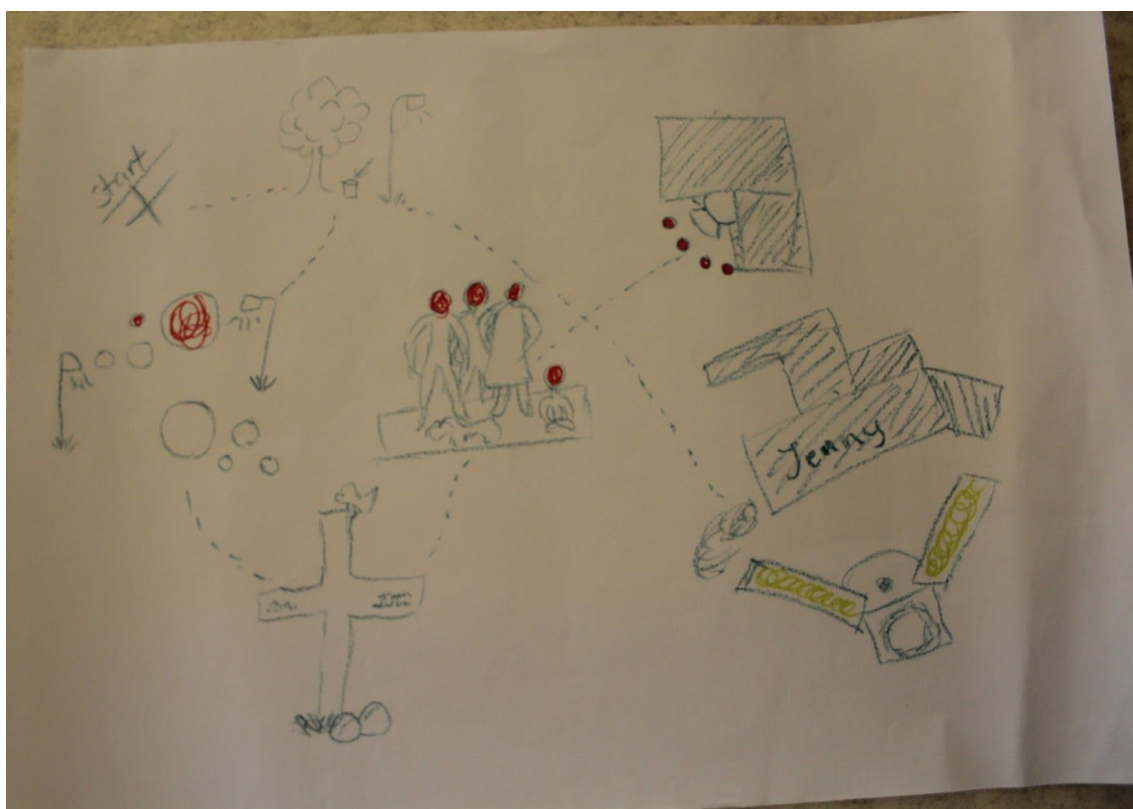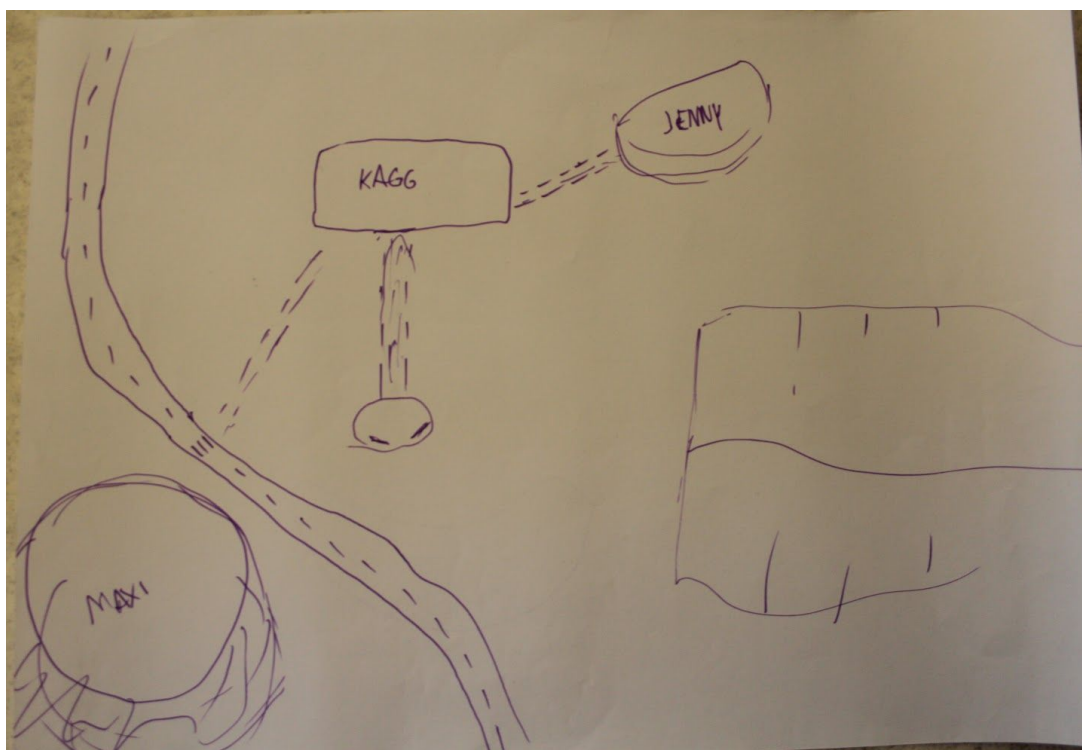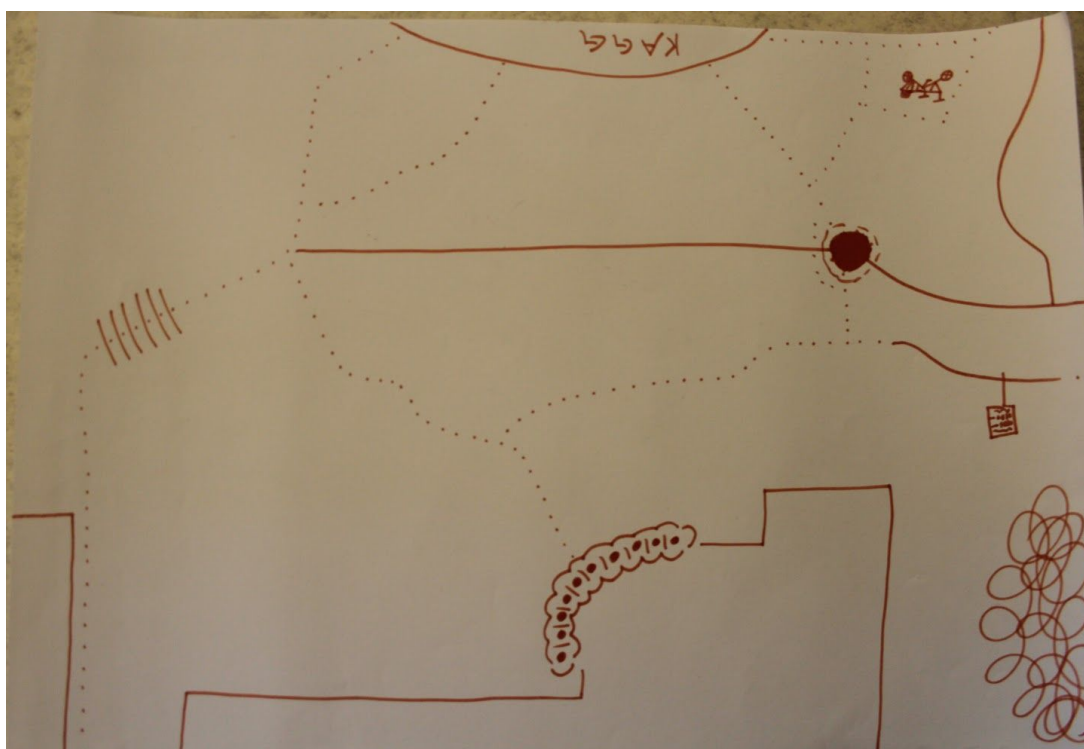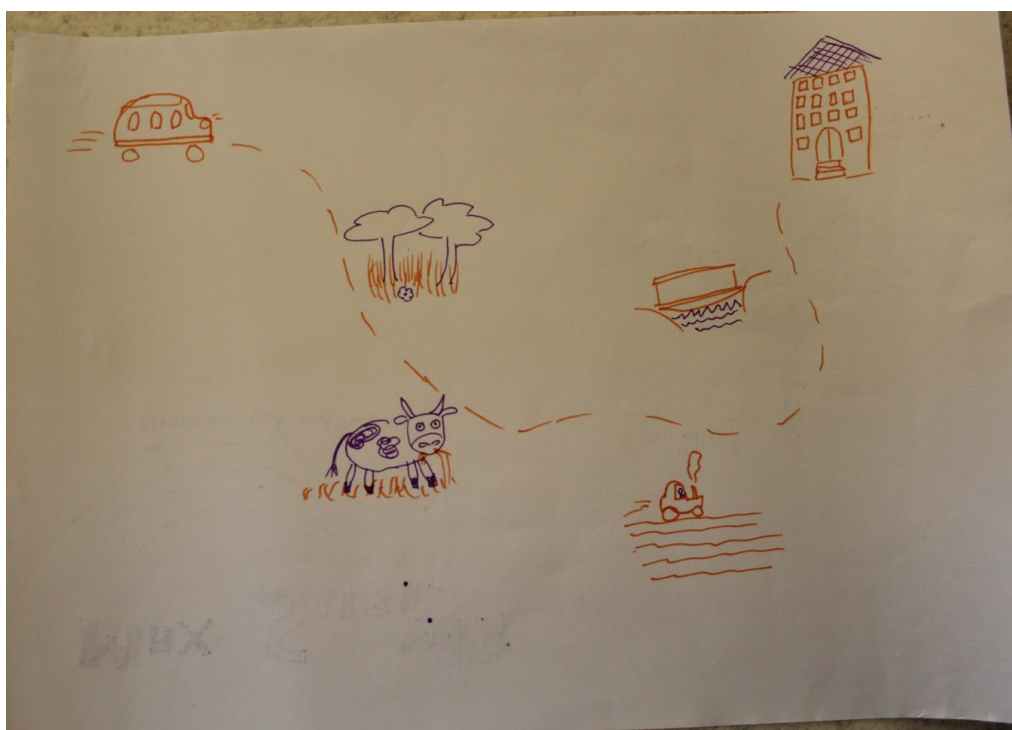
1 Jag känner mig lättad för jag var väldigt obekväm men man såg verkligen att folk reagerade och bli nyfikna. Men jag känner mig inte så bra för som sa var jag väldigt obekväm.

2 Titta Jag gillar att vara i skogen för miljön är väldigt fin & det är tyst och lugnt och man kan vara ensam. Jag gillar att vara vid vattnet för jag älskar att bada och himlen är fin.

3 Jag ser den annorlunda för jag har öppnat mina ögon på att annat sätt och lägger märke till detaljer och hur ställen kan användas på olika sätt

4 Jag kommer röra mig på samma sätt men se & lägga märke till mer detaljer & ställer i min omgivning

5 Fråga om lov, berätta lite mer det var roligt & bra men jag själv kände mig väldigt obekväm. Workshopen var jättekul & inspirerande.
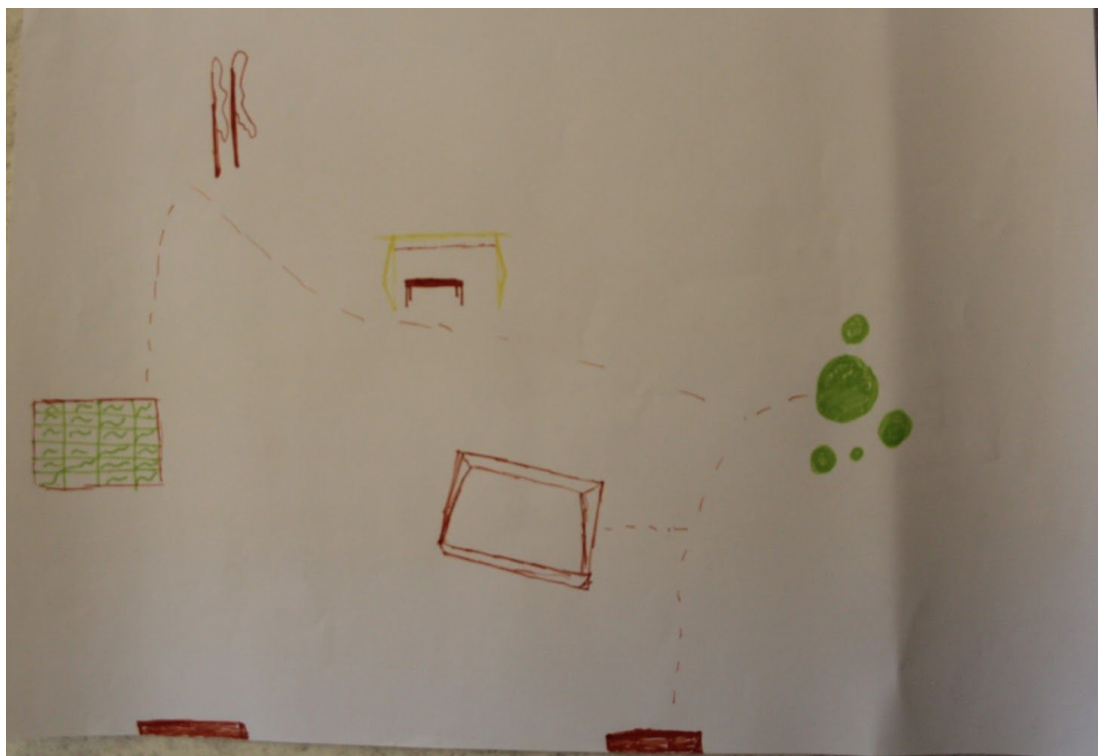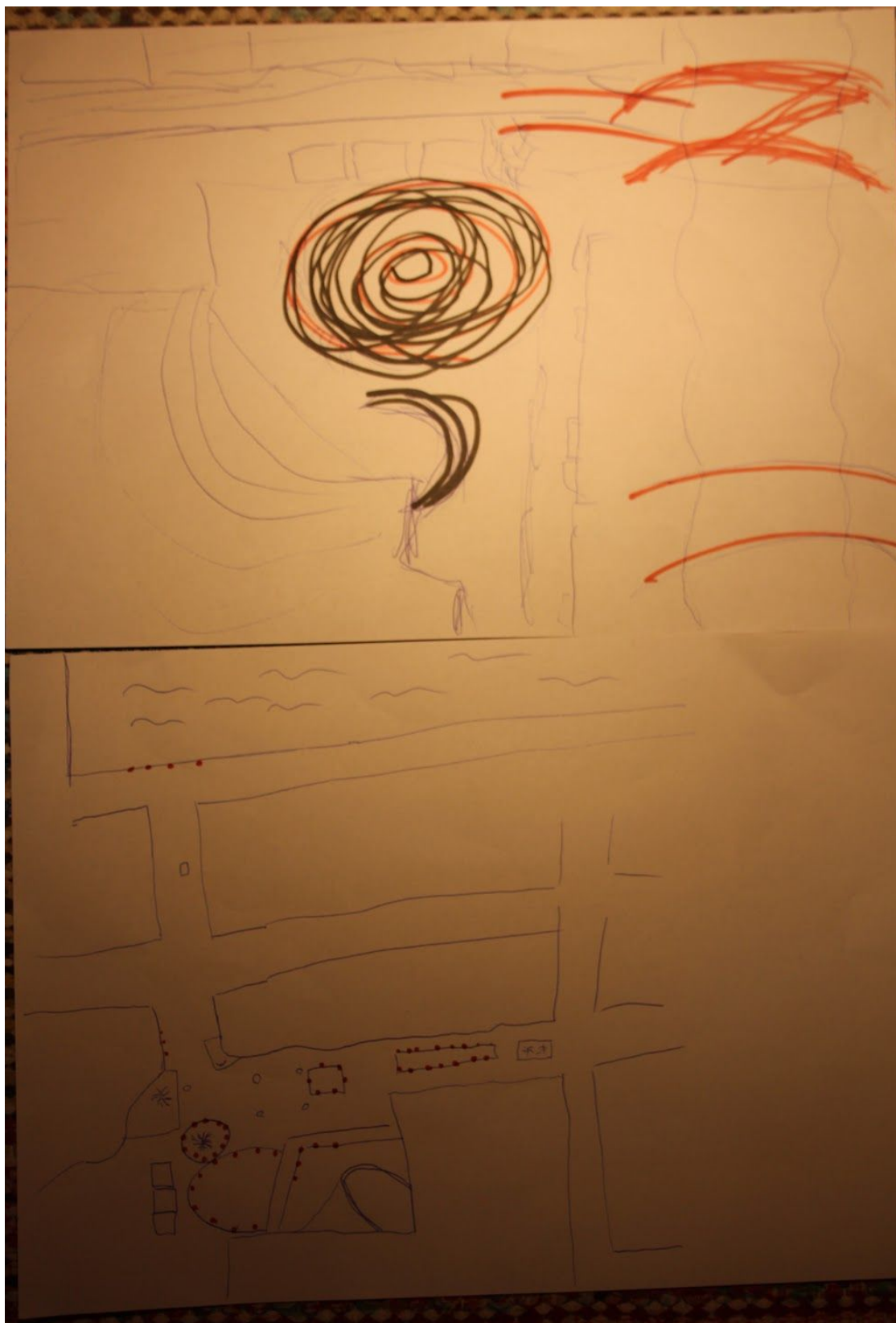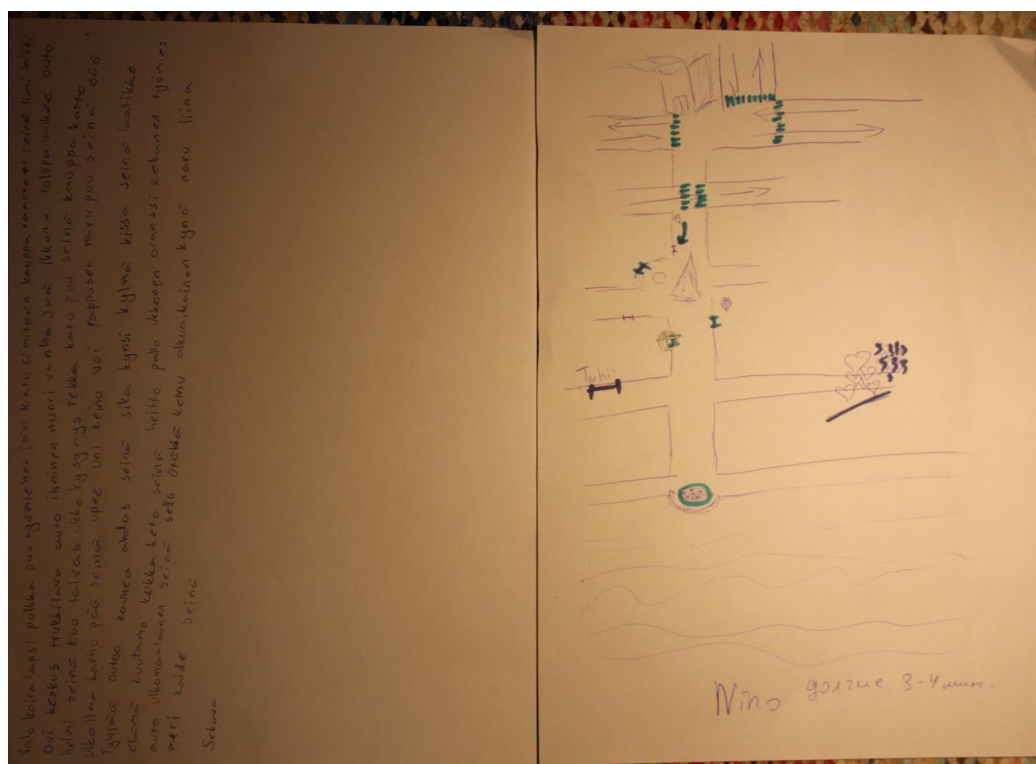
FINLAND MAPS OF RESEARCH
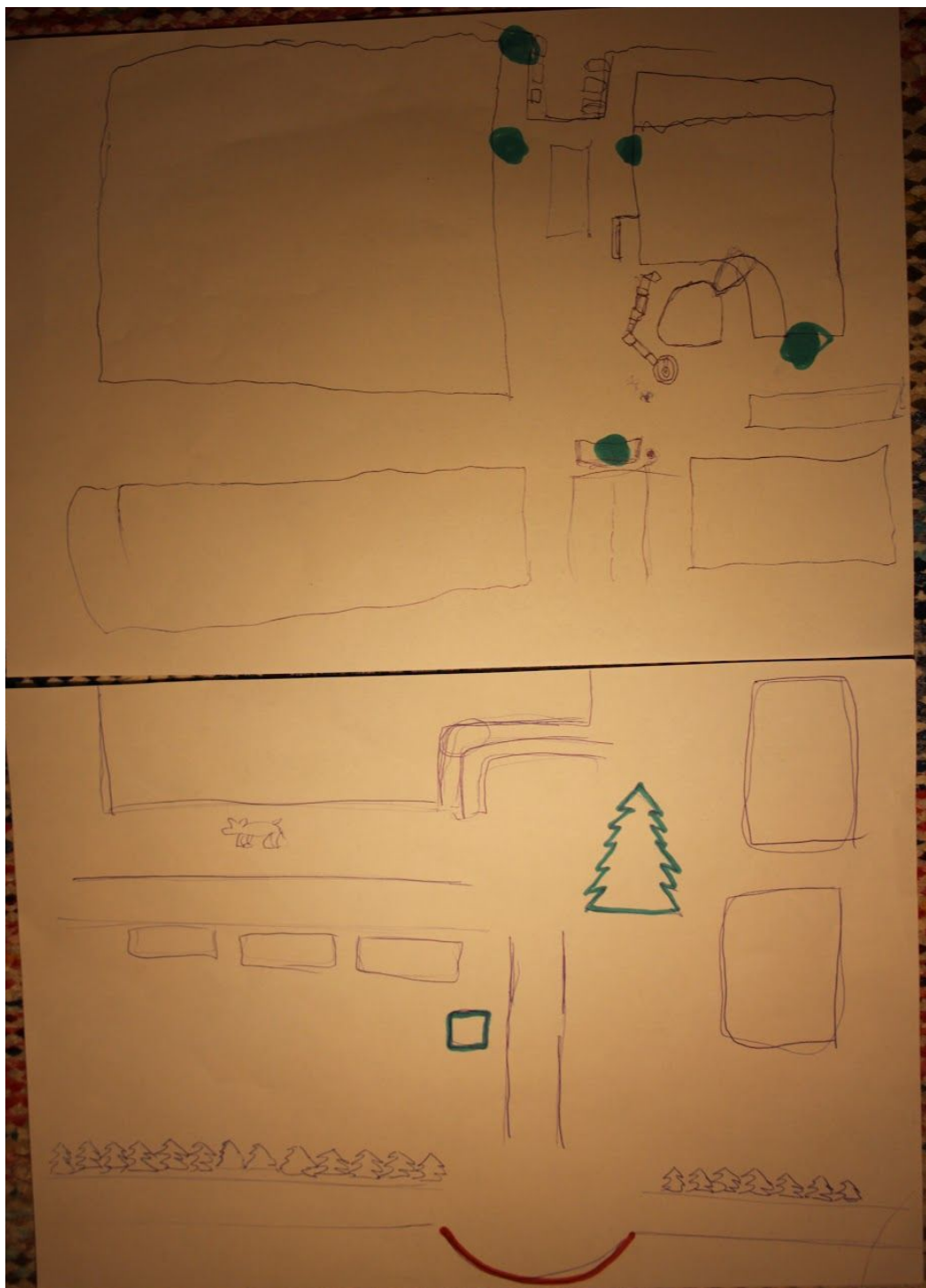
Here is also on the left side example of the free writing task.

5.0 PUBLICITY AND EXTRA TEXT

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My research and interview in the newspaper 01.01.2018 Barometern,Sweden

En del platser inbjuder till rörelse säger Outi Elena Valante och utmanar Kåre Holgersson på lite fridans. FOTO: SOFIA HEDMAN

Dansare vill lyfta fram rörelsen

● Hur människor rör sig i det offentliga rummet är något som intresserar dansaren och arkitekturforskaren Outi Elena Valante.
● Hon hoppas att Bergkvara hamn blir en plats för rörelse.

BERGKVARA. Kulturmagasinet i Bergkvara bjuder ibland in konstnärer för kortare eller längre vistelser. De senaste veckorna har den finländska dansaren Outi Elena Valante varit artist in residence. Sålunda har både Bergkvara och Kalmar blivit en del av hennes forskning kring människors rörelser i det offentliga rummet.

– Det är väldigt intressant hur arkitektur och samhällens uppbyggnad påverkar oss. Jag tänker på hur människor tittar och tar in det som finns runt omkring dem, och hur det påverkar människors rörelser, säger Outi Elena Valante.

I sin forskning åker hon runt till olika städer, stannar ett tag och tar sedan hjälp av lokalbefolkningen för att visualisera stadens rum.

Outi Elena Valante har bland annat haft workshops med elever på Jenny Nyströmsskolans estetiska program.

– Vi har varit på olika platser i Kalmar, där eleverna först studerat omgivningarna och sedan valt olika sätt att ta in och röra sig i rummet, berättar Outi Elena Valanter.

Hon är utbildad dansare, men studerar just nu arkitektur i Nederländerna. Det är som masterstudent på arkitektutbildningen hon nu gör studier av människor och offentliga rum.

– Varvsholmen i Kalmar är intressant. Där är mellanrummen mellan husen arrangerade så att man på snabbaste sätt ska ta sig från husets ytterdörr till bilen. Allt är rationellt och man har valt att stoppa in så mycket som möjligt på en begränsad yta. Man har sett till ekonomin först.

Och just det att stadsplanerare och arkitekter ofta har både kostnads- och tidspress menar Outi Elena Valante leder till offentliga platser ofta kan sakna det mänskliga perspektivet.

– Man har ett väldigt standardiserat sätt att se på hur människor rör sig. Men människor är olika och har olika behov och vilja att röra oss på olika sätt.

I Bergkvara hade hon en workshop där bland andra medlemmar i den lokala teatergruppen. Då var man bland annat i hamnområdet.

– Det var intressant. Vi var ute när det var ganska mörkt, och det var också ganska tyst. Det var roligt att se hur deltagarna tog in platsen och gjorde den till sin. Det här är en speciell plats med många stora kvaliteter.

Kåre Holgersson på Kulturmagasinet hoppas att Torsås kommun nu när silon ska rivas och hamnen planeras om, ska tänka också på det rumsliga och människors möjlighet att röra sig i rummet.

– Jag tänker exempelvis på västra hamnen i Malmö. Där har det blivit som ett andra vardagsrum. Folk flyttar ut från lägenheterna, sitter och hänger, håller träningspass, skejtar, jobbar, dansar på kajen, säger Kåre Holgersson.

– Visst är det här delvis en fråga om kultur och klimat. I södra Europa rör sig folk ute på ett annat sätt än i kalla nordliga länder. Men jag tror att om man tänker utanför boxen så finns möjligheter att stadens rum kan locka ut oss. Jag vill att man ska ha anledning att stanna till, att se sin omgivning och inse att omgivningen påverkar, säger Outi Elena Valanti.

Offentliga miljöer blir bättre och intressantare om de tar hänsyn till hur människor rör sig, säger arkitekturforskaren Outi Elena Valante.

TEXT
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MY TEXT FOR THE BOOK OF COMMON GROUND PROJECT.

Common Ground, a project for socially engaged art tools is a 1-year long part-time programme comprising 3 residential and an online stage taking place in Budapest, Hungary, and Cork, Ireland, from February 2018 to February 2019 initiated by the Firestarter Network and developed by Makeshift Ensemble (IRL), Artemisszió Alapítvány (HUN) and Postmodernsquare (FIN).

<u>**Time is movement**</u>

During my participation in Common Ground, and the research which have been practised in Cork and Budapest raised a question for me: how do we constitute a solid methods of artistic research when working in public space and within the local communities? Starting from this question I am currently working on my own one-year research project at Fontys University, Holland focusing on methods for using movement studies in urban development. This research is building a hybrid methodology to examine urban space with the perspective of local communities. Target groups who participate, vary from children to dancers of various abilities , and are in ten different countries with special characteristic urban environments. Methodology configures formattable tools and practises, that work in precisely selected public spaces with the various factors: social, economical, cultural, climate characteristics, and that constitute the local communities and urban spaces. I am keen on finding if it is possible to form a flexible structure that could be adapted to any urban spaces and multiple communities, as well have a certain kind of positive effects to them.

An essential question around the development of this methodology centres around timing and the matter of the duration of projects. During Common Ground, we have been researching the idea of parachuting strategies, short term art actions in the urban fabric and what effects they can procedure. Personally, I believe the theory of chaos, if something is turned upside down briefly, the memory of vertigo will remain and have its own impact over a longer time, even if the active part has been relatively temporary in real time. Like Désanges (2007) forms "A project in the public space should remain ephemeral." This shorter timing influences the act to be more fruitful by its experimental and flexible identity. Also with regards to timing, it is essential to clarify the base of public life that itself also is "contingency, temporary and transience" (Knight & Senie, 2016). To make an effect with artistic action in a public space, it has to be either following the fundamental rules or contradicting them with extended timing. Temporality also underlines the static and unformattable factors with its opposite.

My own research is also based on short term engagements. It includes participating target groups, who research their own urban environment and their movement abilities from the timescale of one day to one week workshops. Afterwards, the research moves to the next place and next group in another city with the same principles. After one year, the participants are contacted again to ask did they notice active changes in their everyday moving in their own urban environment. For me, duration is not the fundamental aspect of an artwork as long the effect has space to unfold over time. During Common Ground our actions, Esther Rodriguez-Barbero's chairs on North Main street in Cork or Flóra Sarlós's performance action route through Népszínház street, while were all relatively short in duration they

proposed to the environment the other kind of sense of time. Throughout their dynamic in timing, the actions themselves built a calm and peaceful "other time" for the hectic city life. For me, a sign of perfect timing starts from one person passing-by who, makes eye contact and notices the action or the participants who share their perspectives. On the other side of the scale is the long-term urban design or community changes, that these kinds of projects can bring. This matter of time in its state, is actually just a question: how to measure time and what is the meaning of time? After all one second can make as big a change as one year?

One factor, that comes out thinking about timing and the matter of temporality, is the characteristic of time in certain environments. In the public spaces of urban centres, mechanical time is dominant. This time, directed by the prevalent environment of a modern technological reality. It is time that is strictly measured and controls our actions, like catching the bus, going to work, crossing the road. It leads to actions and perceiving acts in public environment through its scale. It is the type of time that is strictly measured and controls all actions, like catching the bus, going to work on time etc.

This mechanical time gives artistic actions in public space art action to be in a contrapose position. Artistic actions, much like in the examples above within Common Ground, often unfold in the organic time of the public space. In this time that comes from the organisms in nature, the basic human interactions is related to the entirety of the natural processes of universe. This organic time gives the actions a different kind of existence and therefore a different kind of temporality. Actions that in mechanical urban time would be seen as temporary, in organic time their effects remain longer durational. Like in the nature the pollination, that starts with strong one action, with one agent. But from the moment of of pollination a new plant, takes a certain slow time to bloom to its beauty. Pollination is describing metaphors for the effects of art projects in public space. They both start with an action to bring something new, some seeds to unknown ground, that follow the fertilization to reach something bigger. Therefore the timing of the transfer to conclusion, is not as essential as what the seed consists of.
The seeds: the action, what is performed in the environment.

In conclusion, it makes sense to look at the examples that nature gives us. How effective can short term acts be? After all humans are still part of this natural universe.
Like Louv (2005) said, "Nature does not steal time it amplifies it". If through actions in public space the goal would be like Louv describes, the effect and the change what they may progress will be fortunate. After all isn't it like no success, no movement without time?

GuillaumeDésanges. (n.d.). Retrieved from http://guillaumedesanges.com/spip.php?article43
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Louv, R. (2005). Last child in the woods: Why children need nature, how it was taken from them, and how to get it back. Chapel Hill, NC: Algonquin Books of Chapel Hill.