

Defined by deviations

the Traveling Transect as a bodily research approach to appropriate and disseminate places

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Abstract

Based on a Travelling Transect approach, this paper explores how ample interpretations and opportunities for new thoughts about sites are developed, especially when these sites are explored along a combined material and immaterial predefined linear path that is distorted, challenged and redefined by bodily encounters and sensations on site. By using the Travelling Transect as an approach to do research and develop new understandings of sites, possible overlooked qualities manifest themselves in a series of registrations collected or inspired by encounters on site. Illustrated through a design research study around the Öresund strait, researchers exemplify how data becomes unlocked and re-interpreted through the approach. In short, the aesthetic values identified in a map, in a geometry or a static composition are displaced by the approach to values connected to an experience of site's audio or material surroundings, time-space relations and on-site reflections and sensations connected to movement.

Keywords

landscape architecture; design research; travelling transect; Humboldtian science; multimedia methods

Point of departure

This paper is concerned with the bodily research approach of transect travelling – of identifying, noticing, discovering, and formulating particularities and relations found on a site, which otherwise might go unobserved. By doing so we wish to enhance the understanding and formulation of particular place qualities experienced on a site within the larger landscape metropolis. The questions driving the research have been: 1) how does a Travelling Transect approach unfold knowledge on sites through its representation and; 2) how can such a bodily-focused on-site approach inform a new understanding of various co-existing sites, encountered in the metropolitan landscapes, as being places with equal potential for valuable experiences?

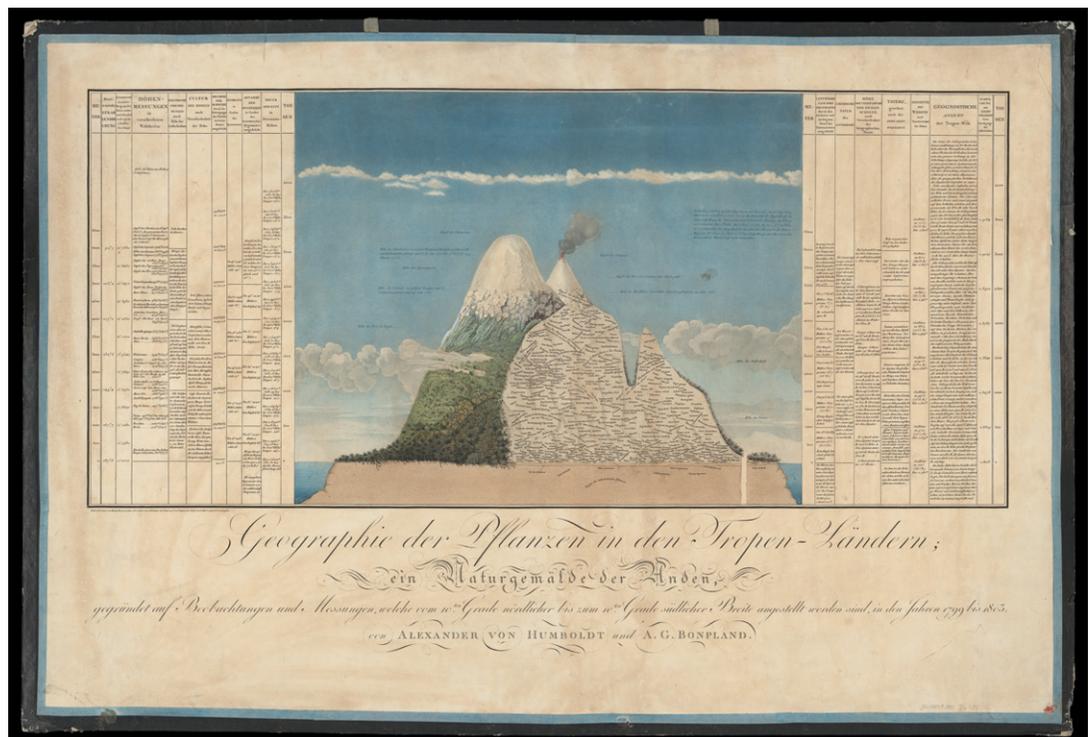


FIGURE 1 Alexander von Humboldt's tableau physique Naturgemälde depicting the volcano Chimborazo (Realized by Aimé Bonpland) in Alexander von Humboldt, Ideen zu einer Geographie der Pflanzen nebst einem Naturgemälde der Tropenländer, 1807.

Inspired by the 19th century German explorer and scholar Alexander von Humboldt, we perceive an empirical research as an exploratory excursion along physical itineraries that are subject to deviation—because of shifting mental itineraries (Ette, 2012, 2009). We position ourselves with thinkers and practitioners by believing that sites can be apprehended through all our senses, not only the visual. Places and sites are not only linear, object-like entities; they are complex, sensorial, ever-changing, cyclic surroundings, defined by a sensing bodily subject whose experiences might displace or challenge pre-conceptions, as the experiences prompt deviations from previously given paths, maps or images—of a site, of an architecture or of a region (Berleant, 1992; Malnar & Vodvarka, 2004; Foxley, 2010; Vogt Bornhauser, & Kissling, 2014). Furthermore, we draw upon thinkers such as Bernard Lassus (1998) who, with his term inventive analysis, claims that not only is it possible to apprehend a site through all our senses, it is a necessity given the vast complexity of our environments. A quick and eager visit to a site is not, he claims, enough to grasp its scales, aesthetic values, stories and history. Rather, he stresses the need for, perhaps, a more patient series of visits, taken almost to

the brink of boredom, where the researcher is not so much an observer but is instead, for a moment, allowed to 'live a few moments by and with it in its shade, and lights, to read and chat there' (Lassus, 1998, p.57-58).

Being part of a landscape design research team at SLU Alnarp—focused on 'site specificity' and led by Lisa Diedrich and Gini Lee [1]—we are interested in how planners and designers tend to analyse and read their sites of intervention: What is noticed, understood and taken into account, and what is disregarded or even left unnoticed? Could the unnoticed inform a better understanding of sites and reveal new aesthetic values? Here, Diedrich and Lee's Travelling Transect approach aims to translate Humboldt's historical approach into a contemporary research approach for designers and other similar professions. Additionally, we find Humboldt's *Tableau Physique*, a plausible deliverable of a Travelling Transect research approach, as it offers itself as a medium for a transect(ion) representation. By adopting and allowing ourselves to be inspired by our professors' emerging research on transect travelling—as a means of formulating and creating knowledge when encountering sites—we have explored the potential of the travelling transect as an approach to appropriate the Öresund region (the growing metropolitan landscape formed by Copenhagen, Malmö and smaller Danish and Swedish cities around the Öresund strait, a water body). A summer research course in August 2015 at SLU Alnarp, Malmö, for MSc and PhD students in landscape architecture, was our test bed for applying the Travelling Transect as a bodily research approach. In this context, the *Tableau Physique* became a window to the potential result of what such an approach might create and formulate with the knowledge of a place gained from being on site or rather, bodily, (with)in site.

Because deviation, the sudden change of one's itinerary, is one main knowledge creator in transect travelling approach, this paper itself uses it as part of its disposition and format. As researchers, we are reporting and reflecting on findings from a Travelling Transect test studio, but, on the other hand, we are also writing this paper as an expression of a travelling transect in itself. The disposition reflects the development of the research and the often non-linear way to new knowledge. Like the transect, it had an intended disposition (a preliminary itinerary) but the paper was also left open to sudden change or to adapt to the unexpected. That which prompts deviation and unforeseen changes, including the meanderings of writing, might also unfold new knowledge.

The point we want to make is that although field research is often considered to be only costly and resource-intensive, it may also provide the benefit of leading to new and unexpected knowledge. By focusing on the particular, as experienced in the field, researchers overcome a possible neglect of latent economic, ecological or cultural potentials embedded in that which is already 'in place' (Diedrich, Lee & Braae, 2014). A site-specific representation can be relevant and contemporaneous to the design research disciplines, especially when it transfers knowledge of sites into diagrams and new architectural form. In an interrelated world, a mobile scientific enquiry can help generate appropriate knowledge for the understanding of possible hidden aesthetic values in complex metropolitan landscapes. Within a bigger design research perspective, in which we refer to Danish landscape architectural scholars Malene Hauxner (2002) and Ellen Braae (2015), we address how something valuable can be found and understood as 'found' in the existing, and how an unexpected encounter can inform and inspire our thinking about design. Could we experience something aesthetically new with a better awareness of the existing? Could we review our sensorial findings of values of place through a new means of combined representation and dissemination?

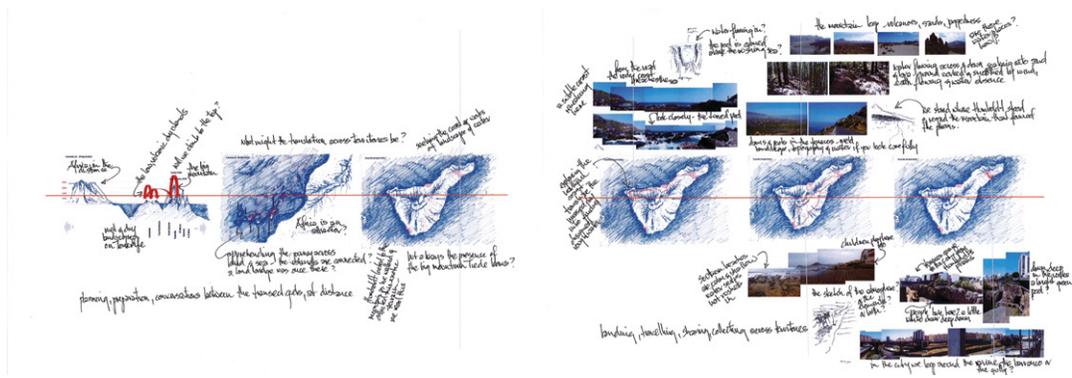
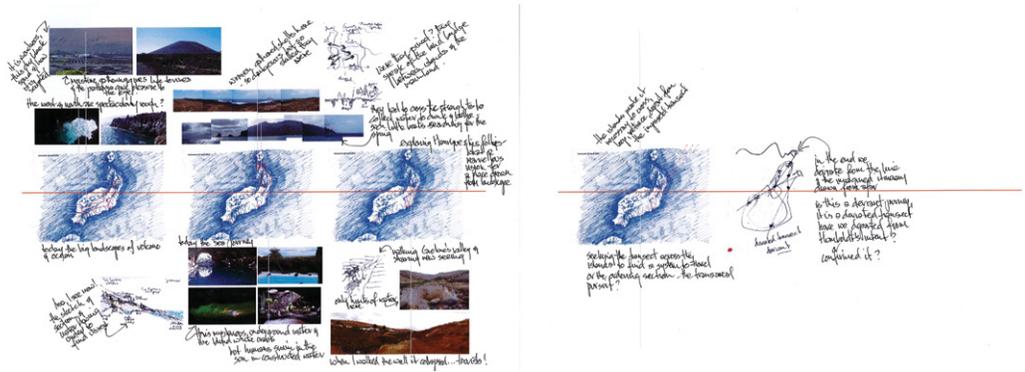


FIGURE 2 Cartographic diary of a travelling transect across the Canary archipelago (collage by Lisa Diedrich and Gini Lee, published in: Diedrich, Lee and Braae, 2014).

Exploring the Travelling Transect as a field research approach

Through a contemporary reinterpretation of Humboldt’s research method and his alternative site research representation, as expressed in his *Tableau Physique*, we wish to appropriate sites much more intensely, focusing on the body and the particular, individual sensorial experience. Diedrich and Lee position their Travelling Transect research between architects such as Alexandre Chemetoff, with his refusal to transfer his on-site findings and experiences to other media, and architects like Anaradha Mathur and Dilip da Cunha, who use their on-site experiences to create artful mappings and complex representations that are displaced from site (Diedrich, Lee & Braae 2014).

Inspired by Humboldt’s work, Diedrich and Lee have developed an ongoing approach of Transect Travelling, which adopts his scientific attitude in the acknowledgment of the particular. Humboldt proposed that knowledge would arise from the researcher’s direct contact with his or her object of study, and from relating the insight to other facts and thoughts across all possible fields of knowledge. This was an empirical, experience-based, and relational alternative to the rationalist reflection about an object of study of his time, and, perhaps, to the more distant data-based desktop or Google maps ‘site analysis’ of today. Diedrich and Lee have explored his interest, or approach, of capturing material, immaterial or dynamic site qualities through fieldwork, as well as his methods for interpreting and communicating these qualities with different artistic means and through various media. Diedrich and Lee have researched to articulate the epistemological foundation and the methodological relevance of conducting a fieldwork study along the lines of Humboldt, due to the specific knowledge generated through a site study approach similar to his. In a wider perspective, their research reflects a belief that the interpretation of site-based knowledge can support a re-appropriation of site values, and that a more in-depth site approach can assist in discovering and articulating overlooked qualities of the site. Eventually, with such an approach at hand, researchers and architects can better communicate values of particular sites to audiences who are entitled to decide upon and steer urban development within the landscapes of the metropolis (i.e. authorities, the wider public, clients and various stakeholders). Humboldt used a particular artistic format to synthesise, interrelate and communicate his fieldwork findings to his followers, namely the *Tableau Physique* (Humboldt, 1810-13, Humboldt, 1847).



The most famous example is his annotated, coloured and data complemented cross-section of the Chimborazo volcano in the Southern American continent (Fig. 1), which is part of the research publications of his early 19th century voyage to the Americas, at the time freshly discovered. In relation to Diedrich and Lee's research, the Tableau Physique can be viewed as one possible conceptual answer to what the outcome of a Travelling Transect might be.

We presented the Tableau Physique to the participants as both as a reference image and a potential output format for the research and the travelling transect approach. We found it held both synthetic and relational potential as a reference, but we also showed it with the intent of inspiring a contemporary version or image of the Öresund as a tableau physique. We wished to inspire the researcher to convey the situatedness of a site with respect to its larger context, integrating visual information as well as the textual and numerical, and intertwining geographical insight about vegetation, topography and climate with the captured sensual properties of a place. We hoped to inspire more qualitative explorations beyond landscape data or landscape character mapping traditions, or indeed landscape research as was quantitatively manifested by Ian McHarg (1969) or by GIS and Geodesign. We find that the travelling transect translates existing site qualities convincingly to a given audience, and by so doing lays the foundation for a more site-appreciative design approach and project (Henriksson, 2015).



FIGURE 3 Rocksect exhibition item by Gini Lee and Lisa Diedrich at Nordes Nordic Design Research Conference 2015, Konstfack Stockholm (Photograph by Lisa Diedrich, 2015).

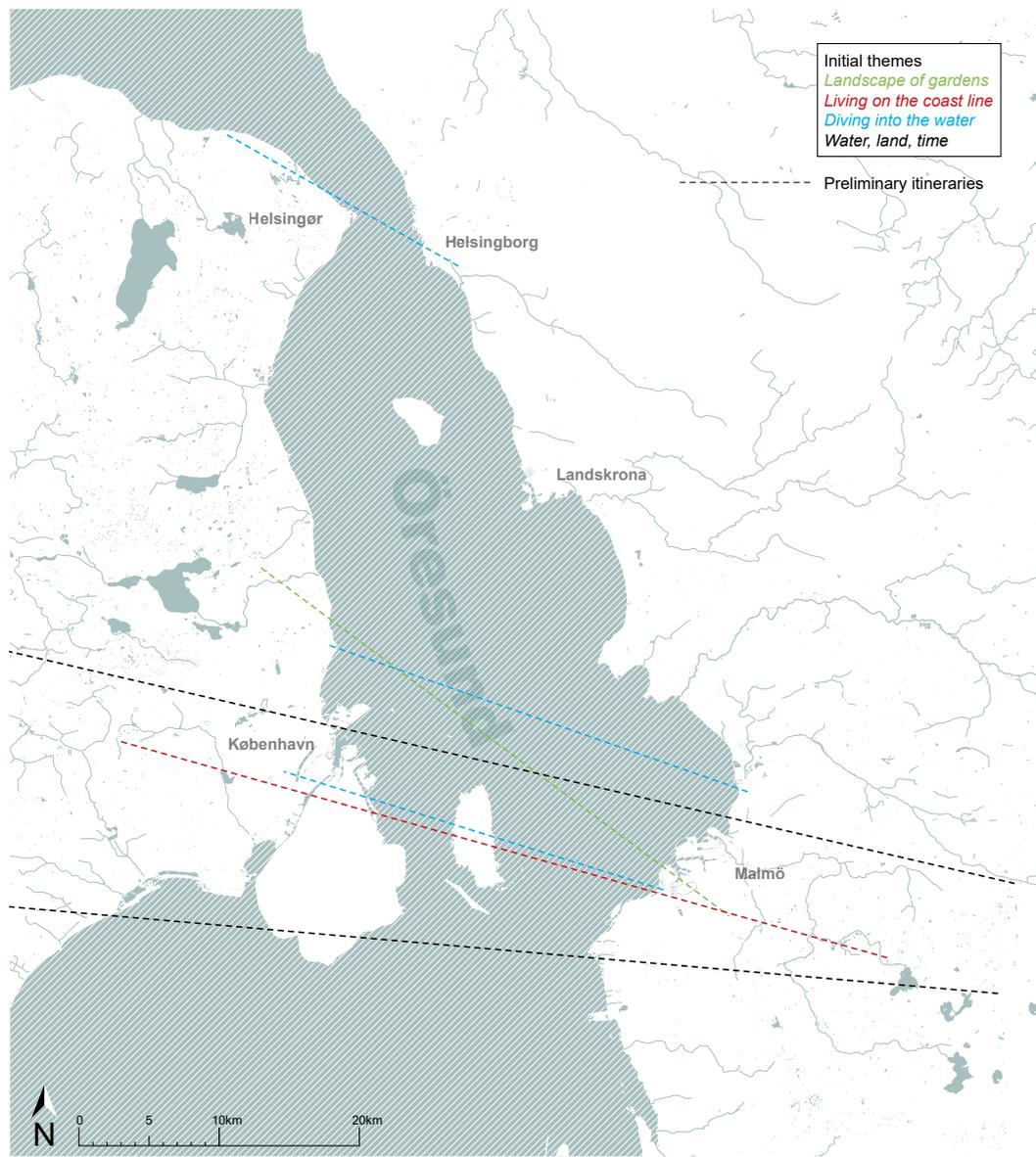


FIGURE 4 Map of proposed transect itineraries for the Öresundsect course at SLU Alnarp (Map by Alexander Henriksson, 2015).

In their Travelling Transect research practice, Diedrich and Lee explore water landscapes through immersive and immediate explorations on the move, while seeking to bring knowledge from site to elsewhere, just as land artist Robert Smithson produced his 'non-sites' to translate 'on-site' experiences (Diedrich et al., 2014). Diedrich and Lee have applied artistic media to express the ephemeral qualities of these researched landscapes as they were found. Their Canary-sect fieldwork across the urbanising Canarian archipelago was communicated through a two dimensional collage-type 'cartographic diary' (Fig. 2). Later their Rock-sect study of indigenous and engineered rock pools in Australia became a three-dimensional multimedia exhibition item (Fig. 3), including a video (doi:10.7480/spool.2016.1.1356.g1483).

With this knowledge in mind, and in the context of a studio course, we tested the capabilities of the Travelling Transect approach with a team of young landscape architects and researchers. Through literature studies and seminar days, the research participants were acquainted with site theories, Humboldtian science and the travelling transect approach as developed by Diedrich and Lee. In multiple moves, both as groups and individually, the researchers travelled the Öresund region, under themes and abstract transect itineraries set out by us (Fig. 4).

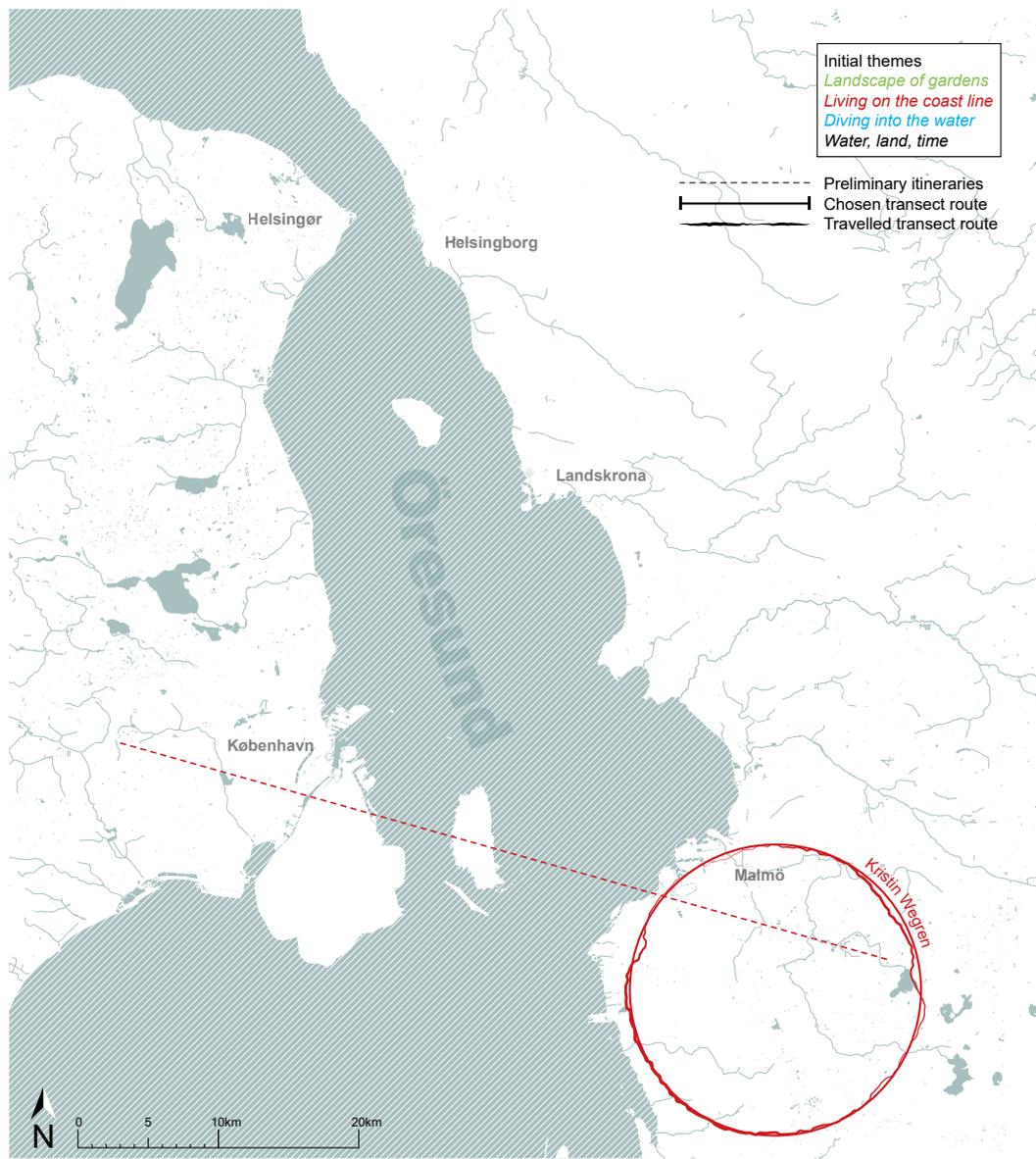


FIGURE 5 Map of individual transect concept and of deviated itinerary for the theme 'Living on the coastline' by Kristin Wegren, Öresundsect course (Map by Alexander Henriksson, 2015).

The participating researchers explored a wide range of interpretation methods: write, sketch, photograph, film, record, measure, interview and model on-site. The research and results were documented in indoor installations (Figs. 6 and 9), on a homepage (Figs. 7, 10 and 12), which showed the researchers elaboration of on-site findings in a series of Tableaux Physiques. A final report documenting the process and outcome (Diedrich, Lee, Farso, Henriksson, 2015) brought these tableaux together as a diverse portrait of the metropolitan landscapes of the Öresund (doi:10.7480/spool.2016.1.1356.g1511).

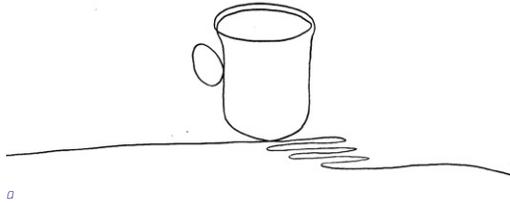
Traveling Transect: Starting from the particular

We encouraged the research participants to follow their intuition: Instead of a strict 'scientific' transect, meticulously carried out as planned along a predefined abstract linear line, we welcomed deviations motivated by the need to readjust presumed orders and conceptions of site 'in the field', or possible distortions of their focus happening 'on the move' while on site. We wanted to inspire to greater awareness from any bodily knowledge and findings arising in, from and during the field research.

In short, we laid out the possibility to react directly to the particular sites travelled, either through their sensed (re)actions on site or their registrations of such. Firstly, we had to acknowledge how the bodily sensations may be formative in the understanding of a given site, and secondly, how these bodily encounters, or distortions of sensory attention, assist in building subject-born narratives around a site. The latter experiences or narratives in particular, can be used in a collaborative conversation with other researchers or local stakeholders on what it is that defines, or gives value to, a specific site—and how to appropriate, translate and create awareness of such.



FIGURE 6 Tableau physique as in-studio performance during the Öresundsect course at SLU Alnarp: 'What are you doing?' by Kristin Wegren (Photograph by Marie Andersson, 2015).



a

On the second day of the journey Someone found a man on a bench by a soccer field.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm drinking coffee.
- How interesting! But why?
- Well... This is kind of my livingroom.
- May I?
- Hand me your coffee mug!

b



c

The fourth day Someone crossed an unsettled plot in the city. Beyond acres of dry gravelly ground, flowers and vegetables grew! A man showed up behind a tiny fence.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm managing my allotment garden.
- How interesting! But why?
- Well... Life has to have a meaning.
- May I do the same?
- Join our movement. Together we may have a chance.

d

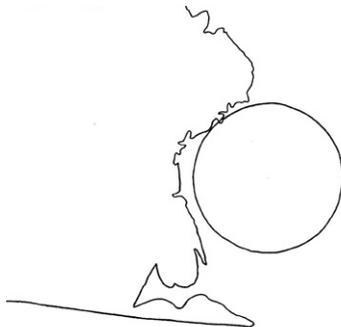


e

The seventh day the sound of an engine cut through the woods. A woman with a lawn mower showed up.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm creating a path.
- How interesting! But why?
- Well... It's a shortcut. And a nice place. And nobody else will fix it.
- May I do this too?
- Maybe... Until anyone complain, I guess?

f



g

On the eleventh day Someone returned to the yellow brick stable and realized she had been moving in circles. Suddenly a professor showed up behind a screen.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm typing.
- Why?
- Because it's a way of thinking.
- May I do that?
- Yes.

h

FIGURE 7 Tableau physique as graphic novel for the Öresundsect course documentation, SLU Alnarp: 'What are you doing?' (Image by Kristin Wegren, 2015).

As an example, the research team participant, Kristin Wegren delivered a performance as a one to one expression or replay of her appropriation of site (Fig. 5), which explored and manifested the site as a series of silent physical bodily encounters (e.g. climbing a fence, finding a flower). This performance (Fig. 6) established the outdoor spaces indoors and as a series of events and experiences happening silently with a surrounding, sensing audience. Additionally, it successfully (re)connected the site, or rather the site's experience, into a linear progression of encounters. Afterwards, this was translated into a series of drawings in which a simple hand drawn line was a common denominator for a story of her various site experiences (Fig. 7). In this case, site experience becomes translated in a very literate way—mimicked and replayed through a performance—which provided the audience with a strong sense of how site research evolved from the researcher's bodily encounters. Simultaneously, the hand drawn line convincingly represented an alternative Tableau Physique in which one line includes many varied experiences, and which challenged the idea of a travel experience as merely following a line on a map. Instead, it became both a concrete and abstract drawn line plotting a series of experiences in a poetic graphic novel representation. A potential script in the unscripted was further emphasised by the deliberate deviation by which the student approached her site(s) in a circular move over the territory. She might have overlooked these particularities if she had unreflectively followed the given linear transect itinerary. The deviations and distortions of her linear path on site ended up becoming fundamental narrative elements in her performance and drawings, and emphasised how both small spatial irregularities and everyday experiences were influential in forming her experience of the sites, and hence of the region travelled. Diedrich and Lee's Travelling Transect's includes an 'openness' to exploring other values that could define a given site. They see the deviations from the predefined lines of travel, research and representation, a legitimate way of appropriating and disseminating a site and its particularities. Particularities can also be understood as qualities.

From site to place

In the research, we initially used the term site to highlight how space is an ongoing, active entity in a constant process of creation. We understand site not as only geometrical or objective, but rather as a relational time-space situated in a context as described above. It is a site defined by the bodily subject experiencing (in) it. The site is a subject's surrounding; it is a site defined by space, time, light, smell and sound or, indeed, how the subject senses its surroundings. The participating researchers came into close contact with what the geographer Doreen Massey (2005) labels as trajectories or stories. She finds that this unsorted mess of relations and plots define space and therefore also a site. In this context, we define places as the temporary relations or rationale between these trajectories and stories, and how that which initially appears to be unrelated, becomes related in a given time-space and/or a given collaborative conversation of shared impressions. Because understanding and noticing these stories, or ongoing movements, assists in making sites into places of events and personal experiences, these personal, bodily experiences also become formative in the understanding of the given site, lending it significance and value. A site, then, should not be defined as being only one kind of place, but rather as an area within which a multitude, or multiplicity of, overlapping places exist in a given time-space. Such places do not need to be coherent or related to each other, even though they 'share' the same location. They are constantly appearing, disappearing and reappearing, containing both the related and unrelated. Place is something with a (hi)story that is beyond a site experience and the sensing subject itself, because:

"This is the event of place. It is not just that old industries will die, that new ones may take their place. Not just that Hill farmers round here may one day abandon their long struggle, nor that that lovely old

greengrocers is now all turned into a boutique selling tourist bric-a-brac. Nor, evidently, that my sister and I and a hundred other tourists soon must leave. It is also that the hills are rising, the landscape is being eroded and deposited; the climate is shifting; the very rocks themselves continue to move on. The elements of this 'place' will be, at different times and speeds, again dispersed." (Massey, 2005, p.140-141)

The point is that places change both in the very short time frame (one leaves a site and loses connection to the place) and the very long one (climate shifting and erosion of landscape), while also existing, or not, depending on the actual person experiencing on site. The participating researchers observed some of the stories or trajectories of the region, while missing others. Their observations led to very different impressions and representations of the region, which gave a hint of the region's place character, since none of them made the exact same observations.

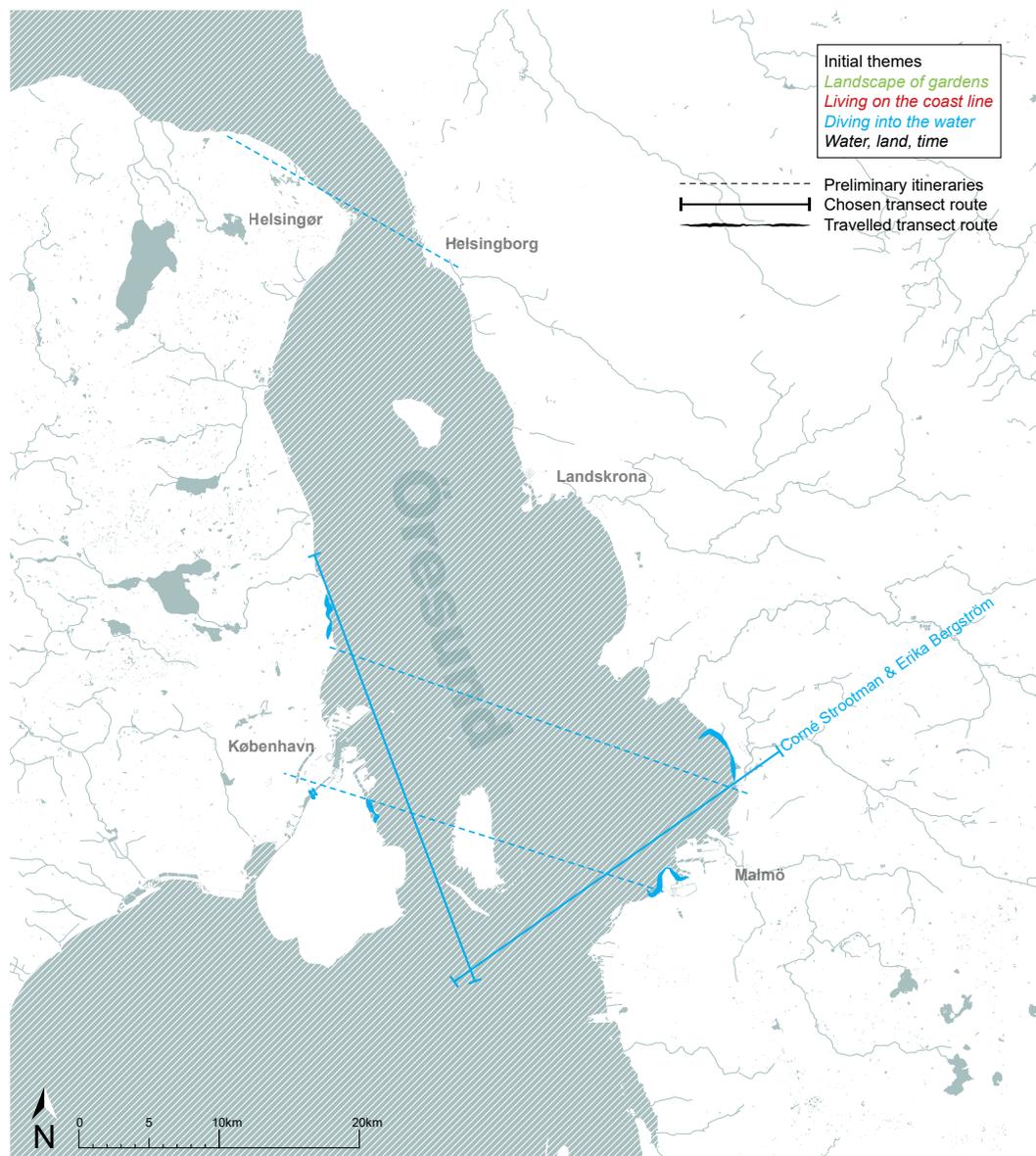


FIGURE 8 Map of individual transect concept and of deviated itinerary for the theme 'Diving into the water' by Corné Strootman & Erika Bergström, Öresundsect course at SLU Alnarp (Map by Alexander Henriksson, 2015).

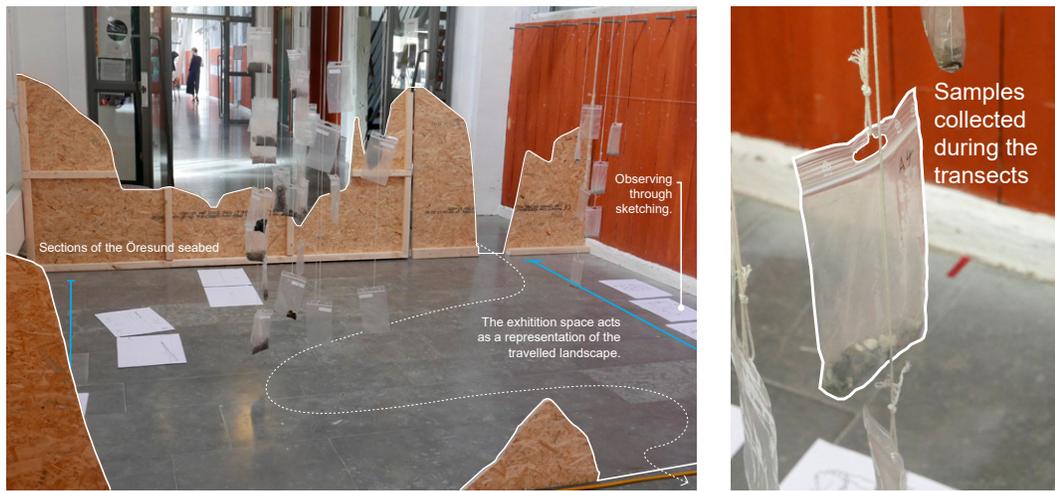


FIGURE 9 Tableau physique as on-campus exhibition item during the Öresundsect course: 'Contested/negotiated' by Corné Strootman & Erika Bergström (photo: Marie Andersson, collage: Alexander Henriksson, 2015).



FIGURE 10 Tableau physique as film submitted for the Öresundsect course documentation: 'Contested/negotiated' by Corné Strootman (screenshots with added quotes from Strootman's film made by Alexander Henriksson, 2015).

Corné Strootman & Erika Bergström's Travelling Transect research (Fig. 8) inspired a Tableau Physique exhibition format (Fig. 9) that showcased the Öresund strait as a physical model section and through materials gathered on their travels. By using sketches, movie clips, samples, sections and the exhibition space itself, the researchers portrayed the immense power of the Öresund strait with its currents that constantly change not only the visual appearance of the coastline, but ultimately also determine what type of activities and life it can support. The exhibition highlighted how people were responding to changes on site as well as their reaction to, or against, this ongoing change, and how this was formative in creating the urban landscape as places of contest and negotiation.

Another part of Strootman and Bergström's research led to the production of a short film portraying different scenes from their travels, which included stories added as a voiceover (Fig. 10). The footage was shot using a set of pre-defined rules for distance as measured between observation points. The film, which originated from an abstract, systematic way of collecting data through site travels, was developed into an understanding of the site that transcends both the abstract, visual and static. A greater awareness of the sensorial and its embeddedness in time, space and sound can assist in defining the values of a given place (Farsø & Munck Petersen, 2015; Munck Petersen & Farsø, 2016). Rather than being only factual or analytic, Strootman and Bergström's film established something poetic, ephemeral and sensorial. The film developed as a way to appropriate and disseminate the region as a place of experiences, or sensorial audio-visual imagery and reflection (doi:10.7480/spool.2016.1.1356.g1482).

It raises meta-questions: If this information, which at first hand appears like a non-relational set of film data, is accepted as just as 'true' or valuable a piece of research, or representation, as a classic drawn section of the seabed or a collected sand sample, the use of alternative media may assist our appropriation, representation and definition of sites by exposing these as sensorial, multi-layered storytelling places. While the travelling transect approach does not lead to normative representations of what a place is to become, it nevertheless raises awareness of the sensorial dimensions encountered on site. The region becomes loaded with (new) meaning, through sensorial experiences, had by the sensing subject or researcher in the field. Relational connections, places of event and co-existing scales of landscape, identified by the researcher in the field, tend to be disclosed by the bodily movements through the site(s), and how it effects the decision or, rather, data-making. It is through these subjective, bodily-based registrations that Öresund evolves as a multiplicity of places. Hence the travelling transect approach becomes a way to identify and potentially produce meaning within sites from a bodily perspective that might emphasise other, more sensory aspects or values.

Connecting, relating and curating particular places across the Öresund strait

When reworking Humboldt's transareal perspective as a Travelling Transect approach, one must acknowledge how we apply particular cultural perspectives related to, or building on, previously experienced geographies in our appropriation and experience of sites. As researchers, we intuitively try to relate the new and unknown to the known (context) or what we have experienced before. Yet this can colour our appropriation and understanding of a site, as we might be eager to make things or sites 'fit' within our frame of understanding(s). Humboldt regarded science as a mobile, transareal enterprise that moves across disciplinary and geographical boundaries and territories (Kutzinski, 2012). Especially when working in an increasingly globalised world as a researcher, this might have implications for our research work.

Here, potential distortions and deviations coming from spatial differences experienced on site may allow the generation new knowledge. An open-minded, sensorial approach to what the context is actually made of, can be formative for local empirical studies with inspiring or unexpected outcomes, as the field work may challenge possible pre-defined ideas of what are, for example, site qualities. In this context, the Tableau Physique, being partly constructed of the subject's bodily and personal experiences from site, becomes another point of view, a dataset that highlights relations, stories and findings of place value(s). As addressed by the participating researcher Caroline Dahl in her final studio paper, a Tableau Physique challenges the public authority's management of data. Both the quantitative as well as the qualitative data needs to have a larger degree of open access, in order to invite other disciplines or local inhabitants to contribute. A Tableau Physique is to be viewed not as a finished piece of knowledge but rather as something that adds to the complexity and multitude of how sites contain, or for a moment might become, a place for many different subjects and experiences. A series of travelling transects, then, might assist in conveying the plurality and multiplicity of a site (Henriksson, 2015). The open access nature of the Travelling Transect enables continuous possibilities of re-interpreting the data, which works tacitly as an effective way to unlock the data of one possible forced objective position. The approach may inspire work that can highlight values related to the site's heritage, the site as found—as experienced by the body—and the researcher's background and interest in the site. Yet, the Travelling Transect is an open frame by which an observer can survey and define a place, an approach that favours explorations of the relation(s) between phenomena as opposed to a phenomenon itself.

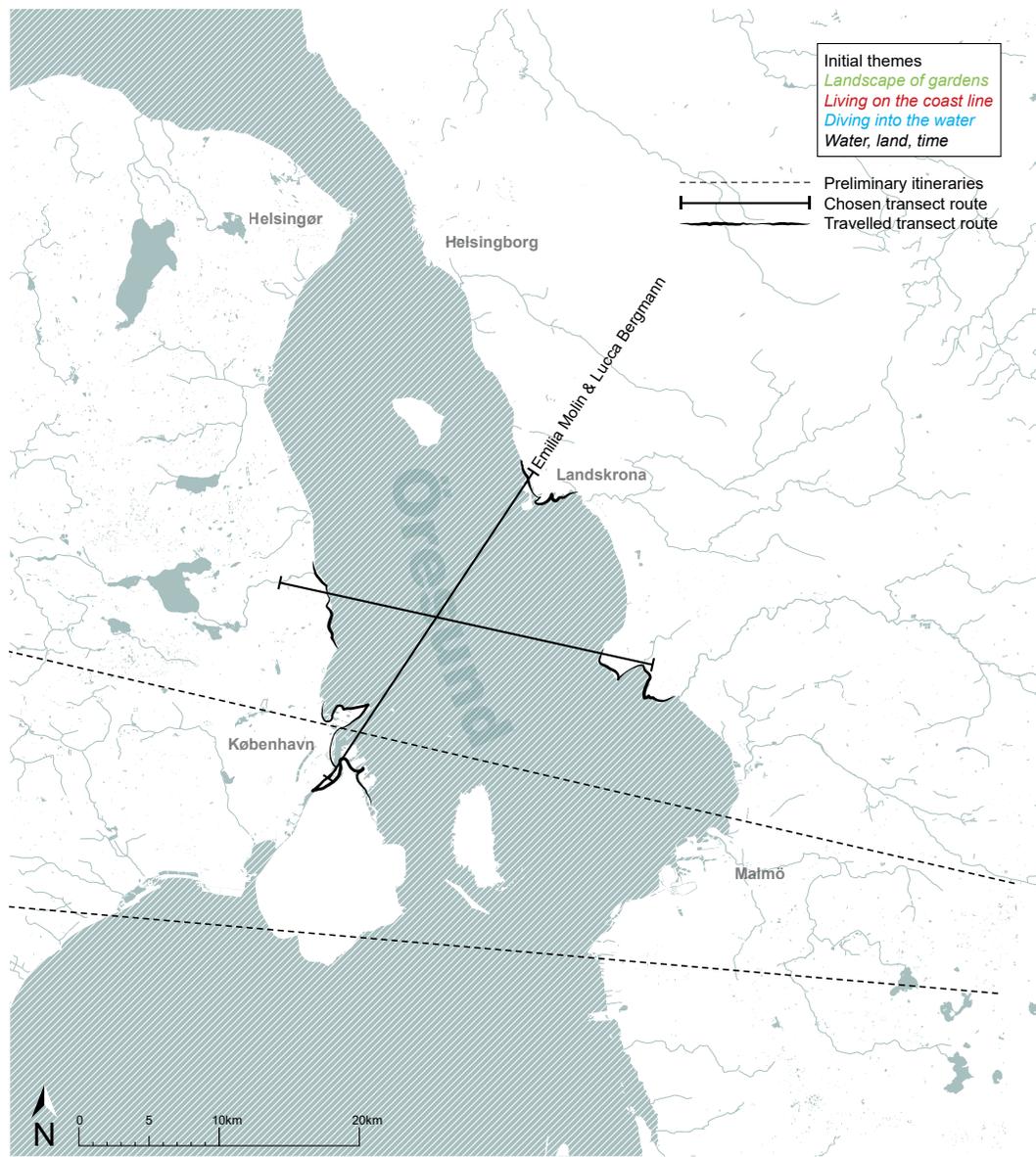


FIGURE 11 Map of individual transect concept and of deviated itinerary for the theme 'Water, land, time' by Emilia Molin, Öresundsect course (map by Alexander Henriksson, 2015).

Emilia Molin's study of the Öresund region led to the development of a board game. The game was an engagement that sought to highlight relations within Öresund's bodies of land and water. It had a special focus on the visual appearance of powerscapes, like wind turbines, as well as the micro-stories that were encountered very near to these (Fig. 12). In the game, urban landscape is not an experience of something static, linear or separable, but of something that is in need of being reviewed and understood as dynamic, shifting and interlinked. Here the Traveling transect led to the development of a Tableau Physique game, as a way to both research and appreciate, and to represent and communicate site qualities more dynamically, as the place could be experienced through engagement with the game. Molin's research was translated into a dynamic outcome that manifested Öresund as a living entity accommodating a multiplicity of places to be experienced in motion, or as an experience of engagements in surroundings defined by the sensing subject on a site or sites.

ACCURATE IMAGINATION OF A SHIFTING SHORE



FIGURE 12 Tableau physique as a game board with game instructions and Rhino drawings to 3D-print game figures, submitted for the Öresundsect course documentation: 'Give and take' by Emilia Molin (image by Emilia Molin, 2015).

When using the Travelling Transect as an approach to oscillate between field research and studio research, it produces an immediate, yet less outspoken, set of references that can be applied as strategies and tactics to understand the particularities of the given site(s). By engaging and embodying ourselves in the site along abstract geographical lines, the researchers explored an alternative approach to common 2-D or 3-D framing of sites. A Google Earth or GPS wayfinder system includes little topographical data, while the complexity, topography and particularity of sites are being reduced. With the lack of qualitative data alternatives, functional geometries of plots, roads and buildings or flashy 2D images tend to prevail. The quality of something as fluffy as a bird song or the coffee enjoyed along a hedge will continue to sit uneasily within these frames of representation. If we do not find better ways to make room for such experiences in our research and representation, we might lose the meaning that they assist in creating and providing for us on site, as human beings. These impressions may give the site value and may include aesthetic experiences, which all together help to define the site as a place(s), or as something more than just a site, a map or locality.

The Tableau Physique: capturing particularities

On the basis of the above, we find the Traveling Transect to be a potent approach to engage with, view and represent sites by noticing the bodily, particular, and in-motion experiences. Through these representations and experiences of a site it is possible to communicate the potential aesthetic value for a sensing subject.

In the Öresundsect study, predefined themes and lines for a Traveling Transect approach were individualised by the participants, and led to a collective of Tableaux Physiques of the region. These tableaux that were radiating around or across Öresund positioned the sea as the regional centre point, or as a central landscape place-maker or -identifier. At first, the coastal environments were researched along abstract lines drawn across the Danish and Swedish territories. The expectation was that when studying and comparing these two different coast and inland studies along the same common line, this knowledge would evolve on what would or could constitute these in terms of place, and allow the discovery of new relational themes. The different travelled transects hereby assisted in manifesting more layered understandings of the complexity of sites, as well as relational aesthetics and activities on these, in which the Öresund strait played a less important role.

Deviations from initial planned lines of travelling across the territory, inflicted by sounds, smell, movements and sudden conversations and unexpected meetings, inspired a fieldwork that explored the territory as a wider totality. The research approach prompted relational conditions that tended to transgress scale in time and space. Basically, a bodily experience of moving physically through a landscape—while also being open to reacting to sudden changes in the itineraries—sharpens the minds of those involved, and increases the awareness of what constitutes a site. As a research approach, the Travelling Transect caters for greater appreciation of existing site specificities and a revision of value systems and therefore, perhaps, concepts of landscape beauty. The approach explored may manifest a greater awareness of landscapes 'as found' by the public, while it can inspire new ideas and readings of the landscape metropolis as comprising of a series of relational sites. In this context, the Tableau Physique offers itself as a way of considering and representing the nature of places in a more complex and bodily-focused way.

Hence, the travelling approach expresses a phenomenological, sensorial interest in architecture and design, in order to appropriate and represent qualities of sites that can be overlooked and ignored for their very particular, relational and site-specific aesthetics. It is the bodily encounters on site that can be formative in the understanding of current relationships and qualities within these. Such an approach may assist in laying foundations for how time-space-experience relations may be integrated in the view, gaze and stories of what constitutes a place. In this context, the approach could become a tool for translating personal encounters and stories into qualities and values for future designs. In the Öresundsect, the researchers moved from the Field (transecting multiple sites through multiple transects using various methods) to the Studio (analysing, amassing, assessing, making propositions, developing strategies of representation) to an Exhibition (visualising, spatialising, materialising, performing ideas across sites for critique) to a final Presentation and Publication ([doi:10.7480/spool.2016.1.1356.g1510](https://doi.org/10.7480/spool.2016.1.1356.g1510)).

(communicating, representing, manifesting, relating, and situating particular spatial values to be encountered on site). In the end, the exhibition—and the oral presentation of results of within this—provided an experience of stepping into a zone of appropriate site, a representation of place, which in different ways urged a bodily engagement by the perceiver in the research results.

The point we want to make is that when we explore, appropriate and disseminate a site more loosely—meaning without presupposing any exact outcomes—we enable possible deviations that may lead to a

conceptual and subjective room for ample opportunities for new thoughts and perspectives. These thoughts and experiences manifest a recognition of particular qualities that escape a standard 'beauty' radar and raise new understandings of how values can be found in a place. Knowledge gained working in one particular site in depth can then be significant in informing how other sites are then analysed, compared, reviewed, represented and redesigned. In this way, the travelling transect approach may promote site readings that both express and counter trends in site understandings and sites connections, related to or embedded in a wider, global scale, system or world.

The Travelling Transect research on the Öresund manifests the urban landscape as a differentiated and phenomenological entity, and hence not just as one space, site or place. The landscape metropolis, the region, is a series of places of events and experiences, a constant multiplicity of space with ongoing relations, trajectories and stories in which key values are defined by various personal, bodily encounters and notations made in the field, on site. It is the researching subject that defines the space from his/her bodily experiences of sites, and the stories encountered on site, and relations between such stories, make these into places that reflect different values to be contested and negotiated. Yet any landscape value reflects the individual researcher's frame of reference. Based on how the knowledge is ordered, the Tableau Physique becomes an inspiration for engagement and an open access archive that can be further curated through the media chosen. It is through the multiplicity of transects that these representations of a site might, for real, begin to also convey the plurality of a site, as different transects yields different results, interpretations and directions.

The Traveling Transect is a research approach focused on appropriation and representation that can raise awareness, debate and question current and future values to be experienced on a site. The experienced particularities of any environment allows us to better collect, categorise and re-present sites, containers of tacit meaning, of unarticulated architectural stories, and that these can be shared with a wider public in new and interesting ways. In Humboldt's Tableau Physique, a site identity, or its particularity, is based on how it was experienced and disseminated. In this sense Diedrich and Lee's Travelling Transect approach inspires a more transareal movement to site research within the design disciplines. We find it motivating how such research highlights the sensorial relations of urban landscapes and how it may define the qualities of these in new ways - being sites of embedded bodily experiences and particular places with contested stories open for engagement.

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Endnotes

- [1] Supported by a Swedish Formas grant, the landscape architectural design research project 'Travelling Transect' was set up in 2013-2014 at the Swedish University of Agricultural Sciences, Alnarp, by professor Lisa Diedrich, SLU, and guest professor Gini Lee, University of Melbourne. Assistant professor Mads Farsø and lecturer Alexander Henriksson, inter alia, have joined the project to bring their expertise from the visual arts and pedagogy, and to take lessons for their own research on identification and representation of urban landscapes.