

PRACTICES

A Sense of Place Through Land Art

Amanda Gabriel – Department of People and Society - Swedish University of Agricultural Sciences, Sweden
Contact: amanda.gabriel@slu.se

Elisabeth von Essen – Contact: elisabeth.von.essen@slu.se

Beatrice Guardini – Contact: beatrice.guardini.bg@gmail.com

Sara Kjellgren – Contact: sakj0003@stud.slu.se

Claire Peterson – Contact: clpe0002@stud.slu.se

Christopher Staundinger – Contact: staudinc@gmail.com

ABSTRACT

This article explores and analyses the possibilities of using Land art as a performative tool for place-making and giving ownership of space, based on the idea that personal meaning and emotional bonds with place can evolve after brief exposure to a space through performative and creative performances. Further, land art as a performance could also support the individual to create awareness of experiences in place and restoration. We are inspired by the Land art movement that emerged in the 1960s, specifically inspired by Europeans' ephemeral interventions in-and-within the landscape, returnable, with natural materials. In order to explore such possibilities, we focus on land art as a possibility to be used in natural public spaces. These reflections come from teachers and students, all authors of this article, deriving from a project of land art as a part of an international distance master course in environmental psychology, repeated for 3 years. We explore how the creative process of doing a land art project with natural materials from a basic experiential perception of the art-processes unfolds within a public space in different parts of the world, exploring aspects that facilitate or impede such potentials of place creation and awareness of place. Reflections on experiences of creating land art projects are presented exploring the basic perception of inner processes connected to place that are cognitive, somatic and embodied, moving towards a deeper relationship with place, touching upon place meaning, identity and attachment. The findings highlight the potential of individual land art experiences as means of engaging with and reimagining public spaces, raising questions about the rights to the city and the public space, and highlighting the awareness that a land art project that is ephemeral and natural has an intrinsic value for its users and how this could be beneficial for the individual experiences and wellbeing.

KEYWORDS

Place; Place making; Sense of place; Ownership of place; Urban health; Land art

PEER REVIEWED

<https://doi.org/10.6092/issn.2612-0496/17583>

ISSN 2612-0496

Copyright © 2023 Amanda Gabriel

Introduction

Recent reviews on city planning and design have criticized the urban discourse for focusing on the provisions of public spaces that fail to support the inclusiveness of citizens' perspectives in the public realm,¹ a human right in goal 11 of the 2030 agenda by the United Nations.² A call for greater inclusiveness is supported by current research and planning discussions in people-environment fields which propose a greater focus on place ownership and the appropriation of public spaces through co-creation.³ People can be aware or unaware of the influence that places have on their well-being and feelings of inclusiveness.⁴ Similarly, people can be unaware of the powerful possibility of being influential within those places⁵.

In particular, the work of Jekaterina Lavrinec⁶ in participatory urban research has called attention to a variety of ways in which places are not a mere backdrop or physical display, but instead are dynamic settings of meanings and movements of its users, based on contacts that can be either passive or active in these urban settings. She argues that by understanding this interplay of both the bodily and emotional aspects of place, we could create more engaging, socially vibrant cities. An opportunity for this interplay is the promotion of newer scenographies in our everyday places with playful, artistic opportunities, which could, in turn, have the potentials to increase the inclusiveness in the public realms.

Environmental psychology is a field with documented potential to disentangle the transactional relationship between people and places. The field has long been fascinated with the various structural layers of the concept of place and its many theorizations, and conceptualizations⁷. For environmental psychologists, the study of place experience provides a central opportunity to explore the co-constitutions of identity(ies),

1 Eg: Alessandro Aurigi and Nancy Odendaal, "From "Smart in the Box" to "Smart in the City": Rethinking the Socially Sustainable Smart City in Context," *Journal of Urban Technology* 28, no. 1-2 (2021); Danni Liang et al., "Mapping Key Features and Dimensions of the Inclusive City: A Systematic Bibliometric Analysis and Literature Study," *International Journal of Sustainable Development & World Ecology* 29, no. 1 (2022); Franziska Schreiber and Alexander Carius, "The Inclusive City: Urban Planning for Diversity and Social Cohesion," in *State of the World: Can a City Be Sustainable?*, ed. Worldwatch Institute (Worldwatch Institute, 2016).

2 United Nations, "Transforming Our World: The 2030 Agenda for Sustainable Development : A/Res/70/1," (New York: United Nations, 2015).

3 Catharine Ward Thompson and Penny Travlou, *Open Space: People Space* (Taylor & Francis, 2007); Louise Fabian and Kristine Samson, "Claiming Participation—a Comparative Analysis of Diy Urbanism in Denmark," *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 9, no. 2 (2016).

4 David Seamon, *Phenomenological Perspectives on Place, Lifeworlds, and Lived Emplacement: The Selected Writings of David Seamon* (New York: Routledge, 2023).

5 Leila Scannell and Robert Gifford, "Place Attachment Enhances Psychological Need Satisfaction," *Environment and Behavior* 49, no. 4 (2017).

6 Jekaterina Lavrinec, "Urban Scenography: Emotional and Bodily Experience," *Limes: Borderland Studies* 6, no. 1 (2013).

7 Lynne C Manzo and Patrick Devine-Wright, *Place Attachment: Advances in Theory, Methods and Applications* (New York: Routledge, 2013).

meaning, and agency touching on issues of power in the spatial setting.⁸ To achieve a full account of peoples' inclusion into the design of spaces in co-production of landscapes, individual perspectives need to be understood, which has been argued by Ruggeri⁹ as an important element of agency that can truly convert into the collectiveness of place.

This article aims to explore the nature of the cognitive and emotional processes of place-making and space (re)appropriation during artistic intervention from the 'artist's' perspectives, to understand if land art as an artifying project could re-signify and create place meaning to generate inclusiveness of spaces. Additionally, the idea is to explore to which extent this process gives and changes the awareness of place for these individuals, to empower them to be "placemakers," as inspired by De Certeau's¹⁰ argument that different meanings can be attributed to places through active involvement with a place. This idea will be more explored in the next session, where we will explain the interconnections between doing a creative practice as a way to re(signify) place meaning and bring awareness to place positioned within environmental psychology research.

Understanding the links between an artification practice and re(signification) of place meaning

This paper explores the parallel processes of using the concept of "artification" and the construction of "place." Both concepts involve the dynamic interpretation and creation of meaning through ongoing resignification.

Artification, in this article, refers to the dynamics of symbolic and practical displacement of art creation through resignification, involving an understanding of the processes of the perceptions during this creation, drawing from the definition proposed by Shapiro and Heinich.¹¹ They posit a focus on the dynamics of displacement of an object from its original concept, assigning a new name to the object or practice, and re-categorizing the object as belonging to the realm of art. As Shapiro and Heinich discuss, the realm of art is an ever-evolving cultural understanding that is often defined by the power representations of the elites. They discuss that the meaning and values attached to what is an artistic object shift within cultural practices, groups, and times, and that new narratives and interpretations emerge, elevating the interpretation of the object into the realm of art. An artified object transformation that works to resignificate everyday

8 Lynne C Manzo, "For Better or Worse: Exploring Multiple Dimensions of Place Meaning," *Journal of environmental psychology* 25, no. 1 (2005).

9 Deni Ruggeri, "The Agency of Place Attachment in the Contemporary Co-Production of Community Landscapes," in *Place Attachment: Advances in Theory, Methods and Application*, ed. Lynne Manzo Patrick Devine-Wright (New York: Routledge, 2020).

10 Michel de Certeau, "The Practice of Everyday Life," (Berkeley: CA: University of California Press, 1984).

11 Roberta Shapiro and Nathalie Heinich, "When Is Artification?," *Contemporary Aesthetics* (Journal Archive), no. 4 (2012).

practices and objects can create a critical perspective of re(signification) that explores the awareness of everyday practices and art practices.

Cultural, urban, and landscape architecture researchers, specifically related to place-making and critical urban research, have provided art-based examples related to landscape design and urbanism. Many such examples have used art interventions to specifically challenge the understanding of urban space as static since the creative interventions emphasize the dynamic and movement-based aspects of place.¹² Focuses include ephemeral initiatives of creating an examples in a place, such as a project with a situationist approach of creating situations in the city,¹³ similarly, another project with an approach called tactical urbanism, providing flexible and temporary transformations of urban spaces.¹⁴ Furthermore, other examples are of physical approaches through visualization externalizing the movement patterns of objects and people in the physical design/performative position of citizens,¹⁵ and of promoting bottom-up cultural policy actions to create community-led and place-based arts.¹⁶

In these perspectives, the art interventions challenge the existing understanding of arts with a social-cultural perspective. However, many of these interventions that want to contribute to the inclusion of people lack the individual and personal experiences of place. Here we also argue that an individual perspective of the processes of artification is missing. Personal perspectives can allow us to examine the creator's experiences of encountering a place, which would possibly push the boundaries about their understanding of a place, which could in turn inform the collective and cultural point of view.

David Seamon, from a geographical and environmental phenomenological perspective, explains that the experience of place exists with a naturally uncritical acceptance and awareness of the existence and influence of place(s) on our experience.¹⁷ The meaning of place is constantly being co-created through interactions with it and our interpretations, as our understandings culturally change. However, an individual relationship between person and place is not a simple directional one that is

12 Nanna Verhoeff and Sigrid Merx, "Mobilizing Inter-Mediacies: Reflections on Urban Scenographies in (Post-) Lockdown Cities," *Mediapolis: A Journal of Cities and Culture* 5, no. 3 (2020); Tanja Beer, Lanxing Fu, and Cristina Hernández-Santín, "Scenographer as Placemaker: Co-Creating Communities through the Living Stage Nyc," *Theatre and Performance Design* 4, no. 4 (2018). Eleonora Redaelli, "Creative Placemaking and Theories of Art: Analyzing a Place-Based Nea Policy in Portland, Or," *Cities* 72 (2018).

13 Beer, Fu, and Hernández-Santín, "Scenographer as Placemaker: Co-Creating Communities through the Living Stage Nyc."

14 Paulo Silva, "Tactical Urbanism: Towards an Evolutionary Cities' Approach?," *Environment and Planning B Planning and Design* (2016).

15 Verhoeff and Merx, "Mobilizing Inter-Mediacies: Reflections on Urban Scenographies in (Post-) Lockdown Cities."

16 Redaelli, "Creative Placemaking and Theories of Art: Analyzing a Place-Based Nea Policy in Portland, Or."

17 Seamon, *Phenomenological Perspectives on Place, Lifeworlds, and Lived Emplacement: The Selected Writings of David Seamon*.

socially constructed and of reciprocal influence. Instead, it represents a more fundamental, constitutional co-dependency for every individual, in which a multilayered constitution of meaning for a place is temporal and ever-changing and can be passive or active.

Currently, place is understood in the people-environment fields, as an ever-developing process: one that is created through direct embodied individual and collective experiences, as well as the narratives and norms that give meaning to spaces, from an individual perspective to complex socio-ecological relationships spanning across space and time¹⁸. Research about place has examined how place experiences happen during every moment as well as longitudinally. The latent and deeper sense of identity within a place, for example, develops over time.¹⁹ Experiences and interactions, events, news, and changes in places, shape the individual and collective meanings of spaces. New experiences can transform a place imbued with significance, which in turn plays a central role in shaping who we are. Although we are not always consciously aware of the impact of place in our personal narratives, this existence influences our cognitive, affective, and active experiences within spaces. Casey²⁰ argues that awareness of place can empower individuals to have an active use of re-signification of spaces for their benefit. Recent reviews in place literature have called on research on place creation to account more for the dynamic evolving experiences people have in spaces, touching on the latent issues of identity and belonging.²¹ Jennifer Cross²² argued that the interactive nature of an individual's co-occurring processes in place is central for events of the significance of place. Developing a sense of awareness about the way we relate to places, through empowering place-creation activities, can increase a perceived feeling of stewardship towards a place.²³ Specifically, art interventions, by means of creative practice, could be used as a positive tool for the development of place awareness and place making. Many examples have shown that creative

18 Patrick Devine-Wright et al., "Re-Placed" - Reconsidering Relationships with Place and Lessons from a Pandemic," *Journal of Environmental Psychology* 72 (2020); Ann E Bartos, "Children Sensing Place," *Emotion, Space and Society* 9 (2013); Leila Scannell and Robert Gifford, "Comparing the Theories of Interpersonal and Place Attachment," *Place attachment: Advances in theory, methods, and applications* (2014); Manzo and Devine-Wright, *Place Attachment: Advances in Theory, Methods and Applications*; Marino Bonaiuto et al., "Place Attachment and Natural Hazard Risk: Research Review and Agenda," *Journal of Environmental Psychology* 48 (2016).

19 Eg: Devine-Wright et al., "Re-Placed" - Reconsidering Relationships with Place and Lessons from a Pandemic.; Kalevi Mikael Korpela, "Place-Identity as a Product of Environmental Self-Regulation," *Journal of Environmental psychology* 9, no. 3 (1989); Kalevi M Korpela et al., "Stability of Self-Reported Favourite Places and Place Attachment over a 10-Month Period," *Journal of Environmental Psychology* 29, no. 1 (2009).

20 Edward S Casey, "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena," *Senses of place* 27 (1996).

21 Manzo and Devine-Wright, *Place Attachment: Advances in Theory, Methods and Applications*. Maria Lewicka, "Place Attachment: How Far Have We Come in the Last 40 Years?," *Journal of environmental psychology* 31, no. 3 (2011).

22 Jennifer Eileen Cross, "Processes of Place Attachment: An Interactional Framework," *Symbolic interaction* 38, no. 4 (2015).

23 Jennifer D. Adams et al., "Sense of Place," in *Urban Environmental Education Review*, ed. Alex Russ and Marianne E. Krasny (Cornell University Press, 2017).

interventions can promote iterative experiences of creating a claim on place or repairing the ownership of spaces.²⁴

Through reflection, questioning, and new experiences, a (re)signification process could bring more awareness to understand how place shapes us and how we shape them, which in turn can explain the processes of (re)gaining place ownership and inclusiveness. As the artification concept promotes a process of resignification that in turn can bring awareness to different aspects of the art, it is a logical inference that a place-based artification in situ could bring awareness and reflection to the transformation of landscape and place. In essence, the idea is that a heightened awareness of place could be achieved through the unification of an artification experience with a reflective experimentation. This process gives the artist a tactile, experiential grasp of how the environment shapes us while we shape it in a creative moment.

Land art, as we will further explore and describe, is understood in this article as a form of artification intervention that uses the landscape as a medium. Land art was selected for being a type of creative expression that naturally aims at a resignification of a landscape, and that entails attentive reflection towards one's surroundings in a space.

A perspective of the history of Land art informing on creative practices for place making and place awareness

Land art historically has been an international performance art movement that can be broadly described as an artistic creation execution in nature, which is conditioned by and created in dialogue and intra-actions with a natural landscape.²⁵ The movement was mostly popular in the 1960s and 1970s, a period of highly revolutionary art movements that questioned the way that art had been produced in history, and it was proposed as a way to combine art, which is traditionally displayed indoors, with nature.²⁶ As Ben Tufnell²⁷ presented, in the history of land art, two different movements could be distinguished: the American and the European land art movement. The early American landscape artists performed experiential shapes and structures of artwork in very large landscapes, formed with heavy machinery and a great deal of resources, some of these being deserts and impoverished environments abandoned by the industry. Their goal was to produce intensive art projects that often aimed to be histori-

24 Casey, "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena."

25 Ben Tufnell, *In Land: Writings around Land Art and Its Legacies* (California: John Hunt Publishing, 2019).

26 Canan Cenggez and Pelin KeÇeCgoĞlu DaĞli, "Land Art within the Context of Landscape and Art " in *INTERNATIONAL EUROASIA Congress on Scientific Researches and Recent Trends-V* (Azerbaijan 2019).

27 Tufnell, *In Land: Writings around Land Art and Its Legacies*.

cally relevant. A classic example of this is a large spiral in a shallow water space made from six and a half tons of gravel and earth, produced by the artist Robert Smithson, entitled "Spiral Jetty." Another is James Turrel's still existing and developing project "Roden Crater," a large-scale artwork created within a volcanic cinder cone. These two examples are monumental projects designed to be long-lasting alterations in the environment and observed from a distant perspective.

European land artists superseded the first movement, moving away from a large perspective towards a local, meditative perspective, aiming to bring attention to the environment and to change our spiritual and emotional relationship with nature. European landscape artists defined their land art more simply, often through the performance of minimalist gestures in nature, underscoring the artist's reflection on ephemerality, to encourage appreciation of nature rather than of the artist. Here, land art was often performed with few resources, often completely natural, and simple gestures that involved causing minimal impact and alteration in a natural landscape.²⁸ The ephemerality of these land art projects was characterized by their impermanence and transience and posed an intervention that could bring awareness to these ever-changing conditions of spaces.

Currently, there are several examples of artists using land art as a way to influence our relationship with places. One example is Julian Charrière, a contemporary Swiss artist, who takes pictures of performances in natural landscapes in remote and extreme environments often uninhabited by humans, where he explores the themes of absurdism and climate change. Another example is Andy Goldsworthy, who creates temporary work-pieces with his body that highlight natural unpredictability: the sun that melts ice, a wind that blows leaves away, and flower petals that become a shape together. Central aspects of Goldsworthy's art are simplicity and delicacy, combined with complexity, strength, and changeable shapes and textures.²⁹ These two contemporary artists raise the aspect of charging a simple, artistic alteration in space with meaning.

The land art movement was taken as an inspiring concept in this project for utilizing natural materials and textures, which could be a practical way to prompt individuals to engage with the landscape through sensorial contact with place. Also, land art interventions are not placed within a location upfront, but created in conversation with the context of the place. This direct and active engagement with elements of the landscape could offer to develop a deeper awareness about external places.

28 Stephanie Ross, *What Gardens Mean* (Chicago: University of Chicago Press, 1998).

29 Emily Brady, "Aesthetic Regard for Nature in Environmental and Land Art," *Ethics, Place & Environment* 10, no. 3 (2007).

Methodology

The land-art creative activity was a specific intervention (art-practice) based on a creative art project. With a series of site-specific installations, participants were asked to develop an individual reflection about their personal experience of a place. This interdisciplinary qualitative perspective was based on theories of place³⁰ and the comprehensive views of processes of place from an individual perspective,³¹ through a perspective so-called here as a comprehensive view of embodied lived experiences from phenomenology. Furthermore, this project includes elements from in-depth reflections on experience.

The intervention is strongly rooted in the first author's years of academic lecturing experience involving place-activity in a master's course. A Land art exercise was implemented in an international, distance-based master's course run through Zoom. This is an environmental psychology course aimed to give students a psychological understanding of how people's emotional bonds to specific places evolve during life, with special attention given to the role of natural elements for restorative activity and formations of emotional bonds to specific places and nature at large.

The course is composed of students who have completed bachelor's of different disciplinary identities, in which students normally had already completed some courses in environmental psychology. Students have backgrounds in city planning, landscape architecture, architecture, pedagogy, and health fields. They were located in different areas of the world, mostly in Europe. A positive aspect of having place-informed students is that they already had, to some degree, theoretical awareness of the place and a phenomenological perspective, which here, theoretically, increased the richness and variation of the data in terms of place experience about performing an artification project in relation to place-meaning.

The exercise comprised an introductory lecture, in place or via Zoom. This lecture introduced the historical perspective of land art, which is the same previously described in this article. After the lecture, the environmental psychology students received a time-slot to do a land-art project in a public space characterized by natural elements, such as a garden or park, followed by an observation exercise. The project was introduced with a focus on reciprocal exploration, with the task to create an art project in connection to the landscape/spaces surrounding them. A foundation in the exercise was to let nature and the landscape dictate the conditions, thus requiring attentiveness to the prerequisites of the place. Students were asked to focus on the processes of creation that are experiential, not

30 Leila Scannell and Robert Gifford, "Defining Place Attachment: A Tripartite Organizing Framework," *Journal of environmental psychology* 30, no. 1 (2010); Seamon, *Phenomenological Perspectives on Place, Lifeworlds, and Lived Emplacement: The Selected Writings of David Seamon*.

31 Cross, "Processes of Place Attachment: An Interactional Framework."

the aesthetical creative tangible product.

The creative execution of the exercise was therefore dependent on the person and the place where it was carried out. It was important to make sure that the land art did not interfere with the place's ability to return to its natural state after the exercise, due to an attention to focus on the ever-changing ephemerality of spaces. This was done to respect different laws and cultural habits that exist internationally and to promote a variety of examples of experiences. Further, asking for this focus avoided creative work that would either pollute the environment or possibly cause social problems for the students.

After the exercise was conducted, the students were asked to take photos and reflect in a text about the processes of performing the task, based on their personal experiences and observations. Afterward, they published their reflections in a discussion forum online, which was accessible to all of the students and teachers. In this way, students could read and comment on each other's texts.

During the first year of implementation (2019), the exercise took place in the park surrounding the campus building at SLU campus building at Alnarp, in south of Sweden. It was carried out individually or in small groups of 3-5 students. In the following years, when in-place teaching was restricted due to the COVID-19 pandemic, the start meeting happened via Zoom, and the exercise was carried out independently at a public space of the choice of the student. Some of the students performed the exercise in natural environments (e.g. forest, beach, field), while others performed it in semi-natural areas designed within urban environments (e.g. park, sidewalk, border of canal). The great majority of students were located in Europe, yet, a couple of students completed their exercise in Asia and North America.

For this article, one of the authors carried out a first-stage analysis, by Braun and Clarke,³² which included analyzing the material produced by students during three consecutive years: 2019, 2020, and 2021. Around 60 participants informed this study. They were based at different international locations, pertaining to different age ranges, genders, ethnicities, and disciplinary backgrounds. More than 60' narratives were collected, including two peers' comments on each text, that is over 200 written texts (comprising around 1 page each) about the individual reflections concerning the experience of land-art making. Additionally, written oral notes from the discussions in class about the exercise were reported by one of the course leaders and noted down in a separate document.

These were read multiple times by one of the authors to gain familiarity with the data. During this process of familiarization, codes were created

32 Virginia Braun and Victoria Clarke, "Using Thematic Analysis in Psychology," *Qualitative Research in Psychology* 3, no. 2 (2006).

from the comments of the students and compared across each other to look for recurring themes. The codes were then organized into themes, cross-checked against the data, and similarities and disparities against the findings were checked across the full dataset until no more disparities were detected. After observing the recurring themes and refining them, an overall thematic organization was structured based on all data sets.

To ethically involve and give voice to the participants with their valued experiential reflections, two authors Amanda Gabriel and Elisabeth von Essen, course leaders, have invited four students, here authors, Beatrice Guardini, Sara Kjellgren, Claire Peterson, Christopher Staundinger, who had completed the exercise, to participate in this article as authors. This sampling invitation was purposive, whereas we invited students who had written reflections with a richness of data about the exercise and showed deeper reflections that concerned both the experiential and relationship bonds that are intrinsic to place meaning. After the first thematic organization was written, discussions between the authors were carried out to account if the different experiences of the exercise were exposed in a representative and valid way.

The general aspects outlined in the introduction were written in the formulation as a response to the existing interdisciplinary body of literature surrounding urban art interventions as place-making practices while adopting environmental psychology lenses. Drawing from this inductive approach, a more focused avenue of thought appeared from the data collected and discussed with the students/authors. Consequently, research questions were developed to become more consistent with the experiential phenomenological aim of describing the place processes within the lived experience of the environmental psychology students. The research questions that emerged from this process were: "What is the nature of the embodied cognitive and emotional processes of art-making and place-making among an international group of master's students? How does cognitive awareness of place-meanings manifest and get attributed during a land art activity? To what extent do these experiences provide a sense of inclusiveness in a place?"

This text adopted the phenomenological practice of "bracketing," suggested by Hyckner,³³ as it is to note down the researcher's interpretations of the life-worlds described in openness to emerging meanings as to separate them to descriptiveness of the data. These thematic presumptions were discussed with all authors, and the overall structure and summaries of analysis were validated by all to confirm the interpretations.

The empirical findings of this article derive from the result of the thematic analysis of the full data (narratives), and the purposefully selected passages of the original comments posted on the educational platforms

33 Richard H Hyckner, "Some Guidelines for the Phenomenological Analysis of Interview Data," *Human studies* 8, no. 3 (1985).

during the exercise, written and organized in collaboration between the students and authors themselves. Therefore, the thematic processes here described constitute the experience of around 60 participants, during three different years. Nevertheless, the quotes and pictures include exemplifications from the 4 of the authors in this article.

Stages of the individual processes in the experience of performing a creative land-art intervention

The implementation of the land art exercise has shed light on several aspects concerning the psycho-physical processes happening at the moment of execution of the land-art project. These include the relationships between individuals and the experience of place itself while revealing a series of emotional, affectional, and cognitive processes in performing the creative art exercise from the artists' perspectives. Environmental properties and sensorial experiences were identified as centrally occurring and will be expanded through narrative examples of the situations below.

Based on the analysis reported, as well as communication with students and teachers across the three years during which the exercise was implemented, a widely expressed experience was that the land art exercise functioned as an emotionally loaded experience, with intensity of cognitive and affective reactions, and emotional/experiential shifts that happened very quickly. Many of the students reported starting the exercise with a pre-conceived idea of which project they would develop, and an expectation of creating the project in place. The initial preconceptions about how the art should be as a finished object or how the execution would appear in terms of artistic results varied greatly, reflecting the heterogeneous and individual sets of concerns regarding the artistic execution.

When arriving at the site of the performance, many of the students expressed inward-focused feelings, emotional experiences of nervousness, worry, anxiety, and social awareness, which then transformed into the final experience of calmness and sense of ease. The majority of final artifacts produced were different from the expected conceptualized idea and reflected more the students' inter-play with place and the landscape. At the end of exercise students valued the processes of creation and found it an enjoyable way of developing emotional connections and attributing meanings to a particular place. In this result section, we present an extract of the experiences and reflections from the exercise. To present this section visually, we propose the illustrative image below (Fig. 1), which distinguishes the different stages of place-experience during the land-art intervention: i) an initial idea (preconception); ii) becoming aware of the social environment; iii) an intuitive playful focus on the process; iv) a relaxed, reflective state; v) and a new perspective on place. This model

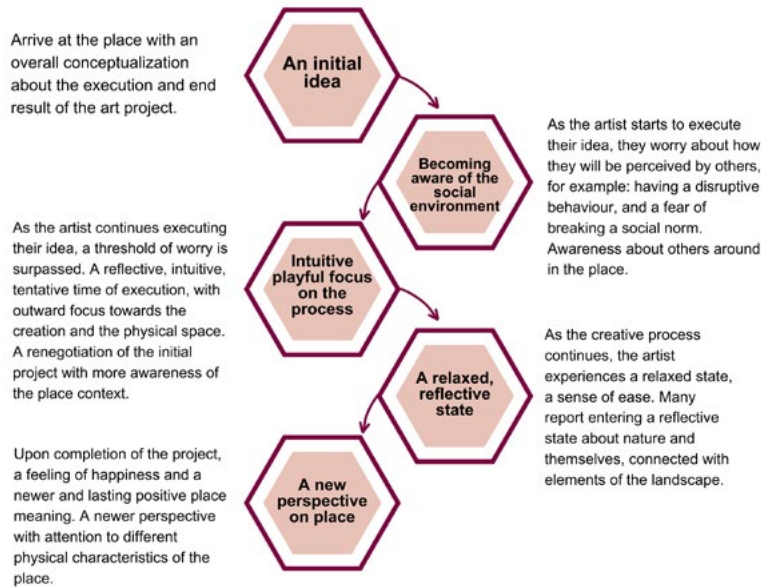


FIG. 1 Stages of the psychological processes of attention and awareness during the exercise of land art creation

can be useful for describing the results of the study, namely the emotional and cognitive experiences related to a land art performance in relation to the bodily action and the physical place, from initial concept development to the finalized artifact. Each stage is conceived from the individual perspective, which is intrapersonal of the artist's point of view. This approach provides a better understanding of how the experience of place becomes, through an art project, a key point to enrich the multilayered aspects of placemaking research.

The description of each of these themes with empirical examples are presented below. These descriptions start from the moment the students started doing the artistic intervention, in place, after the lecture and preparation phrases, that is the stage called "Becoming aware of the social environment."

Becoming aware of the social environment

Initial experiences from the majority of accounts revealed that at the beginning of the creation process, there was an initial emotional feeling of awkwardness and embarrassment associated with creating art in a public space. The exercise seemed to trigger direct reflections of the immediate social experiences in space at first. Initially, during the first moments of performing the task, participants described a feeling of resistance to deviating from possible social norms and an embarrassment, by a described fear of reaction from others, of breaking social rules or occupying other's spaces. The act of the performing art transgressed their shared understanding of normative public behavior, thereby constituting a significant threshold that required some negotiation for the engagement with the art.

Most “land-artists” could not foresee, now at the time of this experienced emotion, how or if they would overcome this feeling. Here are two extracts that concisely describe that experience:

“I felt a bit of embarrassment to go in the streets and pick up stuff from the ground.”

“I felt a bit worried and self-conscious that people would be there watching and I didn’t really want to be observed.”

Intuitive playful focus on the process

Later, as participants initiated the activity, they described an inner creative process that was unleashed during the activity. The unleashing change from the worrying initial moment to the creative experience seemed to be connected to a more specific focus on the art-experiment itself. This was described as a shift of inward attention to outward attention to space/place. They also described employing a seemingly more intuitive approach to the creation – that is, experimenting, looking around, making decisions whilst observing the landscape and trying combinations with elements found, using sticks, stone, and loose elements, no longer with a self-judgment or fears of reaction as they had in the start of the experience. Many students named that being attentive to the surroundings and starting to do the activity left the initial negative emotional reaction aside, as of anxiety and worry, and many reported the experience of affective states of relaxation, pleasure, and of sense of ease.

Most of the students cited sensorial experiences in their narratives, accounting for the visual aspects of landscape, the sounds in the surroundings, the smells, and haptic sensations in the skin. Many of the students explained that this sensorial interaction with the landscape connected to a natural curiosity to use the elements of the landscapes and materials for the creative activity. As, for example, this student explained:

“As I walked by the water and started looking for objects and inspiration for something to create I forgot about my inhibitions and started to relax and enjoy the process of exploring and becoming curious about what I might find.”

Some specific individual situations of this awareness that are sensorial were initially negative experiences, for instance, involving an awareness of littering and focusing, therefore, on these negative aspects during the art creation as a way to understand and process the experience.

Many of the students described that they experienced an enhanced consciousness of both themselves and the spatial surroundings during the exercise, whereas they became more attentive to the characteristics of the landscape. Some described a feeling of forgetting about time and being present in the moment of the creation, i.e. a sense of flow, a more

explorative approach to artification, and a common feeling that they described as a connection with the landscape:

Walking around with the intention to create something allowed me to immediately feel connected with the current autumn season. I realized there are so many fallen leaves, pinecones, pine needles around and I paid much more attention to how they are made, what colour they have and what is the process they go through after they fall on the ground.

It became such a pleasurable activity to explore, create, and experience the place in a much more sensorial and curious way than I really ever have despite visiting there so often over the years. It felt so good to play.

When attentive to the conditions of the chosen location, many students had to adapt their initial ideas, and had to allow the place to dictate the creations:

“My initial thought was to create a mandala of sand, leaves and sea-shells on a smooth rock surface by the beach. However, once I got there, it was quite windy, and I realized it would not work. I walked around a bit trying to come up with new ideas. This gave me an opportunity to look at the place with different eyes than I had ever done before. I decided to use a small patch in the sand where some round stones protruded the sand surface. When I was working, I did not give the process much thought at all, I just invented the pattern as I went along.”

The great majority of accounts expressed an interactivity, as the notions of the final object that were originally pre-planned and conceptualized changed into the context of the moment. As in this example:

“My ideas for what to create evolved as I found different objects and tried to see what I could do with them. I found a long reed that I wanted to curl in a circle but found it wanted to be a triangle instead. I found a branch from a conifer that seemed out of place there, as though someone brought it from another location. I wanted to include maple and oak leaves and a feather. I started out trying to find things that were aesthetically beautiful to me but soon began appreciating and seeking out objects with unique qualities. I really became lost in the experience of noticing the diversity of things around me and I found myself getting out of my thinking, worried mind into my playful, creative mind.”

Many students noticed how the unplanned characteristics of the landscapes dictated the creative motivations that they would employ in their creative exercise, whilst the experience extended into a feeling of comfort, appreciation and a reflective experience about nature in the space.

“On the ground, I noticed a path that the rainwater had made as it drained down into the canal, like a little dried river bed. So I decided

to arrange some seeds and branches there, following the water path, thinking about how this gigantic tree was made by water and sunlight. That was comforting. The strands of young seeds that had fallen felt like strings of beads or jewelry, so I tried to make a necklace out of them too.”

A relaxed, reflective state

Several of the students described the exercise as joyful, reflecting on how it seemed to allow them to experiment with a different perspective of space and while leading them to experience the chosen location differently:

When I sat watching the site, I thought through the process of making the art. I had picked a place that has already a deep meaning to me, and that I am already very attached to, but I realized that by focusing on the art, I had seen the place in another way. Instead of the big picture I normally see, I now saw shapes and colours. I focused on each stone, on the shape of it and how it would best fit with my leaves. This gave me a different experience of the place. Whilst the beach will still be the same, a place from where I have many fond memories, the small patch of stones in the sand will forever be changed into the place where I sat in the autumn breeze placing leaves, and even though the leaves are gone I will remember the way it looked.



FIG. 2

A land art installation in the project that evolved as the “land-artist” engaged with the materials in place. The “land-artist” expressed how they became lost in the experience of noticing the diversity of things around her.

A new perspective on place

Overall the exercise seemed to make a lasting impression on the students. Many described how they remembered the experience when passing by the space in the following days. In a period ranging from three months to



FIG. 3

A creation where the participant realized that by focusing on the land art creation, they had seen the place in a new way, focusing on small details as shapes and colors.

years after the exercise was conducted, some students reported that they went back to their locations and further developed their land art. Others did the exercise again together with family members or at another location. Some reported that they had found photos of their land art on social media.

Several of the students experienced a change in other people's behavior both when they performed the land art intervention, but also when they observed from far their reactions. Some described how the land art exercise created social interactions with other people, which is something that was experienced through positive and surprising experiences. One participant, from her perspective, described how she could notice three different types of behavior:

Curious behavior: Some people were just stopping by to figure out what this weird thing was, what it was made of or just for saying "look!"

Careless behavior: especially bikers (maybe they didn't see my art ?) They were just passing over it and not stopping or getting slower.

Cautious behavior: Most of the people were actually careful when crossing the root crack. A woman lifted her heavy luggage not to ruin it, other people were just taking a bigger step over it.

Another participant, creating his land art under a big tree, noticed how his creation possibly attracted a family's attention, but also wondered if it was actually him that occupied *their* place, which he felt uncomfortable

towards:

I noticed a parent and two kids looking over at me from a bench and it made me wonder whether this land art thing was attracting their attention to this tree or maybe I was actually occupying a place they liked to play in. They came and played inside the space that the tree makes. I left and sat nearby and watched them stack sticks and pat the side of the tree with their hands. (...) They crawled inside of the circle where I'd made the tree necklace.

At other locations no one noticed the art, but the process evoked reflections about the perception of places:

I think that if someone WOULD have noticed the art, it could have changed the place for them as well, from just a piece of beach to a place where they once saw a pattern that somebody made there. Perhaps they would have been curious about it and wondered who had done it.

It made me reflect on how easy it is to shape the environment around us with small interventions. Yet how a very simple change in the landscape can cause a big change in people's behaviour.



FIG. 4

One of the artists filled a root's crack with natural material at hand and reflected on how a very simple change in the landscape could cause a change in social behavior, as people passing by during the observation phase changed their directions and jumped over the land-art.

Discussion

Interdisciplinary studies within people-environment research have called on scholars to expand the understanding of the cognitive, bodily, emotional, and individual processes related to place experiences,³⁴ by means of creative activities, especially by attending the promotion of modifiable scenographies in everyday spaces.³⁵ This study explored qualitatively: a) what is the nature of the embodied cognitive and emotional processes of art making and place-making among an international group of master students, b) how cognitive awareness of place-meanings manifests and

34 Cross, "Processes of Place Attachment: An Interactional Framework."

35 Lavrinec, "Urban Scenography: Emotional and Bodily Experience."



FIG. 5

A participant created a necklace made of seeds and wondered if his land art attracted a family's attention toward the tree, while observing the behavior of people from a distance.

is attributed during a land art activity and c) to what extent these experiences provide a sense of inclusiveness in a place. Through these questions, the research contributes to understanding how urban placemaking could be enriched by considering the individual's lived experiences.

Through a thematic analysis of personal narratives, it was shown that people located in different geographic regions performing the same task during three consecutive years, including participants of different ages, cultural, and disciplinary backgrounds, can have similar experiences when practicing land art in a public space. This was a process of shifting emotional experience characterized by shifts in one's perception of attention, awareness, and appraisal of relaxation. This process has been interpreted here as impactful on their inclusiveness in place-meaning - by an increased feeling of belonging, through perceived positive identification of the self with place. Concerning the potential mechanisms, the experiences seemed to generate a perceived affective reaction of relaxation, through a sensorial experience of space and activity through a playful engagement with the project.

The processes described during the creative activity could be analyzed with environmental psychology and phenomenological lenses. Initially, students reported the experience of a separation between the self and the physical environment. This aligns with phenomenological understandings of the natural attitude, described by Giorgi,³⁶ as an unawareness of the embodied consciousness we have with the context of the world. The activity seemed to facilitate a suspension of this initial judgment of fear, attending to a shift of focus outwards towards the landscape and space. The act of experimentation broke down the initial duality, fostering what some described as a sense of participation and inclusivity between the self and the environment. The passage suggests an experience of attention and consciousness to the environment and experience, something

36 Amedeo Giorgi, "An Application of Phenomenological Method in Psychology," *Duquesne studies in phenomenological psychology* 2 (1975).

that could be described as the state of flow.³⁷ The worry seemed to recede, as many described becoming more aware and present in the creative act. Previous studies have assessed how a direct inwards involvement triggered by natural elements could be preparatory for individuals' emotional engagement with others and then active participation in social settings, as well as in urban contexts.³⁸ Additionally, a systematic review looking into different examples of art-based interventions for children and young people, found that the art-intervention in nature tended to increase nature connectedness and environmental awareness.³⁹

In the process of creating land art, it appears that the creative execution became an intuitive process when perception shifted towards awareness of the place, which in turn led to the processes of art creation. That the art process is intuitive and often changes instead of being characterized by a focused cognitive demand, is something that art research has repeatedly confirmed.⁴⁰ Since the focus of the exercise was to let the place dictate the conditions of the art, the process of execution, or the place itself, seemed to trigger awareness of the surroundings, which seemed to allow participants to have more open, explorative attention to the small details in the environment, as an unexpected playful opportunity, supported by many loose materials found in the space. This consisted of the possibility to use stones, sticks, and other natural resources at hand, and move these around, without a predefined design. Rather, the intuitive experience of moving things back and forth seemed to be related to the outcome of a mindful experience. Another project that explored the processes of creative interventions, this time in nature, has also found that playfulness was an important perceived aspect from the artist's perspectives to be creative.⁴¹ In that project, Plambech and Van den Bosch hypothesized that the visual aspects of the natural environment could trigger a creative experience that is playful and explorative. In this study, not all projects were carried out in a fully natural context, as many were performed in semi-natural planned areas within the city, but still with some kind of natural elements at hand.

37 Mihaly Csikszentmihalyi and Mihaly Csikszentmihaly, *Flow: The Psychology of Optimal Experience*, vol. 1990 (Harper & Row New York, 1990).

38 Igor Knez et al., "Wellbeing in Urban Greenery: The Role of Naturalness and Place Identity," *Frontiers in Psychology* (2018); Anna Bengtsson and Patrik Grahn, "Outdoor Environments in Healthcare Settings: A Quality Evaluation Tool for Use in Designing Healthcare Gardens," *Urban Forestry & Urban Greening* 13, no. 4 (2014).

39 Zoe Moula, Karen Palmer, and Nicola Walshe, "A Systematic Review of Arts-Based Interventions Delivered to Children and Young People in Nature or Outdoor Spaces: Impact on Nature Connectedness, Health and Wellbeing," *Frontiers in Psychology* (2022).

40 Merlin Donald, "Art and Cognitive Evolution," *The artful mind: Cognitive science and the riddle of human creativity* 1 (2006).

41 Trine Plambech and Cecil C. Konijnendijk van den Bosch, "The Impact of Nature on Creativity – a Study among Danish Creative Professionals," *Urban Forestry & Urban Greening* 14, no. 2 (2015).

Anthropologist Tim Ingold⁴² promotes the idea that the dynamic interplay we have with place can be fueled with a playful engagement through the introduction of inquiries and lines of becoming in a space. Tim Ingold argues that a focus on the processes of creation, as also described in this study, can lead to a more mindful and relaxed connection with the space at the moment. Playful inquiry, in his conceptualization, refers to approaching the interaction of individuals with the environment with a non-goal-oriented approach, characterized by experiment and exploration, through which he argues we can receive more knowledge about place and shape the character of place-meaning. In the same way, this present study shows a central repeated experience of enjoyment through the unexpected playful opportunity found during the activity. This spontaneity and focus on place at the moment of performance seemed to have triggered Ingold's notion of exploration as discovery and improvisation, through the intuitive process that many experienced. The use of loose materials and natural resources at hand resonates with the concept of "lines of becoming." As participants create with these materials, temporary trails appear in place, in conversation with what is present at the moment, and shape the place in their perceptions.

Participants of this study described attention to the multisensory characteristics of the place through descriptions of the landscape elements (eg: biodiversity; elements that could be moved; trees; stones), haptic perceptions (eg: the touch of wind in the skin), and sound (eg: the sound of others around them). These experiences were described to be relevant and central for their creative development; which they experienced in an outward sense of ease in a variety of conceptual differences within their identities. A previous paper by Ratcliffe and Gatersleben has also found the sensorial experiences of place to be important for the development of creative activities in nature from the artists' perspectives.⁴³ Sensorial experiences have been highlighted in phenomenological discourses as central to our understanding and experiences of place.⁴⁴ Variations of ways we perceive physical characteristics of space exist—based on individual experience, cultural values, or viewing conditions.⁴⁵ When the sensory experience of places changes, research has shown that this can alter the meanings and experience of a place, and thus can threaten or enhance place creation and active engagement with the landscape at place, depending on the subjective and individual meaning associated with the perception

42 Tim Ingold, "Against Space: Place, Movement, Knowledge," *Boundless worlds: An anthropological approach to movement* (2009); *The Life of Lines* (Abingdon, Oxon ;; Routledge, 2015); *Being Alive : Essays on Movement, Knowledge and Description* (Abingdon, Oxon ;; Routledge, 2011).

43 Eleanor Ratcliffe et al., "Understanding the Perceived Benefits of Nature for Creativity," *The Journal of creative behavior* 56, no. 2 (2022).

44 Seamon, *Phenomenological Perspectives on Place, Lifeworlds, and Lived Emplacement: The Selected Writings of David Seamon*.

45 Cross, "Processes of Place Attachment: An Interactional Framework."

changes.⁴⁶ This project has evidence that suggests that a great variety of sensorial input in a place – ie: landscape, plants, natural richness, biodiversity, water, and sounds – relates to an experience of creativity and ease, even accounting for individual differences.

The structure of the land art exercise and the focus on the processes seemed to have been a central aspect of the exercise. An issue found in the years running this exercise is the worry and fear, expressed in the classroom before the experience, that participants would produce something “ugly” or not “appropriate”. Regenia Gagnier discusses that culturally, many Western individuals, when posed with the task of producing or creating something, naturally think about the object result of the process, and the creation of what they assume to be culturally and aesthetically pleasing, which has shown in return to trigger performance anxiety.⁴⁷ The goal of the exercise was to increase place significance and focus on the experience, something that the participants seemed to achieve when leaving the aesthetic result aside and focusing on the processes of creation. The task also opened up an opportunity to reframe an artistic intervention, questioning the object result of art within the landscape, opening up possibilities that are different and new, rather than highbrow. These re-signification processes, which can question definitions of art and propose new solutions within the cultural perspective, are sensitive topics argued by Shapiro⁴⁸ to be central in the production of artifacts.

The experiences of relaxation described in this study seemed also to be of affective centrality for restorative opportunities during the performance, which is an aspect that has been widely explored in many examples within environmental psychology studies.⁴⁹ Restorative environments are in most cases natural environments that can promote a restoration of the perceptual cognitive properties and their generic focuses. Attention restoration theory⁵⁰ posits that restorative environments can engage an individual's attention to a more effortless focus, called “soft fascination,” which can offer a sense of “being away” from everyday life and worries, and become compatible with the individual's desires and aims, also related to social engagement and active participation. ART suggests that this process can lead to a recovery from stress caused by resource-intensive cognitive life.

46 Manzo and Devine-Wright, *Place Attachment: Advances in Theory, Methods and Applications*.

47 Regenia Gagnier, *The Insatiability of Human Wants: Economics and Aesthetics in Market Society* (Chicago: University of Chicago Press, 2000).

48 Shapiro and Heinich, “When Is Artification?”

49 Eg: Terry Hartig, Marlis Mang, and Gary W Evans, “Restorative Effects of Natural Environment Experiences,” *Environment and behavior* 23, no. 1 (1991); Kalevi Korpela, Marketta Kyttä, and Terry Hartig, “Restorative Experience, Self-Regulation, and Children's Place Preferences,” *Journal of environmental psychology* 22, no. 4 (2002); Terry Hartig et al., “Nature and Health,” *Annual review of public health* 35 (2014); Gregory N. Bratman et al., “Nature and Mental Health: An Ecosystem Service Perspective,” *Science Advances* 5, no. 7 (2019); Terry Hartig, “Restoration in Nature: Beyond the Conventional Narrative,” (Springer International Publishing, 2021).

50 Rachel Kaplan and Stephen Kaplan, *The Experience of Nature: A Psychological Perspective* (CUP Archive, 1989); *The Experience of Nature: A Psychological Perspective* (Cambridge: Cambridge Univ. Pr., 1989).

This connection has previously also been found in another study about creative experiences in nature, in which Ratcliffe et. al.⁵¹ interviewed artists to understand the relevance of the natural environment for their professional and creative activities.

In a positioning paper, Williams et. al.⁵² argued that creativity and nature experience could be linked to alternating processes of mind wandering and attention restoration. In the present study, we also found some tentative evidence of these processes, triggered through creative activity, which seemed to happen in different types of places, such as highly natural and semi-natural areas. These movements happened especially after the social awareness disappeared, and the creative activity continued. In fact, some participants developed their “projects” while thinking about their own lives or reflecting, for example, on the grandiosity of a tree, the roles of nature, the characteristics of space, the shape and sounds of water, and how these could metaphorically connect to the self.

The process of land art-creation within this project revealed an example of artification,⁵³ as an iterative process of transforming landscape elements into art. This is an artification primarily involving the experience of displacement and re-cognition of place by the perception of the “artist” himself. This, in turn, is related to the process of transforming the perceptual experience of place, through increased awareness and a different attribution of meaning to places. This project highlights a shift in perceptions that joins the processes between the “artwork” and the perceiver as a signifier of meaning concerning a place.

This project shows evidence of how a creative experience that aims at ressignifying the object and the environment can have a role in shaping our understanding and creation of place. We found that the land-art activity promoted a change in the participants’ perceptions about a place, as many described coming to the place several times after the activity, almost as developing a sense of ownership. The artification processes in place research could have been related to what phenomenological researcher David Seamon⁵⁴ proposed as the process of place-meaning creation called “place release.” These are different stages in the creation of place meaning, in which the individual is challenged and intrigued by place. This process is described through the following stages of experience: i) environmental serendipity, which is, to encounter something specifically intriguing in a place; ii) trigger a shift towards a more aware attention to place, which develops a chain of reactions that are active in the behavior

51 *The Experience of Nature: A Psychological Perspective*; Ratcliffe et al., “Understanding the Perceived Benefits of Nature for Creativity.”

52 Kathryn JH Williams et al., “Conceptualising Creativity Benefits of Nature Experience: Attention Restoration and Mind Wandering as Complementary Processes,” *Journal of Environmental Psychology* 59 (2018).

53 Shapiro and Heinich, “When Is Artification?”

54 David Seamon, “Place Attachment and Phenomenology,” *Place attachment: Advances in theory, methods and applications* (2013).

that an individual has towards place (iii). Seamon describes that these phases are aimed at examining and testing possibilities of action. In this project, we bring attention to a creative exercise as an example that can be described as a process of place release, whereas the land-art activity seemed to provide this opportunity for these sequences of shifting awarenesses that led to developed agency during art creation.

The experiences described by participants in this study start with an intra-personal level of awareness and a focus on cultural and social norms. They described feelings of embarrassment and worry towards what others would think or react. Further, some participants seemed to have a need for confirmation of the land art installations, as they described expectations of being noticed and of being accepted. We could describe these expectations as perceived injunctive norms. Injunctive norms refer to the perception of what other people would disapprove of or approve.⁵⁵ As Cialdini, Raymond, and Carl explain, injunctive norms motivate behavior by creating expectations and attention of an external prospect of social reaction, either by sanction or social reward. Behavior in social environments that are public is known to show an understanding of what is perceived to be public compliance.⁵⁶ Findings such as these indicate that the perception of breaking injunctive norms on public space tend to operate through intuitive, fast, and emotional reactions, which, in this specific case, served to discourage creative allowance into the public realm.

Why is interacting with and creating ephemeral land art with found, natural material perceived as a deviation from everyday behavior? What does it say about a lack of creative agency in public spaces? These results could help illustrate the psycho-social barriers that hinder public participation in the design and use of spaces. The initial hesitance of this study's participants could demonstrate a lack of feeling of inclusiveness and ownership of place. Kathleen Irwin problematizes how engagement in the public space can be fraught with tension, as people can embrace the distinctions between those perceived as part of a community (insiders) and those who do not (outsiders). What's more, this evidence points to the importance of social norms with respect to place meaning, which could be more explored in relation to place creation for social inclusion and raising awareness about social inclusiveness or lack of it in public urban spaces. These results demonstrated that despite starting the exercise with perceived deviation of social behavior, many participants left the artification exercise with a strengthened sense of place.

As always in qualitative research, the focus is not on identifying general trends, but on the complex degrees of transferability. Participants and

55 Robert B Cialdini, Raymond R Reno, and Carl A Kallgren, "A Focus Theory of Normative Conduct: Recycling the Concept of Norms to Reduce Littering in Public Places," *Journal of personality and social psychology* 58, no. 6 (1990).

56 Roland Benabou and Jean Tirole, "Intrinsic and Extrinsic Motivation," *The review of economic studies* 70, no. 3 (2003).

authors of this course were part of an environmental psychology educational program in locations internationally spread. Our sample represents a variety of ages and gender in different European countries and represents a range of demographic differences that could show a central transferability of experiences to individuals of other contexts. Some of these participants had creativity in their work, such as landscape architecture, and architecture; and some had health or psychological wellbeing practices – which had given them have an intrinsic interest in psychological experiences. This is positive, as the material was rich in varieties and diversities of examples, giving us a higher richness of data from the newbie artist's experience.

The fact that all of the participants are novices without much notion of how land art could be done, apart from one initial lecture, affected the results, with benefits and other aspects that could be explored with experienced artists. Novices can approach the spaces for the intervention with a more blank perspective, which we can hypothesize, would provide more openness to the context and attention to place. Untrained in the land-art techniques, their interactions became more open and disconnected to the actual discourses of art creation, revealing new forms of artistic expression and opening discussions about new interpretations of what constitutes urban art and how anyone could participate in shaping the artistic landscape of a place. A project focusing on artists could bring more understanding of the relationships between environmental triggers and creative vision and could lead to more original work that could be further explored in future research.

The data used in this study was collected at the same time some students were being educated in environmental psychology. However, given that, during the data collection, we did not touch on the aspects of restoration before this exercise, we do not imagine that this is what raised the connections of restorativeness and experiences found in this study. Rather, the connections were found upon attending repeated experiences of the project.

This study, as justified, explored the gaze and perspective of the authors, and of the many students participating in the whole data setting, with sessions of conversation in class. It did not include forms of participation of the perception of others from the city, which remains a focus to be explored, to understand the potential impacts of the land art creations within the larger perspective of the space and the people in space. It focuses on the processes of the artist's experiences, which can give us more understanding of the emotional and cognitive engagement that so far understudied. The results demonstrate how this project of land-art contributes to an understanding of urban art as a possibly ongoing, evolving experience that can be changed, adapted, and recreated. However, a part of this project was to ask for the students to observe, in a short

time, how the project of art as an object affected the movements of others within the context, which gave us some understanding of how these projects did affect other's behaviors and focus of attention on the environment. Further research to understand the potential for affecting the inclusiveness of others is necessary.

Towards the study of inclusivity within urban spaces, we want to raise the issue that many spaces are created through top-down policies.⁵⁷ It has been argued before that in order for art interventions to advance inclusion and social community engagement, a critical perspective on the processes of installation and creation of artworks is important.⁵⁸ Furthermore, it has been argued that participatory actions within cities establish networks of inclusive and places that promote activities, attention and connections.⁵⁹ Nevertheless, it has been found by earlier research in people-environment studies that the cognitive, emotional, and affective understandings people have of space shape the experience of the place, which in turn affects a person's beliefs, attitudes, and uses of place.⁶⁰ These studies found that these experiences can trigger negative acceptance of changes or negative perceptions of inclusiveness. To that, we conclude that the genuine makeup of a city's inclusivity will be nuanced and complex and needs to account for these various aspects. Therefore, to engage in a transition towards more inclusiveness in cities through the implementation of art installations, we cannot neglect the role played by the individual psychosocial experiences and their relation with the processes of place-meaning, as it has been argued before.⁶¹ Land art creative projects, in this article, seemed to be an emotionally complicated experience that required participants to pass a threshold of insecurity, but that ended in a positive experience of recovery, introspection, and connection to place. Our findings suggest that creative exercises, along with an awareness of the place-based creative process, gives participants deeper, more nuanced understandings of the dynamic existences of place and the relationship between the self and a place. The artification offers a positive experience of co-creating place-meaning that can be used to increase a sense of inclusiveness in cities.

57 Aurigi and Odendaal, "From "Smart in the Box" to "Smart in the City": Rethinking the Socially Sustainable Smart City in Context."

58 Joanne Sharp, Vanda Louise Pollock, and Ronan Paddison, "Just Art for a Just City: Public Art and Social Inclusion in Urban Regeneration," *Urban Studies* (2005).

59 Leandro Madrazo et al., "Creating a Network of Places with Participatory Actions across Cities and Cultures," *The Journal of Public Space* (2022).

60 Elizabeth Marcheschi et al., "Residents' Acceptance Towards Car-Free Street Experiments: Focus on Perceived Quality of Life and Neighborhood Attachment," *Transportation Research Interdisciplinary Perspectives* 14 (2022); David Lindelöw, "Walking as a Transport Mode: Examining the Role of Preconditions, Planning Aspects and Personal Traits for the Urban Pedestrian," (2016).

61 Elizabeth Marcheschi et al., "A Theoretical Model for Urban Walking among People with Disabilities," *Frontiers in Psychology* 11 (2020); Devine-Wright et al., "'Re-Placed' - Reconsidering Relationships with Place and Lessons from a Pandemic.," Ruggeri, "The Agency of Place Attachment in the Contemporary Co-Production of Community Landscapes."

Amanda Gabriel is a lecturer in environmental psychology and a Master's program course leader. Her research interests include transformative health research, transdisciplinary perspectives, and urban environments. She is a course leader of three Master courses in the program 'Outdoor environments for health and wellbeing' (SLU). She is currently engaged in interdisciplinary research projects at the EU and Sweden related to outdoor place experiences and landscape architecture. She is also leading a project about the conceptualizations and epistemologies of environmental psychology (University of Surrey). She co-produces the environmental psychology podcast Human Land. Amanda has an interdisciplinary background in humanities, landscape architecture, and the social sciences, with a Master in Environmental psychology (SLU); a Master in Media and Communication (Malmö University); and a Bachelor in Literature (Sorbonne Nouvelle, France; and University of Campinas, Brazil).

References

- Adams, Jennifer D., David A. Greenwood, Mitchell Thomashow, and Alex Russ. "Sense of Place." In *Urban Environmental Education Review*, edited by Alex Russ and Marianne E. Krasny, 68-75: Cornell University Press, 2017.
- Aurigi, Alessandro, and Nancy Odendaal. "From "Smart in the Box" to "Smart in the City": Rethinking the Socially Sustainable Smart City in Context." *Journal of Urban Technology* 28, no. 1-2 (2021): 55-70.
- Bartos, Ann E. "Children Sensing Place." *Emotion, Space and Society* 9 (2013): 89-98.
- Beer, Tanja, Lanxing Fu, and Cristina Hernández-Santín. "Scenographer as Placemaker: Co-Creating Communities through the Living Stage Nyc." *Theatre and Performance Design* 4, no. 4 (2018): 342-63.
- Bengtsson, Anna, and Patrik Grahn. "Outdoor Environments in Healthcare Settings: A Quality Evaluation Tool for Use in Designing Healthcare Gardens." *Urban Forestry & Urban Greening* 13, no. 4 (2014): 878-91.
- Bonaiuto, Marino, Susana Alves, Stefano De Dominicis, and Irene Petruccelli. "Place Attachment and Natural Hazard Risk: Research Review and Agenda." *Journal of Environmental Psychology* 48 (2016): 33-53.
- Brady, Emily. "Aesthetic Regard for Nature in Environmental and Land Art." *Ethics, Place & Environment* 10, no. 3 (2007): 287-300.
- Bratman, Gregory N., Christopher B. Anderson, Marc G. Berman, Bobby Cochran, Sjerp de Vries, Jon Flanders, Carl Folke, et al. "Nature and Mental Health: An Ecosystem Service Perspective." *Science Advances* 5, no. 7 (2019): eaax0903.
- Braun, Virginia, and Victoria Clarke. "Using Thematic Analysis in Psychology." *Qualitative Research in Psychology* 3, no. 2 (2006): 77-101.
- Casey, Edward S. "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena." *Senses of place* 27 (1996): 14-51.
- Cenggz, Canan, and Pelin KeÇeCgoĞlu DaĞli. "Land Art within the Context of Landscape and Art " In *INTERNATIONAL EUROASIA Congress on Scientific Researches and Recent Trends-V. Azerbaijan*, 2019.
- Certeau, Michel de. *The Practice of Everyday Life*. Berkeley: CA: University of California Press, 1984.
- Cross, Jennifer Eileen. "Processes of Place Attachment: An Interactional Framework." *Symbolic interaction* 38, no. 4 (2015): 493-520.
- Csikszentmihalyi, Mihaly, and Mihaly Csikszentmihaly. *Flow: The Psychology of Optimal Experience*. Vol. 1990: Harper & Row New York, 1990.
- Devine-Wright, Patrick, Laís Pinto de Carvalho, Andrés Di Masso, Maria Lewicka, Lynne Manzo, and Daniel R. Williams. "'Re-Placed" - Reconsidering Relationships with Place and Lessons from a Pandemic." *Journal of Environmental Psychology* 72 (2020/12/01/ 2020): 101514.
- Donald, Merlin. "Art and Cognitive Evolution." *The artful mind: Cognitive science and the riddle of human creativity* 1 (2006): 3-20.
- Fabian, Louise, and Kristine Samson. "Claiming Participation—a Comparative Analysis of Diy Urbanism in Denmark." *Journal of Urbanism: International Research on Placemaking and Urban Sustainability* 9, no. 2 (2016): 166-84.
- Gagnier, Regenia. *The Insatiability of Human Wants: Economics and Aesthetics in Market Society*. Chicago: University of Chicago Press, 2000.

Giorgi, Amedeo. "An Application of Phenomenological Method in Psychology." *Duquesne studies in phenomenological psychology* 2 (1975): 82-103.

Hartig, Terry. "Restoration in Nature: Beyond the Conventional Narrative." 89-151: Springer International Publishing, 2021.

Hartig, Terry, Marlis Mang, and Gary W Evans. "Restorative Effects of Natural Environment Experiences." *Environment and behavior* 23, no. 1 (1991): 3-26.

Hartig, Terry, Richard Mitchell, Sjerp De Vries, and Howard Frumkin. "Nature and Health." *Annual review of public health* 35 (2014): 207-28.

Hycner, Richard H. "Some Guidelines for the Phenomenological Analysis of Interview Data." *Human studies* 8, no. 3 (1985): 279-303.

Ingold, Tim. "Against Space: Place, Movement, Knowledge." *Boundless worlds: An anthropological approach to movement* (2009): 29-43.

—. *Being Alive : Essays on Movement, Knowledge and Description*. Abingdon, Oxon ;: Routledge, 2011.

—. *The Life of Lines*. Abingdon, Oxon ;: Routledge, 2015.

Kaplan, Rachel, and Stephen Kaplan. *The Experience of Nature : A Psychological Perspective*. Cambridge: Cambridge Univ. Pr., 1989.

—. *The Experience of Nature: A Psychological Perspective*. CUP Archive, 1989.

Knez, Igor, Åsa Ode Sang, Bengt Gunnarsson, and Marcus Hedblom. "Wellbeing in Urban Greenery: The Role of Naturalness and Place Identity." *Frontiers in Psychology* (2018).

Korpela, Kalevi, Marketta Kyttä, and Terry Hartig. "Restorative Experience, Self-Regulation, and Children's Place Preferences." *Journal of environmental psychology* 22, no. 4 (2002): 387-98.

Korpela, Kalevi M, Matti Ylén, Liisa Tyrväinen, and Harri Silvennoinen. "Stability of Self-Reported Favourite Places and Place Attachment over a 10-Month Period." *Journal of Environmental Psychology* 29, no. 1 (2009): 95-100.

Korpela, Kalevi Mikael. "Place-Identity as a Product of Environmental Self-Regulation." *Journal of Environmental psychology* 9, no. 3 (1989): 241-56.

Lavrinec, Jekaterina. "Urban Scenography: Emotional and Bodily Experience." *Limes: Borderland Studies* 6, no. 1 (2013): 21-31.

Lewicka, Maria. "Place Attachment: How Far Have We Come in the Last 40 Years?." *Journal of environmental psychology* 31, no. 3 (2011): 207-30.

Liang, Danni, Martin De Jong, Daan Schraven, and Lili Wang. "Mapping Key Features and Dimensions of the Inclusive City: A Systematic Bibliometric Analysis and Literature Study." *International Journal of Sustainable Development & World Ecology* 29, no. 1 (2022/01/02 2022): 60-79.

Lindelöw, David. "Walking as a Transport Mode: Examining the Role of Preconditions, Planning Aspects and Personal Traits for the Urban Pedestrian." (2016).

Madrazo, Leandro, Tadeja Zupancic, Burak Pak, and Maria Irene Aparício. "Creating a Network of Places with Participatory Actions across Cities and Cultures." *The Journal of Public Space* (2022).

Manzo, Lynne C. "For Better or Worse: Exploring Multiple Dimensions of Place Meaning." *Journal of environmental psychology* 25, no. 1 (2005): 67-86.

Manzo, Lynne C, and Patrick Devine-Wright. *Place Attachment: Advances in Theory, Methods and Applications*. New York: Routledge, 2013.

Marcheschi, Elizabeth, Agneta Ståhl, Mai Almén, and Maria Johansson. "A Theoretical Model for Urban Walking among People with Disabilities." *Frontiers in Psychology* 11 (2020): 156.

Marcheschi, Elizabeth, Nina Vogel, Anders Larsson, Sonja Perander, and Till Koglin. "Residents' Acceptance Towards Car-Free Street Experiments: Focus on Perceived Quality of Life and Neighborhood Attachment." *Transportation Research Interdisciplinary Perspectives* 14 (2022/06/01/ 2022): 100585.

Moula, Zoe, Karen Palmer, and Nicola Walshe. "A Systematic Review of Arts-Based Interventions Delivered to Children and Young People in Nature or Outdoor Spaces: Impact on Nature Connectedness, Health and Wellbeing." *Frontiers in Psychology* (2022).

Nations, United. "Transforming Our World: The 2030 Agenda for Sustainable Development : A/Res/70/1." New York: United Nations, 2015.

Plambech, Trine, and Cecil C. Konijnendijk van den Bosch. "The Impact of Nature on Creativity – a Study among Danish Creative Professionals." *Urban Forestry & Urban Greening* 14, no. 2 (2015/01/01/ 2015): 255-63.

Ratcliffe, Eleanor, Birgitta Gatersleben, Paul T Sowden, and Kalevi M Korpela. "Understanding the Perceived Benefits of Nature for Creativity." *The Journal of creative behavior* 56, no. 2 (2022): 215-31.

Redaelli, Eleonora. "Creative Placemaking and Theories of Art: Analyzing a Place-Based Nea Policy in Portland, Or." *Cities* 72 (2018): 403-10.

Ross, Stephanie. *What Gardens Mean*. Chicago: University of Chicago Press, 1998.

Ruggeri, Deni. "The Agency of Place Attachment in the Contemporary Co-Production of Community Landscapes." In *Place Attachment: Advances in Theory, Methods and Application*, edited by Lynne Manzo

Scannell, Leila, and Robert Gifford. "Comparing the Theories of Interpersonal and Place Attachment." *Place attachment: Advances in theory, methods, and applications* (2014): 23-36.

—. "Defining Place Attachment: A Tripartite Organizing Framework." *Journal of environmental psychology* 30, no. 1 (2010): 1-10.

—. "Place Attachment Enhances Psychological Need Satisfaction." *Environment and Behavior* 49, no. 4 (2017): 359-89.

Schreiber, Franziska, and Alexander Carius. "The Inclusive City: Urban Planning for Diversity and Social Cohesion." In *State of the World: Can a City Be Sustainable?*, edited by Worldwatch Institute, 123-41: Worldwatch Institute, 2016.

Seamon, David. *Phenomenological Perspectives on Place, Lifeworlds, and Lived Emplacement: The Selected Writings of David Seamon*. New York: Routledge, 2023.

—. "Place Attachment and Phenomenology." *Place attachment: Advances in theory, methods and applications* (2013): 12-22.

Shapiro, Roberta, and Nathalie Heinich. "When Is Artification?". *Contemporary Aesthetics* (Journal Archive), no. 4 (2012): 9.

Sharp, Joanne, Venda Louise Pollock, and Ronan Paddison. "Just Art for a Just City: Public Art and Social Inclusion in Urban Regeneration." *Urban Studies* (2005).

Silva, Paulo. "Tactical Urbanism: Towards an Evolutionary Cities' Approach?". *Environment and Planning B Planning and Design* (2016).

Thompson, Catharine Ward, and Penny Travlou. *Open Space: People Space*. Taylor & Francis, 2007.

Tufnell, Ben. *In Land: Writings around Land Art and Its Legacies*. California: John Hunt Publishing, 2019.

Twigger-Ross, Clare L, and David L Uzzell. "Place and Identity Processes." *Journal of environmental psychology* 16, no. 3 (1996): 205-20.

Verhoeff, Nanna, and Sigrid Merx. "Mobilizing Inter-Mediacies: Reflections on Urban Scenographies in (Post-) Lockdown Cities." *Mediapolis: A Journal of Cities and Culture* 5, no. 3 (2020).

Williams, Kathryn JH, Kate E Lee, Terry Hartig, Leisa D Sargent, Nicholas SG Williams, and Katherine A Johnson. "Conceptualising Creativity Benefits of Nature Experience: Attention Restoration and Mind Wandering as Complementary Processes." *Journal of Environmental Psychology* 59 (2018): 36-45.