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LANDSCAPE
ART VS
DESIGN



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**DOCUMENTS
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Landscape is a Space of Action and Thought

Costanza Meli

Keywords

Landscape, Identity, Migration, Contemporary Art, Participatory Practices.

Abstract

Landscape is a *containing* and a *contained* space, an *image* space and a *representation* of space. Communities continuously interact with the landscape and in it. In this article, we will try to identify the trajectory within one of the landscapes that has posed the greatest number questions about the relationship between nature and culture over the centuries – The Mediterranean. We will do this with a non-linear perspective. We will make a journey that leads us to a reading of this space through a combination of different outlooks and experiences, like contemporary art and experimental museums, to affirm the impermanence that has always characterized the idea of the Mediterranean, and the necessity to continually reformulate its meanings. This article is based on the meetings I have had in recent years working as a curator between Rome and Lampedusa, within participatory artistic projects characterized by the dialogue between migrant people and local communities.

The assumption of our article is the intersection of this *Space consciousness* with the *aesthetics of engagement* (Berleant 2004), through which artistic practices act in the anthropic landscape. This approach overcomes and articulates the meaning of *site specific* in the direction of a *contextual* practice that modifies the contexts in which it takes place and reformulates the geopolitical balances at the

base of Western art. The practice of public artists will be presented through the example of a participatory project conceived in 2018 by the Bianco Valente duo in Palermo, for the exhibition *Land of me*. The works show the polysemy of this landscape: “Space of otherness, of confrontation and hybridization of identity” that build itself through experiences of dialogue and laboratory in which a shared creative practice can produce new narratives. The choice to introduce the works in mainly descriptive terms is due both to the lack of bibliography on such a recent project, and to my participation in the elaboration of the contents itself. The conversation with the artists for the drafting of the exhibition catalog highlighted the need to tackle very current and dramatic topics such as the experience of migration, in a simple way understandable by everyone.

1. The Mediterranean invention

The sea unites the Countries it separates.
(Alexander Pope)

The first idea to falter when we approach this landscape is that it is the expression of a *consistent* space. According to some authors, a fundamental contradiction is hidden in this meaning, which is confirmed by the geopolitical and social reality, as well as by the current dynamics of the management of the processes of migration. The geographer Farinelli interprets this contradiction in a radical way, maintaining that although space is a Mediterranean invention (it is here that Ptolemy introduced the world to the metric of space), in reality, it has never prospered in this region. In fact, the Mediterranean represents the exact opposite of the rational centralized isotropic space upon which states have built their image and the map of relations between peoples. There have always been free trade zones, city-states, continuity zones, special rules and statutes, small political units, *intangible* economies. The Mediterranean diametrically opposes a political vision based on national identities because it constitutes a *barrier* between the internal and the external, between what separates people and what brings them together, in other words, exchange. For this reason, concludes Farinelli, this closed and *exceptional* horizon can be identified as the model from which globalization originated.

This reading therefore looks at the Mediterranean as a space of interaction and experimentation within which it is possible to see, both historically and in terms of the current situation,

the semantic multiplicity of a place that is developing, whose nature is constantly being redefined by projections, and individual and collective desires, as well as political plans and strategies. A landscape that is today also being constructed through the aesthetic dimension, *poetry* and a new feeling the artists choose to create when they work on the image of Mediterranean, relating to the experiences of those who experience it and cross it.

According to the philosopher Arnold Berleant, who came up with the theory of the aesthetic of *engagement*, «the characteristic of our age is not disinterested contemplation but engagement, a sensory immersion in the natural world that has become an experience of exceptional unity» (Berleant, 2004). Unity and immersion constitute the model of an artistic act that understands the activity, the implication of the subject in the world.

The art historian Judith Rugg has identified the origin of this journey in the new *space consciousness*, a “change of emphasis on the meaning of spatiality” (Rugg, 2010), which has characterized many works of art since the nineties. This phenomenon has taken place in the context of a real *epistemological crisis*, which affected scientific knowledge and disciplines in post modernism when doubt was cast on Hegel’s model of historicism. Michel Foucault’s famous quote, stating that the current age “could be considered the age of space” (Foucault, 2001), is the first theoretical reference to the new relationship established by artists between landscape and territory. The second is the definition, by the Californian geographer Edward Soja, of the *Spatial Turn* as a criterion for opening up new ways

for different branches of knowledge to cooperate. For art, in particular, spatiality represented “a new theoretical resource, once the concept of innovation and the notion of progress had lost bite and credibility” (Négrier, 2006). Referring to the paper by Lefebvre, *The Production of Space*, Soja developed the notion of *thirdspace*, which inspired subsequent generations about the necessity for syncretic and spatial orientation. In the *thirdspace* everything comes into contact: «subjectivity and objectivity, abstract and tangible, real and imagined, knowable and unimaginable, repetitive and differentiated, structure and arrangement, spirit and body, conscious and unconscious, disciplined and transdisciplinary, everyday life and the never-ending story» (Soja, 1996). In his paper about the *poetry of decentralization*, Westphal interpreted it as “a space of otherness (*thirthing-as-othering*), comparison and hybridization of identity” (Westphal, 2008); a place of interaction between the real and the imaginary, which allows a political terrain to be constructed “for opposition and the construction of interconnected communities of resistance”.

The *spatial turn* has been used with just as much conviction by the artists who have gone beyond the definition of *site specific*, towards a contextual way of working capable of generating hypotheses of change in the places in which they are made, reformulating the geopolitical background in which western art has developed. From this viewpoint, space is no longer just a geographical place, but becomes a sort of field, like a *generator field*, in which the work is produced. From the moment of its origin, the work resonates with all the factors that make up this space-field, from the more structural to the aesthetic, cul-

tural and emotional ones. It is the abandonment of uniqueness in favour of new approaches based on *lateral* connections.

In a general repositioning of cultural processes in terms of space, the boundaries of artistic categories also change. In the paper *Géo-Esthétique*, the two researchers Kantuta Quirós and Aliocha Imhoff, bring the analyses of the geographer Joaquín Barriendos up to date and apply them to the artistic system. With regard to the *spatialization* that is taking place in contemporary art, they write, “Avec ce tournant spatial, allait se dessiner simultanément la possibilité de construire une critique radicalement décentrée des politiques de l’espace et de sa représentation” (Quirós & Imhoff, 2014). The experimental movements and projects directed by collectives of geographers and activists like *Hackitectura*¹ and *Bureau d’études*² are based on the criticism of policies and the representation of space. These projects are engaged in the reshaping of borders, frontiers, journeys and directions of a new cartography that aims to include the journeys of individuals who are not yet represented, from a post-colonial, horizontal and interdisciplinary viewpoint: a new way of thinking “de l’hétérogène, de la pluralité, de la multiplication des centres” (Quirós & Imhoff, 2014).

1. *Hackitectura* is a group of architects, artists, information technology specialists and activists. Since 1999, they have been using new technologies to create temporary spaces “that can escape from the formal structures of control and surveillance regulated by technological and political organizations in contemporary society”. Retrieved from <http://www.spatialagency.net/database/hackitectura>. The group often works in a cooperative way, carrying out research into the effects of communication and technology on physical spaces, the formation of social networks and how these can be used for artistic and political activism.

2. *Bureau d’études* is a project of the Paris artists Léonore Bonaccini and Xavier Fourt. In the last few years, this French duo have been producing maps of contemporary political, social and economic systems. “Their visual analysis of transnational capitalism is based on careful research and usually takes the form of large murals”. Retrieved from <https://bureaudetudes.org>.

The landscape of the Mediterranean we are looking at is therefore a contemporary landscape, which can be seen as the result of this process of shared reading, in the experiences that we will describe. This process takes place both in artistic activities and in museum and archive projects. In fact, this paper relates to my experience of working on dialogue between migrants and local communities through participative artistic activities. Most of these projects are characterized by collecting memories, stories and direct or indirect testimonies, which provide a complex image of the Mediterranean, in which the opposite dimensions of borders and connection, projection and trauma, challenge and threat, salvation and mourning, shared and unfamiliar heritage coexist.

2. Bianco Valente, *Land of me*

The artistic duo Bianco Valente is made up of Giovanna Bianco and Pino Valente. A couple in life and in work, the artists started working together in 1994, and their partnership is based on sharing the creative process and looking at reality. Their art is open and it is achieved through meeting with the places and people that are part of it, and also with those who are invited to participate in the conception of the work of art itself, or to take part in it in a personal and conscious way, including friends, partners, other artists or theorists of art. They have always been interested in investigating the dynamics of perception and representation, and they use various tools, including writing, video, installations and light projection, paying particular attention to space in physical, cultural and social terms. Bianco Valente's interest in landscape and anthropology is combined with an investigation into the

dynamics of relationships and the flexible and ambiguous nature of identity, which is questioned through the production of collective works, or workshop activities.

The exhibition *Terra di me*, put on in Palermo in 2018 on the occasion of the twelfth international travelling Manifesta Biennale of contemporary art, expressed the various aspects of this research. The space and landscape of the Mediterranean are represented through a speech of many voices, developed in terms of relationships and participation, which receives the multiplicity of the present within it. The work originated from a commission by the Sicily Foundation, which has a cartographic collection that includes nautical maps from the sixteenth and seventeenth century. The aim of the exhibition was to develop the theme of the Mediterranean, starting by promoting this important piece of heritage, which the Bianco Valente duo interpreted as an open semantic device that can be reconfigured in contact with the experiences of the individuals who live in the Mediterranean today. The geographical representation of the shipping lanes of the past was used as the starting point for telling a story of today, together with migrants who have recently made the journey towards Europe. The artists held a workshop in which people of different origins were invited to make a new map, and draw a shared landscape based on a geography of emotions, memory and future prospects. With a delicate and responsible approach, the artists released personal expression from direct accounts of travel and migration, without allowing the stories themselves to become a biographical narrative. The process of sharing was directed towards finding an individual relationship with the Mediterranean. Using a series of linguistic and visual references of

a universal nature, each participant contributed to building a plural visual account, bringing identity, the body and imagination into play, within this geographical perspective. Deconstructing stereotypes and finding the emotional dimension that characterizes the real life of each person was the purpose of the workshop. In fact, the migrants had not always heard of, or experienced the Mediterranean before starting their journey, and in many cases, they did not feel that they were part of it. “The concept of Mediterranean, with everything it includes in relation to a sort of cultural supranational identity, is almost unknown to the inhabitants of Sub-Saharan Africa, where most of the migrants come from.” (Valente 2018, p. 31) Whilst the old nautical maps suggested a link with history, and with the symbols in which the perception of one’s own identity and that of others is rooted, the use of simple elements, like people’s names, the baggage that we take with us or the colour that we perceive the sea to be, allowed the participants to reconsider the idea of “who I am” and “where I come from”, in intimate and creative terms. The works produced, based on pictures, videos and the interviews carried out during the workshops, bring back the complexity of a landscape that exists in a state of balance between knowledge and imagination, using a minimal and metaphorical language.

3. *Constellation of me*

“We asked everyone to repeat their name, like a chant, as if to state their individual uniqueness, their own state of being a person, each time they said it.” (Valente 2018, p. 31) In the video entitled *Constellation of me*, close-ups of the lower part of the face follow the movement of the words.



Figure 1. Bianco Valente, *Constellation of me*, video, sound. 2018.

Names pronounced repeatedly with a slow rhythm are formed between the lips and teeth in the breath of unknown people, who address the visitors to the exhibition by communicating their identity. It is not something to be taken for granted. On the contrary, in a simple way, it gives back to every migrant what has been taken away from them by the images in the media, by the saturation of the space of listening and dialogue. In fact, the mass-media representation on television is based on the depersonalization of the individual, the denial of sound, voice and presence. Against the background of a Mediterranean without history, individual people are commonly represented as a nameless crowd. The first step towards developing a new, shared meaning for this landscape is to begin the empathic journey again, starting from the moment of meeting. The choice of the artists not to show the whole face, with the eyes not visible, keeping the representation of the other from

the voyeuristic familiarity of sight, ensures that we pay attention to the indication of a difference. A mouth, a voice, never seen, never heard, can create a sense of uneasiness and indicate a “breaking point” that has to be reached, psychologically, in order to restart our relationship with reality. The second part of the video, on the other hand, is made up:

of a series of scenes in which each participant names the people they are closest to, including both those who have stayed in the place they come from and those who are here with them, and in some cases also those who have passed away. In this way the network of emotional ties that reinforces our presence in the world is marked out. (Valente 2018, p. 31)

Voices submerged in the background noise that forms the condition of existence of every person who constantly has to struggle to reaffirm themselves and their own identity.

4. *Baricentro*

The video entitled *Baricentro* represents something that every participant in the workshop did. They were asked to write or draw a word or symbol on the palm of their hand, related to the most important thing that they wished to protect and keep with them during their journey. Migrating means being stripped of your things, selecting a few of them, starting a new journey in which others decide what can belong to you and what must be abandoned. The video is a loop of a recording of words like *freedom* and *justice to everyone* being written on people’s hands.



Figure 2. Bianco Valente, *Baricentro*, 2018, video, endless loop.



Figure 3. Bianco Valente, *Baricentro*, 2018, fine art print.

A series of photographs, which work as a countershot to the writing, represent the act of conserving. This time, the faces of the people are completely excluded and the image is focused on the hand, held on the chest and on the heart, to safeguard the words and their meanings.

5. Coastline – Mediterranean Breviary

The landscape of the Mediterranean gradually takes shape, work after work, through a sense of the journey and the experience that it represents for each person. The universality of affection and emotions is the common thread that runs through the whole series and converges in the curvature of the coastline sewn by the artists on the reproductions of the old nautical maps, in the Coastline work. Lines and trajectories followed by the artists through embroidery, cutting out, collage and arranging pictures that belong to a common visual heritage connected with the landscape of the Mediterranean, like the work entitled *Mediterranean Breviary*, inspired by the text of the same name by Pedrag Matvejevic. “The thread of the story never seems to reach a conclusion, but rather continues to include new reflections, quotations and personal considerations, which often touch on poetry” (Valente 2018, p. 33).

These words, with which the artists comment on the literary work, are the fulcrum of the idea that runs through the whole exhibition, based on encompassing language, representation, and different words and emotions in a journey through the most representative and current meanings of the Mediterranean. In fact, the collage is a study of stereotyped representations of the sea as a tourist destination, and the “in-

finite shades of colour that the cradle of western civilization can take on, depending on when and where you look at it” (Valente 2018, p. 33). In the work we see a multitude of strips of paper cut out from pictures advertising tourist resorts and holiday destinations on the shores of the Mediterranean. A study in the use of colour in marketing, to give expression to the imagination that goes with choosing the more exotic travel destinations. The work, which has a strong aesthetic impact, succeeds in its aim of enchanting the viewer with the beauty of the shades of blue, which reflect the collective idealization of the sea. Another face of the landscape, which presents itself as an icon, and is deconstructed when we move closer to the work and perceive the nature of the piece.



Figure 4. Bianco Valente, *Coastline* (Gulf of Palermo), backstage, 2016.

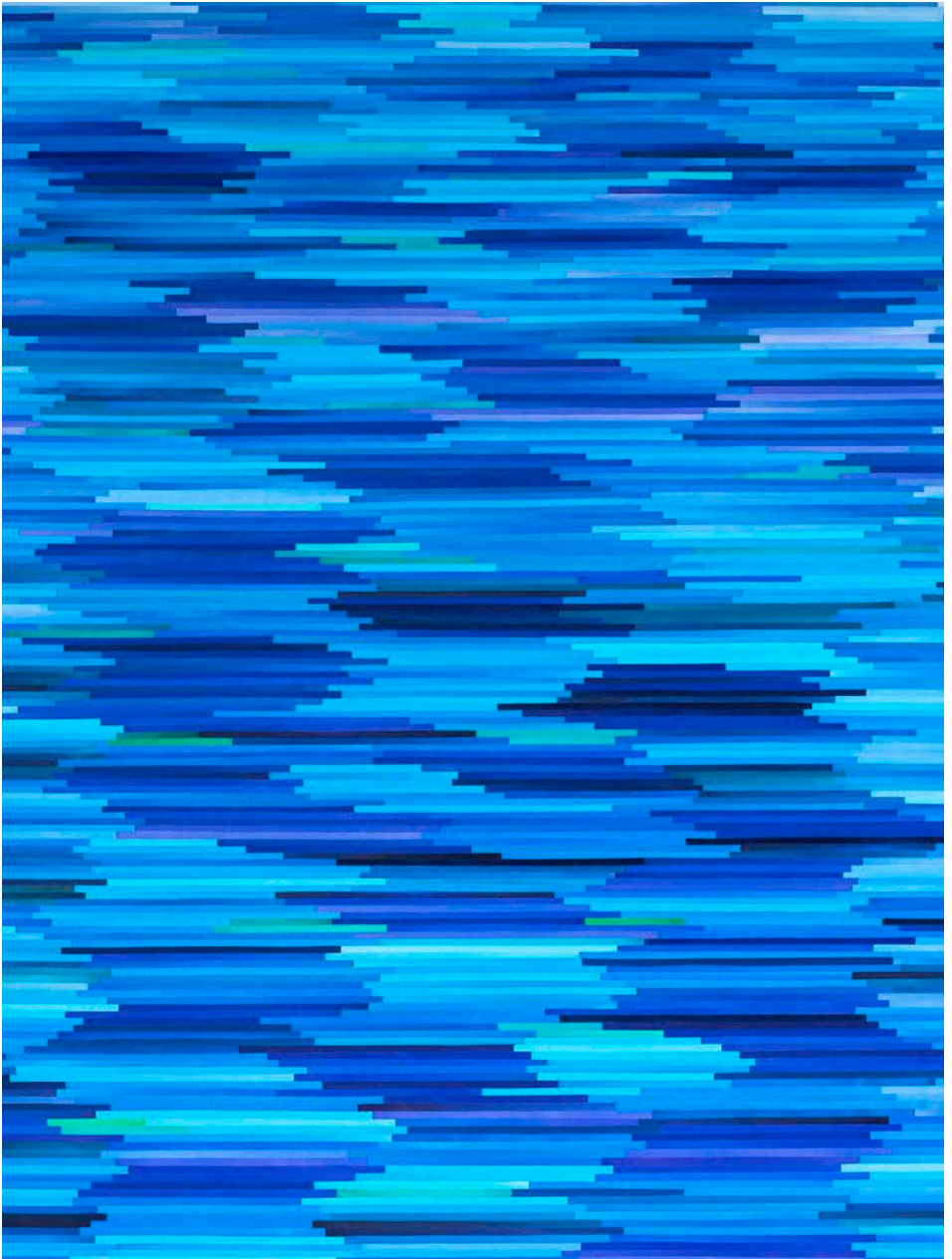


Figure 5. Bianco Valente, *Breviary of the Mediterranean*, 2018, collage - strips cut out from travel catalogue photos, 90 x 90 cm.

6. *The new world – Weaving*

This work also reflects the imagination and once again it affirms the plurality of the narrative which the sense of landscape is based on. The young people were invited to describe the fantasy associated with their journey's destination on a very thin piece of paper tape. The work on show is a weaving of all the ribbons of paper tape on which the phrases, words and suggestions that represent departure, the journey and their expectations of it. This sort of *soft baggage* gathers together a text that is almost invisible in the plaiting, safeguarding the contents inside it. Words and descriptions that potentially overlap with the reality of experiences, or are broken against what each person encountered on their journey or once they reached their destination. An intertwining of fragile and important stories, of which the public can only see the levels on top and guess at its complexity.

7. *Terra di me – Land of me*

This picture, also used as a poster for the exhibition, resumes and concludes the journey begun with the old maps from the collection of the Sicily Foundation. According to Bianco Valente's idea, each nautical map is permeated with an individual story. In a sort of tattoo, in which it is easy to recognize Sicily, a part of Tunisia, Malta and Lampedusa, the lines of the palm of the hand cross over the Mediterranean routes, "thus interweaving the routes that each person decides to take with their destiny." (Valente 2018, p. 33) This work makes us think about the inadequacy of a tool like the map, defined by the geographer Farinelli as a *wretched* model of reality because it *sacrifices* everything, just to give one piece of information. It represents the inadequacy of a point of view that only depicts

the representative or spatial dimension of the landscape:

Cartography is a complex tool. It has always used shapes and codes to “record” the environment, but in order to do this it must necessarily make a selection. Every map is a coagulation of representations, the crystallization of a vision, an ideological, utopian political plan. Artists have always been attracted to them because they are so full of meaning. They have redrawn, reinterpreted and questioned them and turned them upside down. (Valente 2018, p. 25)

The choice of the Bianco Valente artists to work on the map aims to go beyond its finiteness “to extend the point of view about the Mediterranean and geography that it represents, make it current and bring it to life” (Valente 2018, p. 25).

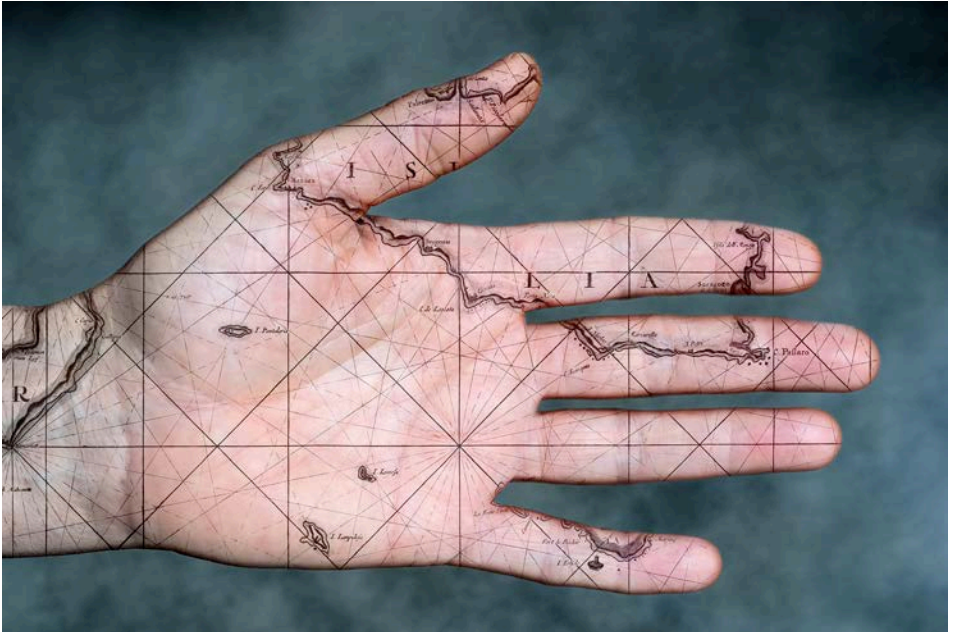


Figure 6. Bianco Valente, *Land of me*, 2018, fine art print, 78 x 115 cm.

8. A museum of migration in Lampedusa

In July 2019, the Museum of Trust and Dialogue for the Mediterranean was opened. It was presented as “a space of knowledge and reflection, a tool for building bridges and knocking down walls”³. After a break of almost a year after its first official formulation, in which the exhibitions were predominantly rhetorical and pitying, the *3 October Committee* reopened the museum to the public with a new permanent collection created in cooperation with *AMM – Archivio delle memorie migranti* (Archive of Migrant Memories), in Rome and the DiMMi project – *Diari Multimediali Migranti* (Multi-media Migrant Diaries). The exhibition is divided into four sections, which interpret the theme of migration through a comparison between past history and the present, to tell the story of humanity in movement and affirm the identity of migrants beyond anonymous figures and dry statistics.

The first section is the *Migrant Objects* collection, an assortment of items (photographs, letters, diaries, religious texts and personal possessions) that belonged to migrants who arrived on the island from 2008 to 2011, and were found by the Lampedusa *Askavusa* collective in the abandoned wrecks of the so called *Cemetery of the Boats* (the rubbish dump of Imbriacola), in the hinterland of the island. It is a tribute to the memory of Professor Giuseppe Basile, one of the leading experts in restoration at an international level, who started the first project to set up a museum and documentation cen-

3. Taken from the press release of the opening issued by the Archive of Migrant Memories association in Rome.

tre about migration in Lampedusa, under the patronage of the local council. The intention of the museum was to develop a valid and meaningful criterion for passing on memory, in order to build a narrative of the present, and bring the attention of the scientific community and civil society to a “phenomenon that has certainly not ended, but is still on the increase all over the world, which is that of the often chaotic movement of entire populations, who risk death to escape unacceptable or inhuman living conditions” (Basile, 2013)⁴. The collection on show today in the Museum of Trust and Dialogue for the Mediterranean is a testimony to this innovative and experimental idea for a museum. From 2011 to 2013, a team of researchers and scholars took action to safeguard and promote this heritage. *Isole* association (Palermo) supervised the cataloguing of the restored items and the *Archive of Migrant Memories* (Rome) allowed them to be translated and studied⁵. The approach of the project was to consider the objects as active devices that could tell a story and encourage new stories to be told when meeting the public. For this reason, in the new exhibition created for the museum in Lampedusa, there are also some sound tracks (which can be listened to with headphones) with the translations of the documents, reconstructions of the journeys or a reading of the texts in their original language.

4. Extract from the introductory text of the Museum and Centre for Documentation about Migration in Lampedusa and Linosa, July 2013.

5. The Migrant Objects collection has been exhibited twice before: the 2013 exhibition in Lampedusa entitled “With the Objects of the Migrants”; the exhibition-project *Migrant Objects. From Trace to Voice*, curated by the *Isole* association at the MLAC, Museum Workshop of Contemporary Art of the La Sapienza University in Rome.

The other parts of the museum were designed to harmonize and connect the two collections it is made up of, and refer to current migrations and the history of Italian emigration. To introduce the visitors to this part of the museum, there is a photographic exhibition dedicated to the history of Lampedusa. It is a series of black and white images from the Historical Archive of Lampedusa, documenting the long tradition of the island as a place of arrival and departure, and also as a border. “In fact, since ancient times, Lampedusa has always been a “safe” haven to shelter in during storms, and a place to stop and stock up on food and water; a useful island for everyone, both Christians and Muslims”.⁶

The exhibition also includes a presentation by the Association of Civilian Victims of War, with some items belonging to people who fled or were deported during the Second World War in Italy (identification photos, drawings, letters from prison, personal items like glasses typewriters, mess tins and dog tags). In fact, in Italy alone, “more than two million people were forced to flee from the violence and bombs of the war, leaving all their possessions behind them and severing ties with the communities they belonged to”.⁷ To bring together times and places that are so different, the phrase *‘Individuals, not numbers’*, concludes the journey through the past history, giving an indication of the sense of the whole exhibition. This is echoed by a sound section dedicated to the testimonies gathered by

6. Taranto N., introductory text for the section documenting the history of Lampedusa as a land of arrival and departure.

7. Extract from the introductory text of the museum.

the *Diary Archive of Pieve Santo Stefano*, and *DiMMi - Multimedia Migrant Diaries*, entitled *Io vado via* (I am going away), which takes the visitor through an experience of listening to alternating accounts of Italian emigration and immigration to Italy. Two at a time, Italian citizens in the world and citizens of the world in Italy describe their departure, their journey, their arrival, loss, hardship, success and failure⁸. The exhibition ends with *the shipwreck room*, which offers a multimedia itinerary of pictures and sounds in which the visitors can experience the sea crossing for themselves. The public are also invited to participate in the exhibition by writing a personal message, a comment or an idea of hope for the future, on a wall.

The Lampedusa museum, which I have personally contributed to setting up in its current form, today represents a fragile but necessary compromise in an unstable political context. In fact, the local administration supported its opening, but did not then support the creation of the more experimental and ambitious project that had previously been formulated by Professor Basile. The museum and centre for the study of migration would have been an important challenge for our times, to bring about critical and scientific thinking about the Mediterranean. The hope is that the preservation of objects will soon be followed by the provision of new educational tools that can uncover the complexity of the collection.

8. Extract from the introduction to the project *Io vado via*, organized by the Diary Archive of Pieve Santo Stefano with *DiMMi - Multimedia Migrant Diaries*. <http://www.archiviodiari.org/index.php/iniziativa-e-progetti/dimmi.html>

In fact, while these objects may initially take on a symbolic dimension, representing a story of acceptance that may or may not have taken place in the journeys of migrants, a second level of analysis will allow us to reconsider this reading by progressing from *symbols* to *testimonies*. In this context, the act of exhibiting acquires a different, more problematic value. Putting a symbol on show is somehow a logocentric, interpretative and potentially risky act. This act implicitly involves a position and a judgement that is based on representation (of a story and of otherness). A symbol is the point of arrival of a narrative whose objectives are clear. Testimony, on the other hand, is an active process that is never concluded because it provides the possibility of verification and cross-referencing of narratives and dialogues. A contemporary museum should therefore *introduce* the multiple meanings connected with the idea of migration with objects whose meaning has not finished, but continues (Meli, 2020).

For this reason, the project that Basile came up with involved the participation of migrant communities in the activities of research, documentation and exhibition, and also the involvement of the local community in the process of developing the memory and image of the Mediterranean. Furthermore, the theoretical and ethical aspect underlying the original operation posed a series of questions about museums themselves:

Taking care of a collection of this kind necessarily leads us to consider the limitations of museums in relation to describing otherness. Making this heritage a carrier of new readings and interpretations involves thinking about the individual testimonies, and about the meaning of historical memory. (Meli, 2020)

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V

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or both academic and informal public conferences. Exploration, strategy, activation, construction, transmission are the phases of Coloco's projects in order to support the relationship between people and the places where they live, all unique and all together. Situations and requests vary indefinitely, but commitment is the same: creating places whose quality is measured by their ability to accommodate the enormous diversity of life.

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Scuola del Terzo Luogo was born and developed during several editions of Incontri del Terzo Luogo, moments of research on the "undecided" spaces of the city, spaces in which not everything is totally chaotic and wild, but where not everything is already planned. Starting in the fall of 2012, an informal group of people started a journey within these spaces that has facilitated comparison, actions on public space, experimentation, relations with the context and various forms of life with special regard to the topic of the garden. The reference place that gave life to this path, supporting it with its own resources, is Manifatture Knos, an undecided space in the city of Lecce, that has been recovered after a long period of abandonment and returned to the city as an independent cultural center. Scuola del Terzo Luogo wants to deal with new forms of pedagogy by challenging conventional teaching models, where giving political dignity to indecision becomes the modality of intervention on the common good, or the practice through which we take care of places.

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Member of Ground Action, a collective of experts in the field of architecture, landscape and art, which is inspired by all those collective, active and participatory practices of space making such as, for example, the international experiences of the operational workshops. Its activity is configured as an on-site and open air research atelier, aimed at triggering or accelerating the re-evaluation processes for peculiar places, claiming the performative value of the action in the public space and in the landscape. It promotes sustainable design by using recycled materials and the direct and concrete realization of the installations using impromptu ways and forms. According to its method, Ground Action helps to create the opportunity for a dialogue with administrations, other local institutions and all those subjects active in the area capable of providing specific support and knowledge.

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