Temporary Landscapes
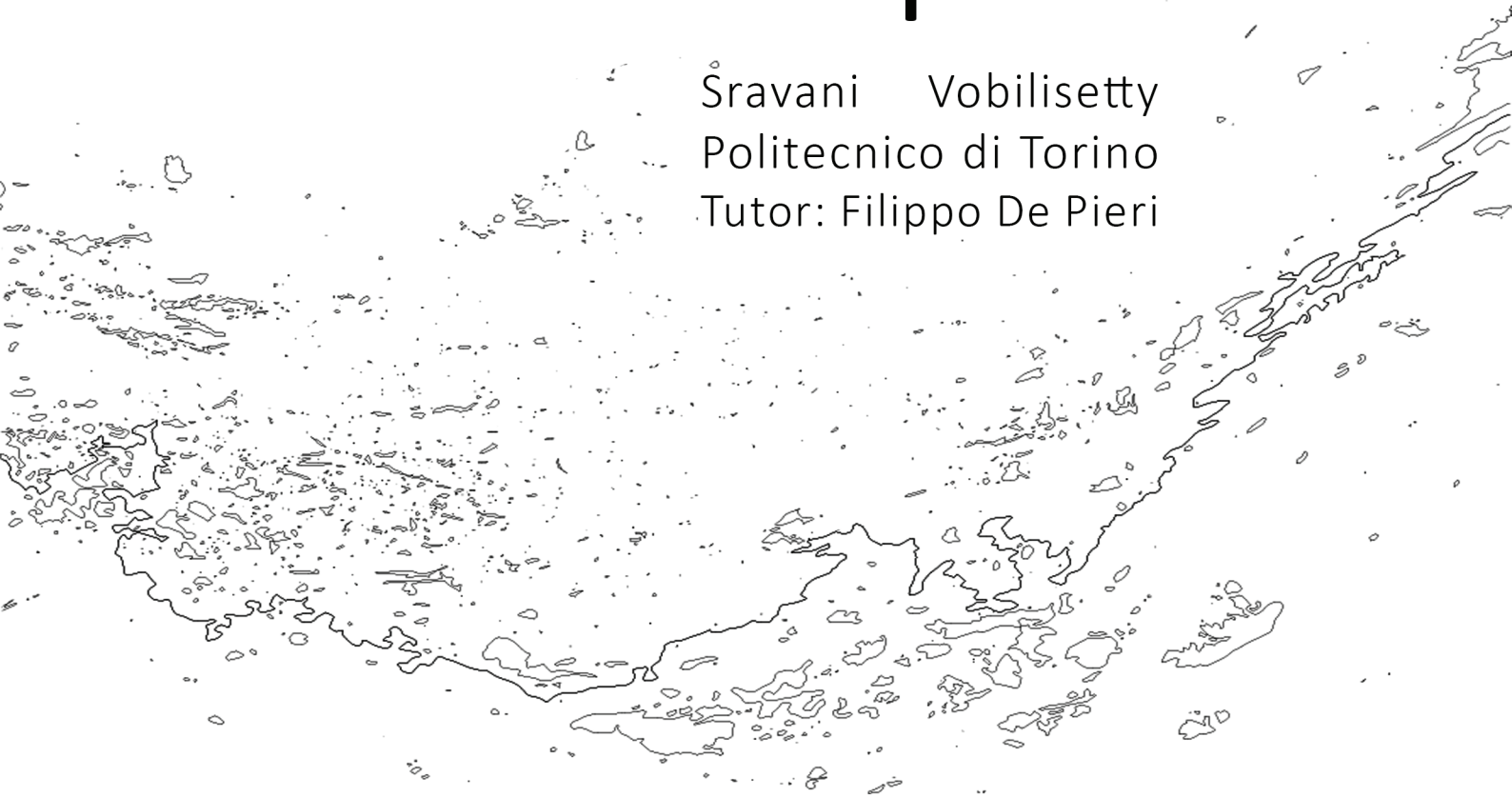
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CHAPTER I

Introduction

A well-established notion on the growth of a civilization goes that wood and fabric must give way to stone and concrete. (Mehrotra, 2017) Impermanence has always given way to more permanent compositions. The sense of movement has been relevant only through the associated sense of stillness. The search for permanence within movement surfaces in curious ways, like a bed and silver cutlery on a first-class flight 35,000 feet above the ground. The dimension of time and the changes it brings to perpetuity has been a shaping force to architecture. The organization of timekeeping has changed over time, from lunar calendars and sundials strongly dependent on immediate surroundings to a global self-regulating version with an autonomous cycle. The formalization and thus abstraction of time by the mechanical clock has influenced our understanding of space in a similar direction as a fixed entity with curated lifecycles. The nature of identifying with architecture and urban landscapes has directed a similar understanding of natural landscapes. (Sigfried,1941)

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Image 1: Dunes of Terschelling
Source : Periscopedune, Nov 2017

However, it is harder to articulate the relationship with the natural landscape as time once again is in its primordial dimension. It is helpful to start from the conclusions, i.e, exploring the interpretations and manipulations of the natural environment in question, which suggest the perceptions that shaped them. The open-ended investigation has led to the island of Terschelling in Holland. The inquiries consider the island as a research lens to understand the natures of temporary and permanent landscapes, and how the distinctions are not quite as binary. These, in turn, lead to an inquiry into a number of relevant contemporary questions concerning the interpretation of landscapes. Terschelling is uniquely qualified as a starting point in this framework due to its distinctive geographical and cultural standing. Geographically, it is a part of the island archipelago between the Northern Sea and the mainland of Netherlands, Germany, and Denmark. The archipelago which acts as a buffer zone to the mainland is called the Wadden Sea and is a system of intertidal flats and wetlands. The wetlands and intertidal flats contribute to a spectacle of constantly shifting dynamic landscapes, where areas of

land are covered with shallow waters based on tidal cycles, seasonal changes, and environmental shifts. The islands have also been on the front line for observable changes of global ecological shifts, indeed having formed only 8,000 years ago due to a receding sea level. The Wadden Sea area is recognized by the UNESCO as a world heritage site. (Unesco N1314, 2012)

What makes Terschelling even more distinctive is the fact that the island has played host to the site-specific theatre festival, Oerol every June since 1982. Starting as a spin-off of similar festivals in Amsterdam, it gradually shifted to the Frisian island and is now the foundation for a deep-seated, self-enclosed community of festival attendees. The etymology of 'Oerol' comes from 'Over-all', in the sense of covering the entire island and in turn transforming it into a stage (20 Jaar Oerol, 2001). Site-specific art is made and unmade for the 10 days of the festival, sometimes to function as a stage for the theatre and sometimes acting as anchors to connect the festival community to the landscapes. The study considers the festival as an intermediary negotiation between natural cultural and social aspects

of the landscape, with the theatre as a kinetic layer juxtaposed over it. Human mediations take on a temporary dimension through art, theatre, and music. The temporality has two aspects- the creation of a lasting sense of place, for a permanent community that does not exist within the actual physical boundaries of the island.

The Oerol festival is a powerful expression that creates collective memories within intense and short time frames, as compellingly as the permanent site it has colonized. The 10day period sees spaces that are more independent, and self-contained than the permanent site. However, the permanent site is riddled with its own ambiguities that do not fall into the narrative of the UNESCO natural heritage site. The following chapters will map out a clear human influence in the island's history. The island can be viewed as a cultural hotspot rooted within the more apparently natural landscapes of the Wadden Sea region. The site sees a number of seemingly unrelated actions and initiatives defining the idea of a common heritage and assigning value to landscape. Two complementary and conflicting approaches

Image 2: Landscape installation from Oeorl
Source : Windstilleven © Saris & den ENGELSMAN

to landscape, where The UNESCO status promotes the idea of conservation and preservation, and the Oerol suggests re-evaluation and modification. The connections between these two seemingly antithetical notions propose a more collaborative ambidextrous conservation practice.

Introduction of temporality into conservation strategies allows for a deviation from the focus on material permanence and provide alternative ways of preserving value. As Rahul Mehrotra says in his book, Ephemeral Urbanism, "Value in its broadest sense becomes harder to conserve if exclusively placed within the material realm." (Mehrotra, 2017). This thesis looks at Terschelling as an illustration for widening the scope of heritage conservation and creating a broader spectrum of transition between immateriality and materiality. Another dimension introduced within the concept of conservation is transitioning from a formal juristic organization which acts externally, to an internally acting congregation that coexists within concurrently relevant contexts.

Landscape strategies are tools for distinguishing between the pure raw visual input of natural landscapes. These screeners filter incoming stimuli and impose a pattern on the features of an unfamiliar environment and quantify the subjective character of scenic beauty. While in the case of architecture and urbanism, the reading and assessing of space is fairly well established, the case of landscape has a theoretical, phenomenological and experimental approach widely influenced by parallel developments in other fields. (Mehrabian, 1976, 1980)

Any initial attempt at reading landscapes first starts at the anthropological distinction between Nature and Nurture. Cultural and intellectual settings act as formative backgrounds for understanding of landscape. On the other hand, a more primitive relation with landscape exists that is independent from rational influences. Landscape is a field that is mainly conditioned by subjective appreciations, natural landscapes, especially so. The capacity to reason, along with the historical and cultural baggage are added to

pure sensorial perceptions in order to increase or reduce the world of things that are vitally important.

The idea of landscape as an object of study began to form in the Renaissance period. The panting by Giovanni Bellini, 'Allegoria sacra' is considered to be the first painting that focuses on Landscape where it is not simply a background or scenery. The 15th century paintings, particularly from Holland began to emphasize on accurately depicting landscapes, their particular visual characters. The paintings by Rembrandt marks a recognition of landscape as a shifting dynamic force, and not an unchanging constant as before.

The initial classifications began from the recognition of landscapes as something more accessible than forces of nature or acts of god and arose from topographical poetry and writing. Literary writings organized landscapes based on the visual, and its conscious experience. In the 18th century, naturalist influences like Darwinism directed landscape studies toward the scientific and gave rise to landscape

ecologists. German and British philosophers (Kant, Burke) began to introduce the concepts of phenomenological reading landscapes in the 18th century. Urbanization and the enclosure movement lead to a public debate on protecting landscapes and recognizing them as a common heritage, which lead to establishment of formal representative organizations. The Royal Geographical Society (RGS) was founded in the UK and in 1888 the National Geographical Society (NGS) in the USA.

By the 19th and 20th century there were several notable schools of thought on the theoretical concepts and perception of landscapes. These concepts were developed in Scandinavian, Central European areas, by some notable thinkers being Alwin Oppel, Siegfried Passarge and Johannes Granö.

In the late 1950s, in many countries and especially in Northern Europe, protection (and hence in turn, appreciation) almost exclusively concerned naturalistic values and environmental and

ecological problems; while in some, especially in Southern Europe, it stressed the formal, architectural aspects of the places; and in others, the economic-productive and recreational aspects.

The 1960s- and 70s-mark new orientations. Common terminology was established, and landscape was recognized as a social construct with narratives and symbolic meanings (Tuan 1974; Lowenthal 1975). The Working Community Landscape Ecological Research (WLO) was founded in the Netherlands. The WLO was instrumental in creating a more unifying European perspective towards landscapes, by organizing international 'brainstorming' and incorporating eastern European philosophies alongside- to be rapidly accepted by North American ecologists (Forman 1990).
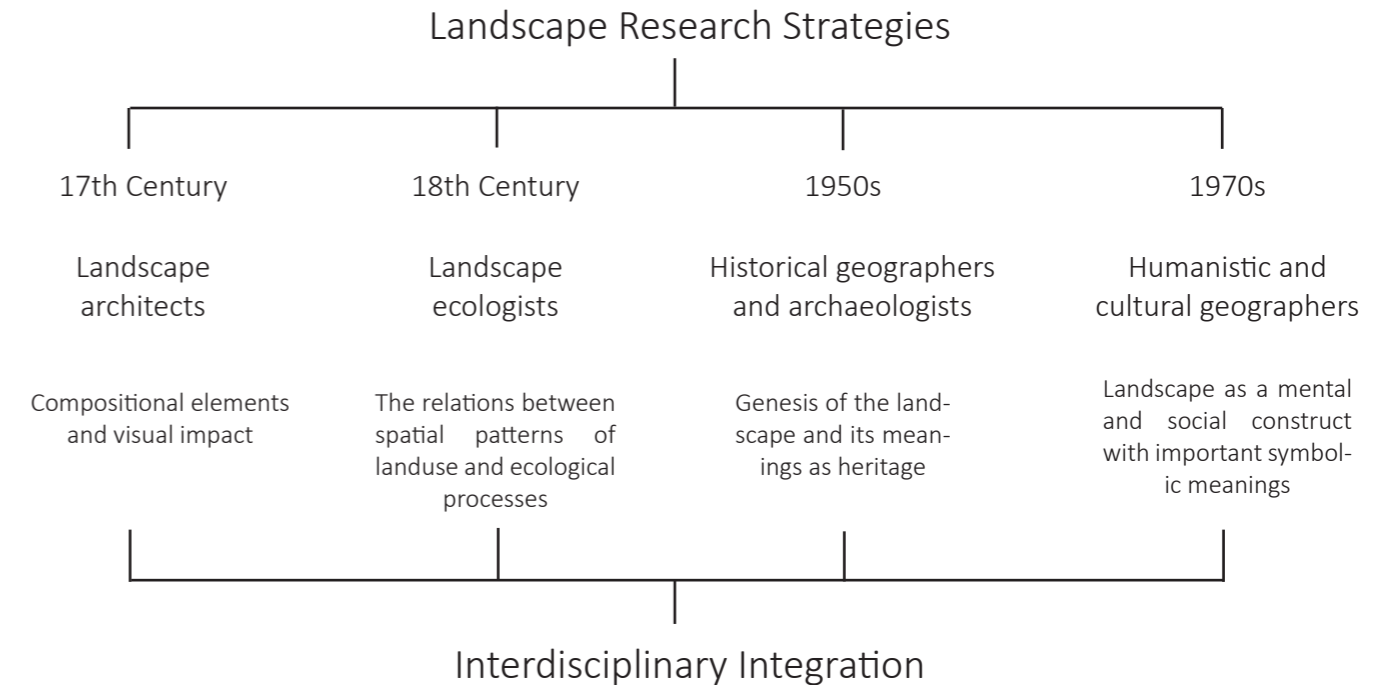
Despite the hierarchy in the timeline, each of the landscape strategies remain equally relevant and have not been replacements to their chronological predecessors as contemporary strategies tend to.

Image 3: Landscape installation from Oeorl
Source : Wind work, © SLeM / Bruno Doedens

To broadly classify the chronological order, the 17th and 18th century disciplines have formed the basis for natural landscape heritage theories of today, and the latter, cultural landscapes. Certainly, it does not make sense to distinguish 'cultural' from 'natural' landscapes, as all landscapes can be read for their cultural and natural meanings. However as discussed briefly before, current policies still address safeguarding a single aspect of landscape. This may be attributed to the fact that many landscape conservation policies still evolve from the 19th century guidelines of protecting monuments.

Safeguarding of the quality of sites has a strategy of defense- selective few parts of the territory enjoy an exceptional feature in comparison with the rest of it, which is implicitly left to a lesser quality control. Today, many policy levels, interest groups and scientific disciplines are involved in the landscape, making it a complex multi-layered business, with inter- and trans-disciplinary processes that sometimes interact, sometimes compete and still too rarely give consistent results. In this complex 'policy landscape' the real landscape is often the only

Landscape Research Strategies

17th Century	18th Century	1950s	1970s
Landscape architects	Landscape ecologists	Historical geographers and archaeologists	Humanistic and cultural geographers
Compositional elements and visual impact	The relations between spatial patterns of landuse and ecological processes	Genesis of the land-scape and its mean-ings as heritage	Landscape as a mental and social construct with important symbol-ic meanings

Interdisciplinary Integration

integrating concept. Heritage value, social and symbolic meanings demand a more holistic approach. So, landscape characterization developed, supported by all kinds of landscape representations and narratives. (Antrop, Marc. 2013)

The introduction already outlines the outcomes the study anticipates from considering Terschelling and Oerol as a case study. To focus specifically on landscape strategies, the Oerol festival is a rare case study of several muti-disciplinary entities coordinating together. The origin of the festival in 1982 gives us a sufficient time period to observe the synthesis of this coordination. It is a large-scale observable phenomenon that has materialized across an entire island that addresses the concern for approaching landscape as an archive of traces of human and natural history. It stands as a guarantee for the conservation of people's identity and is an example of surpassing visual and naturalist reading methods and integrating them with historical studies. The festival helps establish landscape as a collective project as it involves both the permanent inhabitants

of the island, as well as the recurring visitors- a 'collective project' in its true sense. The festival acts as a unifying action within the population and the site takes on symbolic meanings. The landscapes of Terscherlling, although lacking in physical markers like places of architecture, religion, historical battles etc- becomes a memory field. The multi-disciplinary collaborations for the oerol festival have grown quite organically, but there has been a distinct effort to transform this into a clear methodical approach. An organization called the IN SITU is the European platform for artistic creation in public space. It has established itself as an ecosystem of artistic workshops, think tanks and laboratories, collective mentoring for pilot artistic projects. 'Sense of place' is another institute, branching out from Oerol, organizing conditions for local communities and companies to work together with artists, architects, designers and experts from knowledge institutions. The festival serves as a laboratory and testing grounds to research and apply new ideologies. (in situ,2018)

The scope of 'Sense of place' has expanded to include the entire

Research Strategies

archipelago of the Wadden coast in the Netherlands. With cultural landscape projects, Sense of Place intends to make the Wadden Sea Region reachable to a wider audience, also advancing economic and social impetus at the same time. Sense of Place initiates projects itself, but often also supports the initiatives of local communities and helps to realize them. 'In-situ' is a more international collaboration for the creation of art in public space. The written literature and documentation introduced by in-situ is an important supplementary to creating formal approaches and theoretical foundations to instigate further dialogue. (Expeditie Oerol, 2016)

Oerol as a project has managed the integration of each individual's contribution into a single system, guaranteeing the overall stability of the landscape and its permanence. The impact of the festival is already explicit, it is a precursor and a reference to the interdisciplinary approach for landscape conservation. The reinterpretation of conservation to adapt to the ongoing shifting vectors may indeed be the most sustainable way it to advance.

The thesis approaches the research according to the methodologies mapped out in the previous section. As all the landscape reading strategies remain relevant to contemporary approaches, the following chapters are categorized along the lines of natural and cultural heritage. The natural heritage section documents the geological evolution of the island and the UNESCO documentation and recognition of the island and the Wadden sea area. The third chapter relates to the cultural evolution of island, with the Oerol festival as an archive to the evolving relations with the island.

Breaking down the chapters into natural and cultural sections may seem retrograde to the purpose expressed by the study, but the following chapters will depict that it is impossible to clearly demarcate one from the other- hence in turn adding value to the intent of creating an integrated landscape research. There was indeed an awareness of this ambiguity during the formation of UNESCO. Each phenomenon is formative for the other and the research in fact may be considered as a tool of 'Deep-mapping.' The 'Spirit of

the place' is understand as a whole through the intangible culture (stories, art, memories, beliefs, histories), tangible physical aspects of a place (monuments, boundaries, places of attraction, architecture etc) as well as its interpersonal aspects of community. Each section will also depict a history of evolution of natural/cultural perspectives and strategies relevant to deciphering the identity of the island. The conclusion is a part of the deep-mapping and will seek to interpret the composition of the island by assembling multiple media elements. This will be through a hypothetical design proposal for the 2019 Oerol festival. The 'mapping' seeks to represents the ambiguities of the landscape, representing not just different data but different kinds of data; and offering multiple narratives.

CHAPTER II

The Natural Context

The thesis introduces Terschelling as a part of the UNESCO world heritage site, Wadden sea. Terschelling is a part of the Wadden sea, which forms the largest uninterrupted network of tidal barrier islands and mudflats. The Wadden sea holds an 'Outstanding Universal Value', where the designated site is so exceptionally valuable that it transcends national boundaries and to be of common importance for present and future generations of all humanity. The area was recognized by UNESCO in 1986 and incorporated into its 'Man and the Biosphere Programme', a programme to sustainably improve the relationship between the inhabitants and their environments. The Dutch and German parts of the Wadden Sea were listed to the UNESCO World Heritage sites in 2009, with the Danish part added in 2014.

The chain of islands is anywhere between 5 to 32 Kilometers from the mainland coast. The mudflats and wetlands form between the Frisian islands and the mainland, with the islands acting as a barrier to the Northern sea (Barrier island management, 2012). The island

of Terschelling is 11,000 hectares, a length of 28 kilometers and an average width of 3.5 to 4 kilometers, making it the second largest Dutch island.

Criterion for selection:

The Wadden area fulfills three category requirements to be eligible for the UNESCO status, qualifying due to its Geological, Ecological and biological processes; along with the unique biodiversity of its tidal flats. As listed by UNESCO, the specifications to be included in the world heritage list are stated as follows, (Operational Guidelines for the Implementation of the World Heritage Convention, 2012)

"(viii)- Representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features; (ix)-Representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems;

(x)- Important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value."

The Wadden sea coastline has been heavily modified over the last few centuries, with parts being reclaimed to extend the original coastline. However, according to the nomination file, the dynamic processes of the erosion and evulsion within the Wadden sea gives it a widely coherent natural state. The predominant external force over the centuries has been the rising sea level and the barrier islands and mudflats have been gradually shifting landwards. Its morphology is closely intertwined with biophysical processes and provides a record of the ongoing adaptation of costal environments.

There is a vast diversity of landscapes within the Wadden sea, including marshes, coastal tidal flats, beaches, dunes, sand bars and barrier islands, tidal streams, inshore shallows and offshore waters. Coastal wetlands are not always the richest sites in relation to faunal

diversity; however, the multitude of transitional zones between land, sea and freshwater provide a large platform for diverse species. The salt marshes host around 2,300 species of flora and fauna, and the marine and brackish areas a further 2,700 species, and 30 species of breeding birds. This is even more so unique, as a very small specific group of species can survive in the shifting environmental extremes of the coastal line. The islands are also an essential stopover to East Atlantic and African-Eurasian migratory flyways.

Conservation policies include protection and management, development of a sustainable strategies including tourism and furthering research on migratory patterns of birds. The conservation policies proposed by UNESCO are clearly more empirical, suggesting an excessively compartmentalized approach and have little to do with intrinsic aesthetic components. The following material talks about the origins of UNESCO and the pertaining ambiguities related to the natural cultural aspects of world heritage sites and explains the empirical focus of natural heritage sites. (Unesco N1314, 2012)

The notion of Unesco Heritage sites:
Chronological evolution

The UNESCO history reads as a long turbulent path toward including both natural and cultural aspects of conservation into its agenda. The conception of 'world heritage sites' in the 1950s was radical in itself as it was based on then partially developed concepts which had been confined within the academia, with limited practical applications. The key-players in the formation of the convention were interestingly from a background of science and law, and the success was credited to its multinational diplomatic coordination, as much as the ingenuity of the mission.

The idea of conservation began to take root after the substantial destruction of historical monuments due to the war in Europe, and the subsequent plans for reconstruction and restoration. Beginning in the late fifties, the main preoccupation was not centered on the preservation of monuments in general, but on a number of important archaeological sites threatened by the construction of the Aswan Dam in Egypt. The success and the scope of these campaigns led an increasing number of countries to submit requests.

The convention arises from two separate entities, the International Council of Monuments and Sites (ICOMOS) to be established, for cultural landscapes and the International Union for the Conservation of Nature and Natural Resources (IUCN) for the natural landscapes. The idea of 'World Heritage' was first quoted in the UNESCO 1965 conference. However, even until 1969, World heritage meant exclusively sites of cultural significance. The concepts that shape the current perceptions of cultural heritage have clear European origins, but natural heritage as a common international heritage has American roots. The 1962 conference of IUCN in Seattle proposed just this, the extension of national parks to a global sense of ownership. The association of natural and cultural heritage also arises from the United states, where protection of both sites came under the sole jurisdiction of the National Park Service.

It was only in 1970 that the proposal to include natural sites in to 'World Heritage' began to gain a concrete foundation. The move had severe opposition, but the increasing concern toward environmental preservation significantly influenced by the Stockholm convention of 1972 helped the placement of natural and cultural sites at an equal footing. The conclusion of these discussion may be considered as the world heritage logo, with the central square symbolizing human skill and inspiration, the circle celebrating nature. However, the changes in the agenda meant that almost seven years of drafting the charter exclusively for cultural sites had to be modified to include the protection and conservation of natural sites, both coming with vastly different management techniques. This explains the purely objective conservation policies of natural heritage, as initial discussions that may have related to phenomenology were in the context of cultural heritage. There is an acknowledgement within the key-speakers of UNESCO that this distinction may have re-enforced and perpetuated a rivalry between culture and nature. (Batisse, Bolla: 2003)

The following sub-chapters will contain a documentation of Terschelling in its natural context, along with a suggestion of phenomenological theories that may allow the interpreting of the landscapes.

Geological History

Geological data indicates that the formation of Wadden sea was only a very recent development, owing to the floods of the between the 10th to 12th century. The coast, previously accessible in parts from the mainland (from Dijkshorn) was dispersed into a number of islands. Between the islands were inlets that led to the mudflats. People have been living in the Wadden Sea area from the very beginning. Early settlers in the marshes built knolls to live upon. In a later phase, they claimed land by separating marshes from the sea with earthen walls (dikes). (Barrier island management, 2012)

The geological history of the island as shown in the map dating back to the 1600s shows that the island began as a narrow sandbar and began to accumulate deposits to gradually grow to the size of today. Dikes were built in only in the early 1900s and parts of the island were reclaimed.
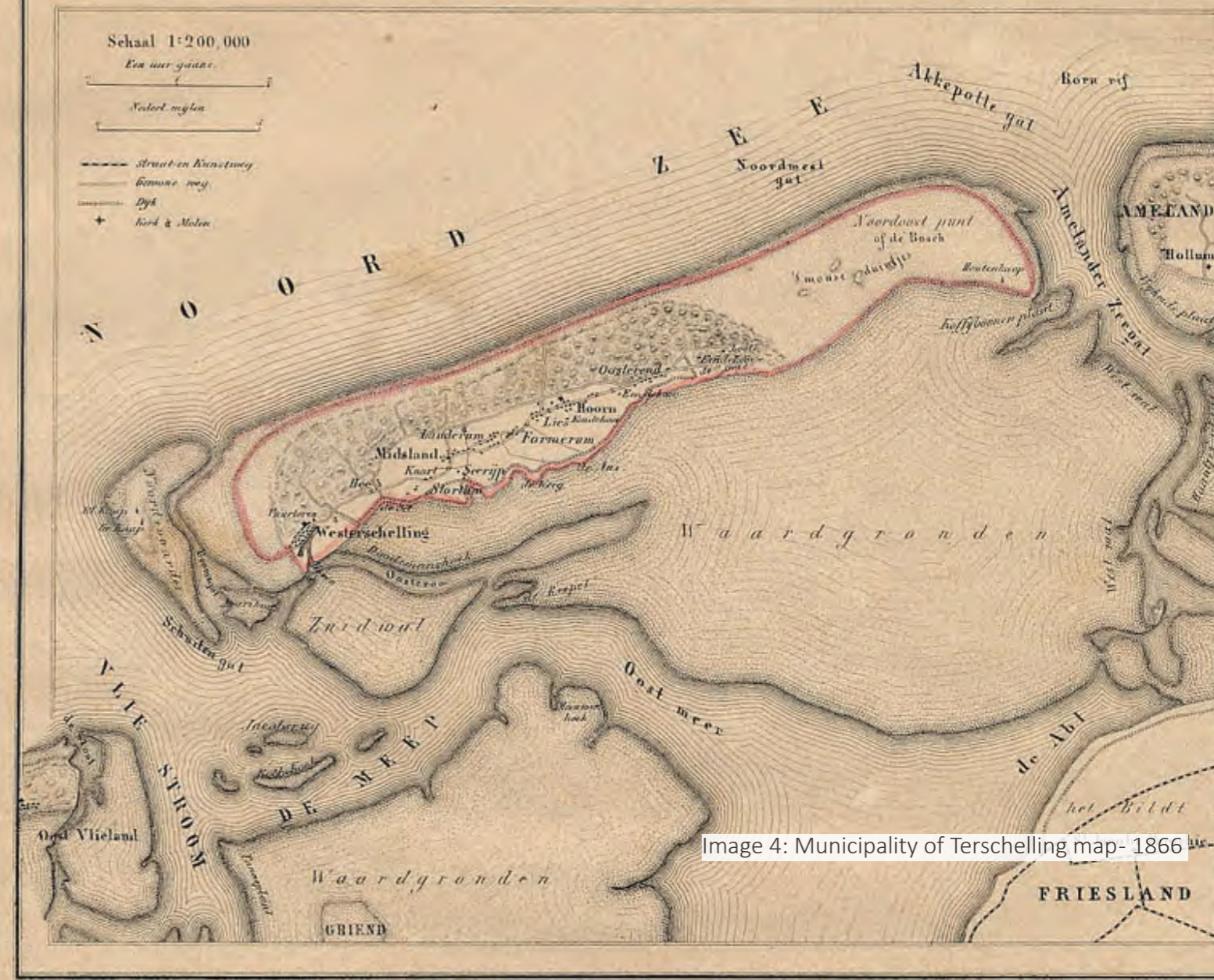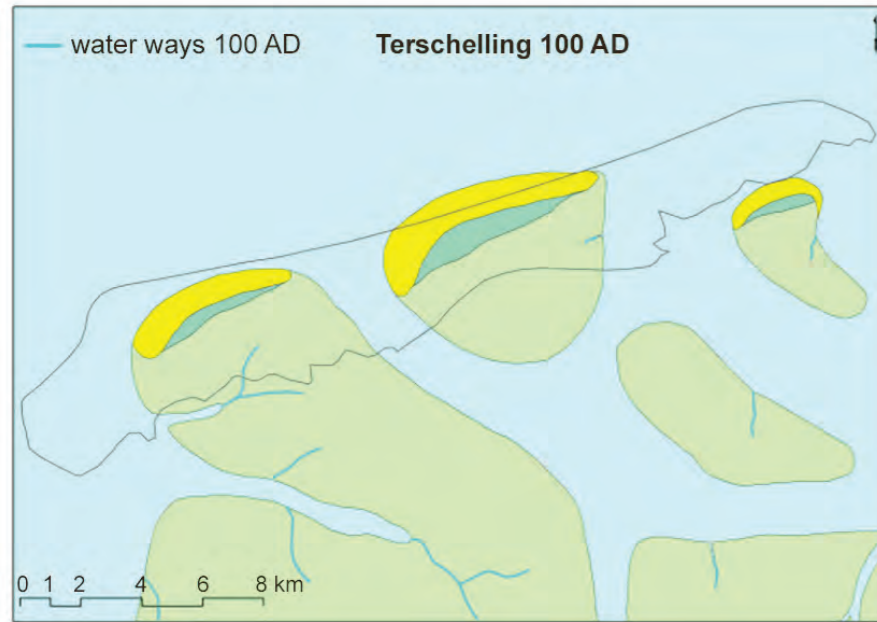
Image 4: Municipality of Terschelling map- 1866

Legend:
- High marsh
- Dunes and beach barriers
- Dunes and beach barriers
- Sea water
- Low marsh
- Embanked marsh

Maps dating back to the 1700s show Terschelling (Der Schelling) as three separate islands, apart wide enough to have sea routes between them. The three islands, Noordsvaarder in the west and Boschplaat in the east merged together through sedimentation and the construction drift dikes (artificial rows of dunes). Screens of reeds and willow branches placed on the beach. With the tidal cycle, the sand was retained by the screens as the water drained away. (Van Rijn, 2016)
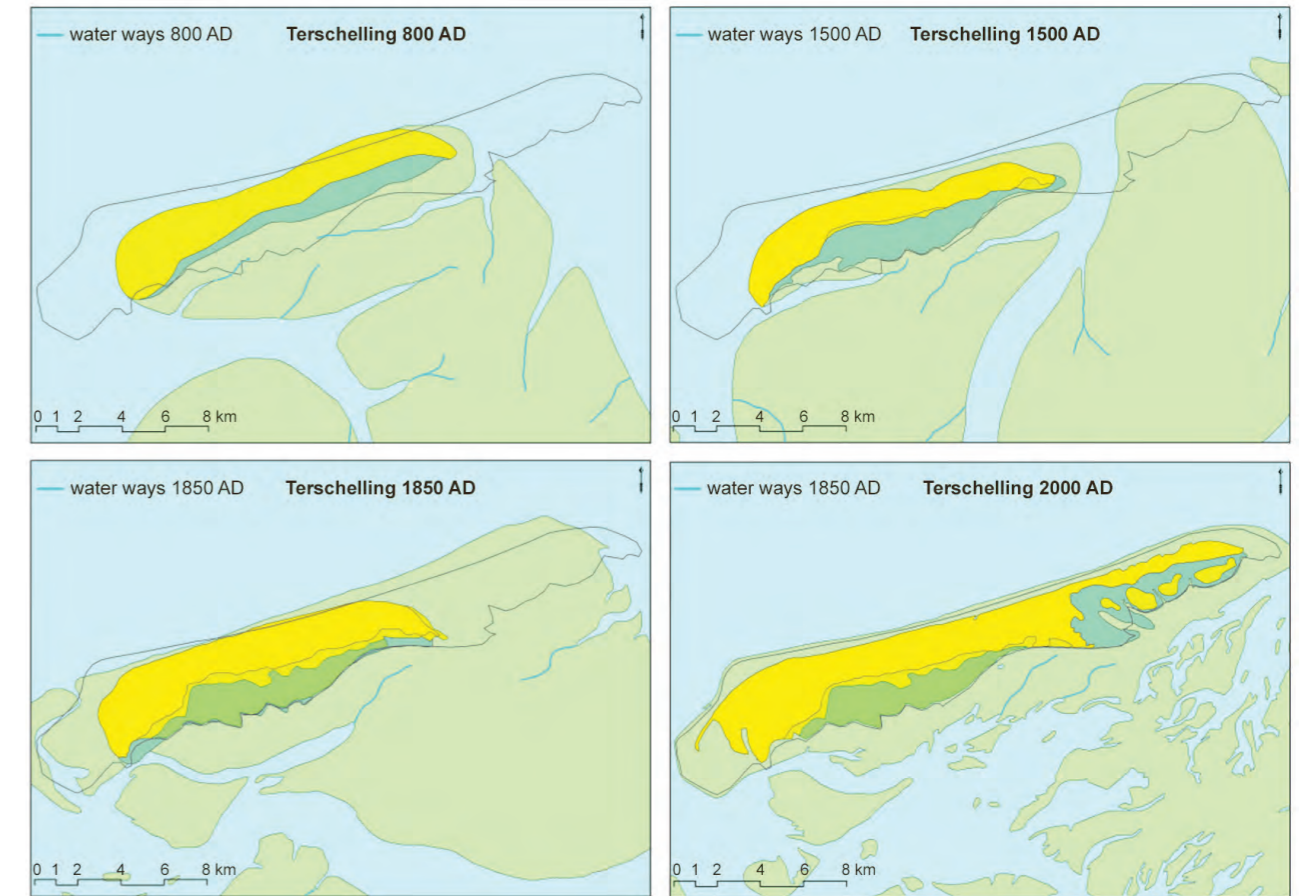

Image 5: Geological evolution of Terschelling, Source: (Van Rijn, 2016)

Image 6: Drift dykes / Stuifdijk
Source: (Blumenthal, 1964)

Components of the Island

The following data and drawings break down the complex diverse landscapes of Terschelling into smaller coherent characters. Two specific aspects as super-imposed and their relation in turn illustrates the framework of the island landscape. The habitats of the Wadden Sea show in a fascinating way how in the biosphere an interplay between physical forces and biological activities generates conditions for life in a fragile balance. For example, the activities of lugworms, which by their continuous recycling of surface sediments keep the sand flats sandy and prevent it from becoming a mudflat.(Unesco N1314, 2012) As an overview, five distinctive elements compose the island.

Beach

Dunes

Forest

Mudflats

Marshes

Offshore belt

The transition area between the Wadden Sea and the North Sea.
The offshore belt of the Wadden Sea transitions smoothly towards
the open North Sea. The sediment sup-ply from the offshore belt
is vital for the resilience of the coast when responding to changes
in tidal area, sea level and other disturbances. There are 5 'Slenkes'
(overflow drain channels), all of the remenants of the once separate
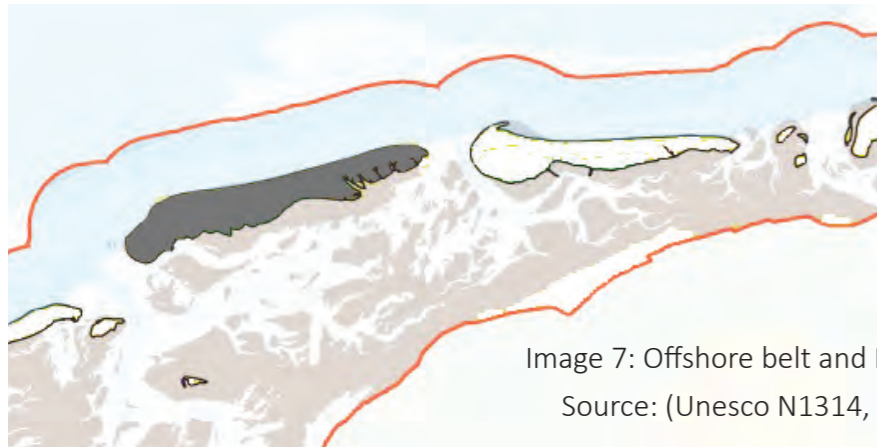scattered archipelago, what remains of the old borders.

Image 7: Offshore belt and Mudflats
Source: (Unesco N1314, 2012)

Mudflats

Twice a day, land slowly rises from the sea before it becomes again
engulfed by the flooding waters. In addition to the tidal cycles,
winds cause windflats and marshes to be irregularly emerged
and submerged; making this area an extremely volatile shifting
landscape. At low tide, the tidal flats are exposed over about half of
the tidal area. Excursions into the mudflats during low tide is quite
popular, called Mudhiking (Dutch- Wadlopen). The tidal flats reveal
the apparent consequences of the rising sea levels as they would be
the first areas to see change. Lugworms recycle the upper layer of
the sediment 10-20 times per year. Migratory birds rely on the low
tide to catch prey in the shallow waters, making it the main feeding
grounds and a brief point of respite.
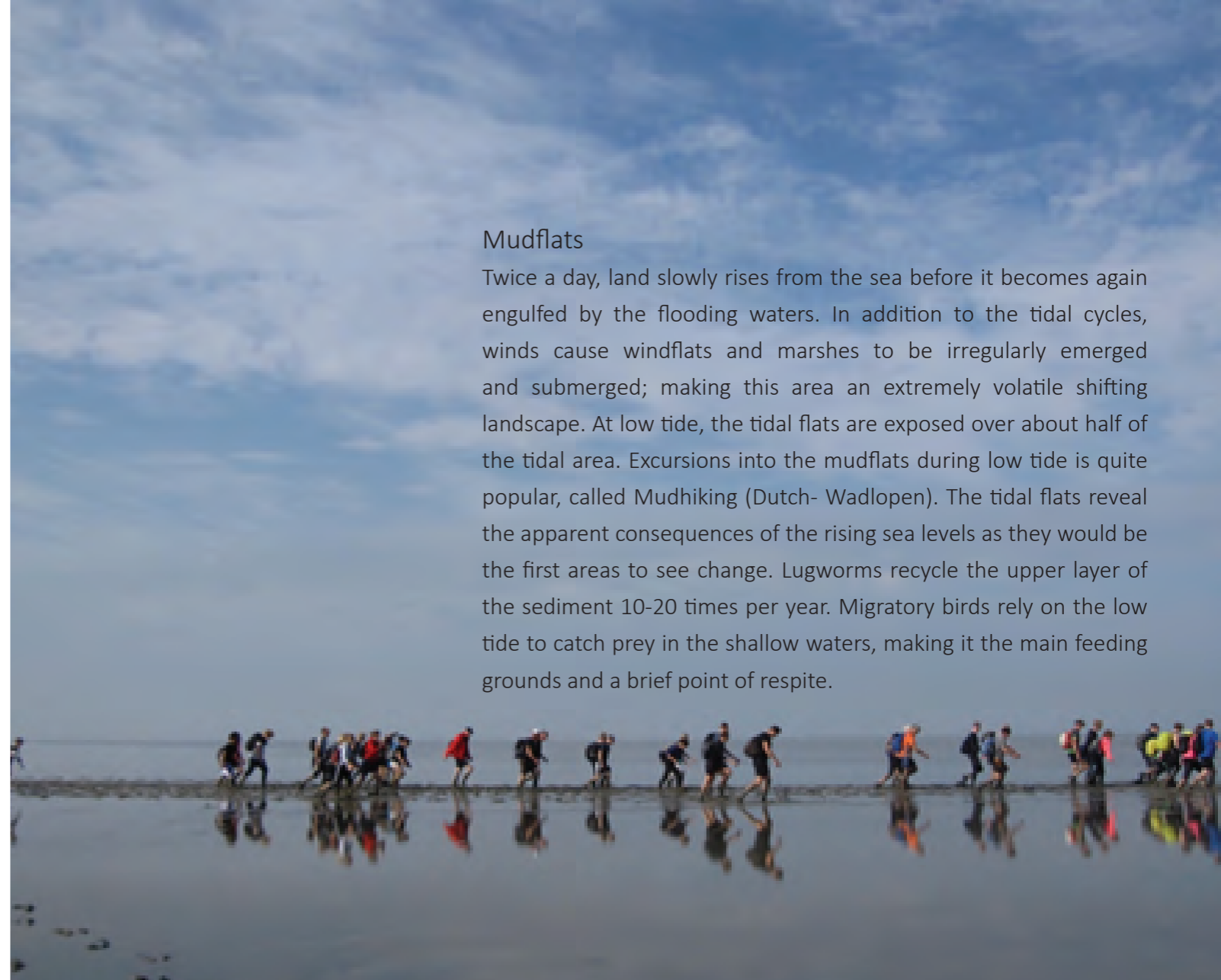
Lugworms recycle the upper layer of the sediment 10-20 times per year. Migratory birds rely on the low tide to catch prey in the shallow waters, making it the main feeding grounds and a point of respite.

Salt marshes

Called "Neptun's Garden", salt marshes form the transition zone between the mudflats and the coastal line. They are naturally open grasslands with habitat-specific plants of great beauty and diversity.

Beaches and dunes

Beaches and coastal dunes together constitute one habitat system. Sand blown in the landward direction from the dry parts of beaches becomes trapped by various plants forming dunes. In a continuous process the dunes move with the wind, away from the beach growing larger and larger. Dune migration creates several rows of dunes. The further away from the coast, the older they are. The young dunes are the 'yellow dunes', and the oldest dunes are called 'old' or 'grey' dunes.
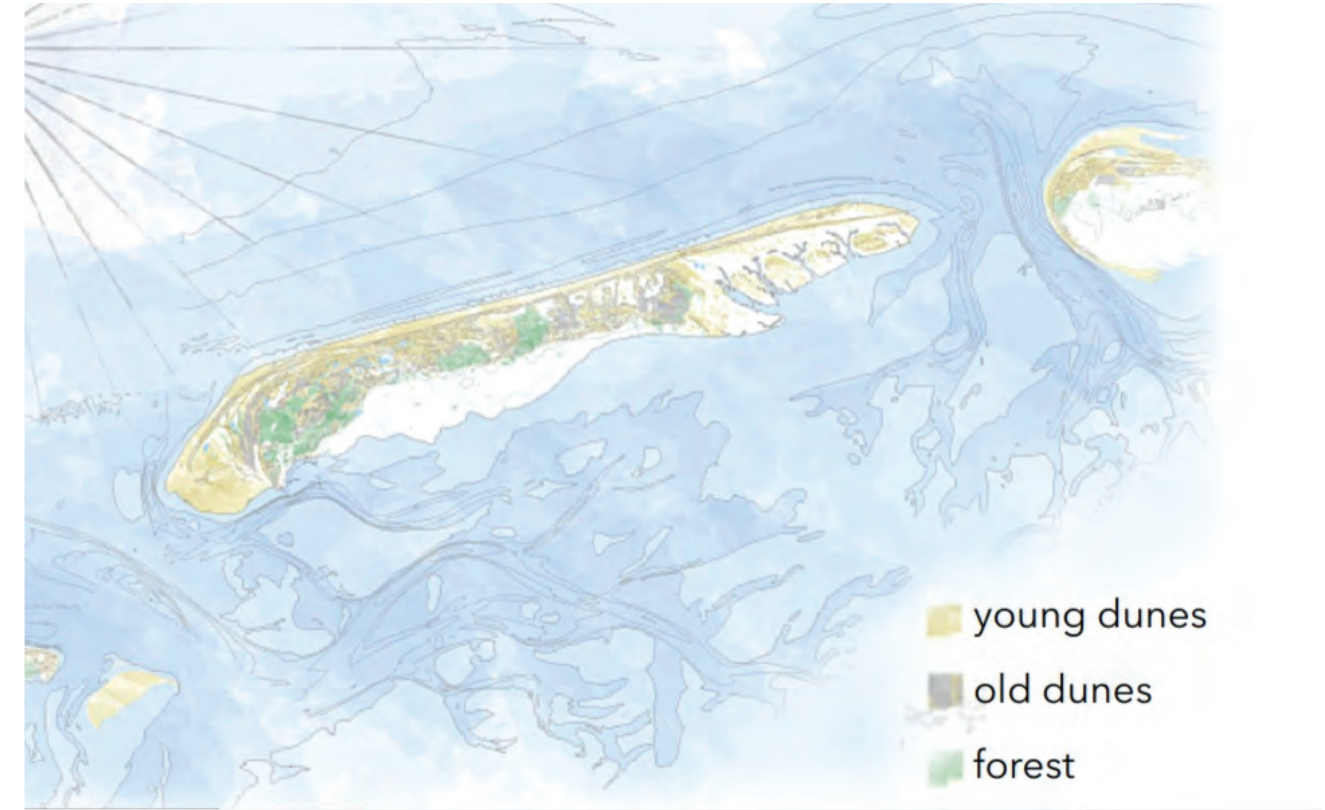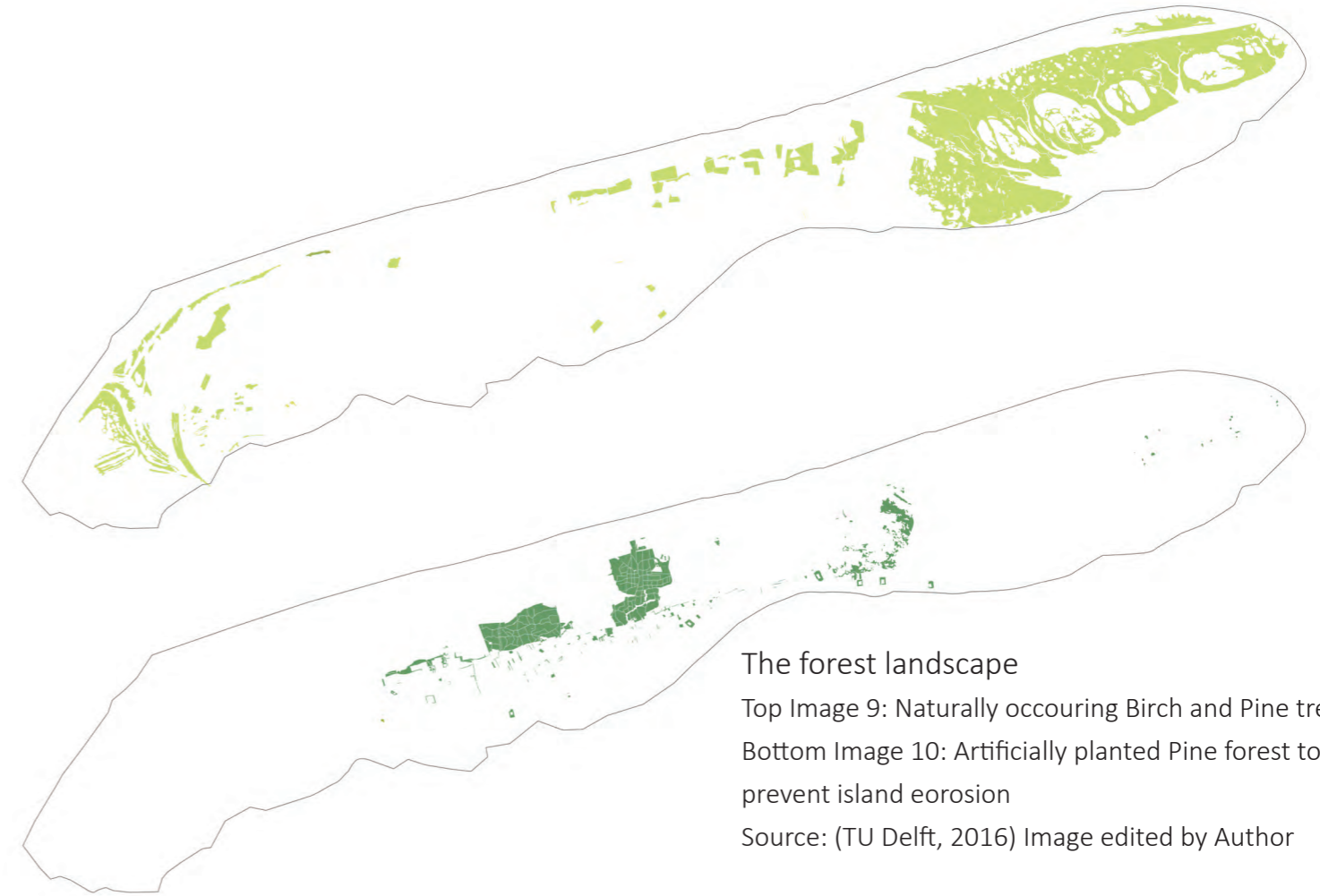

Image 8: The dune landscape   Source: (TU Delft, 2017)

The Forest

Due to the strong west and northwest winds of the North Sea, the island began gradually moving towards the European main land. To stabilize the island and control the constant cycle of erosion and sedimentation, forests were planted artificially between 1910 to 1940. This was also in part to create a source of wood within the island and to drain out nearby dune valleys. (Wadden sea world heritage website), (Unesco N1314, 2012)

The forest landscape

Top Image 9: Naturally occouring Birch and Pine trees
Bottom Image 10: Artificially planted Pine forest to prevent island eorosion
Source: (TU Delft, 2016) Image edited by Author
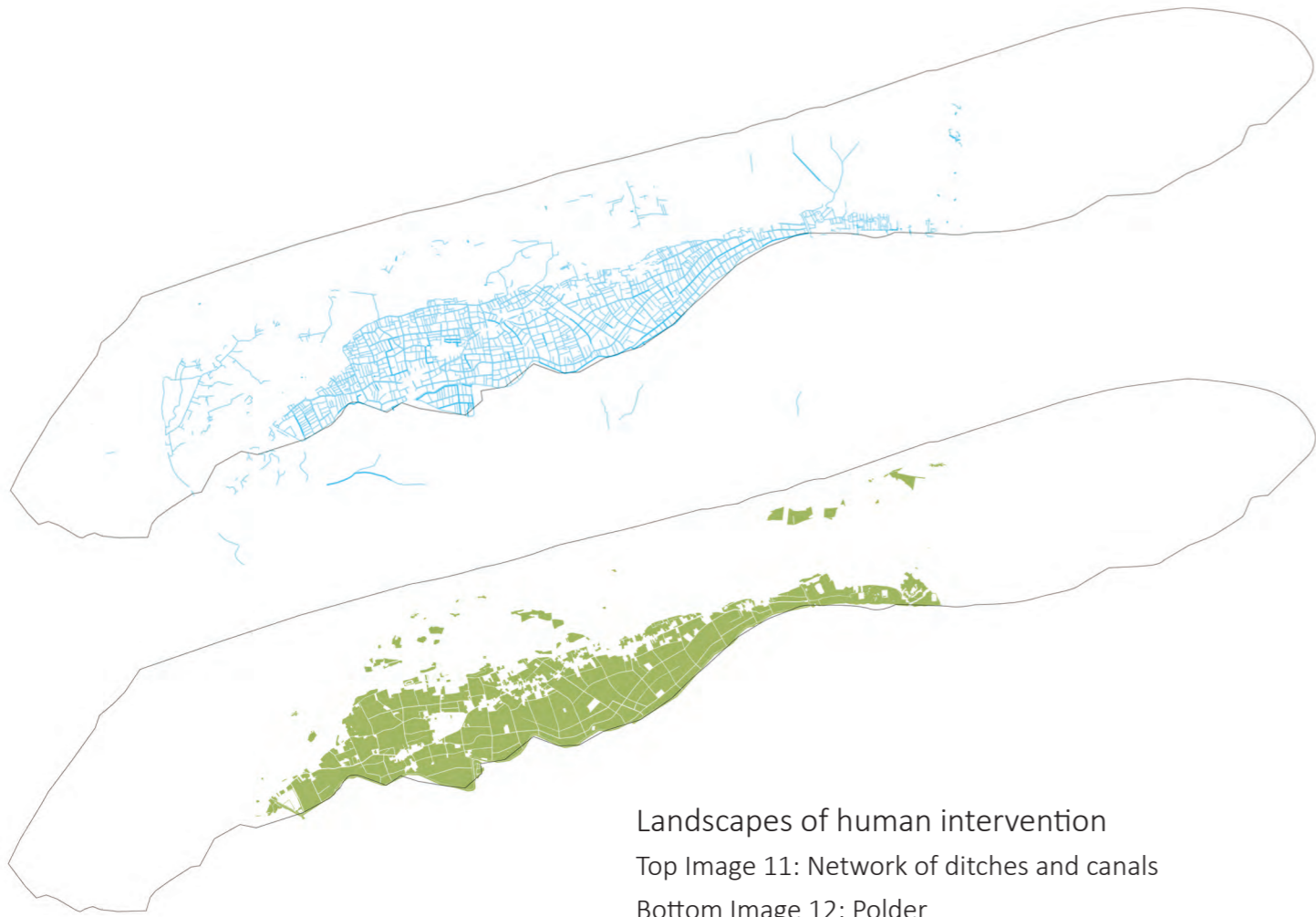
Landscapes of human intervention
Top Image 11: Network of ditches and canals
Bottom Image 12: Polder
Source: (TU Delft, 2016) Image edited by Author

Landscapes of human intervention
Top Image 14: Village settlement network in the island
Bottom Image 15: Road network in the island
Source: (TU Delft, 2016) Image edited by Author

The protective landscape

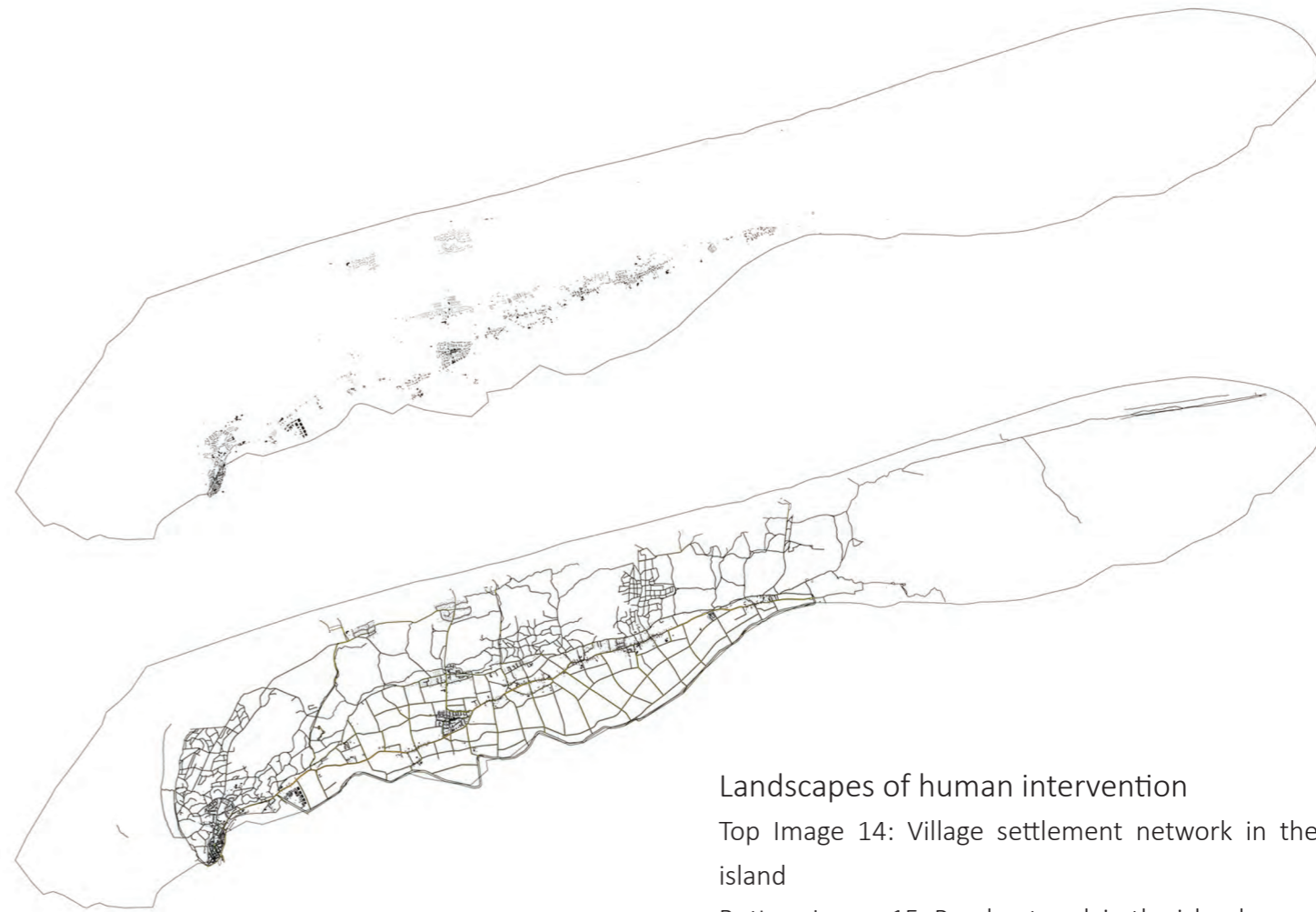Top Image 16: Sand motors to prevent further island erosion

Bottom Image 17: Dikes to prevent flooding

Source: (TU Delft, 2016) Image edited by Author

Human History

As far as we know, humans have always been present in the Wadden Sea region. Fishing, fowling, salt mining and agriculture were the main occupations. The first salt marsh settlements were established on level terrain, but subsequently inhabitants began to raise their farmyards, both individually and collectively to keep them out of the water during storm tides.

As early as the ninth to tenth century AD, areas were systematically drained and converted into cultural land. By the 1500s, Extensive drainage guaranteed sufficient lowering of the water tables to intensify arable farming.

Ships for the Dutch East India Company were docked at the Wadden area, as going beyond to the mainland was impossible. By the 1900s, tourism developed into the major economic activity and entailed a sprawl of infrastructures. (beheerplan, 2016)

Cultural relics in Natural Context

The insular character of the region combined with the commercial success of farming in a fertile but hazardous environment to create a tradition of independence and self-sufficiency. During the Middle Ages, this coastal society found its political and social expression in the so-called Friesian freedom, evolving already in pre-modern times into a rather autonomous and individualistic society. UNESCO recognizes the landscape of islands, Halligen and marsh areas, the Friesian language and regional traditions as important cultural heritage. (Unesco N1314, 2012)

''Combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment.''
- UNESCO, World Heritage Convention Internet Site, 2007.

'Cultural landscapes' date back as a concept to the 16th century, as European paintings began to feature regionally specific landscapes in favor of people (Gibson, W.S, 1989). The word "landscape" itself combines 'land' with a verb of Germanic origin, "scapjan/ schaffen" to mean, literally, 'shaped lands'. (Haber, 1995)

The difference between natural and cultural activity hence is not dependent on human activity but how the natural landscape has been shaped by the humans.

UNESCO considers a large part of the wadden sea area as a 'natural, large-scale, intertidal ecosystems where natural processes continue to function largely undisturbed'. Hence the status of world heritage

site granted to about 66% of the region on the basis of natural criteria.The larger Wadden region - an area of diked salt marshes and reclaimed coastal peatbogs - is viewed as a cultural landscape of exceptional cultural historical value" (Bazelmans, D.Meier, 2012)

This puts the Frisian Islands, at a unique position of being cultural landscape zones within the larger natural landscapes of the Wadden sea. Within Terschelling, there are several interesting areas that fall in an 'indefinite' definition. Terschelling contains six nature reserves that cover a surface of 5,265 hectares, making it the largest of the Wadden islands with the highest biodiversity. Boschplaat is recognized as the largest untouched nature reserves. However, without human interference, Boschplaat would be an open and desolate landscape in contrast to the very high biodiversity of the landscape today. (Westhoff, Van Oosten, 1991). It was in fact due to human intervention and the construction of the drift dykes that Boschplaat is a part of the island. Several species of vegetation are a result of shipwrecks and traders transporting it to the island.

For example, cranberries widely growing in wet dune valleys were originally from America, after a barrel washed ashore in the 1800s. The construction of 'Afsluitdijk', the Dutch dam to control flooding of the mainlands has strongly changed the sedimentation and erosion patterns in the Frisian islands.

The human influence on the Dutch landscape is a widely acknowledged fact, and the Wadden region has been indirectly shaped by human factors as well. The islands provide the perfect stage to observe the various forces at play. The human agents in fact allows a reference point to the stark desolate beauty of the islands, allowing a pathway to relate to the landscape. It is interesting to observe the 'aesthetics of the sublime' in this context, the open horizons and wide skies suggest a landscape of sublime, which is superimposed with the 'picturesque' and 'beautiful' landscapes of the dune vegetation.

Phenomenology as an aspect of landscape assessment

The Physical, Metaphorical and Ideological boundaries within the islands have influenced and propelled each other, and the definitions have always been overlapping.

The earliest and most famous testimony of these overlapping boundaries is recorded in the 'Historia Naturalis' by Plinus Secundus (23–79 AD). Pliny's amazement was caused by the 'indistinctness' of the coastal formation, of which one could not tell, "whether this region was part of the mainland or part of the sea." Other works inspired by the landscapes include The Dykemaster by Theodor Storm and The Riddle of the Sands by Erskine Childers, as well as the expressionist paintings by Emil Nolde.

The preceding documentation affirms the rationalist conservation approach of UNESCO. In an ideal setting, the landscape reading strategies must include tools for understanding the intangible assets. Familiarity with these terms will help define the less quantifiable features of the natural landscapes. A co-relation between the tangible and intangible aspects will form a broader and truer understating. As discussed in the introductory chapter, there is a vast spectrum of theories developed for analyzing landscapes. The study chooses the theories derived from Phenomenology, as the resulting conclusion will be an art installation that brings to attention the phenomenological aspects of the landscape and forge a sense of place. The theories include two specific studies- aesthetics of the sublime and the symbolic landscapes by Norberg-Schulz. The aesthetics of the sublime suggests an understanding of the landscape as a whole, while the Symbolic landscapes sees natural landscapes in relation to the larger cosmic landscapes. Interpreting these relationships will help establish a narrative and in locating the site-specific installation in the larger context of the landscapes.

There are several instances where related vocabulary to these theories has been used in the UNESCO nomination file, but the theories themselves have been limited to the more academic counterparts. To quote from the nomination file, "The extraordinary aesthetic importance of the Wadden Sea Region is represented through a

special kind of tension which can only be experienced with such intensity in this location: the tension between the 'overwhelming natural phenomenon' of a coastline that offers a particularly powerful experience of the sublime on the one hand, and the characteristic sharpening of the capacity for sensual experiences through what at first glance would seem to be unprepossessing natural phenomena on the other." (Unesco N1314, 2012).

The aesthetics of the Sublime

The theories of Sublime in relation to the concepts of beautiful and picturesque has been a recurring theme in phenomenology. The first documentation of the Sublime goes back to the proposal by Longinus in the 1st century AD, where it was used as an adjective that describes lofty beliefs or language that inspires toward greater thoughts (Doran, 2015). It resurfaced in the work of Kant and British philosophy, as documented by Joseph Addison in the grand tour of 1699 (Kant, 1764). This marks a time where perceptions were changing, and landscapes were no longer seen as a terrifying

Image 18: Loud shadows, Oerol 2017
Source: © Marco Canevacci

Image 19: Theatre group de Lunatics
Source : Sense of Place

unknown entity. The concept of sublime was proposed as an aesthetic quality quite different from beauty. It was an acknowledgement to the untamable aspect of nature, while concepts such as 'beautiful and picturesque' suggested more domesticated versions. The Alps are principle examples to these changing perceptions, and there was an appreciation of their bleak desolate forms. "The Alps fill the mind with an agreeable kind of horror" and gave reference to the primal notions of the infinity of space. The horror that rose from the perilous mortal possibilities of the landscape along with reassuring unlikeliness of anything immediately occurring gave rise to a sensation of pleasure and repulsion. The sublime appeals to the nature of self-preservation against pain. The pleasure in a way arises from the absence of pain and this may indeed be the defining quality of the sublime. Edmund Burke further describes the qualities of the sublime and no longer limits the idea to large endless stretches of landscape in unrelatable scales. The qualities are associated to light and darkness, where intense light or darkness skews the perception of the object. Hence the qualities of sublime may be used to describe both landscapes, or in this case, site specific performances. (Burke, 1756)

Symbolic Landscapes

All landscapes arise from a combination of relationships between four elements, Ground-Sky-Enclosure-Thresholds. These fundamental qualities provide the distinction between continuity and difference. Three main types of landscapes arise from this equation; the fourth, complex landscapes, being a combination of these.

Romantic landscapes: A strong clear indication of forces of nature, like the Nordic forest or a farm. There is a constant dynamic change in the landscape, and quite incomprehensible and unpredictable at times. The relationship to the landscape is in direct participation and not a social intimacy.

Cosmic landscapes: The sky dominates in this landscape, and scale ceases to matter as much and the individual is absorbed by an abstract system. The landscape remains timeless and unchanging, unrooted to the seasonal, atmospheric, environmental variations

of earth. The sky is defined again, not by the earth but by the sun. Examples include the desert and polar regions

Classical landscapes: The landscapes are clearly structured as an individual composition of distinct elements, like the villages of Tuscany. The balance allows for a gathering, hence the relationship with the landscape becomes extroverted, as opposed to the introverted or obscuring relationships of the other two types of landscapes. (Devereux, 2008)

These theorizations are important as it charts out two important relationships to landscapes, the individual and that of the building. Relationships take on an introverted spiritual dimension in the romantic, while laying ground for social frameworks in classical landscapes. The architecture in a way follows an inverse relation. Architecture becomes decomposed and linear in romantic landscapes, while taking on a strongly defined geometric shape in the classical landscape- hence fading and unfading from focus based on the individual relations. (Norberg-Schulz, 1979)

Genius Loci

The term 'Genius Loci' has its origins from Roman mythology, represented by a protective guardian watching over a specific place, like forests, lakes, trees etc. The origin of the term signifies a mystical character to the place and a hidden spiritual driving force. The protective guardian also instills the place with a distinctive character, a definition that has survived to its current modern adaptation. Without the Genius Loci, the place may continue to exist only physically, but misses the 'spirit of the place'. This characterization of authenticity was adapted by 19th century landscape designers, to define that the 'spirit of place' may come from phenomenological, cultural or environmental aspects. Norberg-Schulz used Genius Loci as a means to also distinguish the technological aspects of modernity from human experience. The theory stands as a separating line to modernity, but at the same time establishes the role of the architect in bring the special character of the location to foreground. The theories of sublime are means to understand the spatial aspects of

a landscape, but the Genius Loci establishes architecture or more importantly, public art as an "important insertion into the natural order". Architect Ernesto Nathan Rogers further talks about the sense of belonging that arises from Genius loci and identifies the aspects that instill this. This theory is particularly relevant to the case study of Terschelling and Oerol, as the proposed art installations deals with the aspects of 'Belonging', which come from materials, landscape and topography. The architecture remains somewhere in balance amidst the play between ground, sky, enclosure and threshold. The proposal of this theory established phenomenology as a significant theory in conceptualizing site-specific art and can be seen as the point of departure where art began to take on more abstract dimensions. (Norberg-Schulz, 1979)

CHAPTER III

The Cultural Context

Mapping the historical terrestrial evolution of the island shows the island as a maritime and trading center and an important dock for the East India Company. It was impossible for large ships to reach the mainland navigating the shallow waters and hence the Frisian Islands became the point of entry. Most part of Terschelling was burnt down by British invaders and the settlements and port were rebuilt in the 1800s. Parallelly, the 19th century ideologies of landscape as being embedded with meaning was superimposed on the newly constructed architecture. The lack of a strong historic nucleus in the form of architecture meant that meaning and belonging was assigned to more abstract elements. (Rasel, 2012)

"Cultural trail" or Kulturspuren refers to preserved elements of former agriculture, building culture, transport or social life, as well as old industrial uses (Landratsamt Aichach-Friedberg, 2018). Over the last 30 years, the Oerol festival has uncovered these cultural traces and actively contributed to promoting local identity. Everyday elements from the past are seen as relics of history, and with the

festival, the island is studied through a lens assigning more emotional connotations. The cultural heritage recognized by UNESCO shows an introspective acknowledgement of the cultural traces in the landscape. Of one of the numerous examples is the large collection of shipwrecks that has been tagged by UNESCO as underwater cultural heritage. These shipwrecks have also been a constant subject within Oerol. This chapter considers Oerol as a social and cultural construct and maps out the evolution of the festival as an organic entity, eventually contributing to the identity of Terschelling.

''From an economic perspective, the landscape of the Wadden Sea is gradually changing from a production area into a consumption area, as are many other cultural landscapes today. There is a growing need for distinctive and unique landscapes, for places with stories and histories that offer visitors new perceptions and experiences and that offer local inhabitants and entrepreneurs new opportunities to generate income.

Oerol: Origins

Not only is the economic landscape changing; the social situation of its inhabitants has changed significantly in the last few decades. This is reflected in the way people now look at their surroundings and the issues they raise concerning the environment they want to live and stay in.''
-Unesco Nomination file, Wadden Sea
(Unesco N1314, 2012)

The island of Terschelling has shaped Oerol and Oerol in turn has shaped the island. A third equally important part of this equation are the people involved, and a series of events starting as far away as Ohio to converge and give rise to the festival we know of today. The chapter will talk about the undercurrent attitudes of the 70s, various key characters involved, and the prelude to Oerol.

The founder, Joop Mulder had moved to Tershchelling to bartend at a local pub, 'De Stoep' from a nearby town in the mainland, Bolsward. This is specifically mentioned as the festival is strongly defined by the founder as the face of the festival, quite rare in itself for an organization of such massive scale. Joop was organizing festivals well before Oerol, therefore creating an informal network of like-minded enthusiasts and a decent sized audience receptible to the idea of Oerol, and of making the journey to the isolated island away from the then-cultural pivots such as Amsterdam. By 1978, the De Stoep pub began host organize regular theatre and music events. (20 Jaar Oerol, 2001)

Around the same time, the 'Nouveau Clown' movement was brought to Amsterdam from America artists like Jango Edwards, the Salt lake group and the Pigeon drop. The cultural revolutions surging through Amsterdam in the 60s and 70s and the tolerance to soft drugs made it the magisch centrum (magical center) of Europe. It was a pulpit for the local anarchist movements, like Provo, an absurdist movement

inspired by Dada- absurdism. It marked a period of social struggle between the city's radical youth and the government, so called 'provo' because it liked to 'provoke' authorities into a violent reaction with non-violent bait and absurd humor. (Melville,2018)

Due to the spontaneity of the festivals, and the rejection of a formal stage, 'site specific' performances began to take place in unconventional spaces. Artists began to take over abandoned factories, staging shows specifically design for the setting- called the 'Fabriek' shows.

By 1980, despite the clear success and influence of the festival, organizers and chief participants began to move on to other projects or travelling and performing all over the continent, or simply heading back home. The Oerol festival was create a venue/ spin-off to host the future festival of fools for the people who continued to be involved. From 1982 to 84, the FOF performed both in Terschelling and Amsterdam, finally shifting base to Terschelling from 1985.

(Evans, 2018)

It is interesting to compare notes on these two thriving festivals. Oerol had continued to evolve beyond the original concept of being a 'clown festival' and grew to include theatre, music and other performing arts in equal parts. FOF, Amsterdam in the end, proved to simply be a transient platform to the multitude of talented performers coming from all across the globe. The cultural revolution brought on by the FOF did not strongly relate to the physical landscapes of the city, and with no strong anchors, the wandering performers dissipated into their separate individual paths and explorations. Oerol differs in this way as it grew more and more interlaced with its immediate surroundings and included a strong local participation in the organization of the festival. It began to be seen as a permanent entity in the Frisian landscapes.

Oerol begins in Terschelling

The following subchapter speaks about the significant installations and performances that have shaped the festival as we know of today. The study focuses toward the early formative years to understand the evolution.

Regular gatherings at the De Stoep pub began from 1978, officially launched as Oerol in 1982. The first years saw an organizational struggle to accommodate the large numbers of visitors from the growing popularity of the island. It existed on a word-of-mouth basis, and for many regulars, what started as a non-conformist community turned into a tradition tied to nostalgia. (Rongen, 2018):

1982: The first festival launched under the title, 'Terschelling for birds'. The idea of a location theatre was proposed by the performing theatre groups. However, most performances were within the urban core of the island.

1983: The performance called 'water draagt' (water carriers) by a theatre group, Dogtroep, was significant in shaping the idea of a stage. It began as a regular street theatre in the city centre, turning into a procession leading the audience away from the village and towards the sea. At sunset, 'a cart of scaffolding pipe with wheels of oil barrels' was pushed into the sea and set alight. Making the audience a part of the performance and leading them through a physical transition of the performance area created a titular shift from what can be called traditional theatre. By 1984, Posters started to highlight the performances at sea and it had become a selling point for both artists and audience.

Image 20: Dogtroep
Source : 20 jaar Oerol

Image 21: Evolution of posters from 1982 to 1984
(Source: 20 jaar Oerol)

1985-87: The Programme expanded to include Carbaret in 1985, along the already existing list of music, street theatre and location theatre. These performances also happened in the pubs and restaurants of the village, soon to become a significant source of income.

Location theatre and theatre on location began to be classified as two different things. 'Location theatre' was a performance specifically designed for the location, but 'Theatre on Location' was a performance whose venue was a place other than the town centre- like the beach, dunes, grasslands etc. The significance of this term increases as the bike tours are introduced. The venue of music shows moved completely to the beach. One of the two main locations of present day Oerol has begun to take shape in Groene Strand. (Rongen, 2018):

1988: Bike tours began to be held in 1988, called the Malcolm Braithwave Bicycle Experience. There were several 'Theatres on Location' centered around the bike tour, 'White Wieven' being the

Image 22: Groene Strand in 1986 (left) and 2015 (right)

(Source: Piet Buitelaar, 20 jaar Oerol)

first. Cut to present day, biking through Terschelling is the best way, and sometimes the only way to reach all the installations scattered all over.

1989: This was the first year to give visual arts a large place in Oerol. Of course, over the years there were compositions that figuratively associated with visual art, but they were still an appendage without much impact. Dirk Hakze, an artist whose paintings are specifically created to be viewed in-situ, on location for oerol and collaborated to create a network of similar artists.

Along with the paintings, the first site specific installation was created by Klaas Kamphuis, called the 'Houten Paarden' or Wooden Horses. The installations had to be subsequently removed, due to a lack of building permit and weathering. There are still no permanent installations on the island for the same technical obstructions, but this has added to the temporality of the festival. The art works exist only forthe 10 days of the festival, and it is for the exclusive singular experience of the audience – taken down and never to be seen again.

Image 23: Houten Paarden
Source : Geert Kliphuis, Flickr)

Image 24: Houten Paarden
Source : Geert Kliphuis, Flickr)

Image 25: The bike tours were tackled more seriously from 1990 and new locations opened up with accesibility (Source: Hentry Krul, 20 jaar Oerol)

1991: The poster from 1984 shows a man dressed in a tux walking through the sea. The enigmatic poster was not associated with any performances of that year, but was simply an abstract, artistic reference to the festival, becoming strongly associated with Oerol. The 1991 performance by Theatre Espace, knowingly or unknowingly makes a marked citation to the poster. Accounts of this performance recollect how moved the audience was. The production seemed to be finally telling the story behind the poster and letting the audience in on a long-held secret. The stark black and white image was metamorphosed into a spectacular performance at sunset. This is especially significant as a poster, or an artwork has transformed into a significant cultural symbol in a span of six years.

1992: Site specific installations were increasingly built around the idea of temporality, although the island at that time held no status of protection. The installation by Hans de Win, called Rondom was set on fire at the end of the ten days.

Image 26: Oerol '84 poster (left) Theatre Espace 1991 (right)
(Source: 20 jaar Oerol)

The festival held a note of self-awareness and an awareness to preserve the island against unregulated tourism, something that most UNESCO sites have seen in the recent years. A satirical piece by Jouke Mellema displays Nine enormous colorful chip-forks with a strange cheery overtone protrude into the ground. It was a comment on the culture of holidaymakers who descend onto the island with a simple desire for sun, sea and salted fries (eaten with the chip-forks).

1993: The theatre on location was held for the first time in the forest landscapes. With the performance at Hoorn Forest, all the landscapes of the island were effectively turned into a stage, namely the forest, beach, polder and grasslands.

1994: The festival began to have sponsors for the first time, which were the local business owners. Oerol had become an indispensable part of the economy of the island. Most islanders now confess to making at least a half of their income during the ten-day festival period.

Image 27: Rondom, by Hans de Win (Source: 20 jaar Oerol)

1995: The year marks the introduction of another form of theatre called the Schuurtjestheater or the 'barn theatre'. The plays used old abandoned barns as a strange, unexpected backdrops to their storytelling and where these stories originally would have been told in the previous centuries. Performances where based on local myths and legends. This shows an unearthing of cultural traces and strengthening ties to island history, especially at a time when the younger generations began to move to larger cities.

The site-specific art, 'Heilige huisjes' or sacred houses was the biggest visual art project that Oerol has ever known. The 25-kilometer bike ride, titled the Route Pélérinage Moderne, drew inspiration from the little chapels along the road all over Europe. Up to eighty visual artists had installations interpreting the concept of Holy Houses as monuments for a quiet moment and self-reflection. This is especially important as it suggests site- specific art as a social construct undergoing a continuous process of interpretation. The multifaceted aspects of the festival in cultural, social and spatial dimensions starts to become very evident.

Image 28: Heilige huisjes
(Source : 20 jaar Oerol)

1996- 98: By 1996, themes focused on creating narratives and references from local legends and myths and connecting them to the natural forces of the island. This theme of 1996 centered around an artic expedition led by William Barentz from Terschelling. The 1997 theme drew from the book by Max Frisch, 'Man in the Holocene' where the main character is isolated by a natural calamity and his way of being confronted with this, is to study an encyclopedia - a man-made ordering of the natural world. The 1998 narrative was positioned around mythical plays of a drowned village of Midsland akin to Atlantis.

1999: The themes circulate from one element of the island to the other, starting with the ocean, wind, and now the shoreline. The festival also began to take a more conscious stance through visual arts on topical issues, for example the installation by Roel Teeuwen which speaks of Kosovo. Twenty pillars of salt stood as installations and returned to the sea on the last day. The salt was 'recovered' by the sea. (20 Jaar Oerol, 2001)

Image 29 : The tears of Hercules
(Source: Sake Elzinga)

1993	Cultural free state
1994	All along the light house
1995	The fairy island
1996	The North Pole Magnetism
1997	The wind came from behind the clouds
1998	Depth of the Oceans
1999	Footprints in the Sand
2000	When the tide returns
2001	Surrounded by Sea
2002	Island
2003	A Moved Horizon
2004	No man's land
2005	Endless swell

2006	Emigrants
2007	Strong stories
2008	The island of the previous day
2009	The grass between the shelves
2010	Silent mirage
2011	The sound of the island
2012	The wind carries the word
2013	Terschelling as a podium
2014	Closer than you think
2015	Here the world ends
2016	From sunrise to sunset
2017	Sense of place
2018	Sense of place

Anarchist /Provo influence

Phenomenology of natural landscapes

Fictional narratives and tracing local historical stories

Climate change and ecological awareness

Image 30 : Timeline of new locations added to Oerol over the years
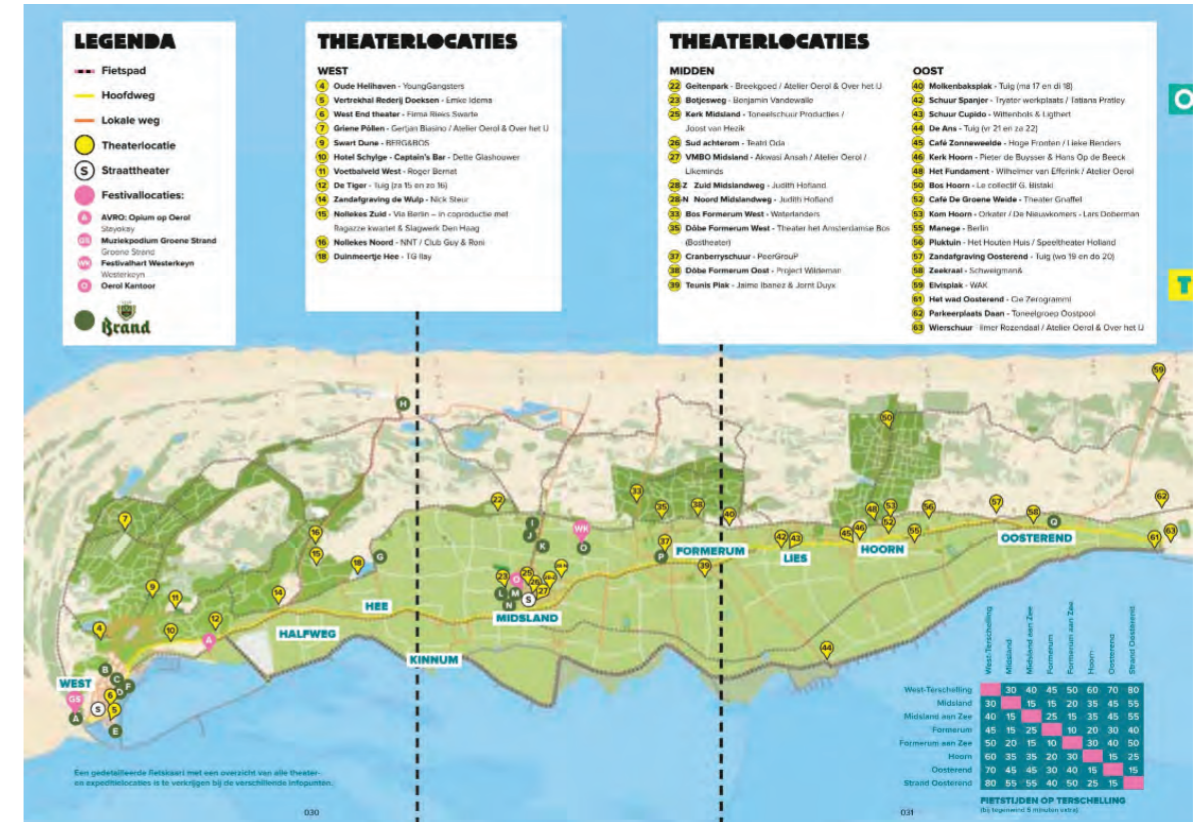Image edited by author

Image 31 : Current performance locations from the 2016 Oerol Programmebook

Ephimeral landscapes of celebration

The core research of the chapter focuses around the abstract concepts of defining the complex transient community of Oerol. The site-specific art created in the 10days become central points of navigation in a vast landscape where it is hard to find orientations otherwise. After the festival, these installations are dismantled and the landscape restored back to square-one, a blank canvas. Every year, the island reinvents itself with different centers of navigation, hence providing markedly different experiences every time. Going back again to the philosophical queries of Kant and Whedon, there are no other sources of meaning in the world except the meanings an individual chooses associates to them. The festival may be considered a very close physical manifestation of this philosophy, placing immense significance on the singularity of an individual, with each participant playing a role in an epic narrative. (10) The landscape is a grid for the possibility of encounters for the individuals during the festival but nevertheless continues to exist in a different context beyond that point.

In 1967, Foucault coined the term "heterotopias ", counter-sites that can be " found within the culture, are simultaneously represented, contested, and inverted. Liminality and Temporary autonomous zones (TAZ) are other useful terms that help define the concept of temporal communities.

The idea of heterotopias arises from that of Utopias and Dystopias. Historically, utopias have been known to be inherently ambiguous and impossible to achieve, taking on tones of fascism from the last century. By closely examining utopian models of real and imagined communities throughout history reveals the current social need to create alternative societies within the contemporary dominant culture of globalization. (1983: Imagined communities, Anderson). As opposed to utopias, the transient community of Oerol is held together by a willing commitment and self-regulated cooperation. The community purely exists because the participants wish for it to, and not because of elements in time like religion, nationality and occupations which typically tend to define self-identity.

Heterotopia:

"Heterotopia" outlines spaces with multi-layered relationships and meanings to other spaces. It is visualized as the closest representation of a Utopia, but seemingly existing for a short period of time in a figurative parallel dimension. Focault compares these spaces to the reflections in a mirror, an unreal virtual place that is a perfect reflection. However, he considers the mirror, an object in real space, also as a part of the heterotopia. The mirror, or in the case of Oerol, the island of Terschelling, is a real space creating an absolutely unreal, creating a virtual image. As Walter Russell Mead has written, "Utopia is a place where everything is good; dystopia is a place where everything is bad; heterotopia is where things are different — that is, a collection whose members have few or no intelligible connections with one another." (Mead, Walter Russell: 1995)

Foucault details out several types of heterotopia:

1. Crisis heterotopias: Sacred or forbidden places, reserved for individuals who are in a state of transformation or crisis. For example, the boarding schools for adolescents, military quarters of young men, the delivery room for pregnant women, and the care homes for the elderly. These places or buildings usually lack any definitive characteristics or geographical markers and their significance centers solely around the crisis.

2.Heterotopias of deviation: These are places of isolation where individuals who deviate from 'normal' standard behavior are separated to. Examples include prisons, asylums and cemeteries.

3. 'Heterotopias of time': These are places where several segments of time, spaces or sites which are seemingly incompatible exist at once. For example, the rectangular theatre stage brings in a series of memories and fictional narratives from different times at once within the same time frame. Museums and libraries hold together perfectly

preserved artifacts, quite unrelated to one other. Indeed, the idea of constituting a place of all times that is itself outside of time and inaccessible to its ravages, is the very definition of modernity, as discussed in the introduction.

4. 'Heterotopias of ritual or purification': These are isolated spaces seemingly accessible to everyone but require a token of payment or a gesture to be allowed access. Examples include saunas, mosques and Turkish bath houses.

5. Heterotopia of illusion: Harder to define than the other categories of heterotopias, these are spaces of illusion that expose every real space. A well-designed site-specific installation might just do that, exposing the different cultural, social, phenomenological aspects of the place. Themed brothels also function similarly, exposing all the sites inside of which human life is partitioned.

6. Heterotopias of compensation: A perfect organized space,

meticulously detailed, in contrast to the real space, which is messy, disorganized and badly constructed. (Foucault, 1967) Example: Temples complexes of India. These temples remain as an oasis of perfectly structured grid networks with a hierarchy of entries. Outside the temple walls, the city continues to function in a chaotic unpredictable manner.

Liminality

Liminality is the point of departure or transformation that occurs in the middle stage of rites. Participants no longer hold their pre-ritual status but have not yet begun the transition to the status they will hold when the rite is complete (Ollom, 2015). The factor of liminality is especially significant during festivals, as it fosters Bonding and Bridging social capital by erasing pre-existing notions of hierarchy. Bonding social capital is inward looking, reinforcing exclusive identities and promoting homogeneity; while bridging social capital is outward looking, promoting links between diverse individuals.

Both these cases remain equally relevant in the Oerol festival, as bonding social capital increases solidarity between like-minded individuals, while bridging social capital links people who move in different circles (or people from different nationalities and religions in this case). (Putnam:2000) (Arcodia and Whitford: 2007) It is within this liminal utopian space where the agencies of "real" social change and transformation are rehearsed and staged.

Temporary Autonomous Zone (T.A.Z.)

A phrase coined by Hakim Bey, Temporary Autonomous zones elude formal structures of control. It arises from the notions of anarchy, but an anarchy of shifting temporary dimension. This also prevents the structuring and development of formal centers of control that eventually form within anarchical movements. (Example: French revolution, Spanish military rebellion). The concept that acknowledges that any attempt at a permanence that goes beyond the moment of revolution will ultimately deteriorate again into a

structured system. TAZ are spaces of freedom which allow for an unregulated creativity and reaction. History examples quoted by the Author talk about the eighteenth-century pirate utopias — islands where pirates, escaped slaves and criminals live as stateless nomads coexisting with shared resources. (Lamborn Wilson, 1991) Although the Oerol festival cannot be classified as a TAZ, It is important to pay attention to this concept. the origins of the Oerol festivals have been strongly influenced by the Dada and Provo movements, both being adaptations of anarchy. The early themes of Oerol hinted at radical defiant undertones, functioning as a gathering without the approvals of governments or local authority figures. Indeed, the first theme of Oerol christened the festival as a 'Cultural free state'. The autonomy and independence of the festival has defined the type of participants and its continued legacy.

Heterotopia in Oerol:

Contrary to the heterotopias of time which are linked to its accumulation and preservation, festivals are linked to time in its

transitory aspect. These heterotopias are not seeking a permanence but are only the simulations of a permanent city, which transfer into a virtual community until the next year. In this way it is more independent from the permanent city, but as real as the pre-existing spaces they colonize. The temporary atmospheres of Oerol gives new meanings to the physical geographies and the becomes a kinetic layer of celebration.

Oerol can also be perceived is an other approach to ecology, where a respectful cohabitation of nature, geo climatic processes and the congregation of people is experienced as a cyclic and deeply understood temporality.

As already defined in the prerequisites for a heterotopia, they require a 'payment' or 'gesture' to enter the seemingly open space which in fact is a restricted community. The 1993 Oerol festival had theatre actors posing as customs officers of the island, asking for a passport issued only to the visitors. Similar notions of exclusivity have

continued through the years, which again strengthened the sense of belonging and identity. Festival directors also act as gatekeepers, curating the kind of performances that will be on display, even within a so-called informal space.

An other ritual process to gain entry to the Heterotopia of Oerol was the degree of difficulty in navigating within the island. Each participating member is given a map and a compass of the island and left to their own devices. The struggle of cycling against the fierce winds, harsh sun and a taste of sea is seen as an initiation process, the 'Heterotopias of ritual or purification'. Searching for places in the island instead of being guided by friendly signs and neon lights, had a tone of a pilgrimage.

The Oerol festival becomes a fertile site for the occurrence of what Jill Dolan calls "utopian performatives" (Dolan: 2001). Dolan uses the example of "I do" in a wedding ceremony, which performs the act of marriage and words transform to actions. Utopian performatives are small but profound moments that occur during a performance

when the audience collectively is lifted out of and above everyday life and experiences the emotionally charged sensation of a better world. These are the utopian moments that promote a sense of communitas (Certeau,1984).

Festivals as cultural and social capitals:

Heterotopia has been a continuing factor in several historic festivals. The Ramadan month of fasting can be seen as a heterotopic site and utopic space, it consists of new temporary ways of experiencing life in the city. (Karaosmanoglu: 2010). The historic festival of Nabi Rubin formed a counter-space in the sense of the heterotopia. During this time, people were expected to live communally, sleeping on mats, in close proximity not only to family and friends but also to strangers. The ritualized Badalisc Festival of Northern Italy is an "other place", forcing people to step outside their everyday mundane patterns of "normalcy", providing the opportunity for communication and community bonds.

As discussed before in the section of Liminality, Festivals facilitate relationship between social memory, location and physical construction of events. They are encouraged by the negotiations between festival organizers and the many local groups and individuals, creating social cohesiveness. The opportunities they give for public celebration, lead to a feeling of goodwill and communitas (unstructured community in which people are equal). The space the provides for entertainment is important in engendering a heightened sense of belonging. (Journal of Comparative Research in Anthropology and Sociology, 2016) Even within the city center, every available space becomes transformed from its everyday existence to one replete with apparently contradictory meanings. Primary schools turned into temporary cafes, and children went to the local pubs to attend a kid's show.

Recurrent visitors constitute another group that forges social connections through their long-standing associations with the festival. While locals constantly referred to rekindling connections

with those visitors who had been staying with them, coming into their pub, meeting them on the street for years. For the visitors, there was a definite sense of earning "insider-ness," not to the extent that they became a "local" but certainly to the extent that they were no longer an outsider. In addition, data frequently reveals examples of people starting very young or inheriting taste within the family, factors which are indicative of embodied cultural capital, or the habitus (Bourdieu, 1986). Hence, the Oerol festival itself becomes an important training ground. Ultimately, the festival brings the island closer to what might be considered its ideal state.

Impact recognition:

The previous parts of the chapter already discuss the significant position Oerol holds in multi-disciplinary approaches to heritage. Oerol as a Heterotopia introduces temporality into the imagination about urbanism, anticipating spaces for impermanence, curating

meaningful urban rites and question the more pragmatic aspects of material temporality (Mehrotra,2017). The individual significance created by the festival toward the participants also instills a sense of confidence in their ability to create radical change.

Heterotopias are simultaneously a reserve for imagination and an uncharted instrument of economic development. The Oerol festival stages an alternative vision of the world, reflecting collective and individual hopes, as well as fears.

CHAPTER IV

Ephemeral Architecture

The previous chapters have discussed the ways in which natural, cultural and social factors shape our relationships to landscape. The identity of landscape as suggested by Christian Norberg Schulz is an individual or a social construct. When a large group of people sharing the same individual constructions and values, the landscape takes on the social dimension. Through a continuous process of interpretation, the community assigns symbolic and significant values to the composition of the surroundings. These symbols allow the community to recognize itself in the landscape. These relations or this process gives each member of the community the 'sense of belonging to a place'.

Landscape policies introduce a vast reign of 'collective imagination' and of 'quality without a name'. Today this collective imagination, rather than traditional forms of social organization, is one of the most formidable factors of community cohesion made up by cultural interests and styles.

The thesis has now covered several variables defining the landscape heritage. This chapter talks about challenging the formal notions of reading landscapes a stagnant entity with an organized history. It proposes the elimination of singular derivations like associating monumentality with permanence, and in turn associating permanence with history. The intensity of events such as Oerol stretches physical and symbolic boundaries. The study now focuses on the site-specific art installed in the festival every year and sees them as insertions within the spatiotemporal grid of landscape. These installations are the most feasible tools available to the designer to acquaint current societies to 'sustainable' architecture. The term 'sustainable' is not environmental here, but the ability for design to have a sustained positive impact irrespective of its physical presence. The following subsection details out the history of site-specific art and its post modernism origins.

Evolution of site-specific art

Site-specific art now has a wide range of meanings, some of them being- Context-specific, debate-specific, audience-specific, community-specific, project-based.

Until the late 1960s, the modernist sculpture expressed an indifference to the site, rendering itself autonomous and self-referential, thus transportable and nomadic. The site-specific works emerged after minimalism as an inverse to this paradigm. Comparing with the timeline on the evolution of landscape perspectives, this was the same time landscape was recognized as a social construct with narratives and symbolic meanings.

Although site-specific modes of artistic practice emerged in the mid to late 1960s—it was not until 1974 that concern to promote site-specific approaches was recognized and represented by organizations. By the 1980s, guidelines from various organizations

prescribed that public art would no longer be just an autonomous sculpture but would be in some kind of meaningful dialogue with the surrounding architecture and landscape.

The idealist space of modernisms was radically displaced by the materiality of the natural landscape or the impure and ordinary space of the everyday. This marks a significant change in thinking as the space of art was no longer perceived as a blank slate, a tabula rasa, but a real place. It also evolved from a need to protect art from the forces of capitalism and widespread reproduction.

Site-specific art aspired to exceed the limitations of traditional media, like painting and sculpture, as well as their institutional setting. The challenge lay in relocating meaning from within the art object to the contingencies of its context; the radical restructuring of the subject to a phenomenological one.

To remove the art from the context is to destroy it, but an artwork's

relationship was not based on the physical permanence but rather on the recognition of its unfixed impermanence.

Public art shifted from large-scale objects, to physically or conceptually site-specific projects, to audience-specific concerns. Parallelly, it moved from an aesthetic function, to a design function, to a social function. As it moved to a social function, it was in fact an instability of identity that was a most productive source of explorations.

As Janet Kardon's comment that in order for a public art work to be meaningful to the public, it should not "unsettle perceptions" but "reassure the viewer with an easily shared idea or subject. Therefore, the task of "reassuring the viewer with an easily shared idea or subject" is best accomplished when the idea or subject of the art work is determined by the community, or better yet if it is the community itself in some way. This in turn reflects the current social dialogue and collective aspirations.

The site as an actual place remains, and our habitual attachment to places regularly returns as it continues to inform our sense of identity. Indeed, there have been several instances, Oerol included, where a community group or organization is newly constituted and rendered operational through the coordination of the art work itself.
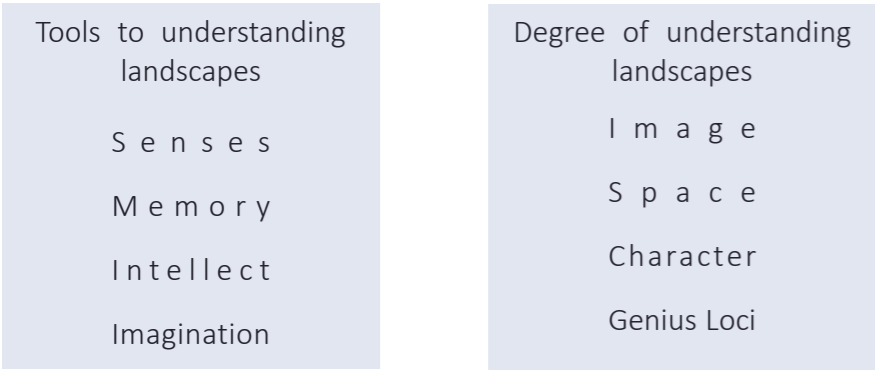
Design Proposal

The inferences of the study attempt to connect the diverse theories discussed throughout the thesis and propose an example of its practical application. As discussed in the topic of phenomenology, perceptions of place are both individual and collective constructs created form shared values and applications. These identities of landscape, or genius loci reflects people's perceptions of the intrinsic physical and symbolic values of a place. However, the evolution of landscape perspectives suggests that the methods of assigning importance within landscapes change overtime, and so does the genius loci. The installations at the Oerol festival indicate the possibility of Genius Loci possessing multi layered meanings and interpretations that are different every year. The theories discussed suggest that design interventions cannot create genius loci but only be used as tools to reveal or further conceal it. (Montgomery,1998). The shifting character of Genius Loci can be considered in conservation policies, an other issue discussed in the previous chapters. UK urban conservation policies already consider the sustenance of 'character' and 'appearance' (phrases closely related to Genius Loci) a key

element. In this way, preservation policies can be more dynamic over the static approach of restricting any possibility of physical change. This is similar to the preservation of heritage in Asian structures, for example, the Japanese timber temples. The timber is constantly replaced as it weathers and ages, and hence there is no material preservation. The character of the temple however continues to exist, even though every original part of the temple has been replaced to date, which points toward a lack of material authenticity.

The 'expressive intelligibility' of places, or a holistic understanding of places can only be acquired through four aspects: senses, memory, intellect and imagination. (Conzen, 1966). Only one of the factors is purely defined by the natural characteristics of the landscape. In our frame of study, the Oerol festival contributes to the memory, intellect and imaginative aspects of the landscape perception.

Routing back to the theories of Norberg-Schulz, nature is still the starting point: identities are formed by the relationship of places

to nature, for example the Nordic church and the Italian villas. The depth of understanding of a space goes from 'image', to 'space', to 'character' and then finally the 'genius loci'. A site- specific installation must ideally evolve the experiential understanding of the landscape from an image to the genius loci. The case studies suggest that the performative arts as an additional stratum of guidance strongly facilitate this process.

Tools to understanding landscapes	Degree of understanding landscapes
Senses	Image
Memory	Space
Intellect	Character
Imagination	Genius Loci

The design proposal puts forth a two-part installation for the 2019 Oerol, with the recurring theme of 'sense of place'. The five major landscapes of the island have been defined the 'natural context' chapter. Two landscapes are identified for the installations based on the degree of human intervention, and feasibility of construction: the sea and the dunes.

The proposal seeks to provide orientations and a sense of scale in the vastness of the landscape. The design follows the idea of a 'ritualistic pathway'. A long dark corridor leads to an opening. The scales allow for a moment of relevance to the observer before heading out into the open landscape. Performances will be held within the courtyard, creating an other dynamic layer of imagination, which will lead to 'expressive intelligibility'.

Both structures begin with the same spatial arrangement, and then modifications are introduced to respond to the landscape they are in. The modifications are minor, like the openings and wall thicknesses.

A comparison is done between the two installations, detailing out the phenomenological motives for deviating from the starting point. An other fundamental difference: The installation located amidst the dunes may be seen as a 'pause', a moment of human relevance, located along the numerous walking tracks. The installation at sea is a 'finale', and a place with nowhere left to go beyond.
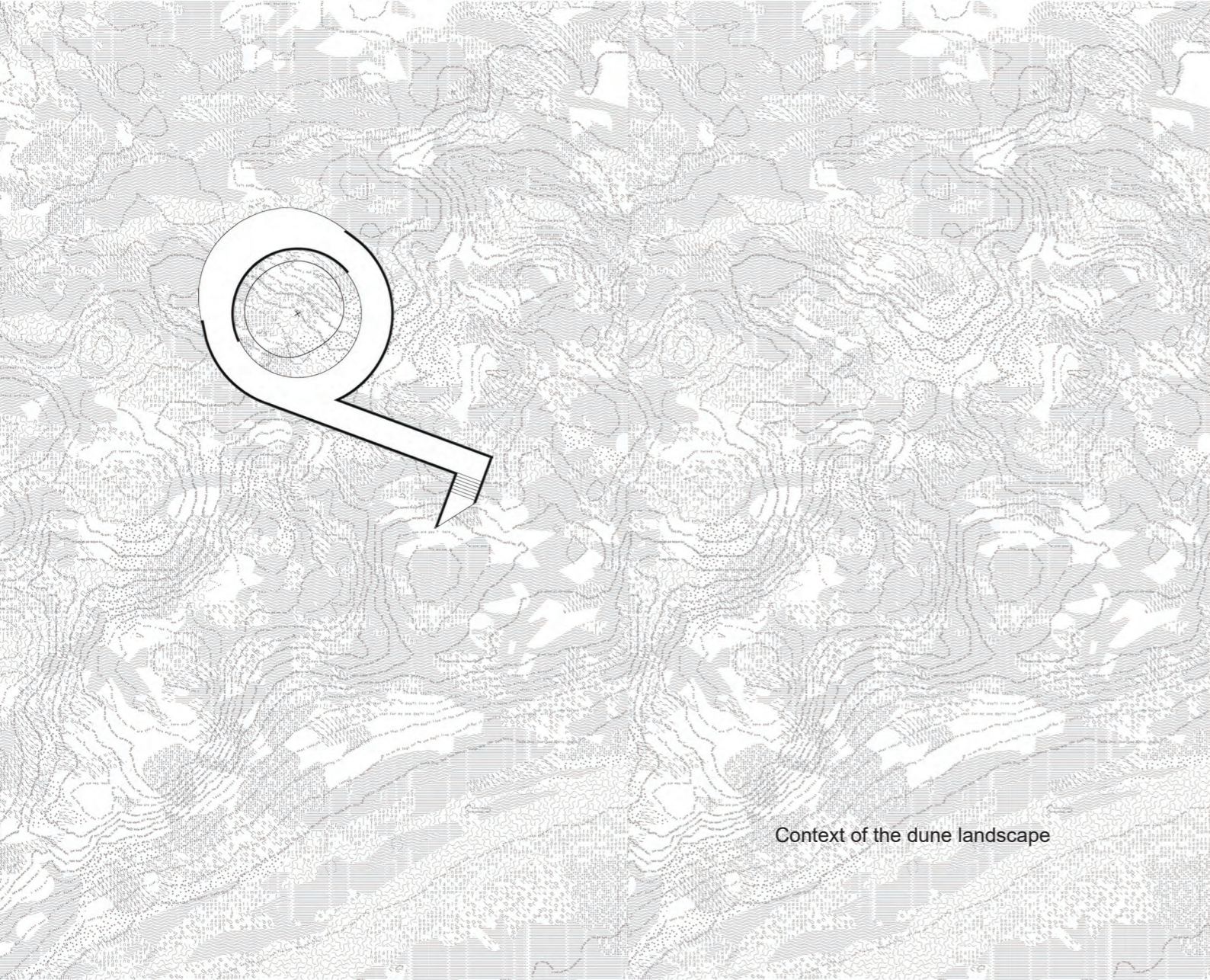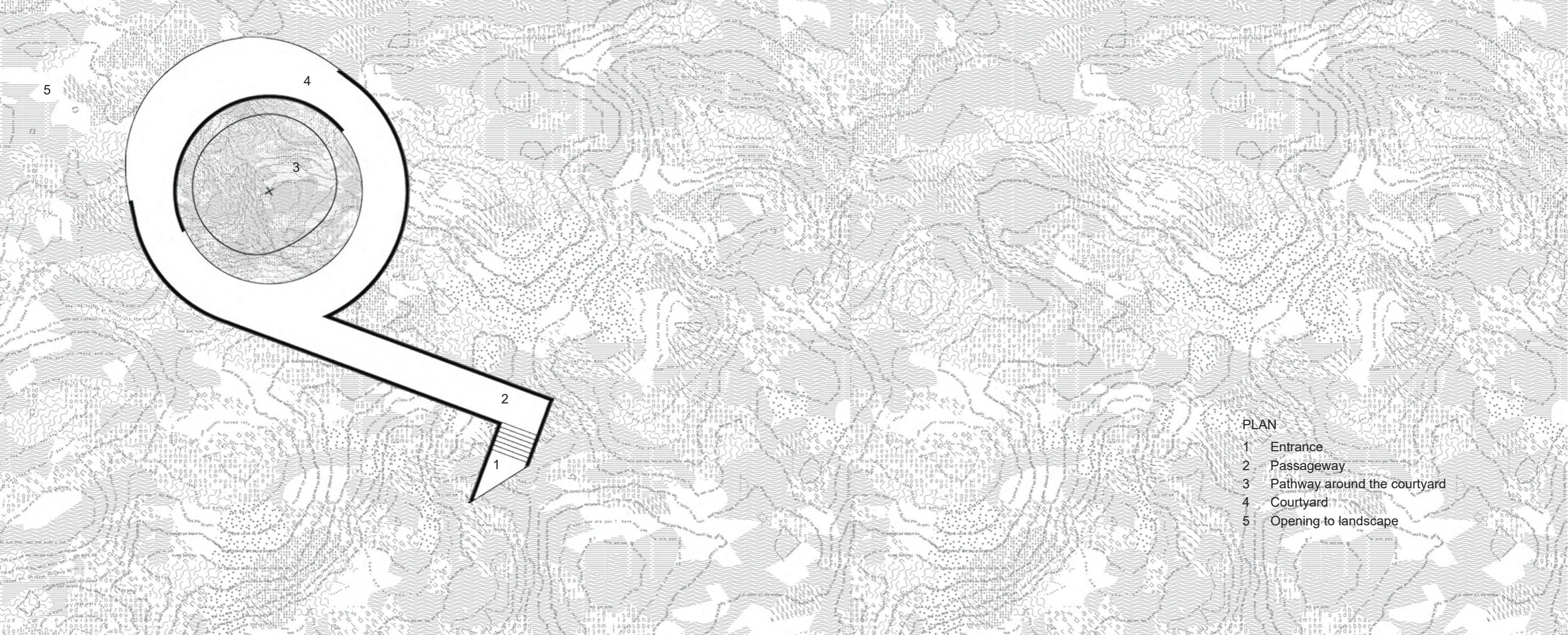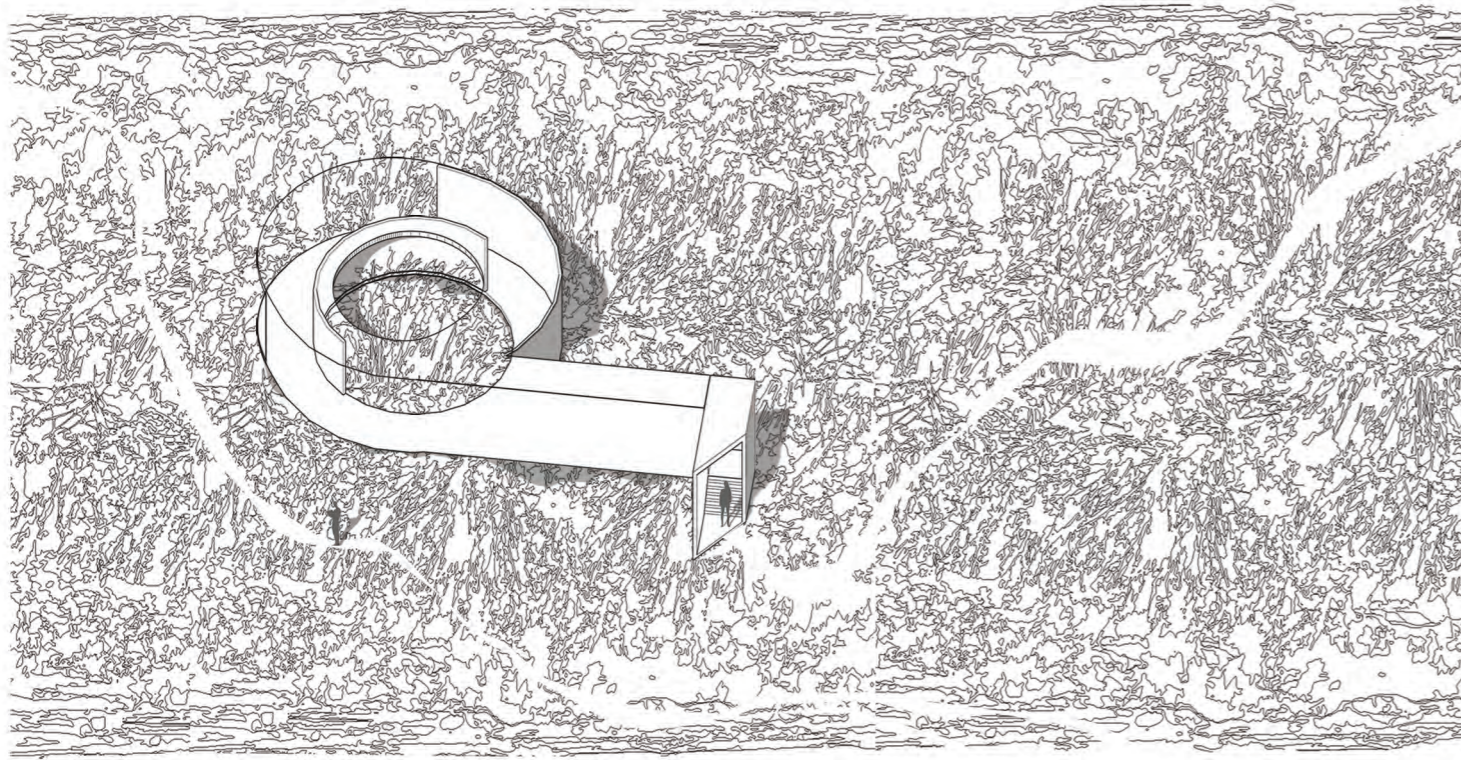
The Dune Landscape

Context of the dune landscape
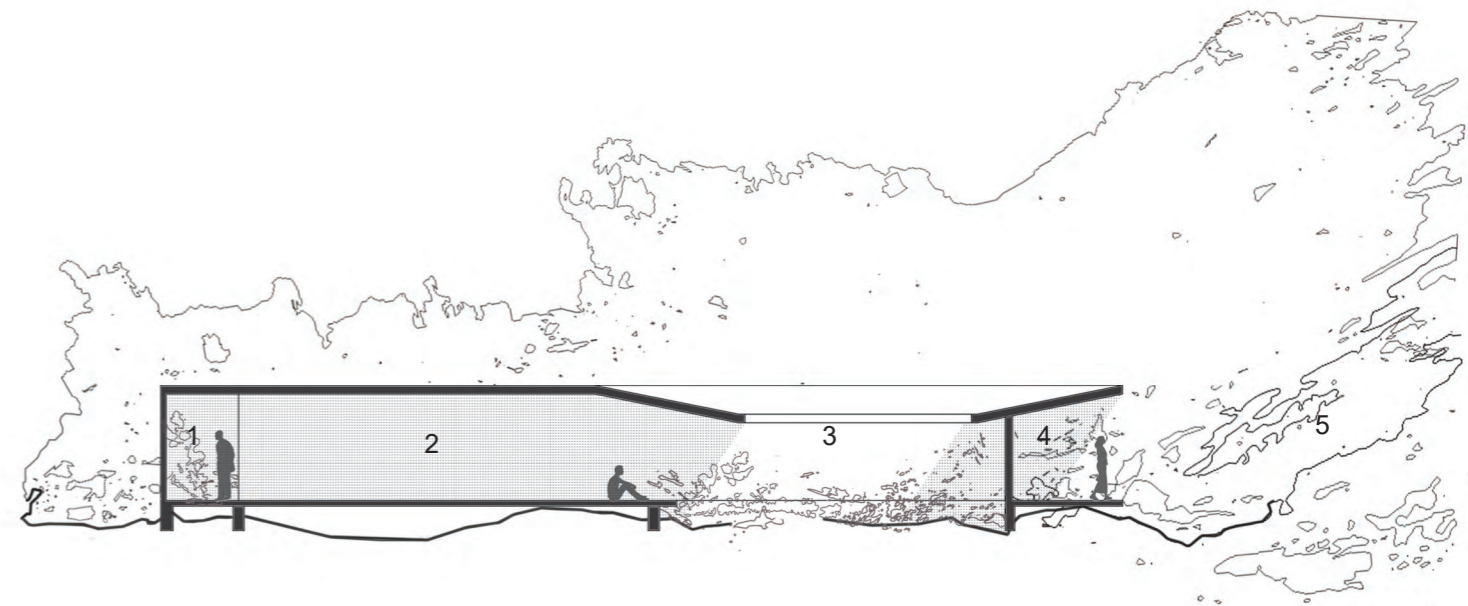
Section through the courtyard

1   Entrance
2   Passageway
3   Pathway around the courtyard
4   Courtyard
5   Opening to landscape

PLAN

1   Entrance
2   Passageway
3   Pathway around the courtyard
4   Courtyard
5   Opening to landscape
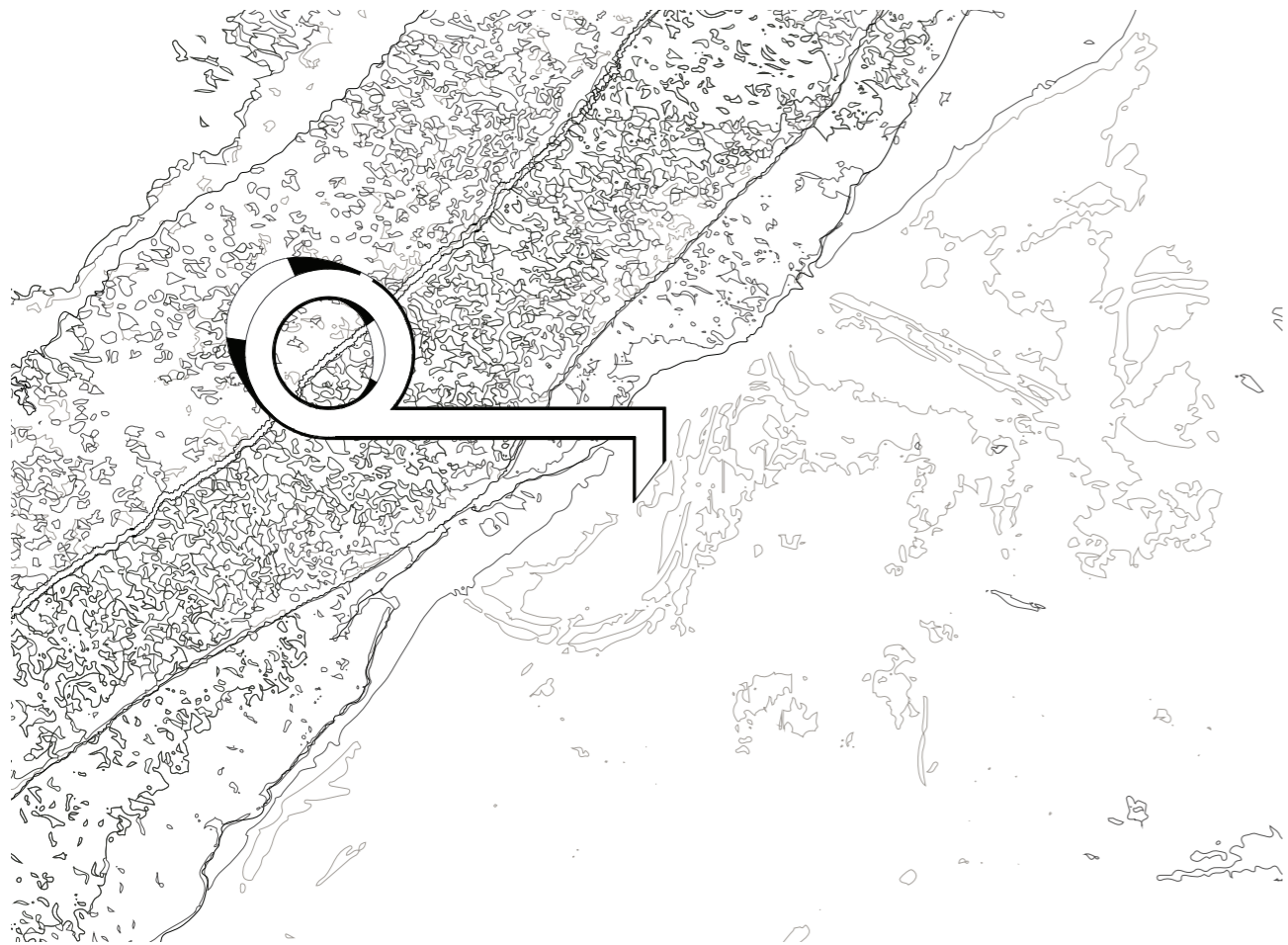
The Installation at the dunes

Conceptual Sketch 06_Entry
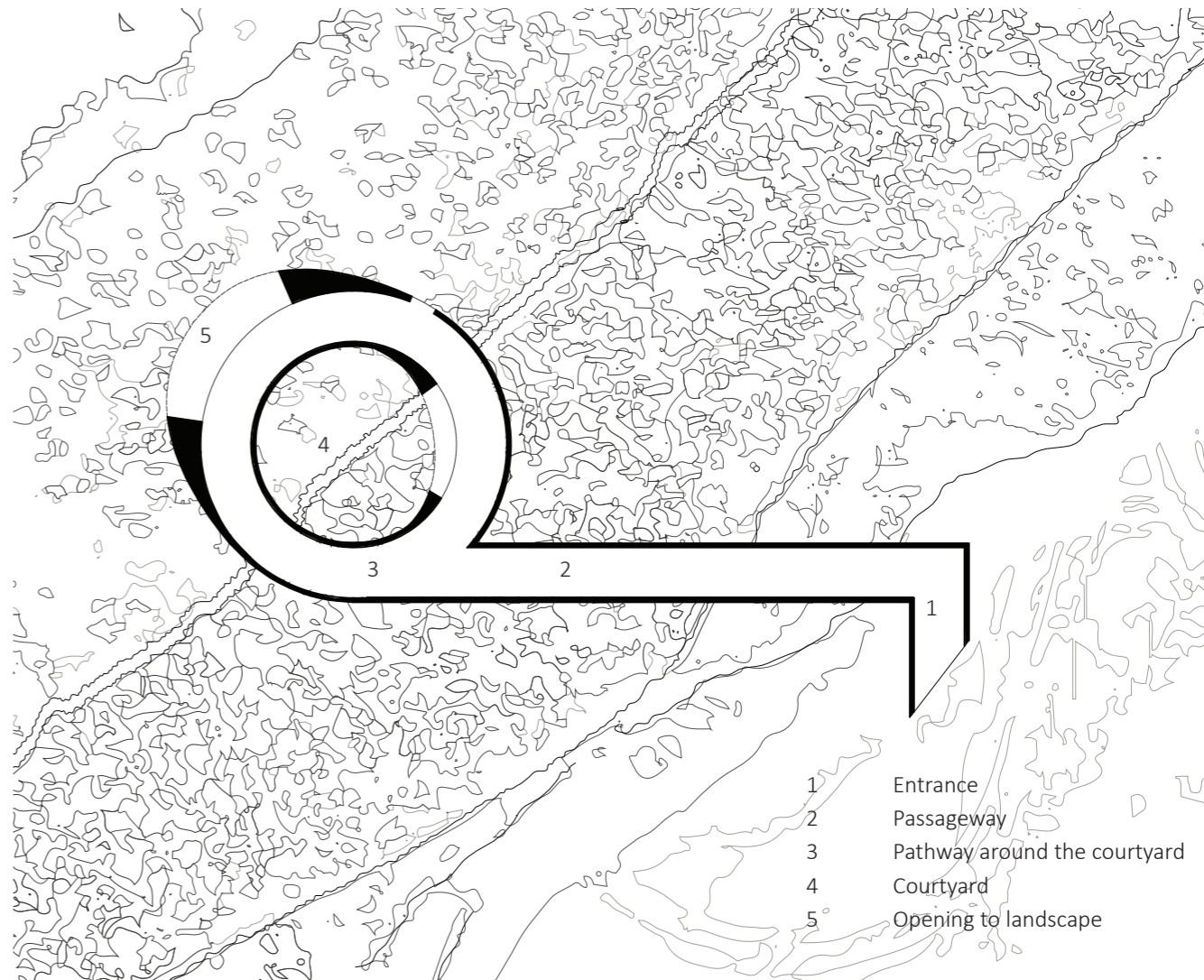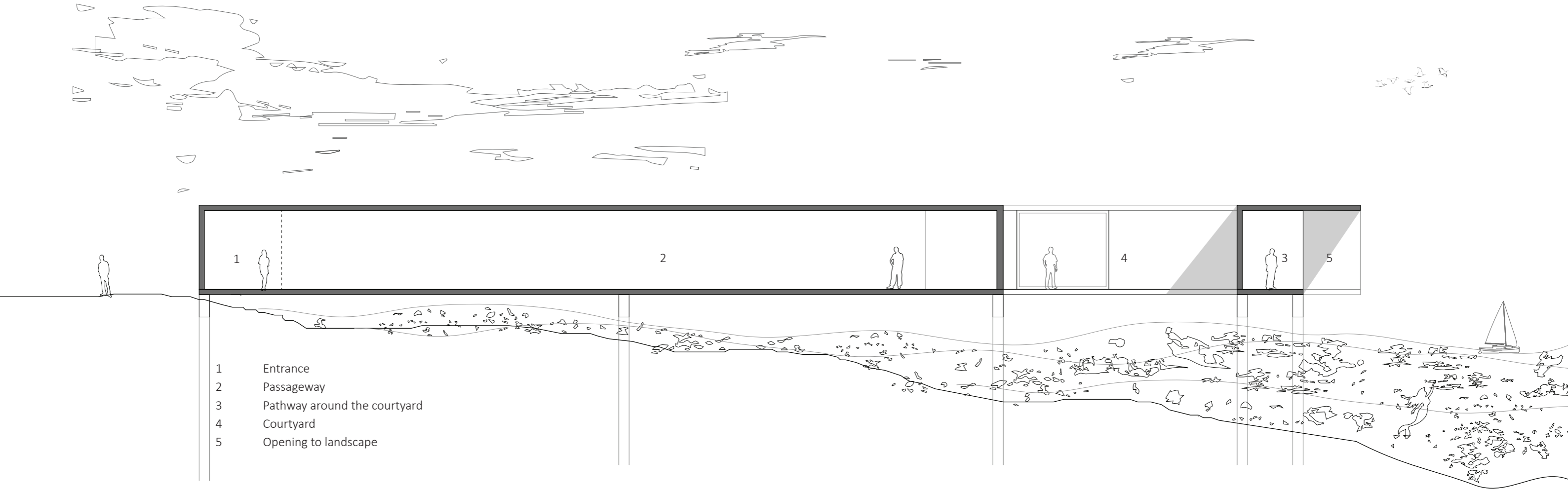
INSTALLATION AT SEA

The intervention at sea

Plan view

1   Entrance
2   Passageway
3   Pathway around the courtyard
4   Courtyard
5   Opening to landscape
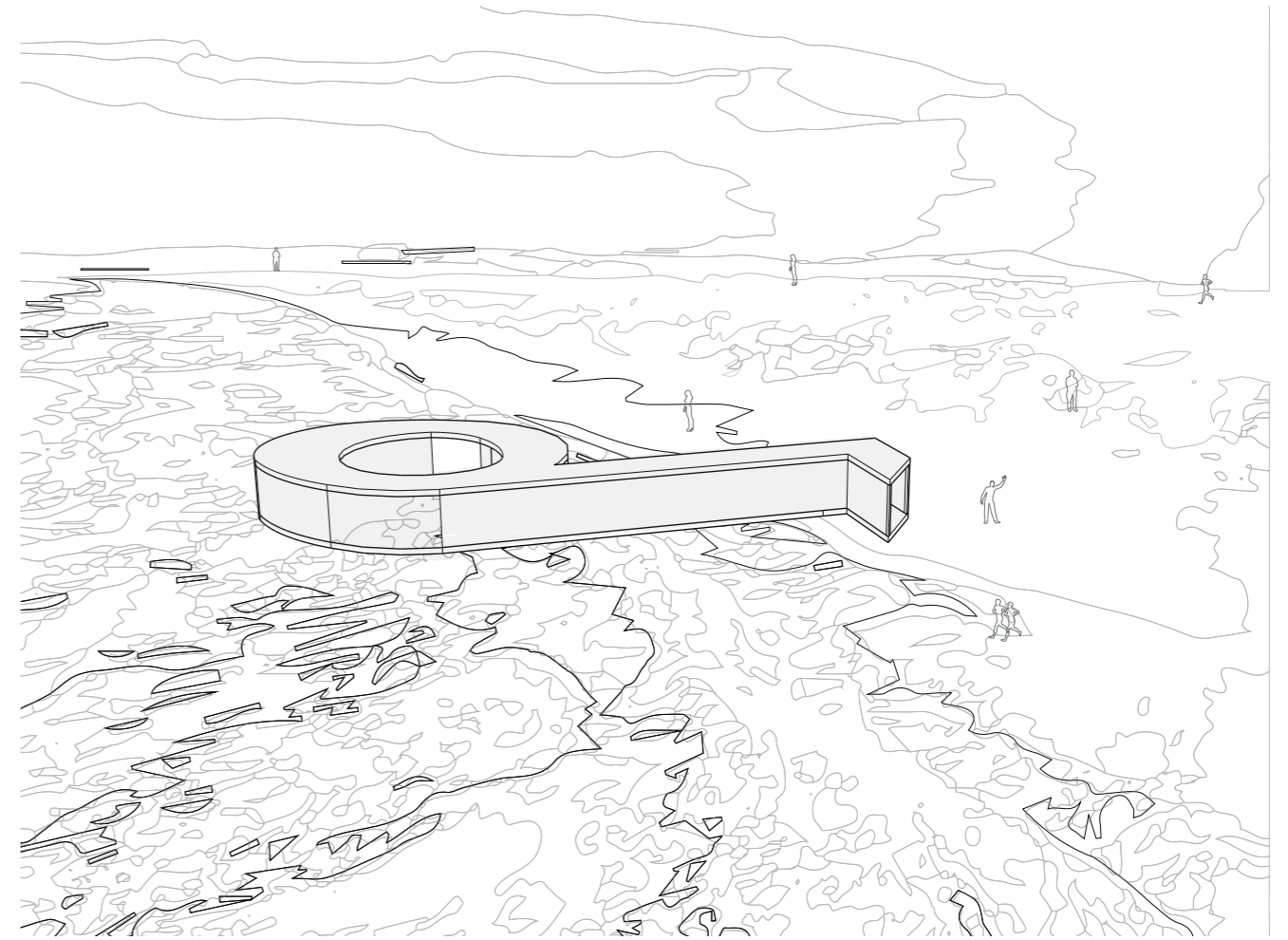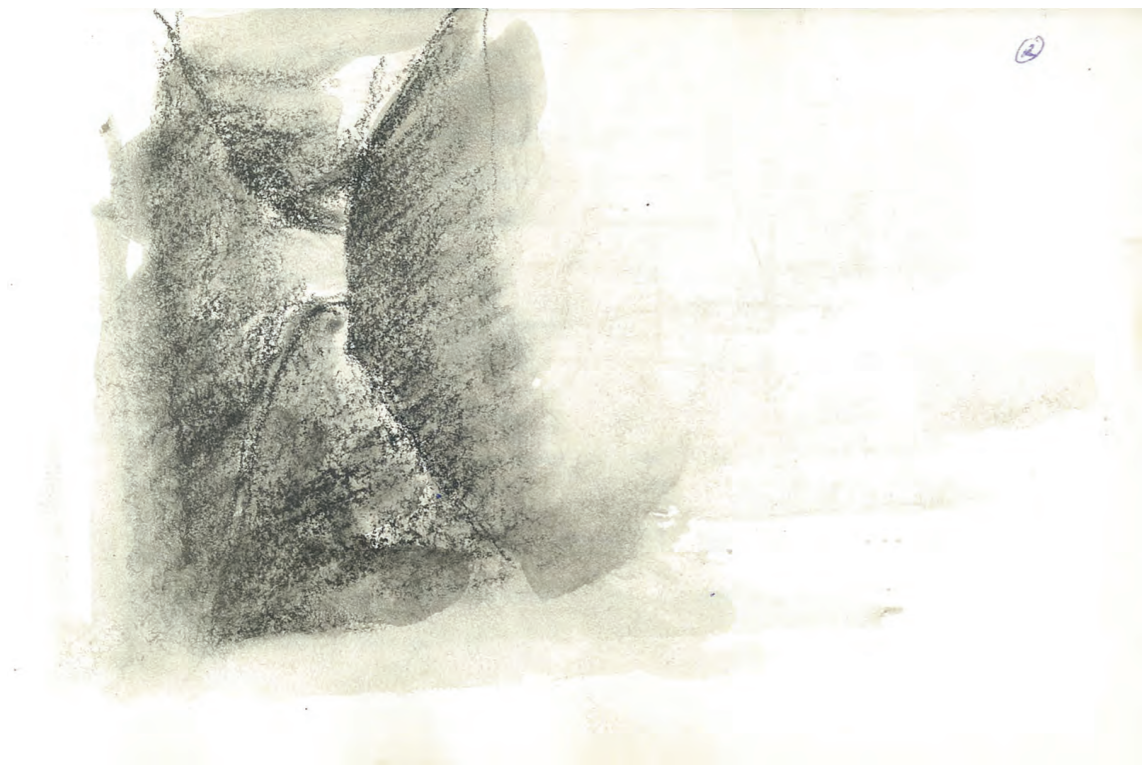
1   Entrance
2   Passageway
3   Pathway around the courtyard
4   Courtyard
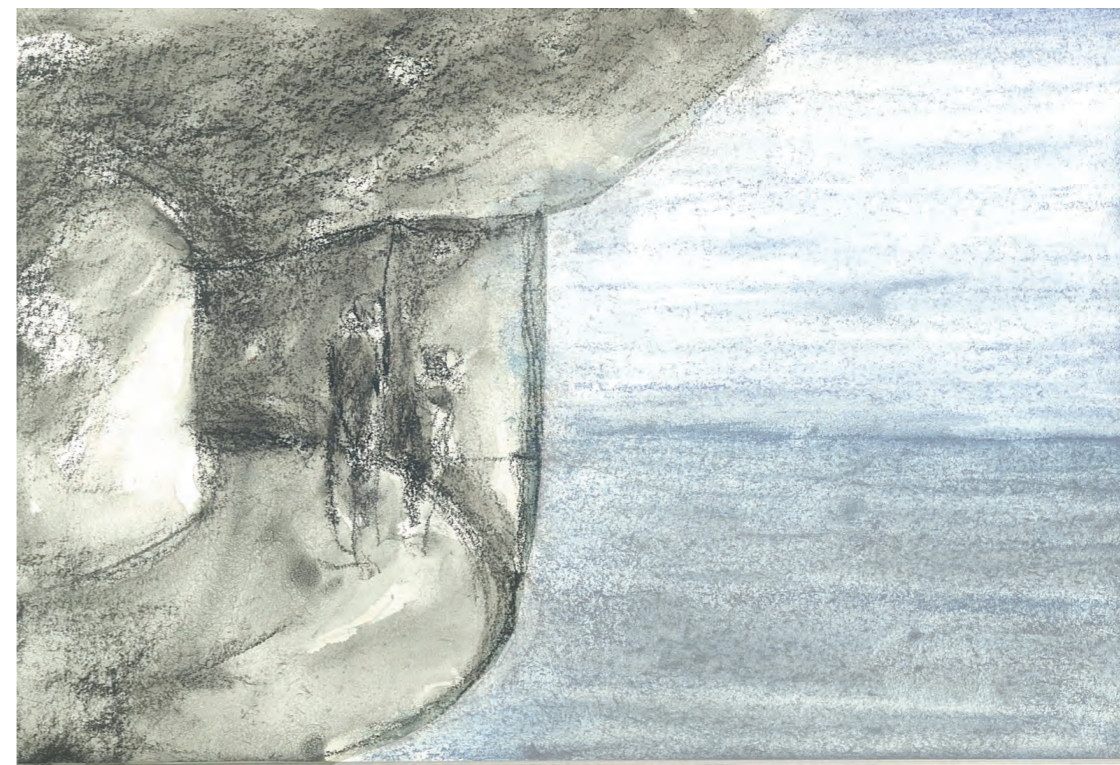5   Opening to landscape

Section through the courtyard

Intervention at sea

birds eye view

View through the corridor

View looking out to the sea

Conclusions

In conclusion, the thesis has been an attempt to bring equilibrium to the negotiations between academia and practice, preservation and mediation, natural and cultural perceptions, individual and collective landscape identities. It has been established that the meanings assigned to landscapes are the ones that define it, more than its intrinsic natural characteristics. To quote architect Charles Correa, 'To the Japanese, Mount Fuji is sacred; to the Swiss, Mont Blanc is just a very high mountain.' (Correa,1989). The Japanese zen gardens are wrought with associated meanings, the rocks representing the mountains, the sand representing the water, creating meanings to both the objects represented and the objects representing.

Monumentality, a term whose invention is credited to modernist principles, has been long associated with permanence. Although the concept of monumentality is a young phenomenon, these associations to permanence date back to the Greek temples and the Egyptian Pyramids. The attitudes toward permanence may have been shaped by a group's fundamental understanding of life: the Buddhist

and Hinduist concepts of cyclical rebirth may have contributed to the association of permanence (and preservation) to the performance of rituals over the place of rituals. (Armada, 2012)

The impact of the Oerol festival in creating a long-standing community of over 35 years suggests that continuation can be achieved however impermanent a structure may be, as long as it has symbolic and cultural connotations. These meanings may not be always optimistic, as discussed in the concepts of sublime, associations are never really restricted to positive emotions, just intense ones. For example, Speer's plan for Nazi Berlin were published in print and circulated so widely that many people the projects had actually been built and destroyed in the war. Memories to an event, or the memories of a building do not have to be tied to real space. Another example from Berlin is the Wrapped Reichstag by Christo and Jeanne-Claude. The temporary 14day exhibition was one of the most popular public art installations of the city, and saw a staggering number of visitors. The white wrapping was aesthetically stunning, but more importantly,

facilitated the Reichstag to become grounds for introspection as opposed to a representation of a darker past. (Huyssen,2003) Indeed it can be argued that the more monumental a building is, the more hidden the past becomes (Robert Musil). The wrapping and hiding of the Reichstag had actually made the building more visible. The installation helped mute the political debate centered around the Reichstag and create new derivations, which were part history and part myth, and helped in the reconciliation of memory. (Arandelovic ,2018)

From the thesis, the following derivations can be outlined:

1. An architecture, or an installation that creates meaning yet is temporary can negotiate a balance between the quest for permanence and inevitable obsolescence.

2. A structure that provides a short but intense memory is meaningful precisely because of an awareness that it does not exist forever in time

3. Social cohesion, cultural heritage and awareness of natural landscapes is created codependently by a sensitivity to time rather than preserving it in an unchanging state

4. Festivals are examples of short intense events where the boundaries of presupposed notions are briefly suspended, to create new connections in all terms.

5. The changing genius loci of a place is important to Ephemeral architecture, as it establishes that unique moments create social and cultural sparks in a place and the place continues to change and exist beyond the unique moment.

6. Ephemeral quality of the space creates an awareness of movements with shorter time frames, increasing importance to phenomenological changes like temperature, wind, sunlight etc.

7.The ephemeral creates an awareness of the differences in places, times, and experiences.

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