

CROSSING LAWS AND LAWS

EXPOSING THE SITE AT SEA,
ÖCKERÖ

Linnéa Denovan

Independent project • 30 hp

Swedish University of Agricultural Sciences, SLU

Department of Landscape Architecture, Planning and Management

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Crossing laws and lawns

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ABSTRACT

Climate change is happening! This consensus is accepted across disciplines and society whereas how we are dealing with it is not. Discontent with the lack of action towards mitigating the effects of climate change is shown in a number of ways where green activists use what could be called disgraceful strategies to put their agenda in the limelight. By using methods outside of what we agreed on is acceptable for a civilised conversation they have succeeded in reaching a wider audience, often by crossing the societal lines of division in our mind. This can be correlated to the arts field, where crossing the societal lines of division is accepted as being within the basis of art practise. By conducting an art-based research project at Öckerö, Sweden parallel to a literature study on green activism and land art from the 1960's till today I aim to show how these crossings can enable societys' self reflection that is necessity to be able to go forward, and by the project conducted in the landscape show how a physical presence in the real landscape can alter the imaginary just as the imaginary alters view on the real landscape.

Key words: green activism, interventions, art-based method, imaginary

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BACKGROUND

‘Through art we can accept that most research problems are not ‘pure’, but often contradictory and vague, impossible to regulate, open for interaction, and where logical thinking is naturally intertwined with associative and intuitive conceptualization.’ - Catharina Dyrssen, 2011

The 2020s have so far been an age tainted by uncertainty regarding the future. Dealing with several wars, a pandemic, the blockade of the Suez canal collapsing the transport system of goods worldwide, social movements taking bold actions across the political spectrum. These hard times have affected the many rather than the few, could it be fair to say that these years of various crises have made us more impatient to engage in societal change? Or did they just put the uncertainty of tomorrow back to the spotlight?

John McCormick stated over thirty years ago in his book *The Global Environmental Movement* (1995:xi):

Of all the political, economic and social revolutions of the last century, none has so fundamentally changed human values and behaviour as the environmental revolution..... Above all, it has changed the way we look at the world and compelled many of us to change the way we live. For the first time, humanity has awakened to some of the basic truths about the interrelatedness of the biosphere, and has been alerted to the basic truth that nature is finite, and that our mismanagement of the environment ultimately threatens our own existence.’

Green activists have worked for many years on one common mission, to save the planet for all of its inhabitants, by many different means and methods. This mission has spread and is now being fractionated into discussions regarding issues on the future by decision makers internationally. (McCormick, 1995:xi)

On this, one can claim that the activists as a part of the environmental movement have been successful in driving their agenda. How did they manage to do this?

The 2020s has also been signified by a constant massive flow of information, live reporting and watch-now clips makes the media ever present in our lives. The one debate that sparked my interest in environmental questions in my early twenties was the shift to renewable energy production and it has remained relevant in my mind and has, naturally, taken several turns since. The most lively one I have found to be about regional and local energy production to be implemented in the future. Sweden has most of its energy production in the upper half of the country and most of the population in the lower half, this can sometimes create friction mostly due to the narrowness in Sweden’s electricity grid, which has sparked the conversation on developing energy production in the lower half of the country too.

We need more energy to be produced and the suggestions for making this happen are many. Västra Götalands current energy consumption is at approximately 19 TWh yearly and is estimated to have doubled by 2030, all this while the transition from fossil fuel driven energy sources to energy production from renewable sources is supposed to happen. This forces the region to look into new ways of dealing with this, and wind farms at sea is one of them. Västvind wind farm is a suggestion that is in the planning phase to be constructed in proximity to Öckerö municipality, the islands outside of Gothenburg where I grew up and it has led to a heated debate on the subject. The region of Västra Götaland is emphasising the benefits of reaching the demands on energy production from a renewable source and more job opportunities created (Länsstyrelsen n.d.). Öckerö municipality on the other hand is not against wind farms per se but voted against the suggestion with the reason being the grave change in the landscape image and that the unbroken line of the horizon is essential to the place’s identity, character and cultural history (Appelqvist 2022). Early as when the ice sheet retreated, the islands have been populated with human settlement due to their position intersecting the Swedish, Danish and Norwegian sea lanes and for their rich fishing and hunting opportunities (Öckerö kommun n.d.). Västra Götaland is one of the largest regions in Sweden that stretches over 24,000 km² and holds a population of 1,7 million citizens.

The largest city is Gothenburg which houses Sweden’s largest port and is a well known business hub that is still expanding, among which a battery factory is being constructed.

This calls for a greater energy demand hence the expansion of energy production is essential (Länsstyrelsen n.d.). Öckerö municipality is a part of the Västra Götaland region, it is a belt of approximately 1000 islands and islets outside of Gothenburg where ten of them are settled with almost 13,000 inhabitants. The average age is 46,1 years compared to Sweden’s overall average age of 41,7 years, the average salary is on 36 533 SEK compared to Sweden’s overall 32 358 SEK, the employment grade is at 87% compared to Sweden’s overall 82,5% and 90,8% of the inhabitants voted in the last election compared to Sweden’s overall 84,2% (SCB 2022). Conclusion from these numbers is that this is a place where people can live a comfortable life and are engaged in what is going on in society.

All these things combined showed me an opportunity of a space to work in, a place where inhabitants are engaged with what is going on around them, a region where the hottest debate today is on energy production for the future, a political inertia on decisions and within me a want to explore the relationship between the physical world and the mind.

Hönö, Vattentorn skymning – Fotomontage: 40 vindkraftverk (320 m totalhöjd)

RAMBOLL



Position (SWEREF99TM): Öst 300038 Nord 6398604; Höjd över havet 34 m; Riktning 290°; Panoramavinkel 53,3°; Distans 20 km; Rekommenderat läsavstånd 40 cm (fotots höjd skall vara 18 cm)

Figure 1. Photo assembly picturing the horizon and the vindpark seen from Hönö watertower. Eolus n.d.

METHODOLOGY

My academic studies has verged between the art-design-landscape architecture fields and has made the what, who, why and how questions self-evident when dealing with a task. This thesis has involved asking this to both the overall research question and dealing with how to work in the present about the future, as well as asking the questions to the academic practice as such. Therefore this thesis holds an exploratory nature, which is also shown in the chosen method. In an attempt to navigate in research, academia and practice, I have concluded a historical literature study on green activism and land art parallel with an art-based research project which together builds the result to be able to identify the aspects of activism that could be used to speed up actions to tackle issues regarding climate change.

Following the interpretive research method as defined by Demings and Swaffield(2011), the meanings of things and actions shows itself only when put into context. The work has been partly classifying the project process along with the literature study of categorising historical events, while based upon my own selection of events, thoughts and feelings positions the work in the constructive research method, in between objective and subjective. The work has had a theoretical starting point, to then go on to data collecting and making while working and discussing issues of the mind simultaneously, placing the method in the category Demings and Swaffield names reflexive, in between inductive and deductive. As the making and building in the project process has been a fluent work of constructing and reflecting, it also belongs in the constructive research method. Conclusively, where the constructive and reflexive research method meet is in the interpretive research method which is where this thesis has been conducted. (Demings & Swaffield 2011:39)

Reading the works of Göran Sundqvist, a professor in Science and Technology Studies at the University of Gothenburg, he discusses knowledge, science, politics and climate change in his book *Vem bryr sig? Om klimatforskning och klimatpolitik* it is clear that the divide on research, academia and practice is even more challenging across disciplines, especially navigating on matters of the future. He calls for "more society not more understanding of the climate crisis"(2021:15), it is in this spirit I have concluded my thesis, working where the landscape architecture field tangents on other disciplines all at once.

I have also based my framework on Catharina Dyrssen, a Professor of Architecture at Chalmers University of Technology that specialises in architectural research methods in connection to the fine arts and urban design, and her definition on art-based research. Stating that the research landscape continuously becomes more multifaceted and heterogenous, the traditional disciplines are now undermined by crossover problems and networking structures, leading to coherent areas of knowledge production becoming frequently more uncommon. The interest on more diverse and combinatory research approaches and strategies is growing within the technical research field as well as from the humanities.(Dyrssen 2011:223)

In her text *Navigating in Heterogeneity: Architectural Thinking and Art-based research* (2011: 224, 239, 223)Dyrssen divides art-based research into six themes; architectural thinking, performance and performativity, modelling and simulation, critical construction and reflection and assemblages which together form the thinking-acting-composing that is the methodology framework for art-based research. She argues for art-based research to be "making-composing actions, critical reflections and setting of assemblages.... multiple modelling, non-linear way of working with constructions of knowledge" and that "the non-linear structure of art-based research processes allows researchers to cope with complexities without controlling them".

Thinking-acting-composing

The art-based research has been conducted by working in the landscape, carrying out an experiment over a certain time period where revisiting and additional constructing has occurred in parallel to reading and writing, the train-of-thought has been constantly fed with new perspectives, experiences, potential methods and conclusions as the dynamic interaction has proceeded. This art-based research method of thinking-acting-composing has allowed me to move like osmosis, back-and-forth, through my process of reading-writing-building-visiting-thinking.

To find relevant literature the library at SLU Alnarp has been used as a main resource for information with additional use of the search engine google by the words: land art, the political imaginary, Öckerö + vindkraftspark and to find the NGOs found in the timeline web pages. I have conducted a qualitative literature study where the selection of events has been made through the lens of where strategy and methodology has been of importance and made an impact, a no-turning-back-point, on the green activist movement and where essential changes in the thought of nature have occurred. The events have been evaluated in each and every case and were chosen in relevance to represent a shift happening at the given time in society. The grey literature has been collected from Öckerö municipalitys' and Länsstyrelsens webpage.

The project in Öckerö municipality consists of several parts, based on a desktop analysis covering the large-scale perspective, site analysis in field and an on-site construction of structures. The process of building the structures has been intuitive with returning visits and consisted of material found on site. As the location of the structures is shared with Öckerö municipalitys' inhabitants, interference, or the lack of, has been embraced and respected as a continuation of the constructions hence why rebuilding has not been a part of this but instead, add-ons have been used.

Research question:

Can we by mapping out green activism and art's strategies discover more ways of spreading the more-than-human approach to the climate transition that can be applicable to the landscape architecture discipline?

- What happens when we apply this in the context of Öckerö, Sweden?



Figure 2. Visualisation of the process of reading-writing-building-visiting-thinking. Denovan, 2024.

THEORETICAL RUN THROUGH - The imaginary, the interventions and the beauty

The theoretical framework for this thesis is based on intervention theory, the notion of sustaining beauty and by the idea of the imaginaries focusing on the landscape imaginary. By clarifying the theoretical standpoints in this chapter I hope to show the kinsmanship between them when discussing the matter of working in the present about the future.

The landscape imaginary

The basis of imaginary theory as we recognise it today comes from Jean-Paul Sartre, a french writer and philosopher, and his description of the imaginary as being a noema, existing in the relation to imagination, which in turn is described as the "irrealising function of consciousness"(Sartre 2004:3). He discusses it in terms of the imagination, dreams and images, and how the imaginary exists in our ability to reflect on our dreams and images existing in the imaginary in relation to, but never in, reality.(Sartre 2004:4)

Several philosophers and scholars have continued on Sartres' framework and applied it to their field. The landscape architect and photographer Ian H. Thompson argues in the text *Imaginaries in landscape architecture*(2019) that landscape architects live both in the real physical materiality of their places, they simultaneously live in their imagination, consisting of complex imaginaries produced by and shared within the culture. To describe how the imaginary works, he uses the example of an imaginary landscape from the book *The Hobbit* by J.R.R. Tolkien. Painted in words are the mountains, the valleys and the water flowing, as to point out how this imaginary landscape contributes to the culturally constructed imaginary of Middle earth, the scene where the famous tale is taking place. (2019:277) The imaginary is used as a noun, non-descriptive, along the lines of Sartre's definition. He specifies the imaginary further by collecting definitions from several philosophers such as Cornelius Castoriadis "societies are always based upon a basic conception of the world and the place of humankind within it."(Castoriadis see Thompson 2019:278), and Charles Taylor's social imaginary "theory is often in the possession of a small minority, whereas what is interesting in the social imaginary is that it is shared by large groups of society, if not the whole society"(Taylor see Thompson 2019:278).

The nature of the imaginary

Jean-Paul Sartre claims that there are two classifications of feelings, genuine feelings and imaginary feelings. The genuine feelings are regarding the real world while the imaginary feelings are only happening in the 'irreal' world towards 'irreal' objects. He states how some "hound their enemy in thought, make them suffer morally and physically, but remain defenceless when really in their presence", imaginary feelings of power and fear arise, but when met in the real world the feelings of power and fear do not occur. He describes this as a phantom, to show the gap between the imaginary world and the real world. The collapse of the imaginary is inevitable when faced with reality, as their "incompatibility comes from their nature and not from their content"(Sartre 2004:146).

Ian H. Thompson builds on this when arguing that what activates our imaginary process is our engagement with the world; we arrange and rearrange our experiences continuously. But since imaginary objects appear to our minds similarly to perception, we are inclined to treat them as a reality. If supported by imagery and literature, the attempts of realising the imaginary will soon take place. (Thompson 2019:278) In this text, Thompson also emphasises that the visions in the imaginary tend to steer our actions in the real world and vice versa, our actions influence the imaginary. Conclusively he states that "imaginaries are not optional... they are a society's collective dreams." meaning we cannot choose them away.(Thompson 2019:288)

Actions and the imaginary

James Corner, a theorist and a landscape architect, describes the imaginaries' role in the creative process in his book chapter *Terra Fluxus*(2006) "The collective imagination, informed, and stimulated by the experiences of the material world must continue to be the primary motivation of any creative endeavour." He argues that the imaginative world and materiality representation cannot be held in two separate worlds, and that in practices of place construction to achieve political change, the representational and symbolic worlds' are equally as important as the material activities.(Corner 2006:32)

Sartre on the other hand argues that the foreseeable consequences of a planned action are merely the ones you want to give them. He claims there is an existing gap between the preparation of an action and the action performed where even if the real situation plays out close to what has been imagined, it still differs in nature from said imagination. When played out, the imagination of it shatters. (Sartre 2004:146) He goes on by positioning desires as never being granted due to this separation of the imaginary and the real world; it requires an adaption of the dreamer because "the real is always new, always unforeseeable". (Sartre 2004:147)

"If we could not imagine, we would be stuck in the real. We would not be able to see possibilities, and that would mean that we had no freedom of choice."(Thompson 2019:279)

Intervention theory

Intervention theory is defined by Susan Harrington, a landscape architect and a professor in the School of Architecture and Landscape Architecture at the University of British Columbia, in her book *Landscape Theory in Design* (2017) "To intervene means to come between events in order to alter them... interventions in art and design follow a similar trajectory in seeking to alter what people think, or know."(Harrington 2017:50). According to Malcolm Miles, a writer and a researcher in critical theory, art and urbanism, one of the signifiers of interventionist art is 'its expansion of the definition of the location of art, from physical site to public realm'(Miles 1997:124). He also claims that interventionist art resists the power structures and challenges in society by questioning established art practice through a deeper social

discourse.(Miles 1997:124) Harrington on her end agrees to this, claiming that intervention does not aim to come up with the perfect solution to a problem but to bring awareness to an issue that will eventually spur action. It is a tool that could shift the value from the end result to the process itself, which is inevitable if you seek to engage the viewer's mind. She claims that this is one of the most important aspects of interventions, that she calls the Dimension on intervention changing, on how a landscape is perceived and understood.(Harrington 2017:50)

In the book 'The Interventionists - Users' Manual for the Creative Disruption on Everyday Life'(2004) Gregory Sholette, a writer, teacher, activist and an artist, writes about if there can be revolutionary art without the revolution, and concludes that a radical ideas' success is measured by its degree of fading into the daily life of the public. When a revolutionary instant occurs, it brings extraordinary opportunities to play for change but at the same time presents a risk for the artists, the citizens and the state as the changes play out. He also concludes this with a notion on socially useful art being established by the society it serves, hence the artist working must look to the public realm for the meanings of their work, not the field of art.(Sholette 2004:110)

Sustainable beauty

Sustainable beauty is defined by author Elizabeth K. Meyer and isn't quite a new perspective on landscape architecture practice and research. She states how the perspective was an obvious part of the practice of landscape architecture paternal figure Frederick Olmstedt in the 1850s and somehow along the way, the performance of appearance, especially beauty has been disregarded in contemporary practice. Discussing further on the term sustainability she asserts to rest on three pillars; social equity, ecology and economy which all are given space to flourish to some extent in relation to each other, whereas aesthetics and beauty is merely thought of as a superficial concern. This needs to change to be able to create sustainable landscapes, where experiences of beauty and aesthetics play a vital role in how you perceive a landscape and your idea of your impact on it.(Meyer 2008:7) By looking at an old definition of beauty from the nineteenth century that Meyers collected from Oxford English Dictionary, beauty holds the capacity to play on all the senses, the visual as well as the other ones, or that it can charm your intellect or moral i.e. that the sensual experience of something can influence your mind. Building on this she claims that "a concern for beauty and aesthetics is necessary for sustainable design if it is to have a significant cultural impact."(Meyers 2008:8), giving it grounds for being included in any design in society.

The imaginary, the interventions and the beauty

Explaining how aesthetic values differentiate itself from beauty, she collects arguments from Catherine Howett and Ann Whiston Spirn stating how aesthetic values can no longer be separated from ecological ones, where the aesthetic values can show the interactive systems of nature and help communicate their beauty and by that, also show the dynamics of beauty, everchanging with the seasons, places and moments of time, giving room for both continuity and revolution(Howett see Meyers 2008:8;Spirn see Meyers 2008:8). Meyers concludes by expanding our notion of beauty, experiencing these landscapes can entail transformation, the discoveries of new forms of beauty, where new ways of making landscape will unfold beyond the ecological domain, and into the cultural and social sphere.(Meyers 2008:8)

She is firm on the idea that for this to be possible we need to experience different kinds of beauty, even strange new ones, to be able to promote a sustainable society where beauty is a main component in the making of an environmental ethic. How we do this is backed up by texts from Lawrence Buell that claims “a coherent vision of the common environmental good that is sufficiently compelling to generate sustained public support.”(Buell see:Meyers 2008:10) and from Ulrich Beck that does not see the need for additional policies or new technology but where we have to push our work forward is on attitudes, feelings, images and narratives(Beck see Meyers 2008:10). Meyers argues that landscapes are ”cultural products with distinct forms and experiences that evoke attitudes and feelings through space, sequence and form.” and just like other cultural products; art, literature, images and narratives, it can play an essential role in boosting public backing on the environmental cause(Meyers 2008:10). She claims that design in itself does not have the capacity to change society as a whole but that it can on an individual level rock the human mind and by that restructure one’s values and priorities. She identifies the act of designing as a cultural act, and the outcome as a product of culture made with materials of nature. It is embedded in and influenced by a specific social formation, and can translate our cultural values into meaningful landscape forms and spaces which challenge, broaden and alter what we classify as beauty.(Meyers 2008:10)

The approach of Sustainable Beauty is to be used as a tool to make sustainable design and Meyers defines it by being ”somatic, sensory experiences of places that lead to new awareness of the rhythms and cycles necessary to sustain and regenerate life.”(Meyers 2008:15). She divides it into two factors that exist simultaneously in our mind when we are experiencing a landscape which makes the new knowledge accessible to us. One is the immediate insight of new spaces and unexpected forms and sequences, the other is the memory and conceptions of previously experienced landscape spaces and forms. While new experience and process proceeds to happen continuously, new understandings and compassion for the more-than-human perspective could occur. It is when established divisions and lines are crossed, when their limits are pushed further and their overlaps are investigated that sustainable landscape design prosper.

This demands of us landscape architects to go outside of the traditional language of formal and informal, man-made and natural, cultural and natural.(Meyers 2008:15) Fortifying this view is her observation that natural-looking designed landscapes soon become invisible, therefore neglected, landscapes.(Meyers 2008:16)

A beautifully seen landscape on the other hand calls to our mind, and can decenter ourselves and expand our perception of the world while reconnecting to the biophysical aspects of our environment. She calls on Elaine Scarry’s writings where she claims beauty as the thing that can make us give up our imaginary position as the centre, that we were never the centre of the world but beauty makes us willingly stop standing in the centre of our own world for a moment(Scarry see Meyers 2008:18). In this experience of beauty the mind and the body understand, like through a process of osmosis going back and forth, what you see, hear, smell, touch, what you think, what has happened in the past and what you expect to happen here and now, makes the experience of a landscape is highly personal and set by the context it founds itself in.(Meyers 2008:17)

”Just how beautiful is a green residential lawn maintained by pesticides and herbicides that are harmful to children, pets and songbirds?”(Meyers 2008:20)

As the landscape medium is even-changing, it grows, moves and declines so does signification of the notion of beauty. Sharing several characteristics with sculpture, dance and architecture, the medium is tactile and the materiality is spatial, it is temporal and dynamic. She mentions the landscape historian J.B Jackson’s writings that the act of designing landscape is a process of manipulating time(Jackson see Meyer 2008:19) and expands the notion of sustainable beauty to ”arrest time, delay time and intensify time”.(Meyers 2008:19) The experience of beauty and aesthetics can for the people visiting the designed landscape, alter their minds and lead to a greater understanding for the more-than-human perspective and it might manifest as empathy, love, care but also as respect, concern and action! A designed landscape can be a stepping stone to further change, what fuels that drive for change does not have to be based on scientific facts, guilt or a sense of sacrifice. It might as well be pieces planted that are registered subconsciously, to then be put together in the mind and read as internal change. Then the action will be taken as of personal will, not by a collective guilt.(Meyers 2008:21)

Taking this view on dreams and images, imagination, beauty and feelings and what role it plays in how we agree to see the construction of our surroundings, it has a natural place in the conversation on measures to be taken to tackle climate change. To do so action needs to happen, a carefully consciously chosen action spurring from a desire to bring change to the world, to be able to reach the many and to alter minds.

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The timeline is divided in decades starting at the 1960's and onwards. The decades are presented firstly by actions and artwork and followed by analysis and a new labelling of an age among the decades.

In an attempt to find drivers that have made an impact, an historical lookback is necessary to retrieve strategies and methods that have been used by activists, successful or not.

Identifying who is a green activist might seem like an easy task; it might be someone who raises awareness and tries to bring forward change within society to take care of the planet and all its inhabitants. They do so by using methods and strategies that are outside of society's boundaries, putting themselves on the outside pushing in, trying to burst the bubble that is business as usual. But the lines of definition are not as clear as one might think, in fact they can be as blurry as a watercolour painted in the rain when trying to pin down who's an activist and who's merely an active participant in the environmental movement. Defining this can be done to a certain extent but what becomes clear is that more than not, this divide cannot be done. When we take a closer look into chosen methods and strategies, the participant usually holds room for both within. Included in the timeline are also significant land art works as the field of art is the one I can think of where it is recognised and encouraged to work with and within this grey area of citizen, protester, activist and human.

Artists are allowed to be on the inside and the outside simultaneously as they have the space to ask and answer questions on loop, across and back-and-forth which is something that is essential when dealing with such complex issues as society, the environment and their future together.

The decades, the action and the imaginary

The timeline consists of actions that in some way altered the mind of people as defined by Harrington(2017), interventions in society by coming between events with the intention to alter them, and interventions within the arts with the intention to alter peoples' knowledge or mind. Where this action is happening is in the real world as well as in the imaginary, what we collectively apprehend is the world. Looking at the timeline from the perspective of Castoriadis(-see Thompson 2019) that society consists of a basic conception of the world and humankind's place in it and Thompsons(2019) definition of the imaginary as societies' collective dreams and internal imagery built upon their previous experiences, implicating an interesting dynamic of a generic shared internal world but at the same time, highly personal.

Explaining this personal experience can be done through the notion of sustainable beauty as defined by Meyers(2008), that our perception of a place is based on sensory and somatic experiences that makes us comprehend the more-than-human aspect of a place, consisting of the new insights happening in combination with our past experiences. This creates a lens through which we can identify the fluctuations happening across history.

According to McCormick(1995:1), the beginning of the environmental movement is unclear. Up until the New Environmentalism of the 1960s, most active participants have been working where they stand, dealing with local issues as small groups focusing on conservation and preservation. This changed in the 1960s, contaminated with the revolutionary spirit echoing from the social justice movement and getting fueled by Rachel Carson's book Silent Spring(1962).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

According to McCormick(1995:1), the beginning of the environmental movement is unclear. Up until the New Environmentalism of the 1960s, most active participants have been working where they stand, dealing with local issues as small groups focusing on conservation and preservation. This changed in the 1960s, contaminated with the revolutionary spirit echoing from the social justice movement and getting fueled by Rachel Carson’s book Silent Spring(1962). The wave of ‘enough is enough’ hitting Western society after the world wars, the cold war in full bloom, pollution, racism, the threat from nuclear technology, made people emotional, reactive and agitated. Building on the foundation of protectionists, whose mission was to secure habitat and wildlife, and conservationists, whose mission was to secure and maintain natural resources, the New Environmentalists were the first ones to recognise that the human race as a species was in danger hence the mission of securing the future for

all the planet’s inhabitants. At this time, the environmental movement was unified in mission but not as an organisation or societal phenomenon. Various groups, individuals and organisations were using different methods and means but by the arrival of the New Environmentalism, the loose movement slowly started to evolve into the structure of the environmental movement we see today. It did not only bring a change in organisational structure, but also in strategy as it was far more political and not shy to converge to activism. Their predecessors in the movement focused more on policy-making, while the New Environmentalists believed in direct political impact to force change(McCormick,1995:57,78). Most of the driving participants during this time came from the affluent part of society, university students who had their basic needs met since birth and were well educated.

In the 1960s, the environment was claimed to be a quality-of-life issue, something you engage in when your basic needs as a citizen are already fulfilled. This is the main reason why the New Environmentalists believed so firmly in direct action as the only method to be able to bring unconventional issues to the decision makers table, they knew the policy system and wanted faster change(McCormick,1995:58). It is also by this point we start to see a beginning of the divide between the environmental movement as a whole and the green activists bursting out as a spearhead for the movement. Not everyone in the environmental movement is a green activist but the green activists are all a part of the environmental movement. Most of the issues during the 1960s was regarding quality of life, moreover how the advanced industrialised society compromised the quality of life (McCormick,1995:78).

World Wildlife fund is founded

In its ideas WWF was not revolutionary as they focused, just as their predecessors, on conservation of wild life but nevertheless groundbreaking in how they were organised. It is the first organisation to label and structure itself completely global, creating the modern day environmental organisational structure.(Jagers & Matti, 2023:159

The publication of Rachel Carson’s book Silent Spring

Criticised the usage of environmental toxins in agricultural production due to it trickling down throughout the entire biological chain(-Jagers & Matti, 2023:64). A book published well within the rules of publication, it was the message the book was carrying, the actual words, that was outside of society’s comfort zone(McCormick, 1995:67).

The publication of the first photographs of earth

The earth first viewed in space, as a planet, showing as an entity of a system floating around in nothing. A photograph taken then shown to the public, according to the rules of photography and display, where the image it contains, the picture, was the uncomfortable message(McCormick, 1995:80).

Dennis Oppenheim makes Annual Rings

Six rings carved in the snow on the ground, resembling the yearly rings of a tree trunk, cut off in the middle by the US/Canadian border showing us the divide between the countries and their timezones in the physical landscape. (Oppenheim n.d.) It is an early work on how the rules we set for society are not visible to our eyes.

The NGO Friends of the Earth was founded by David Brower

An organisation aiming to find allies internationally who believe in the same idea: ‘the solution to environmental problems lay not in temporary remedies but in fundamental societal change’(McCormick, 1995:171).These allies would run the organisation independently in their own country under the FoE flag, setting up a how-to on the structure of an organisation working by autonomous groups(McCormick, 1995:172).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

I would like to claim the 1960s as 'the age of fear' as during the decade we can see through the post-war, cold-war and nuclear technology times that society was in one can claim it was put in a state of crisis and danger. The knowledge of the effect we humans could have on the environment was expanded by Silent Spring and the New Environmentalists were the ones to identify that humankind was in danger due to environmental decline, again action came from fear. These changes were happening foremost in universities, where the perception of nature was altered during the education and then acted on(McCormick,1995:57,78). Working with what they knew, students would take to direct action, which fit the criteria for an intervention as defined by Harrington(2017:50) to push the boundaries of the societal system we all before agreed on to make change happen. The view on the world took a new turn and the concept of the earth as a whole broke new grounds with the help of the founding of the WWF, founding of FoF with its autonomous structure and the visual impact of the publication of the first photographs of earth in space(Jagers & Matti, 2023:159;McCormick, 1995:80,172). The concept of the earth as a whole was also at the same time questioned if it was really true in practice, by Dennis Oppenheim Annual rings that shows the border and time zones between Canada and the U.S. in the real world(Oppenheim n.d.), a visual representation on a socially constructed border drawn in the imaginary as defined by Thompson(2019:277).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

In the 1970s the environmental movement had grown and spread to the everyday citizens’ and the awareness on how issues in the environment, both nature and in urban areas, was connected to the technology of the advanced industrialised society was widely spread. It was the first time research on environment and climate change origins was linked to humans and society(Sundqvist, 2021:186). Most pressing issues were the usage of pesticides, nuclear weapons and nuclear energy, and the collapse of society caused by population growth(McCormick, 1995:80). The development of society was also greatly linked to interdependence between states, especially regarding energy production due to the low cost and usage of fossil fuels(Jagers & Matti, 2023:68).

The 1970s is signified as the decade-of-dooms, where the publication of the Limits to Growth(1972) divided the public, academia, decision-makers and the environmental movement into pessimists and optimists regarding global disaster(McCormick, 1995:98). Many were those within academia and corporations worldwide who dismissed the predictions of unlimited growth as the destroyer of the planet by stating that the prophets of doom were made by econuts, not accounting for what limits to growth would to science and economics(McCormick, 1995:104). The counterpart on this took expression in the Stockholm Conference, confirming the worry in the world’s leaders at the time, joining in conversation on the world’s collective environmental issues. The motto the conference was run by was ”Only One Earth”(Jagers & Matti, 2023:67) and this was the first time environmental issues were discussed at an inter-governmental level with the mission to take actual action and to agree on an action plan.

It also emphasised the division on the idea of environmental priorities between rich and poorer countries(McCormick, 1995:105). Over 400 NGOs across the political spectrum were present but were mainly kept separate from ‘the real action’. Despite this, the environmental movement saw a growth in the forming of new NGOs in the years of the post-Stockholm Conference.(McCormick, 1995:124) According to John McCormick(1995:127), the Stockholm Conference was ”the single most influential event in the evolution of the global environmental movement, and of global environmental consciousness”.

Earth Day April 22

The largest environmental demonstration in history as 2 million participants hit the streets across the U.S and has been held every year worldwide since 1970. Leaving your business-as-usual to go out and demonstrate is within your civic right, but the sheer mass of people was something new.(McCormick, 1995:79)

Robert Smithson makes Spiral Jetty

Constructed by rocks and earth in the mouth of a terminal basin, the Spiral Jetty is constantly changing due to the nature of the terminal basin, industry and time. (Holt/Smithson Foundation n.d.) As a work of land art, it has been prominent in the discussion on what art is, what nature is and what societys’ relation is to that.

Richard Serra makes the artwork Shift

Constructed during 1970-1972, Shift consists of concrete walls cutting through a field in King city, Canada, the zig-zag positioning of the walls show the sites’ topography, surrounded by vegetation and then framed by the cut agricultural field. The artist wanted to give the visitors an opportunity to experience the potato field by walking on the sculpture, using yourself to measure the spatial and biological qualities of the site. (Krauss 1986:29,30) As the land was sold and the sculpture with it, it is now private land hence experiencing the work is considered trespassing. It is protected by the Ontario Heritage Act and cannot be demolished or altered. The piece is raising questions regarding land use, temporality and permanence and the force of nature.(Hosein 2021)

The re-publication of the Limits to Growth

A book that reviews the relationship on economic growth, production and consumption, and how forever growth is destroying the planet. Puts itself on the outside by stating the forbidden, that it’s our entire societal system that is affecting the planet negatively and was revolutionary to which extent it was taken to heart by the public.(McCormick, 1995:93,103)

the United Nations Environment Programme, UNEP, was founded.

A policy coordination body within the UN network with the mission to deal with making sure governments implemented actions and was giving international environmental problems enough focus(UNEP n.d.). A milestone for the environmental movement to be joined by an official organisation created to keep track of nations’ care for environmental issues, working like a receipt that their mission is being shared further.

The NGO Greenpeace is founded

Made its first action, sailing out into the pacific to with their physical presence stop a nuclear testing. They never reached the testing site as they were forced back by the US coast guard and the test was carried out as planned. This got a lot of negative attention, which led to the US government stopping their nuclear testing in Amchitka.(Greenpeace, 2024) Even if the physical action failed, one could claim that the intent of it was a success.

The Stockholm Conference

The first time environmental issues were discussed at an inter-governmental level. The conference was an eye-opener to the public on how humans are also a part of the environment, nature, and that action needs to be taken together on an international and global scale. It also showed how important presence can be, as the NGOs were allowed minimal input during the conference, but their presence spurred a yet bigger outcome.(McCormick, 1995:128) It is an important signifier that, to some extent, the groups on the outside were invited in, giving an example of how dynamic the relationship between the environmental movement, green activists and decision makers has been. The foremost contribution to the history books is argued to be the act of for the first time putting environment and development in the same sentence, once again echoing out how intertwined the environmental movement is with society(Jagers & Matti, 2023:67).

Alan Sonfists construct the Time Landscape

After a research project conducted in 1968, the construction of a living monumental forest took place in 1978 in Greenwich village. It was once a marschland and is now exclusively planted with native species as found by Dutch settlers in the 17th century, still standing today. (NYC Parks n.d.) The work shows an example of how blurry the boundaries between land art, landscape architecture and taking a stance for the environment are.

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The 1970s is the decade where the fields of human society and environmental issues were put in overlap for the first time, questioning humankind's place in the world on a public scale (Sundqvist, 2021:186). This is why I want to claim the 1970s to be the age of awakening when considering the actions in the timeline that were taken in the real world to try to come between events like Earth Day happening or the first sail to action! later spurred the founding Greenpeace, or as the art works Spiral Jetty of Robert Smithson and Shift by Richard Serra all altering peoples' perception of the world. Actions of awakening also happened simultaneously in the imaginary, Limits to Growth predicting doom to come soon if continued on as before. It parted society in two groups, one of pessimists and one of optimists, with different dreams and ideas of what beauty is.

The pessimists wanted action to avoid the doom of unlimited growths' inevitable breakdown, and the optimists did not see the danger and simply did not believe that the breakdown was likely (McCormick 1995:93,103). The Stockholm Conference expanded peoples' knowledge, addressing action to take in the future, all by using the collective dreams of the imaginary as defined by Thompson (2019) while being a gathering of decision-makers and stakeholders meeting in a physical space (McCormick 1995:128). The year crammed with environmental action of 1972 culminates with the founding of the UNEP when it is inevitable that decision-makers and stakeholders must have a platform to discuss these issues. Set up as a policy coordination body, it deals with societal rules that take their expression in the physical world.

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

During the 1980s the work to promote international cooperativeness continued. The goal was to reduce the emissions of greenhouse gases together(Sundqvist, 2021:187). The main issues discussed were air pollution, acidification of the ocean, the unjust distribution of resources between the global south and north, nuclear power and the ozone layer. The time is signified by a continuation of the work done in the 1970s, the later half of the 1980s and continuing for the larger part of the 1990s is called ‘the age of hope’ in environmental politics. The fall of the Berlin wall and the publication Our Common Future from the Brundtland commission which coined the term sustainable development spread an optimism regarding dealing with environmental issues across the world. (Jagers & Matti, 2022:78)

Gorleben camp

5000 protesters occupied a site where deep drilling was going to occur according to the plan of constructing a future nuclear waste repository in proximity to Gorleben. 800 of the protesters set up a protest camp that lived on for 33 days in what was supposed to work as ‘a utopian alternative enclave’. It became a temporary village, with community facilities like a hairdresser, sauna, hot water system and a radio station.(Elser et.al., 2023:182) It is an example on how action can be stretched over time, and incorporated as a lifestyle even further.

Agnes Denes makes the artwork Wheatfield - A Confrontation: Battery Park Landfill

A two acre large wheatfield planted and harvested in lower Manhattan, only two blocks away from Wall Street and the World Trade Center while facing the Statue of Liberty. Sown by hand and for three months cared for until harvest in mid-August that year, yielding over 1000 pounds of wheat. The land held at the time an estimated value of 4,5 million US dollars and the artwork was made to show how misdirected our priorities are in questions regarding world hunger, mismanagement, waste and ecological concerns.(Denes 1982) The image of the wheat field with the twin towers as a backdrop is still striking and the question on how we value and prioritise land is to this day relevant.

Joseph Beuys makes 7000 oaks

The artwork was conducted for a period of five years during which 7000 trees were planted in Kessel, Germany. The piece resonates with the artist’s modus operandi of life as social sculptures we all build together and was originally planned on continuing throughout the world to spread environmental and social change. It raised many questions regarding urban planning in regards to social and environmental issues.(Bonami 2005)

Hainburger Au. camp

Action taken on the construction of a hydro powerplant on the floodplains of the Danube east of Vienna, Austria. Using both demonstration and building site occupation as strategies to push their agenda they gained lots of media attention, among others from the newspaper Kronen Zeitung which has the highest reader frequency in regards to population size. As the activists used what you can call established methods, the news coverage was of a never-before-seen scale and created a shift in public opinion on the relationship between energy production and environmental matters. (Elser et.al., 2023:190)

The NGO Greenpeace ship Rainbow Warrior was blown up in action

Rainbow Warrior was set to take action against nuclear testing in the Moruroa Atoll, Auckland, New Zealand, when it was blown up by two bombs planted by the French secret service. The Greenpeace-photographer Fernando Pereira was killed in the attack and the french government eventually went public, taking responsibility and a shocked and angry reaction from the public followed. It shed light on the scale of violence that authoritative power was possessing and not afraid to use in comparison to the scale of violence used by protesters.(Greenpeace, 2024)

The global convention on the protection of ozone layer

A hole in the ozone layer as big as the continental US was discovered above the Antarctic. An agreement on freezing the usage of CFCs, chlorofluorocarbons, was made and by 1991 it was signed by 70 countries. The speed of reaction to the discovery had not been seen before.(McCormick, 1995:245)

Richard Long makes Camp-site stones

Stones positioned in a ring surrounding a tent in Sierra Nevada, Spain. It is an example of interacting with the environment you find yourself in, arranging the stones in formation to mark out a camp-site to leave to the next visitor.(Long n.d.)

Greenpeace creates the first non-governmental Antarctic station - the ‘World Park’ base

A station that was created to make Greenpeace able to claim to be a part of the Antarctic Treaty Nations. During its duration it monitored pollution on nearby bases to be able to hold the nations responsible accountable. It reached the public spotlight when taking action in doing a blockade on Dumont D’urville where the French wanted to build an airstrip on penguin nesting grounds. The base closed when all the members of the Antarctic Treaty agreed on an Environmental protocol, which among other things included a 50-year long ban on mineral extraction.(Greenpeace, 2024) Using its status as an NGO, Greenpeace managed to be a power player and a presence among nations in order to push their agenda.

The publication of the Brundtland commission report Our Common Future

A publication from the World Commission on Environment and Development that put environmental issues equal to economic and social issues on the agenda, giving the environment the power to be a fighter in challenges on the political playing field. It forced nations and international institutions to take environmental issues seriously.(McCormick, 1995:253) It was also the first time where the future generation of humankind was fractionated into plans for action, as well as the rearrangement of natural resources necessary to make a good life for all humankind(Jagers & Matti, 2023:75).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The 1980s focused on several issues that had to do with international cooperation and waste reduction. The feeling one could derive from this is guilt from the fact that the way humans live has a negative effect on the planet, this also drove the development to try and deal with the issues while still being able to continue. Although all this action became known as 'the age of hope', giving the decade a feeling of optimism while the 1960s-1970s doom scenario slipped away and a friendly dreaming of the future occurred(Jagers & Matti 2022), I would like to claim the 1980s as 'the dirty age', as by wanting to have the cake and eat it too.

Two artists commenting on this was Agnes Denes making Wheatfield - A Confrontation: Battery Park Landfill and Joseph Beuys making 7000 oaks, making a physical comment to try and alter peoples' mind by taking up vast spaces of land to fuel the conversation on what is happening in the society, why decision-makers are prioritising economically lucrative real estate instead of addressing more pressing issues such as access to food and nature areas as a citizen(Denes 1982;Bonami 2005). Outside of the urban perspective, Richard Long made Camp-site stones. This artwork plays on the personal experience and weaves in

communicating the understanding of the landscape and its beauty to the next presently unknown visitor to the site(Long n.d.). The Gorleben camp is also an example of this symbolism, building a miniature society during a 33-day protest camp filled with appliances(Elser et.al., 2023). Maybe the hairdresser was not your favourite, maybe the radio did not play to your taste in music but the symbolic value of it being there was bigger than the actual one, making it a place of another kind of beauty, expanding the term in the 1980s just as Meyers(2008) explains is necessary for sustainability.

In the timeline we can also find actions where some took a stance in the imaginary as defined by Thompson(2019) and Castoriadis(see Thompson 2019). When Greenpeace claimed a part of the Arctic Treaty nations it was all within the before-hand set up rules of society to be able to take part in the decision-making process. Respectively when the Brundtland Commission report Our Common Future was released it was within the frames of publishing discussing the issues of the future, which by its nature can only occur in the imaginary as according to Sartre(2004).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The 1990s environmental movement focused heavily on international agreements and to get everyone onboard with global cooperation even further. It had a strong emphasis on biodiversity, the unjust distribution of resources between the global south and north, managing the greenhouse gas emissions and is signified by an optimism regarding the future of green technology which led to a firm belief in green growth for society(Jagers & Matti, 2022:82). By the end of the decade, the threat from climate change is starting to become more and more present, leading to the inevitable discussions on how we are to deal with it locally, nationally and internationally.(Jagers & Matti, 2022:83)

The United Nations Conference on Environment and Development in Rio

The largest international conference ever held, having 178 countries meeting in Rio de Janeiro to have conversation on global environmental issues. NGOs were invited to be an active participant and the outcome of the conference was a number of frameworks and action plans on how to tackle environmental issues, nationally and globally. It foremost became a symbol of how far the environmental issue had evolved since the Stockholm

Intergovernmental Panel on Climate Change publishes its first report

The report is a compilation of research in the mission to analyse the technological, socioeconomic and scientific information existing up-to-date to be able to do risk calculation on human induced climate changes as well as possible mitigation and adaptation strategies. One of its most well-known methods of research has been the future scenarios, which is named descriptive scenarios in the report, to be able to explore possibilities and not lock-in on desired development. Several scenarios are developed by different conditions to be able to see what can happen(Sundqvist, 2021:217) The report is still being published every fifth year and is an important link in the scientific exchange decision makers need to possess to make informed decisions.(Jagers & Matti, 2022:87) The launch and continuing release of the IPCC report has been a success story, while at the same time being accused of fortifying the divide on environmental problems seen as a separate problem and not a society problem(Sundquist, 2021:74).

Ban on disposal of low-level radioactive waste, dumpings and incineration from industrial waste in the ocean by The London Dumping Convention

This was a win in a long-term fight for healthy oceans by industry on the one side, Greenpeace and smaller NGOs on the other.(Greenpeace, 2024)

Declaration of the independent nation of Ladonia

In the aftermath of fighting for the existence of his art pieces Nimis and Arx, Lars Vilks founded a micronation, organised with a parliament, due to the Swedish authorities not having control over the territory in question hence not being able to follow their own court rulings. The micronation still exists today and has spurred discussion on what it means building something in the public space, deciding what is suitable to preserve and who has a right to the land.(Ladonia n.d.)

Greenpeace gets the UNEP Ozone award

The NGO collected an award for the development of Greenfreeze, a refrigerator free from ozone depleting and several global warming chemicals that was made available for commercialisation to anyone.(Greenpeace, 2024) The NGO that is seen to be on the outside is simultaneously on the inside, being engineers, developing products and releasing it to be a part of open source. It shows how they practise the system change

The Kyoto protocol

It was the first review on how much greenhouse emissions individual nations had released, both present and historically. It was a huge win seen from the environmental justice point-of-view at the time, and from the environmental movements’ perspective that the big emisioners were to some extent held accountable.(Jagers & Matti, 2022:80)

Derbyshire camp

80 protesters occupied a piece of 32 acre forest in Derbyshire to prevent deforestation due to a sandstone quarry. It consisted of tree houses connected by bridges and eventually became fully integrated in the infrastructure, gaining its own official zip code. It lasted for ten years and is one of the most enduring protest camps in history. (Elser et.al., 2023:199) Shows a usage of a fully accepted method to build society to fortify their unaccepted settlement as a part of the place

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The main focus of the 1990s environmental discourse was regarding equity between humans and preserving biodiversity, giving ground to the conclusion that the feeling of guilt from the 1980s was still there. With the rapid development happening during the 1980s, especially within the field of technology, this feeling changed and led to an even greater optimism regarding green technology and a feeling of relief that it could steer us out of catastrophe's way without having to make a great deal of sacrifices on our lifestyle. (Jagers & Matti, 2022:82) This was by the end of the decade a bit tainted by a new doom scenario, the threat of climate changes and even so I want to claim the 1990s as the age of progress. Giving confirmation that society was performing better we find in the timeline the UN Conference in Rio that showed how far society had developed during the last 30 years and is an example of how dynamic society is and can be (McCormick, 1995). Maybe it was due to the nostalgia pendulum that 1992 also was a year filled with progress for the environmental cause as later that year, the first IPCC report came along (Sundqvist, 2021). It fortified climate change in the real, as real, leaving the fuzzy imaginary state it had been in prior to this.

Also continuing the work of its predecessors as we can see in the timeline was the NGOs win with The London Dumping Convention, fighting tirelessly for their dream for many years, now protecting the real world by boundaries set in the imaginary as defined by Thompson (2019:277). We find two art interventions during the 1990s who are working within the imaginary with a manifestation in the real world: the Derbyshire camp of treehouses gaining its own zip code and the birth of Ladonia, a micronation created when being asked to leave a space but not having any repercussion when staying out. By creating a micronation the artwork expanded the imaginary and simultaneously took physical space in the real world, discussing what does our collective imaginary hold room for as per the definition on action and the imaginary by Corner (2006:32). Something that was made clear during the 1990s by the Kyoto protocol was the accountability attitude towards big-emissioners which altered the opinion on emission over all, the business-as-usual was questioned which then makes it possible to claim the Kyoto protocol an intervention as defined by Harrington (2017).

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

While the 1990s held a positive standpoint toward sustainable development, the 2000s does not. More and more research as well as natural disasters all point to the fact that the threat from the climate is becoming more serious, and need to be dealt with in the political playfield. This spurred some concrete action plans which were developed during the UN meeting in New York, the Millennium goals. 8 goals were set that were measurable and followed up on yearly until 2015, where the number 7 was ”Ensure environmental sustainability”. (Jagers & Matti, 2023:85). This was the common take on environmental issues at the time, gathering them to be a part of a sustainable development.

The Millennium goals

The impact from the Millennium goals was an action plan that set the foundation on which agreements could be measured in contrast to earlier documents and agreements. Even if the goals turned out not to be reached by 2015, it layed out the basis and a new standard for forthcoming agreements. (Jagers & Matti, 2023:84)

Coining of the Anthropocene

The atmospheric chemist Paul Crutzen coins the Anthropocene, a new geologic age spurred by human induced changes in the planet’s ecological system (Jaegers & Matti, 2022:60).

Andy Goldsworthy makes the Chalk Stones Trail

In West Sussex, UK, the artist placed 13 sculptures made by locally sourced chalk stones as guidance along a 8 km long natural trail following the landscape. The sculptures have been raising questions about what is natural versus constructed, being positioned in the heart of the English countryside, in a nature that is predominantly man-made but necessarily not seen as such.(Graham-Dixon 2002)

Al Gore publishes and release An Inconvenient Truth

Both published as a book and a documentary, the documentary reached a wider audience with the message that global warming is happening and we need to act now(Al Gore, 2024). Concluding from the fact that the documentary was a bigger success with the masses than the book, it was a significant marker in how to communicate environmental issues to be taken seriously by the public, or at least to be nested in people’s consciousness.

Lita Albuquerque makes Stellar axis: Antarctica

The first and largest ephemeral art work on Antarctica, ninety-nine blue glass-fibre spheres placed out to mirror ninety-nine stars to create a stellar image on earth. As the planet rotated, traces of the spheres would show earths’ spinning motion.(Albuquerque n.d.) A point here is made when the first ephemeral art piece on Antarctica involves putting the earths’ rotation and position in space in the limelight.

COP 15 Copenhagen

This yearly Conference Of Parties organised by UNFCCC stands out. The parties were supposed to discuss the next coming phase after the Kyoto agreement, but failed to and no agreement was put in place. It can be claimed that this showed how fragile the conversation is and if we have a conversation where we’re not trying to reach the same goal, nobody will take the necessary steps forward. It gave a lesson to forthcoming meetings, as for example the COP 21 in Paris, 2015.(Jagers & Matti, 2023:88)

Maya Lin makes Storm King Wavefield

The sculpture is a 11 acre large lawn with a topographical wave pattern to resemble a water wave. Made for interaction, experiencing the piece resembles being out on stormy sea, depraved of all visual contact while surrounded by waves. Constructed on the site of a former gravel pit, it reclaims nature and puts you in the feeling of total immersion.(Lin n.d.)

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

With the arrival of climate change supported by scientific reports, natural disasters and first hand witness confessions of the change, the optimism found in the 1990s was completely wiped away(Jagers & Matti, 2023). Decision-makers and stakeholders started to truly realise that they needed to take actual action sooner not later hence we can derive the feelings of sadness and worry as ruling during this decade, making the 2000s the worrying age. Action taken was by agreeing on the Millennium goals, where action could be measured to ensure that the future imaginary was going in the direction of the collective dream as defined by Thompson(2019). It set a new standard of what an international agreement could, would and should entail(Jagers & Matti, 2023). In 2000 Paul Crutzen put the consequences of human actions in the limelight by coining the term the Anthropocene. As an intervention as defined by Harrington(2017) this puts us on the centrestage, making us

see our surroundings and the effect we have on it, expanding our view of the world. Looking at the timeline one could consider if the businessman and politician Al Gore took his method from the New Environmentalists old traditional modus operandi, work within the systems you know and I cannot know if he anticipated the impact An Inconvenient Truth would have on the public but it was a clear shift in the imaginary as defined by Thompson(2019). Supported by the visual impact of videography his film managed to speak to peoples' minds and alter their idea of beauty, their dreams and images in the up-to-that-moment imaginary, making it an intervention as defined by Harrington(2017). The 2000s was also a time of getting lost as COP 15 was a total failure that possibly fed the feeling of worry, and by post-show strengthened the determination on how important it is for us all to be onboard with what we do now will affect the future and what future we want that to be it executed a clear shift in peoples' mind.

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

2010s environmental work is signified by dealing with the climate, focusing less on sustainable development and more as of what to do now. Action focused and measures to be taken, one example of this is the COP 21 agreement. In the wake of the failed COP 15 in Copenhagen, a new COP meeting was held in Paris in 2015 where decision-makers agreed on that the whole world hold a common but also individual responsibility to manage to keep global warming well under 2 degrees celsius, preferably under 1,5 degrees.(Jagers & Matti, 2023:88) Concluding from the timeline of important action we can also see how the environmental movement is one with its digital time, gaining a lot of media attention both for its cause and its methods, both which are claimed to pick up speed on the extreme.

The NGO Greenpeace ship Arctic 30 is jailed

Arctic 30 was taking action towards oil drilling in the Russian part of the Arctic at the Prirazlomnaya platform, where the ship was jailed after protesters tried to climb the platform in protest(Greenpeace, 2024). Sticking with their methods, protesters are using their physical presence to put out their message. The action gained attention as the violence from Russian authorities was not seen as proportional to the protesters action.

Olafur Eliasson and Minik Rosing makes Ice Watch

The twelve ice blocks carved off from the Greenland ice sheet and put in a public place were meant to put climate change on peoples’ mind by providing a direct experience, facing the reality of the melting polar ice happening in front of them. It has been on display three times, the first time was marking the release of the UN IPCC’s Fifth Assessment Report on Climate Change in Copenhagen in 2014, the second time in Paris 2015 during the UN climate conference COP21 and the third one in London in 2018.(Eliasson n.d.) It shows a usage of nature to communicate a process that happens remotely but is caused by something happening locally.

COP 21 Paris

The COP 21 was an important milestone in being able to hold each and every country responsible for the earth’s common pollution and negative environmental impact, something stakeholders and decision-makers hadn’t done before.(Jagers & Matti, 2023:88) It was also a confirmation that earlier agreements and negotiations had failed, the view on dealing with human induced climate changes on a global scale is completely wiped out and is replaced with a national responsibility(Sundqvist, 2021:204).

The New Urban Agenda was adopted at the United Nations Conference on Housing and Sustainable Urban Development, Habitat III, in Quito, Ecuador

The New Urban Agenda represents a vision on a better and more sustainable future in regards to urbanisation and takes into account equity, urbanisation on all levels of human settlements and aims to assist policy-making within nations. It also claims urbanisation to be a powerful tool in sustainable development in both developed and developing countries. (Habitat 3 n.d.) It was of big importance to discuss cities’ place in sustainable development and their future role in tackling the effects of climate change.

Burning G20 fire selfie

During the G20 summit protest, a demonstrator took a selfie to send the message that she was ok to her worried sister. Two German newspapers picked up on the selfie and used the image to claim that activists use their actions and its consequences to spin sensationalism regarding their agenda. Another German newspaper chose to talk to the demonstrator, revealing the true cause of the selfie. (Elser et.al., 2023:65) Shines a light on how the media can picture a reflection in their favour to push their agenda.

Fridays For Future going viral

A youth led organisation founded by Greta Thunberg to protest against the government’s passivity on taking action on the climate change crisis. The group protested outside the Swedish parliament every friday while posting on social media which led to the group’s action going viral.(Fridays For Future, 2024)

Extinction rebellion was founded

British activists announced a Declaration of Rebellion against the UK government to show their discontent on how actions to deal with the climate change crisis were not taken severely enough and that we are in the state of mass extinction. They are said to use ‘non-violent civil disobedience to halt mass extinction and to minimise the chance of social collapse’(Extinction Rebellion, 2024). This protest spread across the world and is now a global movement with an autonomous structure(Extinction Rebellion, 2024). The group has gained a lot of media coverage due to its extensive actions. One could claim that due to their autonomous structure, they are taking the lead on the new way of structuring an organisation within the environmental movement as they are able to be locally connected as well as having the benefit of the size of a global organisation on the world’s agenda.

Jorge Rodriguez Gerada makes Perpetual Flow

- A large scale image covering 37500 m2 in the landscape, consisting of dark gravel, rocks and vegetable oil made by using rakes. The motif is a pair of hands with water flowing through them, representing the locals filtering their water and reusing the water that they have. The work intends to raise awareness on protecting nature and the planet while having little to none negative impact at site. At groundlevel you experience the change in the landscape by the stark contrasting soil but the image can only be seen from above.(Gerada n.d.)

EU climate neutral goal and ‘The Green Deal’

The members of the EU defined their goal that the member states become climate natural by 2050. In the wake of this, the EU commission presented the ‘Green Deal’, an action plan to be able to reach their goal through a fair and socially equal transition(Sundqvist, 2021:209)

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

After the COP 15, the 2010s was more than desperate for action, things needed to be done and there was no time to waste. This led to COP 21 being set up with new dreams and a more autonomous structure, perhaps they found inspiration in the green movement, the sense of solving this together was still there but with UNFCCC as big brother more than paternal figure(Jagers & Matti, 2023:88). Following the timeline the COP 21 progression consisted of Habitat III and the New Urban Agenda, adding the responsibility of dealing with urban areas place in the transition for sustainability in the present and their role in society, expanding the future imaginary as defined by Thompson(2019). To communicate their dreams they were joined by Olafur Eliasson and Minik Rosing making the artwork Ice Watch(Eliasson n.d.). The piece can be seen as an intervention as defined by Harrington(2017) that incorporates both the beauty of the ice landscape as well as its temporal nature, and to give a personal experience of how the physical environment is changing over a long distance to the public. Jorge Rodriguez Gerada does the opposite to expose the same thing, and shows by his gigantic Perpetual Flow how you

can make an intervention of sustainable beauty, having visual impact on the land with little to none harm done to it(Gerada n.d.).

As the 2010s was a time of desperation in the digital age, action occurred that was more loud than the ones previously mentioned. Confirming this was when Greenpeace was once again captured by authorities, this time Russians, and the media attention gained did not show an image that resonated with the world's view(Greenpeace, 2024). Continuing on the timeline, the selfie during the G20 summit does also show how the media was trying to play on peoples' collective dream and by that trying to shift the imaginary as defined by Thompson(2019), altering the collective thoughts on disturbance and violence. The Fridays For Future confirms this, and so does Extinction Rebellion, both of them define the decade for their high degree of virality. The decade ends on a slightly optimistic note with an action plan for the EU, the New Green Deal, and one can claim that they are dreaming of a climate neutral EU by 2050 with an action plan on how to do it(Sundqvist, 2021:209). All this action taken on every level combined with the media circus, I have chosen to name the 2010s the reeling age.

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The 2020s environmental movement has the climate transition in society as the main focus, so far. The goals for national and international agreements is to become free of fossil fuel use, while keeping the welfare state intact hence the need for a transition society haven't seen before(Sundqvist, 2021:207). The big players in the political field are using transformative governance to try and navigate through the changes, the citizens have become increasingly responsive in the climate change issue which is why the support for the transition is gaining ground. The conversation has been heated on changing your lifestyle(Sundqvist, 2021:231) and on decision-makers mitigation and adaptation strategies, shedding light on the transition not only happening from a top-down perspective but on the individual plane as well(Jagers & Matti, 2023:24).

Another important conversation in the 2020s has been the concept of planetary boundaries where Stockholm Resilience Centre has worked up a model of nine planetary systems, that each one has its own threshold limit value. If breached, unprecedented effects on the planet will take place(Jagers & Matti, 2023:91,92).

Coronavirus outbreak

When this crisis hit the globe, decision-makers came together and regulated the business-as-usual life of their citizens on a national but also international level. It shows how a legit radical change is possible, when the context of a situation is changed to the inevitable(Sundqvist, 2021:335).

EU launches the New Bauhaus Initiative

Being a part of the European Green Deal, the New Bauhaus platform works from the three values; sustainability, aesthetics and inclusion across disciplines to 'reimagine sustainable living in Europe and beyond'(European Union n.d.). It aims to be a shared movement with room for both citizens, businesses, institutions and experts to be the bridge between technology, art, science and culture.(European Union n.d.) It is a milestone among directives coming from the EU since it is based partly on aesthetics, the basis of planning and construction now will have to take beauty into consideration.

Fechenheim forest camp

Protesters from the German group Wald Statt Asphalt(Forest not asphalt) occupied part of a forest to stop it from being cleared in favour of the construction of a highway tunnel. During one and a half years, the group built tree houses and was able to continue existing with the assistance of the Ada canteen, a solidarity kitchen in Frankfurt. Due to their proximity to the big city, it was able to stay for as long as it did.(Elser et.al., 2023:158) One possible conclusion from this is that it shows how the activists also adjust to their time. Using one of their traditional methods of occupying land, taking up the room and staying there without having to compromise on their basic needs of resources and food.

Hottest year on record

During the hottest July to date measured, the UN Secretary-general António Guterres held an opening speech at a conference on climate filled with punchlines such as 'For vast parts of North America, Asia, Africa and Europe – it is a cruel summer. For the entire planet, it is a disaster. And for scientists, it is unequivocal – humans are to blame.' but most prominently 'The era of global warming has ended; the era of global boiling has arrived.'. He goes on to explain what the problem is; there is not enough action and too many excuses happening, to what needs to be done; action must be taken and that is soon, to how to do so; by governments, business and civil society working together to deliver on outset goals.(Guterres 2023)

COP 28 Dubai

The biggest COP so far with 85,000 participants where the issue on accelerating action to tackle the effects of climate change by 2030. This included the conversation on how to speed up the transition away from fossil fuels to energy production from renewable sources, a beginning-of-the-end for fossil fuels.(UN Climate Change 2023) The conference was heavily criticised for taking place in UAE and the President for the COP 28 Sultan Al Jaber made statements that no science is indicating that a phase-out of fossil fuel is necessary to meet the 1.5C goal as well as the phase-out in question would block sustainable development and indeed set the world into an regression.(Carrington & Stockton 2023)

BACKTRACKING ACTION TAKEN! FIGHTING FOR THE GREEN CAUSE

The 2020s has so far built on the feeling of the need for action from the 2010s. The timeline starts at the Coronavirus outbreak, where decision-makers and stakeholders showed the public just how fast change in society can occur spurred by a contagion too small to see with the naked eye, we have to imagine that we can get infected. As the threat from climate change evidently have not been able to reach the same level of respect of might it be fear as germs, stakeholders try to steer the publics' options toward an environmentally friendly one. One may conclude that we need a personal experience to take the threat seriously, which the UN Secretary-general António Guterres tries to accomplish through his speech when stating 'it is a cruel summer' and that 'the world is boiling', feelings we can relate to on a personal plane. His speech can by the standards of Harrington(2017) be seen as an intervention, trying to alter the minds of the recipient of the speech. The launch of the New Bauhaus Initiative states explicitly how they are working multi- and interdisciplinary within society, for the first time partially based on beauty(European Union n.d.). How the consensus on what is beautiful is going to be reached is a question for the future. Another intervention happening was the Fechenheim forest camp and by their choice to join forces with a solidarity kitchen, making unexpected collaboration with another field proving the point of all works better when working together. The last point of the timeline is the COP 28 in 2023, dealing with how to accelerate action to tackle the effects of climate change by 2030. Being a conference talking about what to do in the real world, in the present for the future, the imaginary as defined by Thompson(2019), of the conference did not match the real as the president of the COP 28 seems to have another dream than the one the UN set is set out for.

THE ISLAND EXPOSED

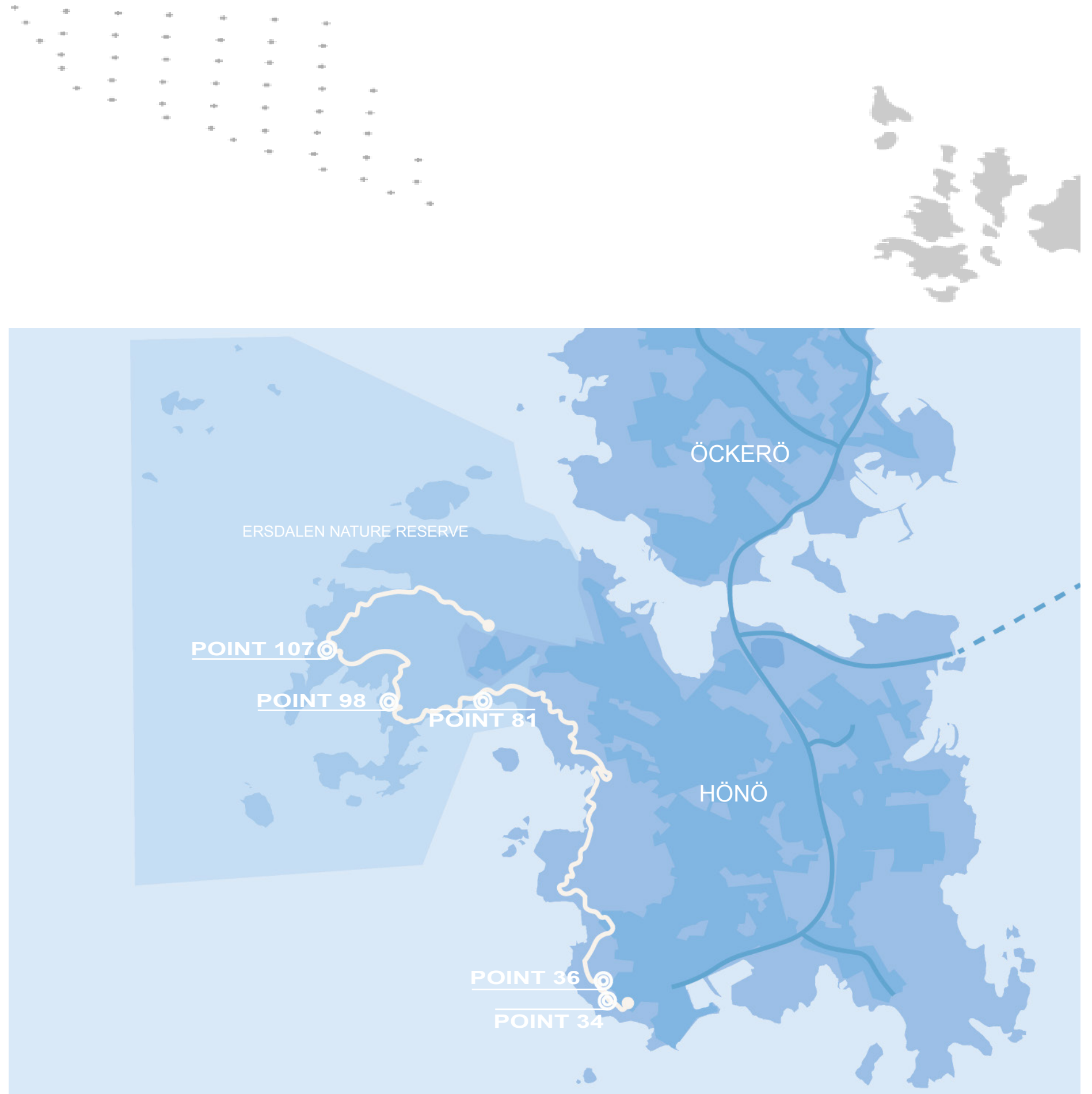
Sprung from a long time personal interest in the conversation on energy production in Sweden combined with having a strong sense-of-home to the Öckerö municipality still, even if I moved from the islands over ten years ago, the wind farms at sea outside Öckerö debate gives shows many of the ambiguous aspects typical for these projects.

The inhabitants have, for as long as I can remember, never been scared of voicing their opinion on matters of the future that will affect them today. As the population in Öckerö municipality is engaged in the plans and discussions of what is happening and going to happen within their area, I identified it as a place where there might be room for investigating the tensions between action and reaction. In the wind farm to-be-or-not-to-be built outside the islands discussion I claim that it can benefit from a comment in the physical landscape. As I am no longer considered to be an islander I will be someone not having permission to change the(ir) environment and will be making changes to the nature they consider to be their extended backyard.

This project has been conducted along a nature trail following the coast line, Kuststigen, on Hönö in Öckerö municipality. This lap of Kuststigen is classified as a medium challenging trail and is a part of Bohusleden, a nature trail in Bohuslän stretching for a total of 42 laps covering 376 km (West Sweden Trails n.d.). It is a part of the official nature trail making it a promoted hiking route so one could draw the conclusion that it is frequently visited and walked. In an attempt to direct the visitors, I constructed several structures made from stones found when walking as frames and look-outs on various places along the trail. The structures are informal, even childish at first glance, and built with the intention of directing the gaze of by-passing people towards the sea and its horizon, the place the municipality and its inhabitants claim to protect and where the Västra Götaland region and its businesses sees resources. What is it that we are looking at?

Figure 3. The islands. Illustration over the Öckerö islands and the windfarm. Denovan, 2024.

Figure 4. Exposed points. Map over Hönö and partially Öckerö, showing Kuststigen and the points of the structures. Denovan, 2024.



THE ISLAND EXPOSED

POINT 34



Field notes 3/1: -10 degrees, dark and cloudy, it is like the sun never showed on this day

Field notes 4/1: - 10 degrees, windy, sunny, the ground is covered by snow and ice, you need to take care with every step and everything is solid frozen to the ground

It's one of the first points on Kuststigen where you meet the opening of the landscape, and you have a little stage for it while you go the most immediate way to point 35. Comes naturally to me to rest my head in my hands while leaning on the rock, like you would do if you're rude at the dinner table. The structure didn't feel overly stable, but with the material gathered this is what came out, aiming the gaze real nice



Field notes 24/1: 5-7 degrees, so so windyyyy, the sky is one shade of grey, no rain but microscopical water drops in the air along the coastline, wet everywhere. No people out today but many many birds.

The structure is still there but is shattered, no missing pieces as far as I can tell. It has no roof, maybe it's unnecessary?



Field notes 24/1: everything is not frozen to the ground anymore! Chose big stones to make a bigger mark, bigger impression. Last time I left this structure with a feeling of it being unstable, bigger stones to stabilise, safe keeping.

When I look - onwards! Straight to the horizon. A sight that's everywhere, not unique? Typical horizon sky and sea.

No roof, reminds me a little bit of a shooting sight? Perhaps coloured by the times I'm living in, current headlines in swedish media, or maybe the old closed off bunker I just walked past is still in the back of my head



Field notes 19/2: 4-5 degrees, all grey, wet, cold, slippery. The structure is still here but a bit broken, the largest stone is laying on the path. The structure still holds the direction-of-gaze as intended when constructing.

When I'm looking through, it's an uncomfortable lean. I keep thinking that I'm looking onwards? An anonymous view of the horizon that's endless.

THE ISLAND EXPOSED
POINT 36



Field notes 3/1: - 10 degrees, dark and cloudy, IT IS LIKE THE SUN NEVER SHOWED ON THIS DAY
Field notes 4/1: - 10 degrees, windy, sunny, the ground is covered by snow and ice, you need to take care with every step
Nature has made a ledge in the rock next to the 38 point stick, a nature made sofa one can say. A little bit further on is a cairn where I go to collect my stones for the structure. Here there are so many of them so they don't have anything to freeze into, it's just to pick them up. Met two groups of people walking the trail during the stay at this site.
You approach the site as a king's throne. Looking to the right, seeing the coastline curving along my gaze and and on opposite side the open sea, this is where they want to build a wind farm, I can decide if it would destroy the daunting feeling of the force of nature or amplify it. Structures are fairly set but can definitely be turned over by nature or man.



Field notes 24/1: 5-7 degrees, so so windyyyy, the sky is one shade of grey, no rain but microscopical water drops in the air along the coastline, wet everywhere. The wind is hard but not cold, it makes me feel like home - a gentle stroke on my cheek.
Structure still there but a lil collapsed. Would also benefit from bigger stones



Field notes 24/1: Same method as previous point, bigger stones to manifest safe keeping. Full view, the ocean is a force.
One with the landscape, water in my face, hard stone against the body, slippery wet lava. I think about that this view is nowhere else, this experience is nowhere else, only here.



Field notes 19/2: 4-5 degrees, all grey, wet, cold, slippery.
The structure is still here, not messy. It's so so calm, only me and the birds are here, I feel like I am experiencing nature and this specific, unique place. I can see Vinga and the lighthouses and the fishing boats, life on the sea seems natural to this place. In close proximity to my structure I found another stone stacking structure, facing the sea.

THE ISLAND EXPOSED
POINT 81



Field notes 4/1: - 10 degrees, dark and cloudy, it is like the sun never showed on this day
Field notes 4/1: - 10 degrees, windy, sunny, the ground is covered by snow and ice, you need to take care with every step
Spotted the remains of an old house foundation, built by stones, maybe to mark out land divisions. Met two dog walkers on this site.
We see the horizon between two islands framing it in our gaze, it captures the sunset perfectly, stones from a small shore just in front of it. Everything is frozen but I can knock the rocks and force my material out of the ground. It's built on a man-made structure, and continues on that in its expression, I feel like a child when I double over to look through the hole, is it something to do with looking through something?



Field notes 24/1: 5-7 degrees, so so windyyyy, suddenly sunny, no rain but microscopical water drops in the air along the coastline, wet everywhere. The wind is hard but not cold, it makes me feel like home - a gentle stroke on my cheek.
The structure had collapsed and looks fully integrated into the old house foundation, and lost its roof. Just as the first point 36, the intent of the structure is still present. Met one dog walker at this site.



Field notes 24/1: Building a new peep hole, continuing on bigger stones, very very slippery here, limited working material since high water stand.
Seeing the Hönö huvud perfectly, lighthouse is giving me connotations like safety familiarity stability.



Field notes 20/2: Grey clouds, almost no wind, 5 degrees but feels like warmer, fresh ocean breath on my cheek. Structure is completely gone
Another structure had been build with my stones, like a sculpture, sun is almost breaking through the clouds. I met one dogwalker. You can still look through by the site but it's not designated, maybe someone wanted to keep the old house foundation? You don't see if you don't look.

THE ISLAND EXPOSED
POINT 98



Field notes 3/1: - 10 degrees, darl and cloudy, it is like the sun never shoes on this day
Field notes 4/1: - 10 degrees, windy, sunny, the ground is covered by snow and ice, you need to take care with every step
It's almost sundown so we decide to go back home, do not want to be stuck out on the cliffs when dark, the point just appears as we walk, another ledge on a rock, but this time a much smaller and at a comfortable height, instinctive seating, I've gathered material along the walk. This again is really experiencing the landscape, I think it impacts me more when having physical contact to the earth element, more than just air and wind. Air and wind can be anywhere? This cold chair rock I'm sitting on is only here. Having a clear view of the site in question for the wind park, I'm contemplating if it would take anything away from this experience? I feel like it wouldn't add anything but I wouldn't mind it either.



Field notes 23/1: 5-7 degrees, so windy 10 m/s, so sunny, a little bit wet, high waterstand.
Still here as I left it! It's the windiest spot on the whole trail, I walked right past it omw here coming from the other direction, a secret resting spot?



Field notes 23/1: I decided to make a back rest? support? to mark the site from the other direction. No meeting on this part of the trail but one small airplane flew by? The sound of the ocean is so present, I can lean back and rest, once again I feel the wind on my cheek and the sun on my face, the sun is setting and the sky is turning into a watercolour.



Field notes 20/2: Grey clouds, almost no wind, 5 degrees but feels like warmer, fresh ocean breath on my cheek. Cold stone to sit on, structure still as I left it, thinking about introducing new objects to the coastline, is it any different to the lighthouse? very much a man made structure. It's like a nature spa here, so relaxing, immersing in nature is total, very much here and now in the moment, a place I wanna come back to. Close to the site I found another stone stacking right next to an old house foundation.

THE ISLAND EXPOSED
POINT 107



Field notes 23/1: 5-7 degrees, so windy 10 m/s, so sunny, a little bit wet, high waterstand.
Already met with groups of people one couple dog walking another group taking nature photos, the location is scary near the wild sea, the erratic blocks and boulders makes me think this is what people would say is untouched nature, since the erratics and boulders has been here since the ice age, today it looks very dystopian.



Field notes 23/1: I fight the wind so I don't get knocked over. It's making my fingertips freeze
One woman and one couple with a dog at location, lingering, feeling observed, like I'm doing something I'm not supposed to, they don't seem to care whatsoever
Most stones I find are small or too big for me to carry.
I chose to build a structure to look through on the erratic that is facing the location on the horizon where the wind park might be constructed.



Field notes 23/1: This location is the most active one I've observed during my project, people are lingering, whether it's because of the chance to closely observe the wild sea, being at an 'ancient' site, or just to experience nature, I get the feeling of a gathering location which is a bit odd since it's one of the few locations where you can't see civilization at all, except from the organised Kuststigen, when i look through the structure, I can't think of anything more than the wild sea. It looks empty? And it frames the spot for the potential wind farm perfectly.



Field notes 20/2: Grey clouds, almost no wind, 5 degrees but feels like warmer, fresh ocean breath on my cheek. Structure is completely gone and has fallen down behind the big boulder, a lil windy here, waves! The big boulder is working like my structure, still the perfect spot for me to lean on and have a look, the stone is cold, I feel protected by it, when looking out, it feels like a gateway to the open. Here too I found a pile of collected stones that someone has put together.

THE ISLAND EXPOSED

Sea the force of nature

Using Sartre's theoretical reasoning on feelings as genuine towards the real world, and unreal feelings on what exists in the imaginary (Sartre 1948), where does that leave Öckerö and Västra Götalandsregionen? Both are arguing on opposite sides in the development of the wind farm but sense the development has not occurred yet, are these opinions based on unreal feelings? One could claim that Västra Götalandsregionen are striking to action by the feeling of worry, possibly desperation, to not be able to secure enough electricity for its citizens in a not very distant future, while Öckerö municipality takes firm action to stop the development due to their feelings of place, home, self deriving from the specific site. Since Öckerö municipality's place is already there, they want to keep the site as it is today, does this make their feelings count as genuine? Where this becomes really tricky is that Öckerö municipality is facing the same issue as Västra Götalandsregionen is, as basically the whole lower half of the country, trying to solve. Electricity is something that is there in the real world but similar to germs it is something we most often cannot see with the naked eye, and the demand is increasing steadily making the issue of securing stable climate neutral energy production a question of genuine feelings of worry even if it is towards the future, which by the nature of it not have happened yet only exist in the imaginary as defined by Sartre (2004).

We can conclude that being in the present thinking about the future is always a reflection of today by Sartre's definition of the imaginary (1948). Where Västra Götalandsregionen has identified a problem and come up with a solution, Öckerö municipality has not found the missing puzzle piece that is a solution. As previously stated they want to protect the unbroken line of horizon to preserve the sites' character, identity and cultural history being an old fishing community and from their argumentation we can derive that said horizon is a necessity for this. What we also can deduce from this is that they connect to the sea as a provider, it has entailed job opportunities, access to food, a resource to help society flourish. Coming back to our issue, securing stable climate neutral energy production, I can understand how the Västra Götalandsregionen perspective on placing the wind farm at sea came to be as they, like Öckerö municipality once started fishing the sea, needed to meet a demand to a resource to keep society flourishing. Somewhere along the way, it seems as Öckerö municipality's imaginary on what the sea is started dissonant further from the real and the symbolic value of the unbroken line of horizon is here claimed to be the most important aspect. Only the future will tell if Öckerö municipality will alter their imaginary again to lean closer to the necessity to view the sea as the provider that keeps the place afloat and go along with the development, or if they do not and by that, forces Västra Götalandsregionen to change their imaginary on Öckerö municipality's vitality as a cogwheel in the transition towards climate neutral energy production. According to Sartre's take on realising your imaginary (2004), neither of their dreams will become real.

This can also be said for THE ISLAND EXPOSED, where I for one expected to have some sort of structure built to expose sightlines which did happen whereas the experience of it turned out to be something I did not expect. Initially, me being an outsider, rearranging the environment by building structures from simple means I was prepared for a displeased response if any response even would occur. As I lived on the island my whole childhood, my imaginary of the place consists of a landscape that is so beautiful to the eye all year round but filled with the small town attitude of being a closed-off union to anyone who is not an islander. Going into this project, I wanted to attempt a small scale intervention as defined by Harrington (2017), to try and make people alter their mind on the horizon role in their landscape imaginary as defined by Thompson (2019), to make them reflect on the image they have in their mind of the horizons place in relation to their identity as islanders. Using the notion of sustainable beauty as defined by Meyers (2008) when constructing the structures by marking place to stop hiking on a hiking trail to get a different experience more than an active outdoorsy one, by guiding the eye to activate a sensory experience and by that boost the immersive feeling of nature, the sea and community

When using the structures for their original intent, the peephole structures made me see exactly the horizon, sea and sky meeting and nothing else. Looking back at my field notes, I can conclude that they anonymised the site and gave me a replica of what I see when I think of the concept of the horizon, like a stock photo. In contrast, the designated seating spots opened up my inner Öckerö-horizon-mind regarding its position as a landscape full of signs of settlement that are fully integrated in the landscape imaginary of this island community such as lighthouses, fishing boats, coastal villas and a rich bird fauna. One could by this claim that the peepholes fortify the horizon imaginary while the designated seating ones adds to the Öckerö landscape imaginary.

One thing I did not expect when conducting this experiment was to what extent I perceive the sensory and somatic aspects of an experience when following the project through. Concluding from my field notes, I have almost solely written about my feelings of the body and the mind that the site evokes. Using this as a foundation, I state this landscape as beautiful as according to Scarry (see Meyers 2008), spending time at the outposts made me feel like I was one small piece in the big landscape surrounded by harsh wind, water, flora and fauna.

It also made me reflect on the Dimension on intervention changing as defined by Harrington (2017), how a landscape is perceived and understood, when giving me contradicting feelings on of course I do not want this site to be exploited in favour of extracting resources on the expense of this beauty, my childhood home. At the same time it could be the most obvious development for the area as it needs to contribute to the transition to stable renewable energy production for the region it is a part of, the wind farm would play into the symbolic value of being a part of a climate just society. On a wider note I can claim that the structures talked to the visitors successive to me nevertheless I cannot claim that they had any revelation regarding the horizon nor the transition to climate neutral energy production. What could be concluded is that someone by dismantling one of my structures, and by building additional ones, found it to be a place to stop the hiking to make rearrangement in the landscape. This could potentially be seen as an act of sustainable beauty as defined by Meyers (2008), to the nature of landscape as ever-changing and dynamic, to the question what is beauty and by that, insight of the place as bigger-than-you. This also means that it can be claimed that this process could have expanded the landscape imaginary as defined by Thompson (2019) by this insight of a longer time perspective and sense-of-shared-place. Confirmation of this is given by the reasoning of Corner (2006) when he concludes that by the experiences of the material world that stimulates and informs the imaginary must be the starting point for creativity, where the structures I built made someone stay in a place constructing something where they maybe wouldn't have if not the structures had been there, feeding their imagination. By this we also come back to the fact that it did spark a thought in someone's mind, no matter what that thought is, it was a specific one that was not there before, altering the mind of my succeeding visitor by these interventions.

DISCUSSION

The imaginary crushed when stepping into reality?

The first time Greenpeace sailed out for action their mission was cut off early, making the idea of stopping the nuclear testing that was going to occur impossible. Their imaginary, their dream was shattered, as is inevitable according to Sartre(1948:146), while the event of them being stopped gained so much attention that the state was forced to stop nuclear testing in Amchitka all together, winning an even bigger battle. Here we can agree with Sartre, where the imaginary in which the specific nuclear testing was crushed, another imaginary of stopping nuclear testing all together was also crushed as it stepped into the real world, out of the imaginary. Another event along the timeline is Annual rings by Dennis Oppenheimer who took the border of Canada and the U.S. and made a visual manifestation of it(Oppenheim n.d.), consisting of rules we set up in the imaginary as defined by Thompson(2019). Bringing the border to the physical sphere did not change the state of the border, nor its being in the imaginary, one could claim that it shifted ideas of a nation's border and with that altering the imaginary, but unsuccessful to crush it. The London Dumping Convention on the other hand fulfilled their dream of banning dumping waste in the ocean, where the ocean left as an ocean and not a dump is still a part of the imaginary hence one can claim the dream is in the real simultaneously in the imaginary even after entering the real world.

Dreaming of tomorrow

One thing that comes to clarity when people or groups of people dealing with questions regarding the future, which by the nature of it not have happened yet only exist in the imaginary as per definition by Sartre(1948), is that they do not share the same dream. Västra Götalandsregionen and Öckerö have different end scenarios for the sea site, the green activists who dream of radical change by claiming a part of the monopoly of power by using discredited methods and the environmental movement working to change the unsustainable system from the inside often within a set frame. The environmental movement that dreams of a society where Earth is cared for and society that does not want to make sacrifices on their lifestyle in favour of the planet. This might sound like an uncomfortable dynamic but it can be claimed to push society forward. As Thompson(2019) explains how we arrange and rearrange our experiences continuously which activates our imaginative process and gets our dreaming going. Dreams are the space where we can cross borders without repercussions, chop up and assemble ideas before having them leave our mind which means it is also a space for new insights depending on the chopping and assembling shaped by your surroundings. Working inter- and/or multidisciplinary can by this bring solutions not previously existing, and has been done by for example Greenfreeze(Greenpeace 2024) where members of the NGO worked and found a solution to a pressing issue that meant little sacrifice of the lifestyle.

As we all know dreaming is one thing, realising this dream is another. The outcome is for certain one thing and that is we can never predict it, as Sartre put it: 'the real is always new, always unforeseeable'(2004:147).

Concluding from the fact that green activists and the environmental movement are fighting tirelessly for change, it is fair to say that they believe society can change, meaning that they have accepted the dynamic aspects of society and nature. The decision-making world has caught up to them, looking extensively for climate neutral solutions to their developments to give an example; wind farms. Despite this, the tensions between the driven green activists and the environmental movement versus the decision-making world seems to still exist, one example of this is the Extinction Rebellion movement and their extensive actions. It becomes clear that they have different imaginaries', of landscape as defined by Thompson(2019) and of society Castoriadis(see Thompson 2019), and different ideas of beauty. If having the experience of beauty is all dependent on our perception of what it is that is beautiful, does this make the experience of beauty an imaginary experience?

DISCUSSION

Activism, art and society

As this thesis discusses the bodily experience, the feelings, the imaginary and the mind and the physical things in the real world they are in context to, I agree with Corner(2006) that the symbolic world cannot be held separate from the materiality representational one, and when attempting to evoke change within a place they need to be held equally important in the process. When mapping out the timeline it becomes clear that this is essential to both green activism and the art sphere where they seek not to solve a direct issue but to bring awareness to it, and by that action! We see this in Earth Day and respectively in Ice Watch, marching on the streets will not solve the environmental issue neither will melting ice blocks per se, but what the action represents will. Protesting in the public space disturbing everyday life, respectively seeing with your own eyes the Greenland ice sheet disappearing in front of you will gain attention, forcing decision-makers to take action!

As exemplified in this thesis by building up a timeline with green activism and land art, the kinship between the two is close. They are working within the same context, toward society and culture and seek to come between and/or alter established knowledge and the mind of the recipient. As defined by Harrington(2017) they can be classified to fall under the intervention umbrella, altering what people think or know, when expanding from their own platforms into the public realm to make change. Driven by the intention of making change occur they both involve a revolutionary instant that always comes with a risk as according to Sholette(2004).

Why I wanted to explore this is because we need to find new solutions to societys' old issue on how to tackle the negative impact humans lifestyle have on the planet in whatever way. To do so we need to spark creativity and cross the disciplinary borders we usually work within which this demonstration of art, action and experimentation has attempted to do on a small scale. As stated by Harrington(2017), it is by a deeper social discourse we challenge established practice, while at the same time resist the power structures in society due to the art fields' larger margins in the social imaginary in relation to for example an action performed by an activist. Working in the art sphere, you are allowed to ask questions we cannot ask outside of that field and still be given agency, an example of this from the timeline is Agnes Denes making the artwork Wheatfield - A Confrontation: Battery Park Land-fill in 1982 while the first action plan focusing on the sustainability on urbanisation arrived in 2016. I have by this reasoning used the art based research method as defined by Dyrssen(2011) on a foundation of intervention theory in the landscape, rearranging in the physical world with the intent of altering someone's mind.

By using the thinking-acting-composing throughout the thesis, all the pieces have fed each other. Thinking has gone through many phases, confusion, clarity, connection, acting and composing has been essential to practise theory in the landscape as well by my desk. To make the thinking-acting-composing graspable to me I remodelled it, tailored it to reading-writing-building-visiting-thinking which I now believe is unnecessary when it is clear that the thinking-acting-composing is applicable to each part of the process, not the process divided itself. It was after all helpful to see the parts of the process but gradually I started to see it as linear with loops instead of the non-linear structure Dyrssen explains when discussing the method. It did whatsoever, help immensely by being firm on going back, to reflect over and over on the previous work to find new ways onwards, most often to discover my own habitual ways of thinking.

I have in the reflection of the experiment applied sustainable beauty as a tool to dissect the experience of being in the landscape, both by constructing and using the structures. Showing with the help of rearranging the space, giving the room for stopping and not being able to escape the feeling of being immersed in nature while still observing things that are clear marks of settlement. Making me feel like a tiny part of this big planet, it gave me the sense of immediate wider compassion for the whole nature system, to which human settlement is a part of, just as Meyers(2008) argues for is an essential part of the concept of sustainable beauty. The dissecting of my structure together with the additional ones someone built after me, one could claim that the knowledge and understanding of the place was broadened, someone was not just hiking through but staying there to build something, accepting the landscape's temporal nature.

I have identified the sustainable beauty and interventions theory to possibly be used as tools in making the conversation of change to happen, alone or together. We can sort them under the art-based research umbrella as they clearly demand reflection on making, on action and on reflection. Both of them are based on the intent of connecting to the recipient's mind, knowledge and feelings and try to alter them, they also work towards shifting the value from end results to the process, which is what society needs to do to be able to make the transition into a lasting society and planet. The new dream of the lasting society must entail how the environment is everyone's issue, as according to Buell(see Meyers 2008) and how we do that is working in the feelings sphere, making the issue a personal one as according to Beck(see Meyers 2008). This is where landscape can be a platform for this being a personal experience to the bigger issue for example THE ISLAND EXPOSED or Alan Sonfists' Time Landscape, meeting with a pebble stone or a native tree, clearing the lowest bar of entry to open up the conversation, discussion, argumentation or mind.

"socially useful art being established by the society it serves, hence the artist working must look to the public realm for the meanings of their work, not the field of art."
- Gregory Sholette (Sholette 2004:110)

Conclusion

It is in the nature of the horizon to change as you approach it.

I might have been influenced by the surroundings I have found myself in during this thesis but I cannot unsee the process as a wave ongoing, aiming for the endless horizon. The imaginary as a wave, changing shape when met with new knowledge and experiences, activism as a wave coming through with force unapologetically, art as a wave echoing out its message, shifting when met with others. The evolution of reading-writing-building-visiting-thinking has also been as a wave going forward, sometimes steady, sometimes stormy progress. Having anchor points to go back to has been essential in this process, to be in the landscape and in the landscape imaginary which is after all, where this work has been concluded. Or is the imaginary about the landscape imaginary?

Confirmed by an historical look-back the imaginaries are constantly in some way reshaping. New knowledge and research is necessary as the imaginaries by nature change along with society. The imaginary might not be a mirror of the real but it heavily influences our decisions and we are the ones making the decisions regarding tomorrow's present, they must be informed ones.

By applying the theories chosen to the literature study and *THE ISLAND EXPOSED* I have tried to figure out how I can see that landscape, as you experience it, can be a place for change. If any of my components, literature study selection, theories or location of my experiment, had been different I am sure the outcome would have been different too. The sources chosen for the theory and methodology in this paper shows a consensus on today's many societal challenges in regards to the climate transition and that a multi- and interdisciplinary perspective to solving this is the only way forward. The man/nature divide must stop, society seen as placed on the earth needs to shift to being a part of the entire system of the planet.

The landscape architecture research field is as stated already operating in this consensus where the future research could benefit from taking it even further, working closer to the cultural sphere where our values are formed and fortified.

From the timeline we can see how cold, hostile feelings like fear have been the driving force of many of society's endeavours for too long, leading us to self-destruction. It is time to allow warm feelings like sympathy and communion to guide us towards a lasting society and planet, and we as landscape architects can play a role in communicating this to the public. Experimenting in the landscape through the art-based, interpretive research method raised a lot of questions but foremost one answer, the thoughts on a place are altered by experiencing it, just as the experience of it alters the thoughts on it. We can see by actions taken by the environmental movement, green activists, the public that putting yourself in the physical landscape to make a mark is a potent strategy for change. This is where future practise and academia must work, both in the real and the imaginary to contribute to the climate transition and not be all talk, be out in the landscape.

As for my own work, this thesis has spurred many thoughts about the symbolic value of what we experience in the landscape and a will to further explore the oscillating, fluctuant nature of the real world and the imaginary. Questions regarding the future are complex but by using tools like the lenses of interventions, sustainable beauty and action plans like art-based and interpretive research, we can make action with intent by their non-linear structure of always returning back to the core as the process proceeds. As the green movement continues to grow, it has branched out to other disciplines which is crucial if we are going to be able to make the climate transition needed for society and the planet to survive. It is by working together across the lines of established disciplines we go forward, human to human but do not forget, the first steps in taking part in this can also be by crossing these lines in your own mind.

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