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A WALK ON THE WILD SIDE

art, biodiversity and climate change in spatial planning

#1: Making the argument for art

S E C O N D D R A F T - 3 O C T O B E
R 2 0 0 4

SUMMARY / PROJECT INTRODUCTION

'The teaching of art is the teaching of all things.'

JOHN RUSKIN QUOTE

IMAGE: PHOTO OF HAMILTON ROAD BACK ALLEY - MANCHESTER

map becomes seeing
crystallise and then dissolve
time becomes being

Foxes rummaging in dustbins, cats and rats fighting over fast-food debris, insect infestations and buildings succumbing to the ravages of trees, fungi and ivy. Or, the sweet song of a blackbird sat on a TV aerial, wildflowers swaying across redundant railway tracks.

A Walk on the Wild Side will explore the conflict between nature and culture through an expanded urban aesthetic. Set against the continuing civic politic that proclaims domination over nature (the same embedded Modernist ideology that excludes cultural diversity) this project will help to define and promote participation in spatial planning. As we face the realities of climate change, how will our built environments and lifestyles cope with accelerating temperature shifts, increasing rainfall, storms, flooding, droughts and the migration of species in search of habitats for life? Will we offer ecological refuges, or try to fight plagues and pestilence of Biblical proportions? What are the creative urban opportunities for ***A Walk on the Wild Side***?

IMAGE: PHOTO OF TREE GROWING OUT OF HOTEL WALL

A year-long field studies survey of Manchester's flora and fauna will value observation and reflection as core skills in art and science. The project will integrate natural science, social science, and creative arts practice as an interdisciplinary collaboration to promote direct participation from Manchester's rich mix of culturally diverse

communities. From an exhibition in 2006 the project will rollout to Liverpool in 2008, drawing the whole Mersey Basin as an integrated bio-urban form.

IMAGE: PHOTO OF NEW HOUSING DEVELOPMENT

Considering the proposals and progress of this ecological arts research project, this paper will make the arguments for art:

- In a world of increasing urban dwelling
- In a world designed by spatial planners
- In a world experiencing the accelerating effects of climate change

Some of the main features of art to be considered in these contexts are:

- Observation / reflection - pattern recognition
- Imagination - holistic vision - spatial planning across scales
- Invention - novelty
- Improvisation -- organic, flexible, responsive participation
- Inspiration - shift attitudes - change paradigms
- Participation/practice - generate communities of inquiry - critical capacity - aesthetic diversity - eco-centric culture
- Communication - connecting - developing relationships

Running through these considerations will be the three key criteria of life - pattern, structure, and process.

ART AS ECOLOGY

To place this project in context, it is necessary for me to let you know how I define my practice as an ecological artist and researcher, and a little about my background.

IMAGE: TEXT

Ecology:	the study of organisms in relation to one another and to their surroundings, derived from the Greek word, <i>oikos</i> , meaning house, or dwelling.
Art:	<i>rt</i> from an Indo-Aryan noun/adjective of the <i>Rg Veda</i> , meaning the dynamic process by which the whole cosmos continues to be created - virtuously.
Eco-art	"...the most moral act of all is the making of space for life to move onward" . - Robert Pirsig, <i>Lila: an inquiry in to morals</i> .

I perceive our ability to survive climate change as the enactment of an evolutionary narrative. My interdisciplinary research attempts to integrate quantitative and qualitative methodologies into the creative process and this informs my practice; to generate poetic dialogues that resonate as creative interventions in pursuit of aesthetic diversity to develop communities of inquiry for an eco-centric culture.

A SHORT BIOGRAPHY

My arts practice comes from a Fine Arts training, community arts development and European touring theatre. And my ecological direction began as General Manager of the pioneering celebratory arts company, Welfare State International and developed with the Barrow Environmental Arts Unit (BEAU) regeneration project.

As a Research Fellow at MIRIAD, the Manchester Institute for Research and Innovation in Art and Design at Manchester Metropolitan University, I contribute to SEA (Social and Environmental Arts) Research Unit, Arts for Health, Water & Well-Being and lead the MA Art As Environment programme. I also sit on the University's Community and Cultural Industries Groups.

I sit on various Boards and Steering Groups, including; CITE: Commissions In The Environment, Manchester City Council's Arts in Mental Health, Pathways Project and the North West Regional Assembly's Best Practice Design Guide. I am an active member of the Public Art Observatory, eco-arts network, greenmuseum.com and regularly contribute to international journals, publications, conferences and exhibitions.

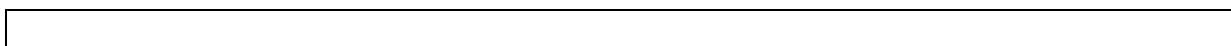
THE PROJECT PROPOSAL

This is based on my draft proposal for dialogue of 12.07.04., and developments to date.

INITIAL PROPOSITIONS

There are a number of initial propositions that I wanted to establish early on. In themselves, these are not a hypothesis, a set of aims, or specific research questions, but I felt they were import with regard to my practice and collective consciousness.

TEXT IMAGE



1. Habitat continuity is one of the key prerequisites for biodiversity to survive climate change - its embodied ecology.
2. The loss of core skills (i.e. field studies and drawing, observation and reflection) from our society is a catastrophe approaching the scale of the loss of species.
3. "Intelligence is an art, not a science"
4. "What we need is a new culture in which problems give way to capabilities"
- Eduardo Paolozzi
5. "The most moral act of all is the making of space for life to move onward"
- Robert Pirsig
6. "The way we depict space, determines what we do with it"
- David Hockney
7. "How may we bring about the co-evolution of biodiversity and cultural diversity to the advantage of each other"? -
Helen Mayer Harrison & Newton Harrison
8. What if we consider the city (Manchester) and then the region (Mersey Basin) to be a dynamic living organism?

Aims / Questions

PHOTO - RUSHOLME MARKET

From this genre of concern and passionate interest certain themes have emerged over the years and they form an oeuvre in this project. Specific aims and objectives have then been drawn to develop a series of questions that demand an action/practice based research methodology:

1. How can we contribute to the development of an eco-centric culture that supports communities of inquiry and fosters aesthetic diversity?
2. What arts practices and sciences need to be developed to promote a popular awareness of ecology and seek the creative opportunities offered by climate change?
3. Are reflective observation and pattern recognition key skills for wider participation in spatial planning?

Objectives

PHOTO - ALL SAINTS STUDENTS

It's all very well and good having high ideals and policies, but making them happen is ALL important. Theory is great, but

art like life is founded in practice and participation:

1. To develop a locally focused, internationally significant arts/science/research project that popularizes and inquires of the practice of spatial planning.
2. To devise creative forms of participation for people and communities to understand spatial planning through the development of their own development proposals.
3. To engage years 10 and 12 school pupils, 2nd year undergraduate and postgraduate students from across Manchester, in field studies and life sustaining garden projects - comparisons of awareness can be made, based on an analysis of the prior knowledge students bring to the project.
4. To target representatives from different Manchester communities, sectors and disciplines as participants in this project, to demonstrate aesthetic diversity.

Collaborators

And the realization of these aims and objectives can only be achieved collectively through an on-going dialogue of collaborators.

IMAGE - TEXT

Professor Margaret Harrison, Director - SEA Research Centre, MIRIAD, MMU
Ed Bennis, Director Landscape Research Unit, MMU
Chrissie Gibson, MMU
Professor Emeritus Conrad Atkinson, University of California
Professor Joanna Verran, Head of Microbiology, MMU
Dr Judith Sixsmith, environmental psychologist, MMU
Dr Barbara Rawlings (sociology / qualitative methodologies), MMU
Professors Emeritus Helen Mayer Harrison & Newton Harrison, University of California
Dr Les Firbank, Head of Land Use, Centre for Ecology and Hydrology, Lancaster Uni.
Richard Scott, National Wildflower Centre
Jean Laurie, Community Resources Manager, GMPTE
Pete Black, Environmental Officer, GMPTE
The Society for Ecological Restoration
The eco-art network
Sam Bower, Director, greenmuseum.org
Dr Antoni Remesar & Professor Enric Pol, CER POLIS, University of Barcelona
Dr David Robertson, Nature Culture Research Unit, University of California Davis
Ailsa Holmes, Pow Wow - Manchester ecoarts forum
Environmental Network 4 Manchester

Jamie Saunders, Sustainability Officer, Bradford City Council
Wallace Heim, philosophy researcher, CPPPE, Lancaster University
Cathy Newbery, Public Arts Consultant
Professor John Hyatt, Director MIRIAD, MMU

For the most part, the collaborators are a group people I know and believe to be at least sympathetic to my proposal. They are not just representatives of institutions, they are people who I hope will be able to make some direct contribution and introduce others who will, in turn, bring more capabilities and resources. This is not just a matter of interdisciplinary cooperation, this project looks to a cultural focus, and that is all of society. So too, there is a need to identify more culturally diverse collaborators, not as a tick-box, politically correct ritual, but as a genuine reflection of the anthropomorphic character of Manchester.

Potential Funders

IMAGE - TEXT

SEA/MIRIAD Manchester Metropolitan University
Arts Council England, North West
Manchester Firsts International Festival
GMPTE
Arts and Humanities Research Board
NERC / ESRC / EPSRC
Granada Foundation
Ove Arup

Like the collaborators, those who are being approached for financial support are also being invited to participate in the project development. Again, this is not only a way of offering greater funder benefits, but to encourage these organizations to adopt this project. Then, this intervention will have seeded an integrated creative approach within their policies, affecting an eco-centric cultural shift. Julian Huxley in the preface to Rachel Carson's *Silent Spring* wrote:

PHOTO OF AN URBAN PARK

'Ecology in the service of man cannot be merely quantitative or arithmetical: it has to deal with total situations and must think in terms of quality as well as of quantity. One conflict is between the present and the future, between immediate and partial interests and the continuing interests of the entire human species. Accordingly ecology must aim not only at optimum use but also at optimum conservation of resources. Furthermore, these resources include enjoyment resources like scenery and solitude, beauty and interest, as well as material resources like food or minerals; and against the interest of food-production we have to balance other interests, like human health, watershed protection, and

recreation'.¹

IMAGE - prokaryote with mitochondria

SPECIES NOVA [to look anew]

A primary theme behind this project is the assertion that electronic forms of data collection, analysis and recovery have diminished the core field study skills base of the present generation of natural scientists. Likewise, in the UK, drawing as a core practice for observation, reflection and communication has diminished greatly in graduate and postgraduate art education. Among the effects of our society's increasing dependence on remote and virtual forms of engagement are that trust is placed in prescribed and predetermined belief systems that diminish our senses and capabilities. As Roger Coleman wrote in *The Art of Work: An Epitaph To Skill*:

*"To abandon this rich tradition (of skills) would be a disaster comparable with the wholesale destruction of natural forests and wetlands which already poses a serious threat to the world ecology and climate. The loss of the practical technologies, arts and skills will be final as the destruction of the tropical rain forests, and I believe of equivalent long-term significance."*²

PHOTO OF HANDS WORKING WOOD

Indeed, this disconnected, dysfunctional mono-cultural anesthesia may be witnessed in the deliberations of the Intergovernmental Panel on Climate Change. Mesmerized by a myriad of inappropriate models and scenarios of the future, its inability to come to terms with the uncertainties of global warming have resulted in a frightening state of inertia. F. David Peat, in his book, *From Certainty to Uncertainty: The Story of Science in the Twentieth Century*, holds that:

*"Quantum theory introduced uncertainty into Physics: not an uncertainty that arises out of mere ignorance but a fundamental uncertainty about the very universe itself. Uncertainty is the price we pay for becoming participators in the universe."*³

And uncertainty is a state of the Postmodern world - the experience of a fragmented directionless society - a reaction to the false sanctuary of predetermined reductionism in Modernism - the last vestiges of the Renaissance dream.

¹ CARON, R., (2002), *Silent Spring*. Preface by Julian Huxley, Penguin Classics, London pp19

² COLEMAN, R. (1988) *The Art of Work: An Epitaph to Skill* Pluto Press, London P4

³ PEAT, F. D., (2002) *From Certainty to Uncertainty: The Story of Science and Ideas in the Twentieth Century*. Joseph Henry Press, Washington, DC.

However, A WALK ON THE WILD SIDE, founded on the convergence of diverse knowledge and disciplines will devise appropriate forms of action research. The art form being the methodology, a poetic dialogical narrative - a creative intervention, extended performance and empirical inquiry to reveal an eco-aesthetic: '\... a new culture in which problems give way to capabilities'.⁴

To recognize the new forms or morphology of understanding, in microbiological terms it's known as 'species nova'⁵ we will need to learn new ways of seeing - to look anew. This revitalization of experiential knowledge will help us to see the things our culture prevents us from seeing. Lakoff and Johnson again:

*'At the heart of embodied realism is our physical engagement with an environment in an ongoing series of interactions. There is a level of physical interaction in the world at which we have evolved to function very successfully, and an important part of our conceptual system is attuned to such functioning. The existence of such "bas-level concepts" - characterized in terms of gestalt perception, mental imagery, and motor interaction - is one of the central discoveries of embodied cognitive science.'*⁶

IMAGE -PHOTO OF CEH instrumentation

Field Studies

Since 1997, I have conversed with Dr. Les Firbank, Head of the Land Use Section at the Centre for Ecology and Hydrology, Lancaster University (formerly Institute for Terrestrial Ecology), a National Environmental Research Council funded organisation that generates research on behalf of the Government, Local Authorities and corporations. From time to time, he allows me to interrogate their data in return for a lateral appraisal their modus operandi, in particular their Countryside Information System (CIS). Having established a set of landscape categories, CIS combines images from Landsat satellite images and field studies to arrive at their datasets. However, as stated above, it is becoming increasingly difficult to find new employees who are versed in field studies. And it has, therefore, become even more difficult to engage them in intuitive, improvisational or creative methods of inquiry.

Drawing On Life

PHOTO OF EARTH FROM SPACE

⁴ PAOLOZZI, E., (1985) Lost Magic Kingdoms

⁵ MICROBIOLOGY

⁶ LAKOFF, G. & JOHNSON, M., (1999) Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought. Basic Books, New York pp90

With regard to drawing, David Hockney's words resonate: 'the way we depict space determines what we do with it'.⁷ In the past, I have argued at length about Renaissance rectilinear perspective and subsequently Descartes' global grid expressing philosophies of cultural and political control and domination - 'the way we depict space determines what we do with it'.

IMAGE OF LEONARDO PERSPECTIVE

"In their book, *Metaphors We Live By*, George Lakoff and Mark Johnson revise some central assumptions of Western philosophy, rejecting objective or absolute truth in favour of human experience and understanding. They resolve the polarisation of the 'myth of objectivism' and 'the myth of subjectivism' in the 'myth of experientialism': 'From the experientialist perspective, metaphor is a matter of *imaginative rationality*.' They continue: 'But metaphor is not merely a matter of language. It is a matter of conceptual structure. And conceptual structure is not merely a matter of the intellect - it involves all the natural dimensions of our experience ...'.

IMAGE OF LEONARD BOTANICAL DRAWING

Leonardo da Vinci had a similar view: 'All true sciences are the result of experience which has passed through our senses, thus silencing the tongues of litigants.' And: '... those who take for their standard any one but nature - the mistress of all masters - weary themselves in vain.' And Paul Klee preceded Arne Naess and the deep Ecology Movement when he brought culture and nature into the same space: 'For the artist communication with nature remains the most essential condition. The artist (and for that matter the scientist) is human; himself nature; part of nature within natural space.'⁸

PHOTO OF LICHEN ON A PATH

Reflective observation, taking time to draw and form question are, I argue, fundamental methods of human inquiry, sadly lost to a generation of artists and designers who are focused on 'art like art, not lifelike art'.⁹ And through a re-sensitisation of pattern recognition in our everyday experience, *A WALK ON THE WILD SIDE* aims to raise awareness among the participants of what I have termed phenomenological drawing - a means of recognising that which has drawn itself.

⁷ HOCKNEY, D., (1984) *The South Bank Show*, London Weekend Television

⁸ HALEY, D., 2003, *Species nova [to look anew]: art as ecology*. In ed. CUMONO, C., *Ethics & the Environment A Special Issue on Art*. Volume 8, Number 1 Spring 2003, Indiana University Press. Pp. 143-153

⁹ KAPROW, A (1995) - Ed. Steinman, "Directional Signs: Compendium of Artists" - Ed. LACY, S Mapping the Terrain: New Genre Public Art Bay Press Inc. Seattle, Washington.

In this instance, how nature and serendipity make their mark on our built environment to evolve another aesthetic.

COMMUNITIES OF INQUIRY / INDICATORS OF LIFE

PHOTO OF URBAN SCENE

In the sciences, arts and community this project will develop field studies capabilities and sensibilities - taking time to experience, question and understand the environment at local, and large scales, and its relationship to those who inhabit it, and then our relationship to each other - 'ecology'.

A number of interdisciplinary surveying teams will be formed with community representatives, students and 'experts' to conduct field studies of local neighborhoods and transport corridors. The information/data they gather and evaluate will be used to generate visions and proposals for spatial planning. This process will consider both logical scientific methods of inquiry and non-linear systematic approaches for identifying and resolving problems - listening to local knowledge, learning to look anew, understanding dynamic processes of perception and cognition, devising alternative forms of mapping - being creative.

Conferences & Meetings: Dialogues for Change

IMAGE OF PRODUCTION SCHEDULE

Throughout the production period a series of six Collaborators' Planning Meetings will provide key monitoring points, to maintain an on-going evaluation of the project, and provide opportunities to review communications and logistical support. These meetings may also be considered as a dialogue for analyzing interim findings.

To bring this phase to a conclusion, the findings will be exhibited - a bio-city laboratory, an open studio, a planning observatory - at URBIS, Manchester's museum of urban life.

A week after the exhibition opening, a two-day conference will provide an opportunity to present and debate the project findings and proposals. The collaborators will be joined by a wider local and international audience to further promote participation in and exploration of spatial planning.

Exhibition / Dreams of Futures

PHOTO OF URBIS EXTERIOR

URBIS, have, in principle, offered to exhibit this project in the form of two installations - inside and out. URBIS is an icon of Modernism's technological urban dream and A WALK ON THE WILD SIDE will offer the antithesis through it's explorations, followed by the synthesis in it's proposals.

The proposed date for this show, July 2006, will coincide with the First Manchester International Festival.

PHOTO OF URBIS INTERIOR

INSIDE

The multi-media gallery installation of photographs, maps, poetry, performance, natural history exhibits, webcam and CAD Flow form projections will display working field study processes and findings - the fascinating specimens and analysis of contemporary archeology and surveillance. The exhibition will also present proposals and models for alternative visions of future Manchester as a dynamic living organism, adapting to the accelerating effects of climate change. This part of the exhibition will include presentations and exhibits from the project partners, demonstrating their commitment to sustainable diversity.

PHOTO OF URBIS ROOF

ROOF

A wildflower urban roof garden will propose a sustainable garden to minimize water consumption, the use of peat and pesticides, and contribute to species survival. The garden will offer aesthetic diversity to transform the city through a web of connected gardens that network neighborhoods in biodiversity. This will be installed a year ahead of the exhibition, with help from Landlife, the National Wildflower Centre near Liverpool. A webcam will record the garden's development.

WEB SITE

During the field study/drawing period, as a trailer for forthcoming events at URBIS, a monitor will display the project website. This will include a diary of the explorations and research, live webcams, educational packages, an interactive notice board and links to the partner organizations.

Publishing & Dissemination

IMAGE OF WEB SITE

BOOK / CD

Targeted at a popular arts/science/environmental audience, a publication will offer accessible educational material about the serious matters and concerns of this project, presented in an entertaining way. Like the exhibition, it will have two sections:

1. Section One will chronicle a year in the 'natural' life of the city in photographic images, drawings, maps, haiku poems and anecdotes - an 'everyperson's' scrapbook survey.
2. Section Two will make proposals for the future development of Mancunian urban biodiversity, based on a collection of short essays by the collaborators and internationally renowned invited contributors

EDUCATION PACK

To support community and schools participation, an education pack will be produced. This will incorporate environmental and citizenship elements of the National Curriculum to promote surveying/observational skills and practical projects to make eco-city gardens and develop bio-networks.

MEDIA

Through regular press releases, close relations will be built and maintained with local radio, newspapers and regional television during the project. This will culminate in national penetration for the exhibition.

LIFE GOES ON

PHOTO OF LIVER BUILDING

LIVERPOOL 2008: CAPITAL OF CULTURE & THE MERSEY BASIN

A WALK ON THE WILD SIDE will not stop with the URBIS exhibition in 2006. Following an evaluation of this stage of the project, it will role-out to Liverpool for a similar event in 2008, as a part of the Capital of Culture activities.

At this stage, by mapping our understanding of a meaningful spatial form through field studies, the project will have effectively redrawn an ecosystem, the Mersey Basin.

ARTISTS AS SPATIAL PLANNERS / OUT OF SUBURBIA

PHOTO OF WALKDEN GARDENS

To critique possibly outmoded notions of Regeneration and Public Art, this project complements other projects being initiated by SEA: Social & Environmental Arts Research Centre, within MIRIAD (Manchester Institute for Research and Innovation in Art and Design) at MMU. SEA's main programme and subject of an INTERREG IIIb bid is Artists As Spatial Planners.

Likewise, the annual interdisciplinary project between the MA Art As Environment students and MEng Civil Engineering students from the University of Manchester (formerly UMIST)

will, this year, focus on a critique of suburbia. Based on a brief to survey, analyse and design temporary Public Art works for Walkden Gardens, Sale, Manchester, the team of engineers and artists will provide the pilot study for research into the place where most people in our society live, consume, travel, receive education and healthcare. The question being; 'as the majority of humans will soon be urban dwellers, what is the aesthetic that attracts them to suburbia, providing the norm for global economies'?

THE CASTLFIED ECO-CULTURAL SUCCESSION BRIDGE

PHOTO OF BRIDGE

Within the project, as a whole, as an example of an initial exploration, a redundant bridge at Castlefield Basin provides an interesting discovery. This listed structure may be seen as a metaphor between paradigms. Is it a contemporary romantic gesture depicting the fall of empire and the resurgence of life, or the neglect and dereliction of past glory - a problem for heritage? It has become a wilderness icon in the public domain - an urban myth.

PHOTO OF BRIDGE

An antidote to public art - this once exquisite expression of power and technology - the epitome of the industrial revolution in its glorious functionality - is now a symbol of human vanity. An example of phenomenological drawing - it draws itself into a new identity, a transition of its own history - the trajectory of a non-predetermined destination. It defies being described as a biodiversity corridor, because that was not the purpose of its design, but this is perhaps it's destiny - the art is in recognising this transformative relationship.

A BRIDGE TOO FAR / A LEAP OF THE IMAGINATION

To illustrate the point, this brief exchange is a summary of a meeting that took place a couple of months ago:

PHOTO OF BRIDGE

The eco-scientist:

This can't be a 'real' biodiversity corridor, because it was not designed as such. It doesn't have the right scale or the right type and variety of specified species. It would be dangerous to draw people's attention to the bridge, because they might want to see it for themselves and then destroy what is there. And the structure might not be safe - it might not support them.

PHOTO OF BRIDGE

The eco-artist:

Then maybe it's Public Artwork waiting to be recognised, or a biodiversity interval, or interlude in an intensely layered urban landscape - a layer of de-urbanism, the antithesis of development? Maybe it's a bridge/metaphor between the monotonous cacophony of the metropolis and the embodied ecology of our origin and our destiny - an invention, an improvisation, an imagining of hope for new life, under stress.

SUMMARY OF NEEDS, SYPTOMS AND REMEDIAL RESPONSES

TEXT IMAGE

1. URBAN MONO-CULTURE

Diminished quality of life

Raise awareness of bio/cultural diversity through:

Understanding biodiversity - making habitat - **structure**
Value cultural diversity

Through A WALK ON THE WILD SIDE we may 'look anew' at the house, the city and the local eco-region being dissipative structures, capable of being sustainable **living places to live**. Analogous with the form of cellular structure energy producing material may enter and its waste being consumed and re-used in an embodied eco-metabolism. So too, other organisms may enter and be escorted through our living space, as with our own immune system.

TEXT IMAGE

2. DISSCONNECTION FROM BIODIVERSITY

Denial, guilt and neuroses

Understand embodiment through:

Experiential knowledge
Ecopoiesis - **pattern** making - form
Gaia - metabolism - symbiogenesis

This paper has just started to explore the hypothesis that given human evolution and our embodied minds our species may be capable of creating structures, based on organic forms, in which to dwell. Could we adapt to the accelerating effects of climate change by creatively adopting this overarching ecological principle - a biodiverse and cultural metabolism - ecopoiesis?

TEXT IMAGE

3. ACCELERATING EFFECTS OF CLIMATE CHANGE

Uncertainty, loss of species and reduced quality of life

Creative potential for:

- New capabilities
- Lifestyle change
- Paradigm shift
- Ecopraxis - **process** of engagement

TEXT IMAGE

4. LOSS OF CORE SKILLS

Diminished awareness, adaptability, survival potential

Increase capability through:

- Experiential learning - empirical knowledge
- Field studies
- Drawing

TEXT IMAGE

5. EXCLUSION FROM DECISION-MAKING

Inertia and diminished responsibility

Inclusion in spatial planning through:

- Demystification and participation
- Education to enable confidence

If people are to participate in determining their survival and the survival of those they love, they need to have access to spatial planning. Art may be the catalyst or the crowbar that creates this possibility - 'The most moral act of all is the making of space for life to move onward.'¹⁰

¹⁰ PIRSIG, R. (1993). *Lila: An Inquiry Into Morals*. Black Swan, London