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A PAISAGEM ENQUANTO EXPERIÊNCIA: UMA ESTRATÉGIA METODOLÓGICA THE LANDSCAPE AS AN EXPERIENCE: A METHODOLOGICAL STRATEGY

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Abstract

The notion of landscape involves various disciplinary fields such as geography, ecology, art, architecture and urbanism, in which their different approaches are linked to the specificities of each field. It is up to the urban architects, the landscape according to the perspective of the design, comparing these fields and seeking to understand these approaches in their synthesis process for the proposal of places. To this end, they develop strategies that involve readings that seek to encompass the complexities of the territories subject for intervention proposals. In the contemporary context, project processes have gained space seeking to access the landscape as a phenomenological experience, which agencies its goal-oriented and subjective aspects. This article aims to discuss the issue of the research method in a field of knowledge that develops studies on the city and its landscape, and urban life. To this end, it presents a methodological strategy of landscape design that aims to articulate the materialized reading by the attendance of this territory through the perspective of the walker to the readings based on

cartographic representations and quantitative, legal, and historiographical information. Its readings enhance, through experience, indeterminate places of the contemporary city and the practices of the everyday sphere. The strategy was tested by the Working Group of The Urban Parks of São Carlos (GTPU) by choosing as study object a stretch of the Monjolinho Stream watershed, in the city of São Carlos, State of São Paulo, which resulted in the proposal of the Parque da Orla do Monjolinho.

Keywords: Landscape, Phenomenological Landscape, Design

1 Introduction

The notion of landscape involves several disciplinary fields whose approaches are linked to the specificities of these fields. Geographers, biologists and ecologists, literati and artists, architects and urban planners, all have in the landscape an issue or motto that are the object of study and development according to their particularities. From the fields listed, it is up to the urban architects to design, which is understood as the way to imagine, represent, and build this landscape. The theme of the landscape has a complexity that is not only related to the multiplicity of perspectives that identify it as an object of reflection and action. It settles in subtle conjunction between objective and subjective dimensions. The landscape is fundamentally a relationship, the physical environment transforms and is transformed by human ways of existence, it is the lived experience and expression of an era: at one time, the landscape is direct experience and representation of values that characterize the relationship between humanity and the world (Besse, 2014). Given the complexity of the landscape theme, it is necessary to investigate potential methods, better named as methodological strategies, involved in the studies that have its design as a perspective.

The landscape, as a phenomenological experience (Besse, 2006), has fundamental qualities that can underpin the planning and design activity. Thus, to engender its potential transformation is to promote an encounter with its objective and subjective aspects, creating opportunities for the revelation of this information through experience and its enhancing through the project, built and in use. Far from being just what is embraced with the vision, the landscape unfolds in layers, whose presence requires the researcher expedients that promote the dialogue between objectivities and subjectivities in a creating way.

Ephemerality and transience are qualities among the aspects of the landscape in relation to the body that runs through it. Here, the landscape is understood as an event that turns visible the individual's contact with the world (Dardel, 2015). Prior to any reflexive effort, the landscape as a direct experience with the real would escape, at that first moment, from the forms of representation and surpass the strictly objective aspect of the medium.

Among the disciplines that make use of the landscape theme, landscape architecture aims to apprehend, interpret, and intervene in the territory. Since its constitution, this field has dealt with objective and subjective issues to promote interventions that consider and build the relationship between human beings and nature.

In the contemporary context, a key of understanding stands out, according to which landscape architects emphasize the aspects based on the concepts of ecology, elaborating from this matrix of thought and focusing on responses based on the so-called green infrastructures and ecosystem services. Here, the emphasis is on the little adherence that this entry of technical prevalence would have in relation to the cultural, technical, and subjective perspectives that the landscape contemplates.

Another approach that has been expanded corresponds to the understanding of the landscape as an experience. The reading of the territory, linked to this second approach, refers to the perspective of the walker and translates an action related to the local scale. In certain approaches, it is particular and on daily base, having its historical roots in the disciplinary field of the landscape. This reading gains special strength and visibility from the final decades of the 20th century to today (Cullen, 1961; Careri, 2013).

The design process linked to this approach is complex since it proposes to deal with an object whose existence would be altered by the rationalization present in any analysis that accompanies the design activity. In other words, the reflection that sparks interpretations activates repertoires and impregnates the *original experience* of meanings. However, at this moment, we observed, within the subjective spectrum of the landscape, how this walking – which has an aesthetic dimension (Careri, 2013) – can participate in this methodological strategy. This practice is capable of suggesting the election of new landscape themes linked to the daily sphere of cities and of their margin spaces, which are undefined places that remain throughout the urbanization

process. They are the banks of watercourses and railways, the wastelands, the remaining public lands of the parceling process which have not yet been appropriated or received any use.

In the contemporary context, Landscape Architecture Design seems to require methods that expand the understanding of what the landscape would be, going beyond the common structure of diagnosis that prescribes solutions to problems and generates a program. More than a natural environment that should be preserved or adapted to the urban environment, the landscape, in this contemporary record, seems to refer to the daily life of citizens and their practices.

In this approach, an action stands out as a creative process that has in the landscape and its characteristics the engine of its design, and that involves, concomitantly, readings of the territory and intervention propositions. This way of designing the landscape requires the construction of consistent approaches that, instead of pre-defining interventions for a given place (a future park, a future square), are based on the reading and attendance to the place to make visible what already exists and imagining others from their potentialities. The expectation is to reveal experiences of this landscape so that its planning, or potential design, can be constituted through this articulation between direct experience with the real, repertoire, and creation.

This article proposes a reflection on a methodological strategy to get to know and design with the landscape. Starting from phenomenology themes, we intend to present a way of conceiving a landscape design consistent with new subjects and values of the contemporary city. Therefore, it presents as an example an experience proposed by an interdisciplinary group, the GTPU, Working Group of Urban Parks of São Carlos: the design process for the Orla do Monjolinho park.

The first part of the article presents the main theoretical issues of the field of phenomenology and landscape architecture that corroborate the construction of this methodological strategy. Starting from reflections present in geography (Dardel, 2015) and phenomenology (Merleau-Ponty, 1994), we seek to understand the landscape as a direct experience, without mediations. The question posed here is: what the implications and consequences of this approach to the projecting field of landscape architecture in the contemporary context are?

The second part confronts the theoretical questions with an empirical object in a design experiment, explaining the associations and meanings constructed in the design process of the Orla do Monjolinho park, in the city of São Carlos. The methodological strategy is then presented, joining the reading of stretches of the Monjolinho river basin and intervention proposals, relating experience, repertoire, and creation.

2 A methodological strategy for designing with the landscape

The beginning of the 20th century was marked by criticism of positivist science. The effort to create universal concepts to systematize knowledge, a process that based much of the development of science in its specializations, culminated, dialectically, in the simplification of the complexities of the world. There are two issues that are important to note: the first concerns a comprehensive vision of the whole that is lost in this process of specializations; and a second, result of this compartmentalization of knowledge, which is the search to *explain* things from its specialization point of view.

The philosophical field of phenomenology stands for questioning this science. The philosopher Maurice Merleau-Ponty (1994) characterizes phenomenology as a science based on *naïve contact with the world*, whose understanding would dispense symbols and abstractions. This philosophy does not aim to build explanations of the world, but descriptions. The totalities produced do not claim to be determinant but an approximation by profiles, constructed by experience. Direct contact with things, prior to any reflexive effort, would be the guiding theme of this philosophy, placing the body as centrality in the production of knowledge.

The notion of landscape participated in this critical process on the production of knowledge. Until the beginning of the 20th century, it was understood as exteriority, as physiognomy of the world, in a clear separation between subject and object. From the ideas defended by phenomenology, the apprehension of the landscape in its dimension of experience was placed in the foreground, causing this separation to lose its meaning.

Eric Dardel ([1952] 2015), a French geographer who distanced himself from the prevailing discourses of his time (the mid-1950s), brought reflections of phenomenology to his field. The author redefines his disciplinary field, stating that geography is the previous experience of scientific concepts¹. More than a clearly delimited field of knowledge and endowed with a chronology, geography relates to an existential dimension *that concerns the relationship between man and Earth*. In this sense, Dardel describes the various geographies, which are not organized successively throughout the ages but become present according to the attitude that

humanity presents before the world. Geography as a relationship, either of closer links that are established in the relations of origin between the world and life (mythical geography) or in the distancing that characterizes the search for science for the knowledge of its object of study, the earth (scientific geography).

Within the notions established by Dardel, the landscape would be understood from the human presence and its relationship with the world in which it is inserted. Dardel states that "much more than a juxtaposition of picturesque details, *the landscape is a set, a convergence, a moment lived, an internal connection, an "impression", which unites all the elements*" (Dardel, 2015, p. 30, our translation, emphasis added).

Moving away from the predominant definition of the landscape of occidental culture, consisting mainly of landscape paintings and a sense of vision, Dardel evokes the landscape as an experience: "it is not, in its essence, made to look at but the insertion of man in the world, a place of struggle for life, a manifestation of and its being with others, the basis of its social being" (Dardel, 2015, p. 32, our translation).

Resuming the issue of the phenomenon to relate it once again to the landscape in the field of Architecture and Urbanism, historiography presents a movement that brings forth the defense of perception in contrast to the generalizations promoted by the modernist key of Rational Functionalism. The 1960s encompassed a whole range of authors who built the defense of an architecture based on issues of experience, with notes of increasing subjectivity as a vital design issue, either in the perception of movement with an emphasis on walking, and the frameworks that unravel the urban landscape (Cullen, 1961), in the production of mental maps that take part in the construction of an imaginary of cities and their meanings (Lynch, [1960] 2011), or in the affirmation of diversity and mixture proper to everyday life (Jacobs, [1961] 2011).

In the contemporary context, the protagonism of the experience in the processes of reading the city can be identified in the writings of architect Francesco Careri, who presented in his books "*Walkscapes: walking as an aesthetic practice*" (2013) and "*Walking and stopping*" (2017) a way of thinking an architecture linked to the mode of experiencing space by walking through it. The practice of walking considered by the author, and which taxes the criticism mentioned in the previous paragraph, by advancing in its elaboration, refers to what allows us to know the city through movement, which is revealed *between* places built and determined by meanings, referring to dominant logics. According to the author, walking through the indeterminate spaces of the city, attending places that do not have clear meanings, allows us to know parts of the city in which the multiple practices of urban daily life are developed, and which have remained, in some way, invisible.

The fields of knowledge that try to apprehend contemporary cities are faced with their ephemeral character and the deconstruction of concepts that, for long periods, determined what would be a landscape that could be enjoyed. The context of this city is characterized by the indetermination of the remaining spaces throughout the continuous transformation processes, resulting from legal determinations, related to the real estate market dynamics and the multiple forms of appropriation of the city by its population. The everyday landscapes of this urban actuality are prodigal in what is supposedly devoid of meanings: they go unnoticed and do not participate in the perception of the individual and groups, consequently not qualifying as places.

The methodology rehearsed here seeks to dialogue with the challenge of including these spaces in the reading processes, spaces that remain from processes that have occurred over years, a kind of palimpsest of overlapping landscapes. First of all, it presents a perspective that intends to be able to access the multiple layers of the landscape, promoting its apprehension as an experience: *it is the direct contact with the things that will broker the subjective and the objective* aspects of the landscape. If the landscape is experience, designing it means making such an experience apprehensive. This discourse is present in the performance of some contemporary architects, who seek to reconfigure their methodological strategies of knowledge and intervention in the territory, according to the aspects in evidence today as transience and indeterminacy.

The landscape architect Bernard Lassus (1994) presents reflections that indicate links with the notions of phenomenology. His design process is characterized by readings of the place of intervention, which infers this direct contact with the real, as presented previously, also consider historical characteristics, physical aspects, and diverse perceptions. Lassus discusses some strategies and ideas that guide his design activity: the "floating attention" would be that receptive posture of those who seek to know a territory, willing to grasp the various aspects that compose it, without a predefined program, narrowing this reading. The author distinguishes between "visual scale", which concerns everything that configures as an image, and "tactile scale", which covers everything that can be perceived beyond vision (odors, textures, sounds); it brings the idea of "minimal intervention", which could transform the perception of the landscape without changing it physically in an untimely way. With these notions, Lassus makes subtle interventions that present proposals for new readings of existing landscapes (Lassus apud Bagliani, 2010; Lassus, 1994).

This way to interpret the landscape, which highlights the lived world from a walker's scale, allows access to its various aspects, irreducible to a view of overflight or a reading that intends to quantify the characteristics of

the territory. While classical cartography and aerial photographs homogenize landscapes margins, such as riverbanks, railways and highways, wastelands, and unqualified public land, the practice of crossing such landscapes reveals its distinct qualities. The project, as a representation of a proposal for the qualification of places, does not present itself as a solution to a diagnosis but, rather, it is installed as a possible synthesis of these layers, promoted transversally between readings and interpretations.

3 Landscape and experience: territory, places, and intervention

Created in 2017, through the Resolution CONDEMA 01/2017, the Working Group of Urban Parks of São Carlos (GTPU) initially aimed to formulate guidelines for Urban Parks, instituted by decree No. 170 of 2017. During 2018, the GTPU developed a strategy that created categories of analysis associated with parks, squares, and streets, based on the Landscape Unit of the watershed from the consolidation of a Free Spaces System in the available public areas. The group's action, guided by a methodology developed since 2015 in the landscape course of the Institute of Architecture and Urbanism at the University of São Paulo - IAU-USP, proposed the approach that promotes the transit between scales, going from the spheres of planning to urban design. As a result, at the end of 2018, based on a series of cartography and complementary information, the linear park of the Kartódromo-Cambuí was presented during the V Seminar Veredas², at SESC São Carlos, which already materialized part of the methodological strategy, presented here in a process of reading and proposing occupation, fruition, and conservation of this city's territory.

This multiscale approach based on the methodological field proved to be fruitful. The GTPU chose as its object of discussions, parts of the main urban watershed of the city of São Carlos, the Monjolinho river basin, promoting a planning approach and deepening the methodological strategy, which was applied in 2019.

Under the coordination of professors Renata Bovo Peres (DCAm-UFSCar) and Luciana Bongiovanni Martins Schenk (IAU-USP), the group was involved in the construction of a reading process that delimited the territory that would receive design proposals. Without a predefined path, walks were carried out, following the watercourse that structures the clipping territory along the Monjolinho Stream. The path was chosen according to the interest of the walkers, who followed the prerogative presented by Lassus and related to the maintenance of *floating attention*, an expedient that sought to expand the reception of stimuli. The direct experience of the real was the object of verbal exchanges at the moment of going to the field. Photography and drawing, comments and descriptions comprised a mosaic gathered and debated by the group. As an expected outcome, associative processes were presented from perceptions experienced in different places, imagining possibilities. The experience was then related to themes of contemporary urban development also present in the agenda of landscape architecture.

Although no previous path was established, the walks were guided by a central idea or principle that guides the actions of the GTPU: how to make the streams visible and make them participants of the daily life of the city, no longer being just the bodies of water remarked as barrier or catastrophe but a multiple quality of landscape perception. In parallel to the field experience, information was gathered that would compose another necessary and general approach to the studied watershed, understood as abstract and overflight (Merleau-Ponty, 1994). This information consisted of documents, such as legal provisions of various natures, cartography on hydrography, topography, demographic and social data, and other information present in the Master Plan, such as Free and Recreational Areas, Use and Occupation, information on environmental fragility, as well as data related to connectivity and access, such as public transportation lines and information from bicycle rider groups about bike paths.

The articulation between the two scales – of overflight and of the walker – assisted in the process of knowledge of the territory to the extent that the information, collected in the stage of studies on the basin, was identified *in loco*. The walks, carried out along the stretch of the Monjolinho Stream, were limited between the Kartódromo Park and the Washington Luís Highway. The urban context of the public properties indicated by the cartography and of the unpaved roads indicated by the aerial images and maps of the City Hall were observed. The visiting of these places allowed to observe them through new perspectives, invisible to the view of overflight, besides seeing a series of relevant characteristics to think about potentialities for the project.

Six points of **interest** were identified during the walks. The **first**, explained in Figure 1, consists of the margin of the Monjolinho stream that composes the immediate surroundings of the Kartódromo Park. This park hosts several uses at different times of the day as sports activities, fairs, and children's leisure. Despite the intense flux of this small park, the stream does not participate in these dynamics. It crosses the hidden territory by the vegetation of the banks and traffic lanes, configuring itself as a barrier. In certain points, the stream can be seen, as shown in Figure 2, and its aspect raises the playful potential that water can bring to the design of free spaces. The quality of this meeting and the possible design solutions are the object of memories and narratives.



Fig. 1: First point of interest. Source: Collection of the Urban Park Planning Working Group, 2019.



Fig. 2: *Córrego Monjolinho*. Source: Collection of the Urban Park Planning Working Group, 2019.

If the Kartódromo space is often used, its surroundings are not. Especially the left bank of the Monjolinho Stream, which presents an indeterminate profile, being in a state of abandonment with the presence of waste and garbage of various qualities. While the cartography and aerial images show these spaces as a homogeneous set of voids, the attendance allows to unveil specific characteristics of each place and potential connections. There is a road that borders the stream and has not yet been paved (despite the pressure by entrepreneurs, witnessed by the government, to become a conventional main avenue), as can be seen in Figure 3. The landscape configured is silent, distant from the flows of cars and with occasional presence of a trail marked by tires that run sporadically through the place; of abandoned waste along the edge of the stream; plant species apparently planted by residents of the surroundings. The walker finds himself in a kind of corridor formed by walls on one side and vegetation of the Permanent Preservation Area on the other. Eventually, it is possible to observe or hear the waters of the Monjolinho stream or the movements that occur on the opposite bank. The idea that this experience could be expanded to the population crossed the group's conversations.



Fig. 3: Unpaved road on the left bank of the Monjolinho stream. Source: Collection of the Urban Park Planning Working Group, 2019.

Several plots of land along this road have not yet been occupied. Among them, one on the left margin, publicly owned, the **second** point, presented in Figure 4, is located in front of the Kartódromo park. Currently, a part of its area has been used as parking lot for a commercial facility while the rest is covered by vegetation without maintenance. The slope of the terrain allows the visualization of the space of the Kartódromo park and a close horizon of buildings. Here, the group discusses the possibility of joining the Kartódromo park to a future square, whose qualities could complement the sports activities of the Park.



Fig. 4: Second point of interest. Source: Maria Cecília Pedro Bom de Lima, 2019.

Going upstream, another public land that has not yet been occupied has the specific characteristic of corresponding to a square, which makes the existing buildings compose a wall on a side of the land, as shown in Figure 5. Another relevant information that constitutes the **third** point is that, like the Kartódromo park, this small piece of land has already been crossed by the intricacies of the *Monjolinho* stream, as indicated by an old map of the city.



Fig. 5: Third point of interest. Source: Collection of the Urban Park Planning Working Group, 2019.

The **fourth** point, shown in Figures 6 and 7, sets up a wooded path between the Monjolinho stream and the existing buildings, which provides an alternative path to the street. The “discovery” of this place took place from the journey through landscapes that appeared along the way. Apparently, off the route of daily flows, this stretch has the potential to be a trail option away from the paved street and the presence of cars, and close to the stream. The frequentation of this section allowed us to verify that, in fact, it is not a space outside everyday practices. On the bridge that ends this stretch, for example, people were observed with fishing rods on the bank of the stream.



Fig. 6: fourth point of interest. Source: Collection of the Urban Parks Planning Group, 2019.

The trail continues after crossing the bridge (Alameda dos Heliótopos). It is a stretch of preservation, now on the right bank, with the ground full of leaves (*serrapilha*), and a relief that allows a closer approximation to the stream in the widening stretches. Much of this place, until reaching the next bridge, presents ways of appropriation of the Monjolinho margins by the population: improvised benches, ornamental plant species, a swing.



Fig. 7: Fourth point of interest. Source: Collection of the Urban Park Planning Working Group, 2019.

The **fifth** point is between the stream and a private property that borders the stream and has not yet been occupied. It is a large empty space covered by herbaceous and grasses, shown in Figure 8. It coincides with the end of the trail for those who walk along that unpaved road, delimited by walls and vegetation on the left bank of the stream. At different times of attendance, they were the object of reference for the group. There, diverse landscapes are revealed: from a wide field of vegetation in green and white tones during the flowering season to a carbonized field after "cleaning" by burning vegetation that develops without control. Remnants of a brick portal indicate past use that has not continued. As long as the land does not receive an undertaking, it remains in an undetermined condition, while the surrounding city "turns its back on it", as the group participants commented.



Fig. 8: Fifth point of interest. Source: Collection of the Urban Park Planning Working Group, 2019.

The **sixth** point, shown in Figure 9, refers to another public space that has not yet received a project qualification but that shows signs of ownership by the population, such as improvised benches and a soccer field. Near this place, there is a community garden and a so-called *ecopoint*, which demonstrates the potential of a meeting place and common use in this part of the city. From there, it is possible to see the other bank in its promontory condition.



Fig. 9: Sixth point of interest. Source: Collection of the Urban Park Planning Working Group, 2019.

The walks enabled the apprehension of various characteristics that were not accessible by cartographies, aerial images, and legal provisions. Places that apparently were devoid of any meaning or use. However, the experience of the walks revealed traces of appropriation by the residents: improvised furniture and small gardens as an extension of the residences and executed by the residents. While attending, it was already possible to glimpse potential design proposals according to the observed aspects and existing uses. These proposals would be discussed in a group, in a second stage of the design process of Orla do Monjolinho park.

The Orla do Monjolinho project park is already ongoing during the field visit and decisions about enhancing the walker's and cyclist's point of view guide the dialogues. The potentialities are registered through images and notations. It is strategic to create alternative interventions that allow articulating the necessary infrastructure for its entry into the urban game while protecting slower flows. Thus, it enables the apprehension of existing landscapes in this perspective, in an undetermined context of the city that receives strong pressures to configure itself as a space for the automobile, a logic conventionally adopted throughout the city.

As the proposals are developed through drawings related to specific interventions recorded along the stretch that the team delimited for the park, the moments of living in the place, of walking along the banks of the stream that give rise to the project are highlighted. From a collective effort, possible interventions are put on paper. They are actions built in the light of this landscape, related to the movement of bodies and their perceptions. This process is explained in Figure 10.



Fig. 10: Design studies. Source: Collection of the Urban Parks Planning Working Group, 2019.

As general guidelines, especially considering the experience of leading the pedestrian, devices were indicated to affirm the local character of the road and reaffirm the existing uses at the Kartódromo. Such devices consist of elevated lanes on corners and in stretches in front of public spaces, corners redesigned to control the speed of vehicles, in addition to the design of a cycle path circuit, as shown in Figure 11.

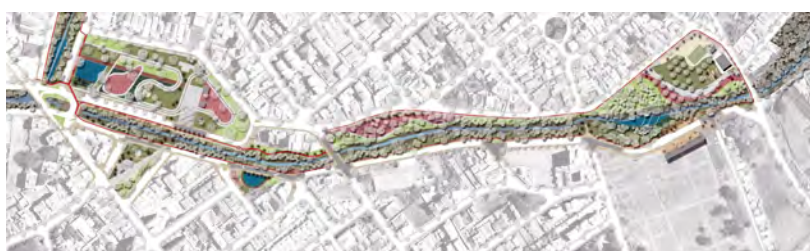


Fig 11: General implementation of the Orla do Monjolinho park. Source: Collection of the Urban Parks Planning Working Group, 2019.

The immediate surroundings of the Kartódromo bring together a set of public spaces of interest: the first was called Deck Prainha and consists of a wooden floor that allows the arrival of users of the Kartódromo park to the Monjolinho stream. This action materializes the ever-present desire to make the population enjoy the city's streams. The Deck is in front of the proposal of the so-called Praça do Pôr do Sol, the second point chosen in the reading activities, which reflected the desire for connection between public open spaces, highlighted in the field visit. This place has the potential to accommodate the expansion of activities that take place at the Kartódromo. The visual connection is associated with a physical connection with a small pedestrian bridge that joins the two public spaces. The connection between these two spaces, explained in Figure 12, seeks to eliminate the barrier character of the stream observed during the walks. The stream would become a place of convergence, crossing spaces that could house several collective activities.



Fig. 12: Images of the Prainha Deck and Praça do Pôr do Sol project. Source: Collection of the Urban Parks Planning Working Group, 2019.

Further ahead (upstream of the stream), the other public property, perceived during visits as unoccupied land and surrounded by blind walls, is now called Praça Molhada, shown in Figure 13. This small square configures the third point and will play the role of water retention in times of flood, participating once again in the hydrological logic and operating as a memory of the course of the stream that, one day, as the cartographies prove, passed through it. It has a simple design with a wooden wharf overlaid on the area to be flooded. On the face of the land that borders the buildings, showers are placed to reinforce playful contact with water in this space.



Fig. 13: Images of the Praça Molhada project. Source: Collection of the Urban Parks Planning Group, 2019.

The proposed interventions are most evident in Praça do Pôr do Sol and Praça Molhada, since the characteristics of the existing uses and the project parties adopted according to these uses demand an infrastructure that does not exist on site. On the other hand, the next sequence of spaces is designed according to subtle actions, which minimally transform the physical characteristics of the place. Something that would approach the so-called "minimal intervention", described by Bernard Lassus. Unlike the other two spaces, which have the potential to structure certain uses that require larger interventions, the proposal for these is to make existing landscapes visible. In the same region, on the right bank of the stream, the wooded space receives the proposal of an orchard and a stretch of bicycle path, as shown in Figure 14. Following this margin, after crossing the bridge, it is proposed to consolidate a trail of dirt or gravel, with a place to be closer to the stream. The goal, in this fourth point, is to highlight a space for contemplation, exploration, and approximation with the watercourse that has been revealed in its playful quality throughout the entire field activity.



Fig. 14: Project images for point four. Source: Collection of the Urban Parks Planning Working Group, 2019.

The last two spaces included in the park's design are thought together. In the public area, the Praça do Bosque, shown in Figure 15, is created and a soccer field is consolidated, taking advantage of the earth movement already carried out to build a simple bleacher, which will also serve as a seating area. A wide trail runs through the block and is crossed by tree planting lines. Closer to the stream, a landing that reinforces the visual connection with the other bank is proposed. On this other bank, a place for retaining stream waters during flood periods is proposed. In the case of an interface between a watercourse and a private property that is about to receive a new development, a volumetric study of a building with an active facade is proposed, which constitutes the Rua da Orla, referring to Figure 16, a boardwalk in front of the stream with the potential to turn this place into a point of interest for visitation. Larger interventions are based on the project adopted for these last two spaces, in dialogue with the observations made during the walks: it is a place that brings together collective uses in its vicinity (community garden, ecopoint) and which remains undetermined but will inevitably receive new developments, completely transforming the current landscape. The proposition presented here is a possible path to guide this transformation, seeking a congruence with the existing uses and the presence of the Monjolinho stream.



Fig. 15: Images of the Praça do Bosque project. Source: Collection of the Urban Park Planning Working Group, 2019.



Fig. 16: Images of the Project of Rua da Orla Source: Collection of the Urban Park Planning Working Group, 2019.



Fig. 17: General implementation of the Monjolinho Waterfront Park project. Source: Collection of the Urban Park Planning Working Group, 2019.

4 Final considerations

This article sought to present a reflection on the issue of the research method in the field of Landscape Architecture, which involves the elaboration of studies and interventions in the city and its landscape. It explained a methodological strategy of landscape design that transitions between different perspectives of landscape reading and is a comprehensive and abstract vision that allows the systemic understanding of a territory, quantification of its characteristics, and apprehension in the walker scale, which corresponds to the landscape experiences raised by direct contact with the real.

The perspective of the walker is highlighted, as it enables the experience of the multiple aspects of the landscape that escape the generalist view, criticized as overflight. The attendance of the intervention territory supports the formulation of design proposals that take into account the existing landscapes, constituted by the daily practices of the residents. Going through this territory allows us to observe that it is a place full of meanings. The meanings are expressed through presences and appropriations, unfoldings that go unnoticed to the technical look that prioritizes the functions, usually leaving aside the subjective and sensitive dimension of the landscape.

This methodological strategy aims to build a project process that goes along with reading and knowledge of the place and the approach is not structured according to a pre-established project program. What is proposed is to create alternative ways of perceiving and approaching a landscape relating it to the imagination and purpose of places. Of course, it is not a question of ignoring the issues that have been part of the landscape project for some time, especially environmental issues. It is, in fact, to broker the different profiles of the landscape, through a creative process that departs and the premise that it is essential to walk through this space, adopting a careful and open posture to associations: it is about letting itself be affected by the various landscape manifestations.

The Working Group of Urban Parks of São Carlos is a privileged space for the experimentation of this methodological strategy, bringing together representatives from various disciplinary fields and constituting a collective that has a common interest to think the free spaces of the city of São Carlos. The purpose of the Parque da Orla do Monjolinho, whose general implantation is presented in Figure 17, is a possibility, a way of conceiving the free spaces of the city, an alternative to the logics that have prevailed in the process of construction of contemporary science.

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1 "Even worn out by use, affective vocabulary states, that the Earth is appeal or confidence, that the experience of the river, mountain or plain is a *qualifier*, that intellectual and cannot extinguish the value that is under the notion. (...) Between Man and Earth remains and continues a kind of complicity in being." (Dardel, 2015, p. 6, our translation).

2 The Veredas Seminars are annual events organized by OSCIP Veredas and Sesc São Carlos to present discussions about the hydrographic basins that make up the territory of the city of São Carlos, in particular, the Santa Maria do Leme Stream basin.