Spaces and Flows: An International Journal of Urban and ExtraUrban Studies

Light and the Manifestation of Performance Place

The Experience of Spaces and Places through a Different Light

EUAN WINTON

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ARTICLE SUBMISSION
Spaces and Flows: An International Journal of Urban and ExtraUrban Studies publishes quarterly (March, June, September, December). To find out more about the submission process, please visit www.spacesandflows.com/journal/call-for-articles.

ABSTRACTING AND INDEXING
For a full list of databases in which this journal is indexed, please visit www.spacesandflows.com/journal.

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Light and the Manifestation of Performance Place: The Experience of Spaces and Places through a Different Light

Euan Winton, Edinburgh Napier University, UK

Abstract: Through the practice-based lens of the "Night in the Garden" at the Royal Botanic Garden Edinburgh (2014) this paper explores how environments, both built and green, can become something powerfully augmented in the regeneration of cities and towns, and introduces the human experience of unexpected events as an affordance of access and belonging. In the last two decades the explosion of the light festival as a global phenomenon has created a new night-time language of temporary performance. Our urban environments are straining to develop unique visual representations that have driven a new kind of tourism. The alien performances that play out across our urban centres bring a return to the joy of the unique and the carnivalesque and are situated within the environments that we recognise so differently during the day. This creative practice-led perspective supported exploration of audience engagement and asked questions of how personal and shared experiences are generated and broadcast, while recognising this approach as part of a wider place-making phenomena, where visual culture awakens sleeping spaces. The urban domain is a canvas for storytelling open to change each time the festival rolls into town, where physical structures remain unaltered, but our perceptions of them become reanimated.

Keywords: Spaces, Urban, Place-making

Introduction

The light festival has become a ubiquitous vehicle of transformation for urban and rural environments alike, temporarily developing alternative relationships between places and people (Edensor 2014). Since 2012 the Amsterdam Light Festival (2015) has invited "young and old, both residents of Amsterdam and the city's many visitors… to a spectacle of Light." The festival was developed with a view to "involve and activate" citizens and tourists in winter-based activities where light is the driving principle. Interestingly, this is posed as turning Amsterdam into a "Living Lab" supporting productions by "young talent." SIGNAL (2014) in Prague delivered its first light festival in 2014 becoming "the most-visited cultural event… [the] first edition [of which] attracted almost 250,000 visitors." Another light festival, put on by The Enchanted Forest (2015b), is in its fourteenth year and is now operated by a community trust in order to support cultural and educational projects in the Perthshire area of Scotland. Its lighting trail occurs in a rural forest setting, just outside Pitlochry, where in 2015, 55,000 ticketed visitors paid to explore the trail and the accompanying light and sound performances (The Enchanted Forest Community Trust 2015a). The influx of tourists and visitors to the event was more than twenty times the population of its host town. In these examples, it is evident that light festivals provide opportunities for temporary touristic enticements that draw visitors from near and far. This expanding cultural phenomena invites, activates, and encourages an adventurous response to rural and urban settings at night. The financial outcome of which supports the wider tourist trade and local economies at usually quieter times of the year.

By no means a new phenomenon, the application of light in darkened zones has been utilised in developing after-dark social events, enhancing public spaces, or creating performative environments since the seventeenth century (Koslofsky 2011). In the last two decades technological advancements in light and its projection have led to more performative events where light itself is the "star." This attention to luminosities has culminated most recently in a programme of events for the International Year of Light 2015.

We might consider the role of lighting design in these events as "animating" space and surfaces in a shift towards non-physical place-making. Through the case study of *Night in the Garden* at Royal Botanic Garden Edinburgh (RBGE) in October and November 2014, this paper reviews the approaches and deliveries as well as the experiences and phenomena required from such an event and investigates how this knowledge might help in the reconsideration of more permanent applications. This work forms a reflexive review of the project from the emic perspective of one of its creators, built upon intervention and ethnographic research recorded during the event.

The Royal Botanic Garden Edinburgh is a unique environment situated a couple of miles north of, and looking back up to, the World Heritage Sites of Edinburgh's Old and New Towns. It is nestled among public parkland and the residential suburbs of Scotland's capital. The environment is a leading research centre and by day a publicly accessible parkland, housing an international collection of flora and a very local collection of fauna. The garden attracts over 750,000 visitors throughout the year opening at 10am and closing at dusk. By night, the urban position enjoyed by the RBGE creates seventy acres of darkness in the middle of the city, representing a dark pool within the shimmering built environment around it. As such it is highly representative of many of Edinburgh's green spaces, which are eminently inviting during the day and increasingly foreboding at night; many of which are often locked and inaccessible. Under these conditions, nature controls the gardens; badgers freely roam, and are protected by law to do so; here, any visitor becomes an interloper. In 2013 Malcolm Innes and I were invited to develop new ways of experiencing the restricted place of the RBGE at night. The challenge was to open the rich environment to an audience who had never had the opportunity to experience the gardens in the dark, with the purpose of exploring a new understanding of the environments that exist inside of the landscape. Those environments include habitats, controlled spaces, and the garden as a living research laboratory where ongoing works are extensive but include conservation, plant DNA sequencing, and phylogenetics. As much an artistic representative exhibition as an entertainment and marketing tool, the project placed the utilitarian functions of everyday settings into unexpected narratives and revealed them in different ways. Here the challenge was to invite a suspension of rigid performative public conventions and everyday perceptions in regards to what the places are and how they function.

It would be disingenuous to suggest the RBGE as a space, with its perimeter fencing and controlled access, exists within the same realm as ordinary urban public space. In fact, Jamieson (forthcoming) argues that the event through its timed, ticketed structure further removes the environment from being truly public. However, through the access that was afforded to more than 23,000 visitors, the environment was transformed in to a more open, accessible, and public version of itself. The enclosed garden space contains a number of attributes that share the appearance of many openly accessible public environments; architectural styles, movement, and scale—both vertical and horizontal. In order to understand the findings that may be applicable to urban lighting treatments, a post event analysis of the site helped to generate an understanding of the visual reconstitution of the space and how the aforementioned attributes were managed. The project was a one mile "orchestrated" route through the Royal Botanic Garden Edinburgh during October and November 2014. It ran for twenty-one nights. Along the route were a number of light-based installations—some static, some responsive, and some as performances where sound added to the layers of the experience. In the project application there were seventeen mapped and titled installations; however, there were a number of additional scenes set that were unexpected stumble-upons within the darkness (Cullen 1971).

By reviewing the event I am necessarily exploring the phenomena of the "light festival," or more specifically in this case, a light trail as temporary place-maker, repackaging natural and built environments, as Edensor (2015, 331) poses, to "re-enchant urban space." Within the project Turner's (2015, 1–2) "whirlpool of spectacle and fashion" became a reality through a connected series of installations, performance spaces, and localised treatments that altered the

stasis of the RBGE environment; however, it also delivered an "experience as a collaborative, communal enterprise" (ibid.). The design intention was developed from the knowledge that a perception of a place exists as a result of a knowing relationship that influences how a visitor interprets it; the requirement was to build an experiential system of confusion that changes the concept of knowing leading to a reinterpretation. The dominant representation of a place is a result of what existing designs do and how they do them, (Cooper and Taylor 2000). In order to re-communicate the place, a form of site eradication is required. Edensor's re-enchantment is often achieved through design by changing a visitor's visual relationship to a place and altering or eradicating the normal reading of it.

Light as Enchantment

In discussion of James Turrell's work, Govan and Kim (2013, 275) explain that "light is the essence of seeing" and as such "how we know and feel is a function of the way we look at things." It is quite customary to consider how darkness affords opportunities for re-enchantment: It is, after all, in the darkness of theatre and cinema spaces where emotions are manipulated in the production of wonder and intrigue. If we direct our gaze upon urban spaces, such as those offered through light festivals, we begin to understand that darkness itself becomes a stage for sight, and indeed sight-specific revelations. In the case of the Botanic Garden, the light trail exploits the darkness as stage to create a performative construct delineated by narratives of myth and wonder.

Light trails or light festivals such as the Fête Du Lumiéres in Lyon, Amsterdam Light Festival, The Enchanted Forest in Pitlochry, Lumiere Durham, and Signal in Prague have the intention of invoking "the role of participants in anticipating, being primed for and co-producing atmospheres" (Edensor and Sumartojo 2015, 252). In this sense, light allows for alternative formulations within place-making and changes the natural way in which we respond to "place." Edensor (2015, 332) explains that "different kinds of lighting and the ways in which they are applied produce myriad, distinctive illuminated landscapes that solicit multiple conditions for feeling, sensing and making sense of the world."

This sense of place is light dependent and, therefore, time dependent, embracing as it does the sensory impact of design and the manipulation of perception to re-construct the physical relationship; what is designed is what we might call *disorienting* (Höller and Aitken 2006, 165). Sight-induced relational boundaries are changed, leading to changes of the sensory conditioning of the self to the environment. Höller and Aitken (2006, 162) relate to these states as "confusion," which they identify as being "fruitful ground for change," allowing observers and participants to "succumb to a specific form of confusion where you did not know as much as before." The application of confusion as a design encourages a new relationship to form, if the known restrictions and the known parameters of a place become reconfigured. In this prospect Lucas Feireiss' platform for socially responsive manipulation and non-fixed public environments can develop: "Transformative actions allow for individual and intimate, as well as a collective and shared appropriation of our environment on an aesthetic, functional, social, and political level… understand public space as ever- changing, altered places within the spatial fabric of life, where this constant change plays a vital role in the natural formation and transformation" (Klanten et al. 2012, 4).

What this affords is for greater conception of a space when it is open to technical and performative alteration in the form of applied artistic interventions. In this sense where there is an acceptance of space as flux and a practice of responsive place-making we will be more inclined to see the development of temporal and transformation lighting design. "The seduction of the transformational is of course rooted in the ritualistic origins of magic and framed by illusionistic crafts of appearance and disappearance. Perhaps then considering the 'lighting up' of the gardens the idea of light in this affective realm is best expressed as 'feeling technologies'

(Hurley 2010, 28) that orient the senses and contribute to the excitement of concurring sensory stimuli" (Jamieson, forthcoming).

According to Bullivant (2007, 7), the current trend of technological enhancement, in public environments and upon structures, creates a performance driven "architecture of social relations" that invites exploration and the generation of personal responses, with a view that these types of "hyper-environments" programmed and orchestrated by artists and designers reframe personal and collected relationships to the "identity of public space." The engagement of technologies in unconventional spaces provides fantastic opportunities; as Garcia (2007, 53) poses, "Their 'newness' and 'strangeness' is especially compelling for those members of the public who are not exposed to interactive spaces and non-static . . . public art." The reconstitution of space through the allowance of, what Warren Ellis described in his "Haunted Machines" talk at Future Everything 2015, "technical wizardries" affords a more accessible and dynamic public connection to form, the core of which lies in "paying attention" (Ursprung 2012, 15). When light becomes the medium of choice, the transformative allowance is the creation of "unexpected scenes of often familiar places" (Govan and Kim 2013, 275).

The curatorial approach taken to re-enchant Edinburgh's Botanic Gardens is very much a communicative project where layers of meaning and experience through narrative inducements alter the known, affording the unique opportunity to express new readings of proximal environments, landscapes, and cityscapes (Ranaulo 2001; see also Bullivant 2007 and Edensor 2014). Coxon's (2015, 15) "unit of . . . experience" explains interventions, such as light trails, as something that affords designers and artists the opportunity to deliver perception-altering dynamics within a definable and packageable proposition.

The Botanical Gardens are practiced places where routine and familiarity creates bonds between place and communities. With the re-enchantment of the garden comes a reconstruction of visitors' personal relationship with the spaces that involve individual and shared experience and are very much concerned with the holistic phenomenological. The suggestion being that "units of experience" are not merely influenced by the psychological attunement and willingness of the visitor or his or her mental anticipation, but consideration must be given to personal programming, memory and the physiological conditioning of the visitor.

Night in the Garden allowed visitors the opportunity to explore an environment that they may have known quite well, with the allure being in the event of re-presentation of the unfamiliar condition of darkness. Here in the nocturnal space of curated nature, the performances, installations, and immersive lighting applications triggered new forms of visitor engagement, acceptance, and attunement in the "here and now" (Ursprung 2012, 11) where an expectation of movement, participation, and collaborative exploration created certain "atmospheres" (Edensor and Sumartojo 2015, 251–53) that extend beyond the mere application of technical interventions.

Re-thinking "Landscape"

Night in the Garden transformed the space into an event structured through performance, installations, soundscapes, and animation. While the physical garden was unchanged, the experience of it was transformed. This non-physical transformation becomes, in its own distinct sense, "landscaping" as described by Schama: "Landscapes are culture before they are nature; constructs of the imagination projected onto wood, water and rock" (Cooper and Taylor 2000, 16). This non-physical "landscaping" makes a new experience possible where "the emphasis on surfaces, the interest in the crystalline, in contortions, mirages, iridescence, and convolutions, in narrative components . . . are immediately imprinted on the mind of the observer as images or impressions" (Ursprung 2012, 19). As Edensor (2014, 6) poses, this kind of light-based "defamiliarisation" of a known environment allows for a "multiplying" of its affective understanding as it creates new ways of looking at, understanding, and experiencing that which

we already think we know. *Night in the Garden* is then about a changed sensory experience in the dark that mines defamiliarisation as a relationship to place.

Darkness is, historically, a time and space of transgression, which necessarily concerns official urban administration and modes of policing it, as a space of risk and danger. The dominant lighting strategies are a byproduct of the motorcar where human experiences of urban environments has been a secondary concern to the lit from height roadways approach. Urban design and the normative approach to space dictates that human-centric lighting design is needed to reduce the anxiety of the urban dweller, to direct and reveal destinations, and to dispel any perceived threats—most commonly achieved through flooding spaces with light. Current discussion, however, is about a strategy that reimagines lighting for public environments, which is more about spaces and places for the activities of people (UN-Habitat 2007).

Historically, urban lighting is not designed to produce experiences of defamiliarisation, which seem at odds with the authoritative visual strategies of way-finding and safety. Although interestingly Höller's view is that a complete sense of safety can break the spell and lose the desired effect (Höller and Aitken 2006). Proposing what new strategies might afford, in way of citizen-focused interpretation of environments, this work proposes alternative ways of thinking about the human experience of the dark. As an approach to urban lighting, it repositions normative approaches from car-centric flooding to human-centric emotive and relational. In regards to RBGE, the visual reconstitution of the space was achieved with an aim to explore the potential of defamiliarisation as a design paradigm.

Figure 1: Beacons Introducing Cullen's "Serial Vision"

High-level washes and uplighting or downlighting allowed for distant viewing and created new skyline readings, while up close the pattern, texture, and individuality of each specially chosen tree was enhanced. Here light was used as distant guide and localised detailer. These beacons explored the consideration of Cullen's (1971) "serial vision" where instances along a path create "points of views" from which to recognise the next point of view, in doing so, setting scenes of connecting spaces. As a method for reconstituting human-centric designs, changing relationships through light to the surrounding environments involves identification of existing potentials where unnoticed objects or surface details can be brought in to a dialogue with more dominant elements. In extension it becomes possible to re-interpret "dominant" elements in order to change readings of, and relationships to, those forms.
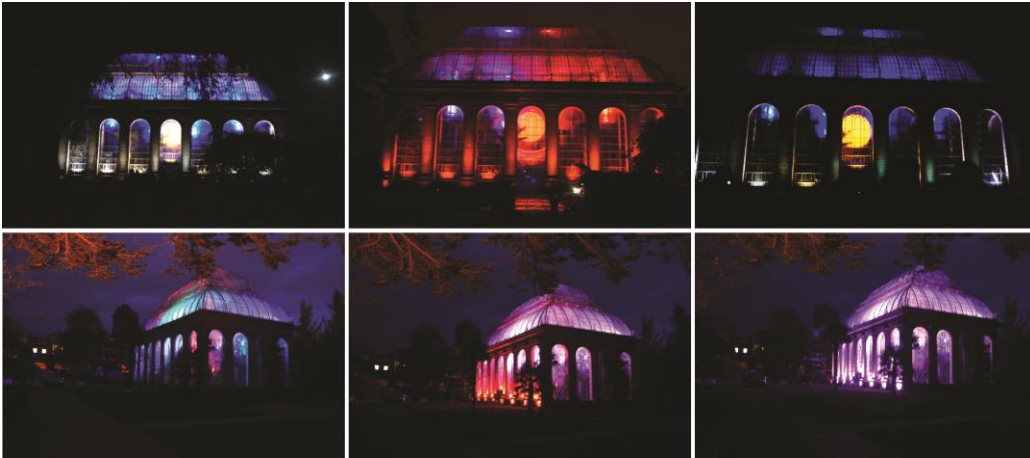
Figure 2: Palm House as Removed Monument

In the treatment of the Palm House, the monument was somewhat removed. It was animated from within in order to visually destroy (eradicate) the building's exterior. With the light pouring out through large windows, the environment inside became the focus. This proposition was a provocation to normative approaches of lighting a building, where the external structure reinforces a blocked-in sense of the plaza or square and a "stay out response" embodied by the bordering facades. The building was not unlocked and open to the visitor and yet through the performance there was an opportunity to, as Malcolm Innes put it in his "Light Inspires Creativity" public lecture in 2015, "feel" inside it, building on the view that "sight is feeling at a distance."

Figure 3: "Butterfly Ball"
Source: Photographs Courtesy of Mike Bolam 2014

In the second district, the "Butterfly Ball" enchanted the pond, with its amphitheatre viewpoints, to deliver a charming tale of the fauna and flora dancing out their final fling of the year. The light and sound sequence generated for this environment drew viewer attention through representative forms. The light forms were abstracted representations, purposefully, not delivered as visual symbols (direct representations of animals, birds, fish, insects, etc.) and the soundscape, though constructed from recordings taken in the environment, became a 7.5 minute embodiment of the story. As such, the show moved light and sound around the arena in order to generate layers of sensory experience that delivered three-dimensional depth. These representative traces of life allowed for a sense of ephemeral and playful orchestration that encouraged multiple viewings and from multiple viewpoints.

In the third district "From the Outside In," the designs elaborated the historical relationship between nature and the built environment to create an alternative landscape in the setting of a square. To the north of the square lies a Georgian townhouse spread over five floors; to the south is a tree-structured series of arches through which the Edinburgh vista appeared. The facade of the townhouse was repurposed to present botanical wallpapers, creating the back wall to the "grand drawing room," at the centre of the square hung an oversized chandelier. To the southern aspect in line with the arches of trees, ornate frames hung illuminated containing a series of transparent illustrations depicting buildings from within the city beyond. The largest frame housed the view to Edinburgh Castle to which a foreground interactive animation was applied. Connecting the districts, a number of pathway treatments played with the theme of shadow and light: on one a dappled pattern, as though the moonlight shone directly through branches on to the path ahead, in another case light was applied either side of the pathway, creating a passage of darkness to move through where either side lights reflected and danced off reflective surfaces at a human scale.

Rigid applications of light continued to play with the darkness, generating architectural structured repetitive elements. These approaches were either drawn across horizontal planes, broken by passing footfall, or directed upwards across vertical surfaces remaining unaltered by those passing through. The many treatments of the pathways and surrounding surfaces explored alternative ways to move groups and individuals through linking liminal places of darkness. These corridors between zones passed through completely dark landscape linking the performance spaces and peripheral installations. However, through the applied lighting, the pathways were given their own enchantment creating meaningful and enticing linkages. In the final transition space a flood wash, more akin to normative urban lighting, was applied to the 150-metre-long beach hedge that stood as the exit barrier. Purposeful application in this way moved visitors from their atmospheric conditioning into a state of readiness for the existing lighting conditions they were about to re-join.
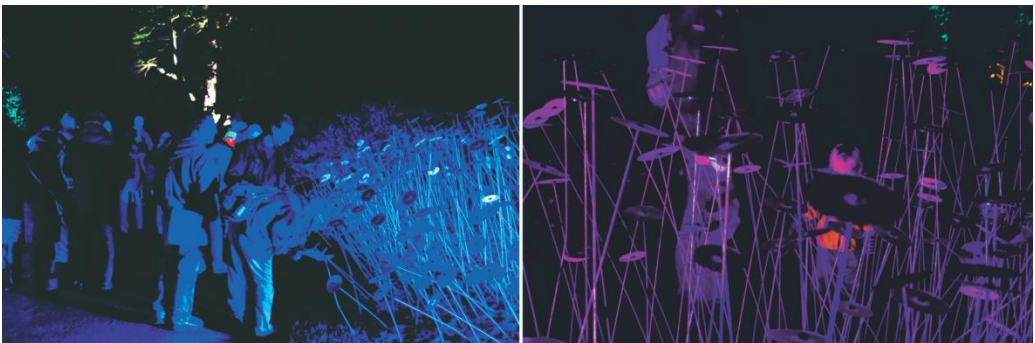

Figure 4: "Galaxy of Bits"

The elements that drew the greatest attention were not necessarily those of great expense or scale. Installations the "Galaxy of Bits" and the "Lizard Lounge" generated the most deviant behavior, where visitors prodded and pulled, ran through, and even stole elements of those installations; as such, the designs encouraged unexpected divergence from pathways and unscripted interactions. The desire was evident among visitors to move off the directed paths and into the darker spaces surrounding these installations, breaking away from the perceived restrictive route of the trail. The installations have been described as relational and intimate because of the perception that visitors took some kind of ownership or displayed greater engagement, becoming much more active in involving themselves with them. Evidence of this appeared in the touching, playing in between, running around, standing on tiptoes, kneeling or lying down to change points of view, and physical audience animation. Within the scheme there

were a number of elements that are best described as intimate and relational places and installations. These elements were the points where people deviated and took control of spaces. The "Galaxy of Bits" was a lo-fi installation of 5.6 Trillion data bits contained within DVDs mounted on wire stems where each disc became a representation of the data generated in the research centre of the garden, referencing the complexity of the DNA sequencing within the space. The installation was installed on either side of a pathway and each cluster of discs were lit with two LED Parcans. Each DVD sat on a wire stem that was between two and six feet in length. This installation was the first human-scaled proposition in the tour and was effectively path lighting. Placed on either side of the pathway, it was not intended to be interacted with. However, notable interaction did occur from pulling and touching of the objects to children running into and through the elements. The most commonly noted deviation was off the pathway as visitors took opportunities to walk around each side to gain alternative views. This installation in particular became highly recorded and photographed by visitors.

The following element of surprising relational allure was the "Lizard Lounge." Sited next to the large performance event of the "Butterfly Ball" at the pond, the "Lizard Lounge" was again a cheap and effective installation that focused on a unique branch on a tree. The branch was hollow and had two openings where an essence of opened door glow was emitted, offering an invitation to the curious. In this space the narrative delivered the insect beer hall. Localised sound was a cue to investigate further. The installation was an unexpected stumble-upon at a much smaller scale to anything else within the entire scheme. Observations, however, recorded a significantly greater number of deviations by visitors in order to explore this place, moving off the path and into the darkness. The "Pool of Serenity" appeared in a courtyard space where to the north a curved wall of twenty-five meter high silver birches were echoed by the height of the Georgian townhouse to the Southern aspect. To the west of the cafe and its gated wall and to the east outlying service buildings complete the enclosure. The courtyard is approximately fifteen meters in diameter and follows on from the large square of the lawn, which housed the "grand drawing room." At the centre of the courtyard is a pond with a five-meter diameter. The installations within this environment negated the buildings by focusing view up the height of the silver birches and down to the pond where 200 five and six feet acrylic rods emerged out of the water glowing with white light delivered through fibre optics. This place became the surprising group space of the event, which possibly sat at odds with its initial design intention, which was to be a calming transitional space. The square preceding was expected to be the grand space of gathering with its cafe, seating, chandelier, pictures, and view to the Edinburgh skyline. However, the findings provided evidence that the visitors tended to gather, socialize, and lounge to a greater extent within the courtyard with its more intimate scale and cocooning enclosure. Beyond the designed intervention, leading to a new vision of the environment, a notable trend of the creation and capturing of imagery occurred. The pervasion of the mobile screen was omnipresent, utilised to photograph every element by all age groups.

Throughout the event, observations and collected feedback noted pop-up groups of camera enthusiasts supporting one-another in their attempts to capture the essence of the event. The evidence gathered showed the pervasion of technologies in the forms of cameras, phones, and other portable image capturing devices that helped to augment the installations from a visitor based co-production perspective. Here some visitors even brought their own lights with which to experiment such as glow sticks and torches, which created a localised and personalised degree of exploration. The playful use of which helped to create new kinds of imagery beyond the original conception. Through the ever-connected, omnipresent mobile platforms the audience carried with them, the image of the event was quickly constructed and broadcast, in doing so advancing the digital extents of the event. This visitor-generated influence created a different form of collective "atmosphere" of pre-event anticipation for those who had not yet been, and post-event contemplation for those who had.

The RBGE marketing team commissioned the light trail to increase footfall, to open new routes for the generation of income, and to increase the online identity of the place at a particularly quiet time of the year. Defamiliarisation allowed the lighting designs to make objects appear and disappear in order to propose new connections between points, places, and objects within the landscape and to change the human experience of the place. The animation of the light-illuminated connectedness as being ephemeral further enhanced the context of the space and time. The defamiliarised re-presentation of the space generated a visual "sensation" where online imagery expanded the expectations and perceived value of the production. Measurements through technological platforms and on-site visitor questionnaires generated insights as to the statistical value of the intervention. Traffic of the controlled and official RBGE channels resulted in 3,000 new facebook fans and a 64 percent increase in website visits. Initially the target was set for a break-even of 16,000 visitors; however, the evident online production and distribution of the image rapidly increased interest and demand with an eventual 23,076 paying visitors participating in the event. The marketing success has continued through media coverage and awards that include "Best Large Event" at The Scottish Events Awards 2015 and the Winstan Bond Trophy at the Museum and Heritage Awards 2015. The event marked November 2014 as the busiest November in the history of the gardens where not only nighttime visits increased but also daytime. Through the generation of the enchanted space, a new fervent consumption of the gardens was evident as people visited and revisited the site under differing conditions and, if you consider the extended web-based representations, through different platforms. In the sensation of a marketing event, the image of the site was developed, time and time again through photographic and written content generated by visitors. Here they interpreted and constructed their own responses to the event and shared the experience through social media, which allowed for a wide changeable broadcast of the show and its elements.

In the introduction to this paper the examples of Amsterdam and Pitlochry are used to explain the current trend of events that entice visitors to take part in a new kind of touristic experience. This is a tourism of the unfamiliar or the highly familiar in a defamiliarised manor. Under the conditions posed by the application of light, a democratic audience experience is presented. Here the tourist undertakes the same explorative journey. In this setting all the visitors have the same sense of defamiliarisation, a result of unknown conditioning of the space, where animated light alters recognisable forms. In this sense, shifts in time and space make every visitor an equal owner invested with the same knowledge of the illuminated conditions. In this essence all parties belong to the new space of the light trail. Nuryanti (1996) explains that spatial shifts, time shifts, and the desire for the experiential have become touristic norms and as such there is a desire for participatory and immersive cultural transformative opportunities. The light trail and light festival allows for a temporal tourism to emerge within this context that encourages experiences of equality in belonging that may be fleeting but that are immersive and relational.

Experimenting in Situ and Wider Implications

The *Night in the Garden* project was a vehicle for experimentation in relational place-making that incorporated performance and narrative through the application of light. Within this framework, a strategy was applied where choreographed environmental conditions instigated shared social experiences (Bullivant 2007; see also Haque 2007) in which "presence" (Ursprung 2012) "co-create[d] the atmosphere" (Edensor and Sumartojo 2015, 253). Coxon (2015) argues this kind of "co-experience" is actually individual phenomenal experiences where the presence of others generates a kind of interaction, resulting from the proximity of other viewers' actions and behaviours. However, the experience is framed through design conventions that essentially created an additional layer of manipulation within an already designed environment. *Night in the Garden* is, therefore, possibly, best viewed as synchronous individual experiences of defamiliarised place that leads to a new performance of the place.

That the application of light can create ephemeral spaces that enchant and facilitate interactive relationships where atmospheres' temporality enhances the sense of a place is increasingly being recognised as a mode of non-physical place-making. Interestingly, Massirini's (2001) view is that architecture has always been a set of communication devices and that for those devices to remain relevant in a future context their nature may have to become more ephemeral, revealing adaptable characters. If the discussion of *Night in the Garden* elucidates anything, it should be about creating a human-centric relational conditioning of the nightscape, through technological and lighting enhancements that tell a story: "At times esoteric, at other times obvious, but always connected to the culture and nature of an area" (Massirini 2001, 91).

The image of a place is flexible and can be reconfigured especially at night when light affords a narrative reconstitution of a place. The construction of place through visual culture is both a local and global proposition where a fluid and creative ownership with the nightscape may lead to a new kind of public space. The extension of the project's reception beyond the city of Edinburgh exists through the redistribution of the images taken by visitors. Social media became a productive force and enabled another level of co-production beyond the synchronous experience of the physical environment to become part of a virtual community of sensory seekers.

As the event of *Night in the Garden* was shared and redistributed across the virtual landscape, event representations propagated Facebook, Flickr, Youtube, and Twitter. Digital materials captured through cameras, mobile phones, and tablets became removed articles relating to the site, but not to the journey, displayed as markers of the environment and curated in such a manner that was out of the control of the design team. Often, the post-production of imagery proved to deliver a different experience to that of the visitor. The viral, virtual form created a disembodied narrative, which in its own right enticed new audiences. In this essence the post-event image is, as Feireiss (2011, 7) puts it, somewhat "reflected" in cyberspace yet not as a direct retelling.

The project, though site-specific, was extended through further social media interaction and sharing platforms exemplified by #botaniclights which reached 73,000 accounts in one week. Here, the tools the public brought with them extended the technical, collective, and broadcast relationship with the event (Potter 2012). The portable networked redistribution of the experienced space by the visitor further facilitates the purpose of the work: "to set off thought processes and encourage exploration and discourse" (Ursprung 2012, 11).

In extended consideration of the way these features can be developed within the urban environment, the design team has recently extended the thinking developed for *Night in the Garden* to public exploration events that will lead to semi-permanent installations. In this extension of practices and explorations, redundant pathways, plazas, and courtyards will be reanimated and reconfigured in order to generate re-use of the historic channels of public life in the historic city. The aim is to develop atmospheres and spaces that become conducive to modern city requirements and expectations, improving perceptions of safety, re-developing the public image of these environments, and creating spaces for new economic activities to develop. Defamiliarisation and co-design are core to the approaches being taken to reimagine and redevelop selected troublesome environments of Edinburg's Old Town. The resultant four-year project *12 Closes* in collaboration with Edinburgh World Heritage and Edinburgh City Council is enacting change in historic city environments and is already informing global considerations of approaches through the connection to Unesco's World Heritage Sites networks.

Conclusion

This paper has explored, through the case study of *Night in the Garden*, how darkness and the application of light can be used to reinvent relationships to familiar environments. The project develops Edensor's conceptualisation of "enchantment" by creating a human-led relational alternative to the methods in which we currently light public space. The project also revealed the potential benefits from the deliberate design of confusion in order to produce sensory experiences of defamiliarisation that leads to a new relationship to form and place.

Cooper and Taylor's phrase "sense and sensibility" is a useful way of reflecting on the ways in which the design team sought to develop "every aspect of the site, both visible and invisible," orchestrating revelations or new contemplations of the place (Cooper and Taylor 2000, 8–9). Throughout the work the individual and collective sensory relationship to the environment was experimented with, producing an understanding of the environment as afforded opportunities of experimentation and orchestration "to elicit a response from the audience: astonishment, wonder inspiration, action sometimes tears" (Cable and Beck 1997, 3).

Cities are for those who have a relationship with them at that particular moment in time, and as such light can help to make those environments much more responsive and adaptive. In order to feel more accessible and open, the built environment should not be posed as static; instead environments should be designed as responsive to the needs of the locale and representative of the dialogues of place. Technological enhancements, especially light, afford quick and dramatic opportunities to represent alternative points of view, enacting and animating different functions and relations.

Night in the Garden allowed for an exploration of this view and allowed for testing of ideas that have a real-world application. In conclusion, designers and planners can consider public places as sites of performance where they can apply designs that employ ephemeral and relational emphasis to create new adventures in the known landscape, ultimately revealing new human-centred ways of considering settings and their contained structures. Reflecting on the project, the design team continues to explore how the darkness supports transference and transformation of the environment and, importantly, the public relationship to it. In darkness, light punctuates the sense of place and leads to new considerations of it.

Acknowledgement

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ABOUT THE AUTHOR

Euan Winton: MA/MDes, Design Suite Co-programme Leader, School of Arts and Creative Industries, Edinburgh Napier University, Edinburgh, UK

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