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# LANDART AS SOCIAL DESIGN: TWO WORKSHOPS

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**ABSTRACT**
Rooted in social design, this study examines the role of landart in fostering environmental awareness and community engagement through arts-based research (ABR) and diverse mapping approaches. A pilot project started in Finland in 2021 and later adapted in Japan in 2024 demonstrates the potential of collaborative landart workshops to reconnect individuals and communities with their environments. Methodologically, the study examines two research cycles to evaluate how landart as ABR can transform sites into participatory spaces for ecological reflection and collective responsibility. The article describes two landart workshops conducted in Rovaniemi, Finland, and Ōmuta, Japan. Through tactile, collective creation, participants experienced shifts in perception, exploring the relationships between human and nonhuman entities through digital documentation tools, including visual photo diaries, whiteboard mapping, note-taking, and WhatsApp sharing. This study illustrates how landart, grounded in dialogical and embodied engagement, can foster environmental stewardship and multispecies awareness by engaging with socio-ecological contexts. In combination, participatory land art, as practiced through ABR, and social design can create opportunities for deepening understanding of how communities can creatively raise awareness about local or specific ecological challenges.

*Keywords: Social Design, Landart, Arts-based Research, Workshops, Mapping, Ecological Stewardship*

## 1 INTRODUCTION

The convergence of environmental awareness and community participation has become increasingly vital in addressing the ecological crises of our time [1][2]. This article explores the transformative potential of landart interventions in fostering diverse forms of mapping in arts-based research and social design. By detailing the role of landart, the article underscores the significance of environmental and multispecies awareness initiatives in two distinct local and regional settings in Finland and Japan. Set in a social design context [3], the objective of this article is to reflect on the Tromp and Vial framework to gauge how landart, as both a social design and ABR, can create value within the context of creating spaces for collaborative reflection on responsible use of diverse resources within regional communities. Responsible use refers to environmental stewardship, which is understood as "the responsible use (including conservation) of natural resources in a way that takes full and balanced accounts of the interests of society, future generations, and other species, as well as of private needs, and accepts significant answerability to society" [4].

A pilot project was launched in Finland in 2021 and later expanded and adapted to a new context in Japan in 2024. The two collaborative landart projects highlighted the threat to biodiversity through play and collective creation, encouraging participants to reconnect with nature via tactile and embodied interaction. The land art projects aimed to channel the participants' emotions by providing a creative outlet for expressing concerns and envisioning a more ecologically sustainable future. By transforming sites into spaces of participation and reflection, the interventions sought to foster a sense of agency and collective responsibility.

Based on two ABR workshops conducted in different research cycles, they drew from mapping techniques that utilized various forms of embodied and visual mapmaking, observational studies, and research diary creation through digital photography, note-taking in WhatsApp, and whiteboard use. In both workshops, materials sourced locally from natural environments were used to create large-scale landart installations.

The first workshop focused on the Wood Sandpiper (Tringa glareola). It took place at a small dried-up bog resulting from deforestation along the shores of Lake Sierijärvi, located on the outskirts of

Rovaniemi, north of the Arctic Circle, in 2021. The Wood Sandpiper is a wading bird that arrives in Finland each spring after spending the winter in sub-Saharan Africa [5]. Wood Sandpipers in Northern Finland are tied to the region's bogs and wetlands [5]. These birds rely on wetland habitats for survival. Northern Finland's mire complexes provide ideal foraging grounds; they are an important indicator species for the health of Northern Europe's bog landscapes [5]. This workshop highlighted the consequences of peatland drainage in collaboration with a local tourism service provider that aims to restore the area by blocking drainage ditches and removing trees. The Sandpiper workshop demonstrated how understanding places and nature can foster resistance and healing.

The second workshop was conducted in 2024 at the Miyanohara Coal Mine in Ōmuta, Kyushu, Japan, reimagining a once-thriving coal mine site as an opportunity for ecological restoration. Participants created a 70-metre-long representation of the Kasumi salamander (Hynobius nebulosus) on 150-year-old disused railway tracks using natural, biodegradable materials. This captivating art initiative, set against the backdrop of a UNESCO World Heritage site, sought to blend the rich history of industrial heritage with the vital need for ecological renewal. The salamander, symbolizing resilience and regeneration in Japanese folklore [6], prompted reflection on the coexistence of industrial progress and natural heritage.

The study assessed the positive impacts of this shared approach on various local environmental and community settings. By analyzing two collaborative landart projects, this study contributes to the growing body of literature on Land-based Education [7] and the influence of creative practices in reconnecting individuals and communities with(in) their environments. The collaborative landart project shifted attitudes and perceptions among both participants and the broader audience. Both ephemeral artworks highlight the ecological losses caused by rapid industrialization while involving residents in communal acts of reflection and responsibility.

## 2 THEMATIC OVERVIEW

Practitioners of landart derive inspiration from the natural environment and its resources, utilizing these elements as the medium through which they create works that reflect a range of creative interests. The thematic focus of this section encompasses ABR and the practice of mapmaking within the context of participatory cultures and social design.

### 2.1 Social Design's Tromp and Vial Framework

Today's participatory cultures embrace 'relational processes with peers and family' and the 'makers' movement, which are all linked to connectivity [8: 11] [9]. Similarly, participatory practices rely on inclusive processes that highlight and spread social, cultural, economic, and environmental issues within communities [10]. ABR is a suitable approach to creative participation as it can support a moral commitment to the participating communities [11]. Author Nina Luostarinen developed methods for combining ABR with landart, which can be wholly practiced in a participatory form, during her doctoral studies at the University of Lapland [12]. In these processes, participants, their communities, and audiences often undergo personal transformation [13].

Rooted in social design theory, this article draws from Tromp and Vial, who presented five interconnected orientations of this field to unify the disparate understandings, and perhaps its lack of clear definition [3]. Social design is a new conceptual foundation that plays a pivotal role in the emergence of a new design paradigm during the current challenging times [3]. The Tromp and Vial framework of 2022 presents:

> "(1) care-driven design activities for the wellbeing of underprivileged people, (2) responsiveness-driven design activities for good governance, (3) political progress-driven design activities for empowered citizens, (4) social capital-driven design activities for beneficial communities, and, (5) resilience-driven design activities for sustainable future systems." [3: 210]

The intentions of the authors in using the framework are to "explain, discuss and systematically study social design" [3: 210]. However, in this article, we will apply the framework to analyze the real-world social impact of the landart workshops.

### 2.2 ABR and Mapmaking

Community interventions widely use community art and arts-based methods (ABMs) to create cohesion and develop deeper understandings of the challenges at hand. Hence, in these processes the 'journey always matters as much as the destination' [14: 15]. In the context of journey-making, maps are designed

artefacts because they are embodied mapping experiences that are produced through reflections on such journeys [15]. Travelers improvise their routes by undertaking actions based on knowledge gained along the way and discoveries made during the process [16: 228]. The 'making' of tangible and intangible maps is a powerful planning and visualization tool grounded in narrative practices through which perspectives are gained during reflection on journey-making processes [15].
Mapmaking can be informed by observations and supported by the collective memories, stories, and knowledge of all stakeholders. Mapping is a methodology in its own right, drawing on hindsight to facilitate analytical functions in data processing [17] [18]. The process of mapping extends beyond simple depiction to engage interactively with the landscape. This relationship is particularly evident in the works of artists such as Tim Robinson, whose deep-mapping techniques originate in the land art movement, emphasizing an authentic bond with the environment rather than superficial aesthetics [19]. Connotations between mapping, planning, and social design present intriguing ideas for collaborative landart creation. Agre suggests that planning can be inefficient in uncertain contexts, posing the question of how efficient design can be in uncertain and volatile contexts [20]. However, planning for contingencies and offering alternatives can optimize possibilities within creative environments, giving participants choices and options in their practices [21]. Actions related to planning and mapping should be viewed as engagements with reality rooted in adaptation, innovation, and creativity [20]. Through mapping and participatory arts-based approaches, there are vast opportunities for collaborative and embodied learning through practice.

# 3 METHODOLOGY

The role and importance of ABR in social design have been established [22]. This qualitative approach uses ABMs to develop a deeper understanding of social phenomena within a specific context, and is particularly useful in complex, ambiguous and sensitive situations [10]. ABR cultivates empathy and self-reflection by disrupting dominant narratives through performance and storytelling [10]. Thus, research processes have the potential to become multi-layered due to the participation of multiple stakeholders, including the researchers. However, ABMs are often supported by improvisation by sustaining 'self-organization' [21], a quality that the two landart workshops sought to establish through their adopted grassroots approach working with local communities.

## 3.1 Workshops

This article is based on two workshops conducted in different contexts using a similar ABR methodology. The workshops were underpinned by co-constructivist Land-based Educational theory, which posits that knowledge is constructed through social interactions and shared experiences [7]. Co-constructivism can be particularly relevant to land-based projects, as it emphasizes the role of meaning-making and community engagement in the learning process. By facilitating collaborative art-making experiences, the workshops empowered participants to articulate their connections with the land and with one another. Both workshops were understood as spaces and processes that emphasized collaboration through community involvement with diverse mapping, observation and documentation approaches.

## 3.2 Participants

Community consultation practices involved identifying locations and companion species. Stakeholders provided extensive input into the landart design processes in both the Finnish and Japanese contexts. The Finnish workshop involved members from the Faculty of Arts at the University of Lapland, including staff participating during a recreation day and a few students. Notably, two local landowners from Sierijärvi also participated, bringing local knowledge to the work. This small group enabled collaboration in the remote Arctic environment. The Japanese workshop showcased a broader network, bringing together municipal staff from Ōmuta City, community members, representatives from heritage and cultural institutions, students, and a lecturer from Kyushu University's Strategic Design Department, along with a visiting researcher and landartist from Humak University of Applied Sciences in Finland. This group reflected the workshop's position at the crossroads of community memory, industrial heritage, ecological awareness, and international exchange. One of the workshops involved eleven international land-based artists and university students collaborating with approximately fifteen community members in Japan. The other community, comprising eleven people and a dog, was situated in a more homogeneous environment in Finland, where businesspeople, employees, and university students

collaborated. In the workshop in Japan, participants communicated across at least five languages, whereas those in the workshop in Finland used only Finnish. Although stakeholders in both locations made some predetermined decisions, the land artists, students, and helpers during the workshops steered and improvised the creative interpretations and actions.

### 3.3 Mapping

Mapping in this study was understood as a multifaceted process that included actions such as working through and (re)arranging materiality and performing mapmaking during creative problem-solving and dialogical practices. Rieger and co-authors posit that "the embodied, relational, and multisensorial aspects of this data are often lost" in conventional research processes [23: 1]. Embodied mapping suggests a need for a more holistic exploration of qualitative methodologies [23]. This form of mapping is not about producing two-dimensional cartographies, plans, or models, but about exploring different embodiments and material relations among people and things in order to create new research and methodologies in the field of embodied and multisensory studies [23]. Embodied mapping was employed in the landart to explore the possibilities of the found materials through physical manipulation, including cutting, sawing, placing, and spacing, to create the landart. This involved laborious embodied carrying and maneuvering within the spaces. Visual mapping, as described by Sholl, refers to how visual navigation, whether digital or physical, influences the spatial representations of an environment [24]. Specifically, mapping, using drawings, images, photos, and other forms of impressions, also in digital environments such as the Miro whiteboard interface, was used in multifaceted ways to host a mapped collage of information. Examples of digital mapping, amongst other forms of mapping, are described in the next section.

### 3.4 Data

Notably, this study did not rely on interview data, which is often a dominant method used in creative and design practices and accepted as a more reliable data source. This study relied on visual documentation as the primary data source, although note taking was also employed as a form of mapping of ideas and observations. The data consisted of the following:

**(1) Mapping**

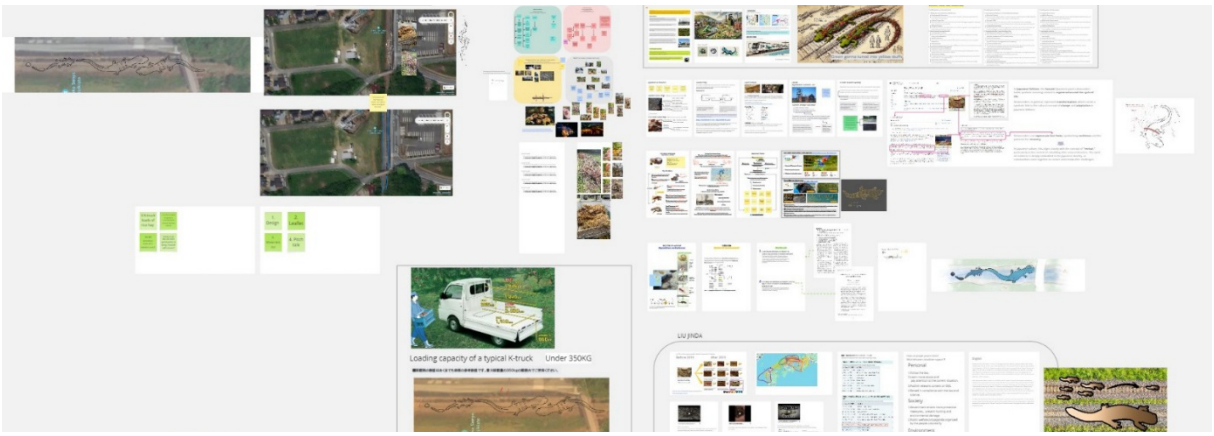


*Figure 1. Participants in Japan used the Miro environment to create and document a rich map of visual and text data.*

***Whiteboard maps***: *In Japan*, the participants used a digital whiteboard (Figure 1) to map a multiplicity of information and data documenting the design process on the Miro digital whiteboard platform, displaying a rich temporal, material, and spatial understanding of the installation, for example, mapping:

- the desktop research on the different species;
- the background research of participants, illustrating a multitude of findings, including existing research, personal stories, and design sketches of possible landart designs and visions;
- the final design solution, amidst all the individual design solutions of the participants;
- the lists and calculations of material needs, and tools and equipment needs;
- the visual diaries and photographs collected during the landarts's making and documentation.

***Notes as maps***: Personal notetaking and photo diaries were used to document and create the rich layers of the making of sketches, mini-maps, and embodied mapmaking. Working in online whiteboard

environments (Figure 1), participants digitally captured maps through photos and notes using their mobile phones, while they recorded digital voice and text using WhatsApp. Several students kept personal design diaries, creating a layered record of both the creative process and the final installation.
***Material mini-maps:*** In Finland and Japan, the participants used natural materials to create mini landart to familiarize themselves with the installation sites of the large-scale landart. The installations evidenced the use of embodied and improvised mapping processes, as the participants had to scan the sites to find materials for creating their interpretations of the land. The participants used materials found in their immediate surroundings. Through sensory and visual cues transferred through the materials, they were able to create small maps of the landart.
***Embodied maps:*** The workshop in Japan employed mapping techniques that also utilized drone imaging; however, the affordances of the landscape allowed participants to use the height of the slopes to map the land art design with safety tape (Figures 2 and 3). As evidenced in the documentation of the emerging installation in Japan and the whiteboard mapping, the participants engaged in embodied creative practices. Participants used safety tape to physically map the outlines of the two landart installations. This mapmaking was based on a performed and embodied reading of the land. Teams had to work collaboratively to place and space the safety tape, creating the landart design. In Finland, the mapping techniques were based on the interpretation of sketches and drone photography to map the outline of the Sandpiper.

*Figure 2. Participants in Japan, using their bodily abilities and a yellow safety ribbon, mapped the slopes next to the old installation site to create a 70-meter Kasumi salamander installation.*

*Figure 3. Participants in Finland, using sketching techniques, drone photography and yellow safety ribbon to create the Sandpiper installation.*

**(2) Visual Data Documentation**
Visual data constituted the photo, drone and video documentation throughout the landart making. Over 930 photographs, including drone footage, were gathered. Documentation strategies for both workshops emphasized visual records, though with different levels of technological sophistication and participant involvement. The Finnish workshop documentation was primarily conducted by the workshop organizers, who took photographs and drone images of the process and the final creation. The aerial perspective was vital in the mapping processes, as the sandpiper design was only visible from above, highlighting the shift in perspective central to the workshop's concept (Figures 4 and 5). In addition, the participants in Japan used documentation more comprehensively and participatory, with students actively involved in multiple documentation processes, creating visual diaries and personal notations tailored to their individual preferences, skill sets, and digital abilities.

### 3.5 Analysis
The study used the visual analysis framework of Komenda and Schwartz, which is based on the iterative elements of searching, exploring, and analyzing [25]. This approach was selected as it essentially enables the creation and discovery of insights, while it provides “a mapping to the human information processing” [25: 620]. This visual analytics technique can uncover hidden relationships and intriguing

patterns within vast datasets. This approach builds on the human ability to interpret complex visual representations of information, while it further enables a systematic three-tier and iterative process of first, “identifying, locating and zooming”, followed by “selecting, filtering and abstracting”, and finally, “association, relation and abstraction” [25: 620].

### 3.6 Ethics

This project was a joint student-community art and design initiative that included a research component in Japan. There were no risks and no vulnerable individuals participated in the research. No interview data were collected, but some participants documented reflexive notes. Participating students in Japan signed a consent form for data collection. Community members joined voluntarily, and no written consent was obtained for photography. However, volunteers were informed of the documentation practices and could withdraw from activities when photo and video documentation was not desirable. The study was approved by the Faculty of Design Ethics Committee (Ethical Review No. 685). All photo data were stored on password-protected devices and a secure online portal.

## 4 FINDINGS FROM TWO WORKSHOPS

The visual analytics, using the Komenda and Schwartz technique [25], enabled researchers to extract the following findings, which were explained using rich descriptions based on the visual data documented through diverse digital mapping approaches.

**Materiality:** Both workshops demonstrated thoughtful material practices aligned with ecological principles. The workshop in Finland strategically removed trees to create a wood sandpiper-shaped pattern visible from above, contributing to the restoration of the original bog ecosystem. The material intervention became inseparable from ecological restoration, synthesizing artistic expression and environmental stewardship. The Japanese workshop, set in an urban environment, required diverse material strategies. Participants worked with Ōmuta City and community members to gather locally sourced organic waste from garden clean-ups and local farms. These included rice hay, twigs, branches, leaves, bamboo stalks, stones, and sawdust. Choosing biodegradable materials ensured that the installation would naturally decompose and be reabsorbed into the local ecosystem over time. Preliminary mini-workshops provided participants with the opportunity to experiment with these materials before embarking on the ambitious 70-meter installation along disused railway tracks.

**Lessons from the environment:** Captured via the making and documentation of maps, for example mapping the land, creating whiteboard maps and mapping thoughts via WhatsApp notes, the workshops demonstrated how landart can disrupt typical everyday experiences and engage participants and community members in learning about the environment. The selection, arrangement, and layout of materials in both workshops represented an ongoing dialogical mapping between human intention and material reality. Participants had to engage in a material dialogue to adapt their designs to the properties and behaviors of the available materials. This process required listening to what the materials themselves could teach about their appropriate uses. Both installations' temporary, biodegradable nature modeled a form of human creativity that does not seek permanence or dominance over natural processes. This approach offers alternatives to traditional monumental art, which often reflects human desires to control or transcend nature.

**Conceptual development with stakeholders:** The Japanese workshop integrated its conceptual development into Kyushu University's Strategic Design Advanced Project course, utilizing digital collaboration tools in conjunction with field research. Students investigated the Kasumi salamander in Ōmuta's natural environment, a creature once familiar but now rarely seen. Several site visits, conducted early in the project’s planning phase with all stakeholders, including Ōmuta council workers and students, helped participants understand the geographical context and evaluate available natural materials, combining digital design methods with physical site analysis.

*Figure 4. The participants in Finland included 11 participants who were students from the University of Lapland's Faculty of Art and Design. Photography by Nina Luostarinen, 2021.*

*Figure 5. The participants in Japan included 12 people from the DESIS-Q Laboratory of the Strategic Design Department, Faculty of Design at Kyushu University. During the event, at least twenty Ōmuta council workers and volunteers joined the making of the Salamander. Photography by Ziyue Wang, Yanyan Liu, Nina Luostarinen, 2024.*

**Metamorphosis of scale:** In both workshops, creating large-scale land art required participants to adapt to the land rather than forcing their designs upon a practical demonstration of ecological literacy. The two ABR workshops focused on emergence as participants immersed themselves in land art and adopted the identities of the sandpiper and salamander (Figures 4 and 5). The shift in perspective to a "bird's-eye view" emphasized how collaborative effort can create visible ecological change, enabling participants to reevaluate their relationship with other species. For this reason, participants were asked to immerse themselves in the installations after completion. Receiving the land's lessons requires a fundamental shift in position. Upon completion of the project, participants immersed themselves in the land art to reflect on their experiences and the magnitude of the salamander in relation to their own bodies. Active reflection, documented via note-taking in WhatsApp, enabled a shift in perspective in their relationships with nonhumans. This altered their perspectives on relationships between powerful and powerless entities. Land art can be seen as an act of attunement rather than imposition.

## 5 DISCUSSION

Drawing from the Tromp and Vial framework, the findings derived from the workshops, mapping, and visual data facilitated the analysis. The framework guided the following analysis to establish from the

study how landart is a social design: (1) design for the wellbeing of underprivileged people, (2) good governance, (3) empowered citizens, (4) beneficial communities, and (5) sustainable futures [3].

**(1) Design for the Wellbeing of Underprivileged People through Revaluing their Historical Sites**

Both the workshops in Japan and Finland were conducted in regional and remote locations with limited access to centralized and privileged social and cultural life. The workshops addressed the needs of communities for ecological stewardship due to industrialized activities (for growing timber on land that was once a bog in Sierijärvi or digging coal from the very soul and depth of the land in Ōmuta), illustrating how underprivileged community members can become active players in transforming historical sites into spaces for cultural reflection and biodiversity conservation. These initiatives encourage us to reimagine industrial legacies not as static relics but as dynamic landscapes for healing, resilience, and sustainable futures. Natural materials quickly became works of art through just a few hours of collaboration. Once neglected places and forgotten species became prominent features visible even from a satellite, creating spaces for reflection and a deeper connection to the land, balanced with the influence of playfulness.

**(2) Good Governance through Lessons in Ecological Stewardship**

The workshops demonstrated how reconnecting with the land through creative, tactile engagement effectively responds to climate anxiety felt across generations. The rapid transformation of natural materials into large-scale installations during the workshops serves as a metaphor for the broader changes needed in societal attitudes toward the environment, which sets urgent agendas for social design practice. Landart and social design interventions can transform historical sites into spaces of cultural reflection and biodiversity conservation [26]. Both projects use drone footage to document and share land art. But these technologies have problems. Drones and digital infrastructures are linked to extractive economies like mining and the military. These technologies also need rare earth minerals, energy and servers, which harm the environment.

**(3) Empowered Citizens through Enhanced Mapping Abilities as a Tool in Social Design**

Both workshops mobilized collective rather than individual knowledge-making processes, and the large-scale nature of both installations—visible primarily from aerial perspectives—helped participants conceptualize environmental challenges that operate at scales beyond immediate human perception. Playing with scale emerged as a powerful conceptual tool in both workshops. By creating landart installations visible primarily from aerial perspectives, participants gained new insights into the scope and scale of human impact on natural systems. This shift in perspective helped bridge the cognitive gap between individual actions and their collective environmental consequences, a perceptual leap that environmental educators and communicators often struggle to facilitate. This enhanced new mapping abilities, adding to the multifaceted understanding of the creative mapping practices. As noted by Jensen, one of the primary challenges of climate communication is making the often invisible or gradually unfolding impacts of environmental change visible [27]. The bird's eye perspective of the finished works provided participants with tangible and empowering evidence of how collective human action can reshape landscapes, for better or worse.

**(4) Beneficial Communities and the Impact of Participation and Dissemination**

The embodied nature of the landart making process, which collaboratively encompasses the handling of natural materials and the transformation of space, provided participants with a sense of agency that purely intellectual or informational approaches to environmental issues often fail to generate. Such actions align with Pihkala's research on ecological grief, which emphasizes the importance of providing constructive channels to communities for processing difficult emotions associated with environmental degradation [28]. Furthermore, the collaborative nature of these interventions emphasizes the importance of community involvement in ecological stewardship efforts. By fostering a sense of shared responsibility and collective action, the workshops empower participants to reimagine their relationships with the land and engage in meaningful environmental stewardship [29]. The reception of both works was generally positive, despite being shared via various channels. The Finnish sandpiper artwork was featured on a magazine cover and gained visibility on social media. The Japanese salamander installation attracted local and academic audiences through social media and symposium activities. Land art plays an essential role in promoting the impact of social design in community and environmental restoration work. Local newspapers and other media reported on the activities, showing land art's impact on social design, especially in the context of community, environmental, and multispecies awareness.

**(5) Sustainable Futures through New Perspectives of the Land and Embodied Mapping**

Whether through ephemeral installations of natural materials or interventions by marginalized communities that echo ritual practices, landart becomes a way of listening, tracing the invisible threads that bind human creativity to the sentient earth. Collaborative working with the land involves a dialogue of presence and response, shaping without claiming, marking without owning, yet merging and emerging. The tactile connection with the materials and finally embodied contact with the ground, where we ritually offer ourselves to the land, makes us, as participants, part of the land again. Such practices ground our understanding of the breadth of our individual and collective responsibilities towards environmental stewardship, while it can quietly shape our choices for more sustainable futures.

## 6 LIMITATIONS

The limitations of landart and avenues for critical future research may include how focusing on ABR might distract from more direct, scientific approaches to ecological restoration. Additionally, it is worth noting that not all communities have the necessary resources or access to participate in these landart initiatives. In addition, the temporary nature of the artworks could undermine the long-term impact necessary for genuine ecological restoration. Future iterations of the workshop could select sites that would allow for a more analog experience of the visual aspect of the landart and encourage further audience engagement. In addition, the study did not draw findings from interview data, thereby circumventing reflections from the participants, which can be perceived as a weakness. For this reason, relational ontologies are not considered due to the lack of interview data. Therefore, the impact and effectiveness of land art are potentially limited and need reflection in ongoing research.

## 7 CONCLUSIONS

This article explored the intersection of social design, landart, community, and ecological restoration through a comparative study of two landart interventions. The results highlight this approach's potential to promote environmental stewardship and multispecies awareness in a participatory and collaborative way. In addition, the study applied the Tromp and Vial social design framework to illustrate how landart can be practiced as, and be in itself, a social design [3]. In addition, participatory landart offers vast opportunities for collaborative, embodied, and creative practices that can underpin ecological stewardship in social design doing. The interventions invite us to reimagine industrial legacies not as static relics but as dynamic landscapes for healing, resilience, and sustainable futures. In reviving the narratives and gestures through the landart and mapping practices, we do not merely reconstruct history; we reimagine relationships. We must literally and metaphorically merge into the ground, discovering humility as a prerequisite for genuine listening. When we touch the land, we allow ourselves to be touched by it, creating a dialogue. This relationship demands that we grow symbolic roots in the land, cultivating the patience and attentiveness required to perceive ecological signals. When approached as a ritual of reciprocity, landart can rekindle the ethos of care and kinship—an ethical way of being with the world and finally making peace with the land again. The lessons of the land may ultimately provide not just ecological understanding but psychological resilience—teaching us to face environmental challenges with both practical knowledge and emotional fortitude, qualities increasingly necessary in our uncertain future.

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