

Sustainable technologies for the enhancement of the natural landscape and of the built environment

*Tecnologie sostenibili per la valorizzazione
del paesaggio naturale e del costruito*

a cura di / editors

Paola De Joanna e Antonio Passaro

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GLEANING: MAKING WITH WHAT IS FOUND

Cidália F. Silva¹

Introduction

This paper further develops Gleaning, one of four time operations.² Gleaning means to transform time scraps into fuels of potential for developing an interproject³.

The paper is structured in three parts: (a) what is gleaning?; (b) how to glean; (c) and why gleaning is relevant. The first part defines gleaning and explains its principles — Hologrammatic and Equipotential — and how gleaning relates to folded time and lived time.

How to glean explores the operators through which gleaning unfolds: by chance, by attraction, by openness, by playing, and by be-doing attention. Why Gleaning presents the relevance of gleaning for earth-places and for feeding the interproject process. By using an example from our own teaching-as-research, we present Gleaning as a Catalyst for starting the project and as a support for each of the time operations:⁴ Grounding, Stimulating, and Transmuting. The paper ends by summing up what have we learned by Gleaning.

What is Gleaning?

Gleaning has its ancient roots in the practice of gathering leftovers after a harvest. These leftovers are time scraps, small pieces of a greater part previously gathered and used. This means that it is **the useless part of the useful part**. Left behind in the fields, these time scraps are seemingly 'lost' to become only land nutrients in earth's endless, biological time. *Grains, apples, potatoes,..., they just stay in land, and become again part of land, unless gleaners come and gather them carefully in their laps as the major gift they could have in each day: the precious grains to feed their fainting children.* In the linear time succession of a harvest, scraps are left, therefore, making the gleaned dependent on the **gleaner**. You are the gleaner, I am the gleaner. **This is why scraps are time scraps; by gleaning them you change their time potential.**

Gleaning brings to the fore the relevance of seemingly unimportant things, as discardable things, as time scraps. As Herman Hertzberger notes:

It is for this reason that architecture in its relevance-to-people can only deal with things that matter to ordinary day-to-day living, in particular the exaggeratedly small things; things which at the first sight are far too unimportant to have any earth-shaking effect, but at any rate practicable and — what matters most — assimilable by the people they are intended for.⁵

¹ University of Minho, Lab 2PT, Guimarães, Portugal.

² Cidália F. Silva, "Time Operations," In I. Rosa, J. Lopes, R. Ribeiro, & A. Mendes (Eds.), *Handbook of Research on Methods and Tools for Assessing Cultural Landscape Adaptation*, IGI Global, Hershey, PA, 2018, pp. 90-121. doi:10.4018/978-1-5225-4186-8.ch005.

³ Cidália F. Silva, "The Interproject: Knowing and Proposing are One," *Polimorfo-Arquitetura por Venir/Architecture to Come. ArqPoli*, 3, 2013, pp. 48-71.

⁴ Cidália F. Silva, 'Time Operations.'

⁵ Herman Hertzberger, "Architecture is for people", *a+u Architecture and Urbanism*, volume 3, no. 73, March 1977, p. 124.

Gleaning is the art of encountering

Encountering is to be unexpectedly faced with **SOMETHING**, an encounter between the gleaner and the gleaned and simply understood as: *Are you who gleans or do things glean you?* You encounter something; it is more than finding because you create a bond with the found. What you find is a gift; it touches you in some sense; you look at it and pick it up. Encountering is this dialogue between the gleaned and the gleaner, like when you encounter a friend whom you have not seen for a long time. This encounter happens in many different time ways: by chance, by being still, by seeking one thing and discovering another, by being attentive. Therefore, Gleaning is **to encounter ONEthing Among OTHERthings**. *It is one simple concrete thing* that captures you; at the beginning you may not know why, or what you are going to do with it. In the beginning is just a feeling, a sense that this concrete thing (a picture, a piece of stone, a paragraph, a word,...) *this ONEthing has SOMETHING* to be uncovered that triggers an unknown field of possibilities, and that it only will be fully understood through the process of unfolding it.



Fig 1. Arabs on the Rug

I gleaned this image from the *Forum* Amsterdam nº 7 (1959, p. 262), in November 2009 at RIBA library. I was w(a)(o)ndering through this journal's articles written by many of the architectural masters, Bakema, Hertzberger, Van Eyck, etc. In one instant, I encountered this image; the image itself, no story, no author, just the image; it came to me, and never went away.

In 2010, while reading the journal *Edilizia Moderna*, "La forma del territorio" no. 87-88, edited by Vittorio Gregotti, (1965), I found the same image. I found it a third time in Herman Hertzberger's *Space and the Architect* (2000). Yes, we can say these were just chance coincidences. But do not know if that is quite right; I sensed it more as a time scrap of complicities.

Why did it capture my attention?

At that instant this simple material thing appeared: a large rug on a beach with some benches conforming its limits; one man seated alone on the ground, three gathered talking with each other in between the rug and the sea, and the last man, also in this in-between position, observing the sea. It explained very well how a simple thing like a rug becomes the ground for something to happen.

I did not know at that time whether I would use it in my research. but I decided to keep it: it just whispered "take me." In that first encounter I could not imagine I would find it again and again. Gleaning unfolds many surprises.

Principles: Hologramatic and Equipotential

This type of encounter generates **two main principles** that support the gleaning practice: the **hologramatic** and **equipotential** principles. We glean the hologramatic principle from Edgar Morin: ***The whole is in the part which is in the whole.***⁶ Therefore, no matter what you glean to start your project has this whole inside itself; you are the gleaner who needs to unfold these complex interconnections.

This takes us to the second principle that establishes **everything as equipotential**. We gleaned the term equipotential from Walter Segal's theory of equipotential spaces.⁷ Equipotentiality should not be confused with sameness. Rather equipotentiality is the art of watching the differences between all that exists. Everything exists for a purpose, but nothing is more or less; a leftover from an harvest is no less important than the products of the harvest; everything is equipotential, and everything is interconnected; so no matter what you select to start the project it has the potential to become a catalyst of interconnections.

You look at all that exists within your project-place, from the most incredible building to the bee or the water that flows into the waters of millions of years in the underground; all is equipotentially important for life; therefore, **one option for your project is to glean one 'little' scrap and do something special with it.**

This releases the tension when starting an interproject. This tension is visible in the constant postponing of the decision about the research topic will be. Furthermore, it allows you to let go of the fallacy and natural tendency to want to 'grab

⁶ This is one of the principles of Complex Thinking defined by the author. See Morin, Edgar (1990) *Introduction à la pensée complexe*. ESF Editeur (Portuguese translation by Matos, Dulce (1991) [2008] *Introdução ao pensamento complexo*. Instituto Piaget. Lisboa. pp.108-109).

⁷ Interest us here particularly Walter Segal's reference to his father's theory of "equivalent value," for developing his theme equipotential spaces in equilibrium, without hierarchy. "Arthur Segal has developed a theory (...) of 'equivalent value,' which he applied to the composition of his paintings as to his politics." in John Mckean, *Learning from Segal: Walter Segal's Life, Work and influence*, Birkhäuser Verlag, Basel, Boston and Berlin, 1989, p. 60.

the world' when starting. When you realize that the 'world is inside anything' then you relax and discover the potential **to do something with** the simple things you have at hand and in your (h)earth(h) [earth \cap heart].⁸

Gleaning scraps: triggering points for folded time percolation

Michel Serres explains Folded time:

that time doesn't always develop according to a line and thus things that are very close can exist in culture, but the line makes them appear very distant from one another. Or, on the other hand, that there are things that seem very close that, in fact, are very distant from one another. Lucretius and modern theory of fluids are considered as two places separated by an immense distance, whereas I see them as in the same neighbourhood.⁹

According to Serres, "time doesn't flow. It percolates."¹⁰ Percolation is the mechanism through which we connect things that, no matter the distance in space and time, are interconnected, *are close friends. How do we see and find this percolation?* Gleaning may be an operation for achieving it.

One simple time scrap has this potential in itself, to unfold connections between unexpected things. Gleaning is beyond time-space-place constraints. Gleaning cannot be grasped in terms of linear or chronological terms.

Gleaning is the practice of being open to encounter something beyond plan. **Gleaning has this unknown-uncertain aspect, and as gleaners we go into the field and cannot know beforehand what we are going to find or gather. We are happy and grateful as the original gleaners were for what comes to meet us.** There is no pre-thought involved in gleaning; there is only the act; you wander, and things come to meet you. As Picasso notes: "I seek not to find, but I find whilst seeking." Gleaning is the operation of folded time, **making sense of what apparently is nonsense, or the art of gathering disconnected scraps. How?**

Connection happens through percolation—like the water that finds rifts and percolates through the various strata of geological time in very fast terms.

By connecting. If everything is interconnected, then no matter what things you bring to the foreground you have a potential relationship; sometimes we cannot see the connection, because our minds are locked in a predetermined time or space. You need to go out of your 'comfort zone' and look for things beyond the limited space, place, and time predeterminations. It "is making friends with [it]" as Herzog says:

⁸ " \cap " Mathematical symbol of Intersection.

⁹ Michel Serres with Bruno Latour, *Conversations on Science, Culture, and Time*, Trans. Roxanne Lapidus, University of Michigan Press, Ann Arbor, 1995, p. 57.

¹⁰ Serres with Latour, 'Conversations on Science, Culture, and Time', p. 58.

“You read it and re read it, and you become friend with a poet who is 400 years dead already and yet you are not alone anymore, the sense of not being alone anymore, that is very essential for me.”¹¹

ONEthing captures your attention, and sometimes at first it is not clear in your mind, but not only is there a connection with something you know, but what is more important, anything you select is connected with everything; therefore, you release the tension of gleaning something special because anything has potential to become special. ***It is not what you encounter that needs to be special, but what you do with.*** Gleaning ONEthing instead of ANOTHERthing is always a choice.

Lived time presence

Time Scraps are brought into lived time¹² presence. Through gleaning there is a sense of belonging that is generated: “this is my garden,” “this is my poem.” This is how the relevance of each time scrap starts becoming visible and simultaneously its interconnections, a network of time invisibilities brought to the surface by each gleaner. Furthermore, gleaning feeds our see(d)(k)ing path with joy, hence many unexpected findings are given to us, and if they are, we are responsible to bring them into public view. Then we learn to take good care of what we have gleaned; no one imagines a woman who gleans grains of wheat to make bread for her family not taking good care of the grains.

Act more think less

It is only when my hands touch the scrap that the idea becomes real; until then is only a thought, no more.

How? Through the practice of lived time. You embody your work fully; you are a **be-doer**, that is, being and doing in coexistence. A be-doer is ‘a person who actively is-does things instead of just thinking or talking about them.’ Gleaning catalyses you to do more and think less before you act. Thinking and doing becomes one coexistent practice. You begin with what you have at hand, not waiting to have the perfect thing, the perfect idea, the perfect data...just do and by doing you disclose important things. If you think without acting things vanish away, even the most powerful idea needs action. Sometimes you follow a hint, something pulls you toward it, attracts you. You do not know at first sight why, but you feel that that that small thing has SOMETHING. You start making sense of things and one thing leads to the other forming a chain of unexpected ‘as founds’. Then you interconnect them and slowly they start to make a new sense, to gain profundity beyond the singular, in other words, a plural connection. In intellectual terms gleaning is “to obtain (information) from various sources,” ***but how does this happen?***

¹¹ Werner Herzog, *On the Ecstasy of Sky-Flying: Werner Herzog in conversation with Karen Beckman*, [documentary] Produced and edited by Aaron Levy and Nicola M. Gentili, with the RBSL Bergman Foundation Curatorial Seminar, University of Pennsylvania, Slought Foundation, Contemporary Arts, Philadelphia, 2007.

¹² Lived time: “you will find it in the streets, you will find it in the everyday. You will find the best understanding of lived time in your own, human experience of it.” Jeremy Till, *Architecture Depends*, The Mit Press, Cambridge, London, 2009, p. 96.

How to Glean?

As found by chance through w(a)(o)ndering

As Agnès Varda argues “Gleaning itself is not known — is forgotten. (...) you pick what you find; you bend; you go around; you are curious; you try to find out where things are.”¹³

According to Alison and Peter Smithson, “**As found**”¹⁴ is a new way to see the ordinary, to discover all the signals of a place that has the potential to recharge the energy our creative activity. You glean what you encounter, as found.

W(a)(o)nder is the way to find this ‘as found’ by means of the coexistence of both wandering — “walking or moving in a leisurely or aimless way” — and wondering — “experiencing a feeling of amazement and admiration caused by something, a desire to know something; to feel curious, feel doubt”¹⁵, This is when “as found” happens.

Thus gleaning is a process of letting go of always wanting the perfect thing, the perfect idea, the perfect project, and to do it right. Gleaning means to welcome wrongness:¹⁶

To err is to wander, and wandering is the way we discover the world. Being right might be gratifying, but in the end it is static, a mere statement. Being wrong is hard and humbling, and sometimes even dangerous, but in the end it is a journey, and a story.¹⁷

W(a)(o)nder with no expectations of rightness or wrongness, trusting that the SOMETHINGS you glean will make sense only much later in time.

Gleaning needs Trust. You move forward without knowing where the process will lead you. Gleaning is not done as an end, gleaning is the end. By substituting ‘being wrong’ with ‘scraps’ in Schulz’s previous quote, we see: Gleaning scraps is hard and humbling, and sometimes may even be precarious, but in the end it is a journey, and a story. If things catch your attention, you trust their potential, knowing they have something within.

Gleaning may come through dreaming, or insomnia. (fig.2) In dreams unforeseen connections become visible. I gleaned this Louise Bourgeois drawing. She writes about this drawing entitled *Throbbing Pulse*, 1944, and what she writes is important for the gleaning practice:

My work has to do with a defence against fervor. People are always in a rush. To do what? To do nothing! There is a kind of fervor that is completely meaningless. This drawing is a call for meditation.... I am an insomniac, so for me the state of being asleep is paradise. It is a paradise I can never reach. But I still try to

¹³ Agnès Varda, interview “‘Gleaning’: the passion of Agnès Varda: Agnès Varda” on her film, *The gleaners and I*, 2005. Available at: http://www.indiewire.com/article/interview_gleaning_the_passion_of_agnes_varda_agnes_varda. [accessed August, 3 2011].

¹⁴ See Alison & Peter Smithson, “The ‘as Found’ and the ‘found’”, in David Robins (ed.) *The Independent Group: Postwar Britain and the Aesthetics of Plenty*, MIT Press, Cambridge, Mass., 1990, pp. 201-202.

¹⁵ Oxford Dictionary of English, Apple Dictionary, Version 2.2.1 (143.1), 2005-2011.

¹⁶ Triggered by a conversation with Maria Lima, who is starting a research on ‘Wrongness as a creative tool’. See <http://wrongclothingmap.tumblr>.

¹⁷ Kathryn Schulz, *Being Wrong. Adventures in the Margin of Error*, HarperCollins, New York, 2010, p. 42

conquer the insomnia, and to a large extent I have done it; it is conquerable. My drawings are a kind of rocking or stroking and an attempt at finding peace. Peaceful rhythm. Like rocking a baby to sleep.¹⁸

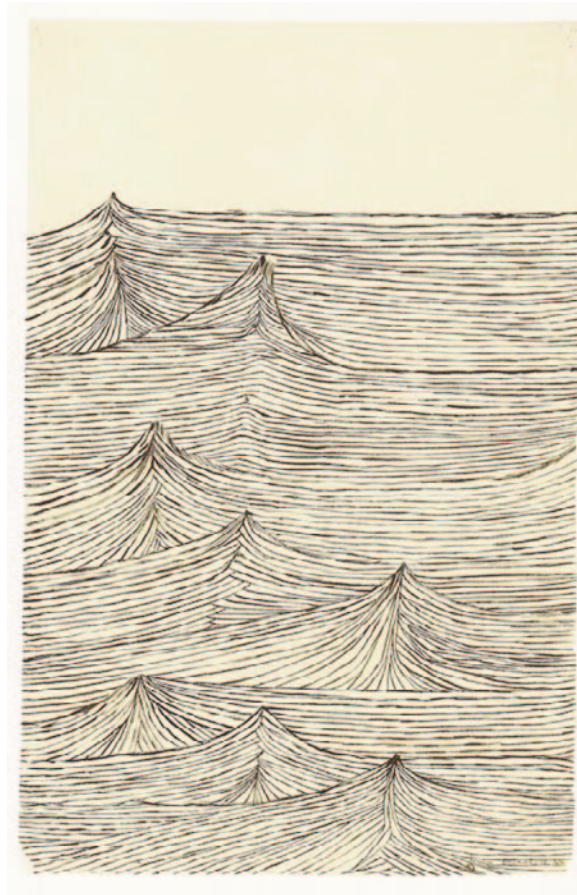


Fig 2. Louise Bourgeois' Insomnia Drawings
"Throbbing Pulse," 1944.

¹⁸ Available at: <http://accordionfile.blogspot.pt/2010/06/louise-bourgeois-insomnia-drawings.html> [Accessed November 14, 2013].

*"In the gleaning of a scrap
a jewel has been found*

*I close my eyes
and the rest was silent
nothing broken or devastated
carving the pieces of a dream
so utterly unshaped
the words no more
the name no more
in this humid land
in me*

*there are all these scraps on my table
scraps I hold in my hand
the flavor touch of eating
the species that nothing gathered in me
touching is only one of the multiple ways of making sense of things*

*scraps are the pieces of nothingness
the remnants of the other in the other
the no rare thing of normality
we are all scraps, of something."*¹⁹

This way, the process of unfolding ideas is not about being closed minded when trying to sort out the 'problem' or coming at a 'brilliant idea'. The opposite is actually the practice: of going out to the field, opening all of your being to be caught by the 'as found'. Here as found has a double meaning: the 'as found' as it is there, but also the self-meaning: the founder. When you find the 'as found' you are able to make something with it.

Therefore, 'as found' is not to passively address the situation by saying "I found this and this" but actually to find the meaning in your project, and finding meaning comes through establishing connections.

By Chance

All the things I gleaned were unexpected...see(d)(k)ing is a journey that presents you with chances, but you may or may not glean them. You may have been taught to give value to the things that you achieve by effort, but actually somethings come to meet us apparently by chance. Sometimes we do not make any effort; it is only a matter of paying attention and

¹⁹ Cidália F. Silva "On Being scraps of something," Nazaré, November 2, 2013.

connecting. This I have learned is as relevant as the things that come about by planning and study. This is not to say we do not need to plan, we do, but we also need to integrate the things that are given to us by chance. We cannot replicate accident.

Actually, it is by being on the path of see(d)(k)ing, that we find unexpected things. The ancient gleaners only gleaned because they went to the field. The whole idea of serendipity is this: "Specifically [it is] the accident of finding something good or useful while not specifically searching for it;"²⁰ however, serendipity only happens through training and feeding knowledge. A piece of newspaper may be useless for most human beings but you see the potential of it by gleaning and is similar to the scraps deemed useless by the owners of the main harvest but precious for the women who gleaned them.

By time speed

Gleaning incites the magical instant when the connections become evident. "Speed is the elegance of thought, which mocks stupidity, heavy and slow. Intelligence thinks and says the unexpected; it moves with the fly, with its flight. A fool is defined by predictability."²¹ **Evidence** comes in a time glimpse, it does not depend entirely on throughout thoughtful effort.

By Attraction

By pleasure, not the perfect harvest, but some gleanings of pleasure. You feel attracted to things, you pick them up, and take them with you.

By rejection, you do not like something but it does not leave your mind; the uncomfortable feeling triggered by that thing creates a dialogue within you.

By Openness

Openness will bring you many time scraps to glean, gifts that only happen because you allow yourself to see beyond your mind constraints, social constraints, professors constraints...If you have been trying to glean in the place you are designing-researching and you have not found anything, look outside your room's window, see a film, read your favourite book, read an author that you have never read, go and have coffee with friends, listen to your grandmother, or to your children. The gleaning of a catalyst may come from any place, any chronological time, any being, any material, any event, at any instant in time; usually it comes when you relax and forget you are looking for something...SOMETimes you may be making such an effort, seeking and seeking without stopping, and this effort prevents you from seeing the relevance of things that come naturally with no effort in every minute to meet you. This is not to say you do not need a plan or a question to seek an answer to, but simultaneously you need a free mind to see what you could never imagine and is given to you. It is by means of this attentive effortless action that the gleaned glean you.

By playing

Like a child you play with things, not waiting for the perfect game, the perfect toy to play with; a child just plays, it is their nature. *Children play with whatever they glean, remember?* From 'nothing' you may create 'lots of playfulness'; you play

²⁰ Oxford Dictionary of English, Apple Dictionary, Version 2.2.1 (143.1), 2005-2011.

²¹ Serres, "Conversations on Science, Culture, and Time", p. 67.

with words, drawings, pictures, ONE at a time. All your attention is in that one thing, looking deeply at one thing at a time, and simultaneously you start putting the elements of the game together, to invent play and look at what comes from that freedom of not having to say anything special, create anything special, free to be wrong and make mistakes. From wrongness may come something special. **‘May’** denotes an openness to the possibility. Our intellect tends to reject the potential of ‘may,’ instead we want certain ways that lead to certain results. But this reduces the possibilities of knowledge creation. Playing is very serious. Playing is not the opposite of rigorous; it is only another way to be rigorous.

Be-doing attention

“Many things, wherever one is, whatever one’s doing, happen at once. They are in the air; they belong to all of us. Life is abundant. People are polyattentive.”²²

For gleaning you need to practice be-do **attention**; to be attentive in the here and now. There are millions of things happening at the same time, even within your world; you need to explore every day as an unknown ‘land,’ to look at a picture you never saw, look deeply at a sentence you never read. If you always see the same beach again and again it is time to pick up by chance a shell and observe its colors, its texture, its the materiality. The idea for your project is there in this uncertain playfulness; therefore, be-doing attention is more than paying attention; be-doing attention is being present in the here and the now, beyond the linear seeking plan of what you are doing or seeking. The lived time experience of be-doing an interproject is not only a point in a linear time journey you may have planned, it is also the coexistence of the known with the unknown, of the expected with the unexpected, of the certain with the uncertain.

Why Gleaning?

Discovering gleaning potential

Gleaning caught my attention around 2006 when I started seeing its potential to create projects from places’ time by watching our design studio students gleaning from the places in Vale do Ave’s.²³

This resonated explicitly in my heart-mind: I knew gleaning by heart; I had gleaned many apples, pears, and potatoes as a child...Through this childhood experience I learned how these scraps, though perhaps not fitting the regulations for quality, had such an exquisite flavour. By so doing, I learned the good of what I gleaned. I also learned that conventions reject biological rhythms that then become ‘wrongness’ according to the law. The folded time percolation of my lived experience inspired me to bring forward this time operation.

Gleaning is a powerful mechanism to create interprojects, I have observed this over the years in my students’ design projects and research alike, as well as in my own research. Take care of what is discarded, be it by convention, the

²² John Cage “III. from A Year from Monday, page 133,” Available at: <http://www.lcdf.org/indeterminacy/about.html> [Accessed January 1, 2012].

²³ At the School of Architecture, University of Minho. Gleaning potential was also triggered by watching Agnès Varda Film, “The Gleaners and I,” that my colleague Marta Labastida brought to inspire our Design Studio students.

mainstream, or other kinds of dogmas and regulations, or because we have lost our childlike wonderment for anything as simple as a scrap.

Gleaning is for taking good care of earth-places

Gleaning holds important potential from another perspective. It involves more than reusing; it is transforming with care, reducing the intrusion and disruptions in essential systems as land-water systems. Therefore, **it is refraining from doing whatever we want, whenever we want, wherever we want.** The most striking examples of this attitude are found in Portugal through all the housing developments constructed on 'agricultural land' that created a *tabula rasa* of whatever was there before and resulted in large wasted lands.

Gleaning supports the attitude of not only 'doing with what is already there,' but also 'one that potentiates what is there,' which means making the most with whatever a situation is, inciting the best from a place.

Why have people gleaned since ancient times? Because they were starving, there was scarcity. They simply needed food. This is the primeval reason for gleaning. I have been observing this scarcity in design research projects as well; we make such an effort to invent stuff but forget that the resources are actually there in the place, in people's appropriation, in simple things. But we are so attached to making something original, the best...that we forget to catch what is available and make something special from that simple, common thing, such as a wall, a tree...whatever we find.

Therefore, gleaning triggers and feeds throughout the time process of the interproject in order to establish the interconnection between project and place. Gleaning is not only something done in the beginning to find an idea, it has potential for much more, and is the very mechanism of the nutrients needed to feed the interproject.

Gleaning for feeding the interproject

The place is already an ongoing project; it is not a static 'thing' named place. It is a project, and the way we interact with this project that is the mechanism for creation. Therefore, place is not a place but a lived time happening where times are folded into simultaneous creation. *Creation happens when a child plays, when a farmer rotates the former crop to seed beans, when the water drop touches the apple on the tree...*Gleaning comes from a primeval need, and need empowers creativity.

Gleaning appeared as a survival need, by gleaning the discards of the harvest **to feed** human beings. This is why recurrent gleaning images show women, the ones who fed their families. For feeding our gleaning research, we glean from the original source of gleaning:

The women before us are gleaners, doing what they can to feed themselves, doing what gleaners did. Our vision of gleaning is the vision put forward by Millet. Poor women come to gather what little remains on the field after the harvest. This right has belonged to them from time immemorial.²⁴

²⁴ Liana Vardi, "Construing the Harvest: Gleaners, Farmers, and Officials in Early Modern France," *The American Historical Review*, volume 98, No. 5, Dec., 1993, American Historical Association. pp. 1424-1447, p. 1426.

Like the first women who fed themselves and others, this feeding of the interproject process is continuous: it is not only at the beginning, as it is made visible in the example explained in the *why to glean section*. You eat every day, more than once, so you need to glean every day as a present practice of feeding your mind.

Don't allow your intellect to control and know it all in the beginning because the process of discovering brings much more than being in control; control limits what we know and constrains the possibilities to find, whereas gleaning covers what we do not know and is not known.

In operative terms, gleaning is relevant to feeding the project all along the way; through it you reconnect places' time, or subject time. You realize that time has the potential to do from what is already there, just open your full being—your mind-heart-body—to glean.

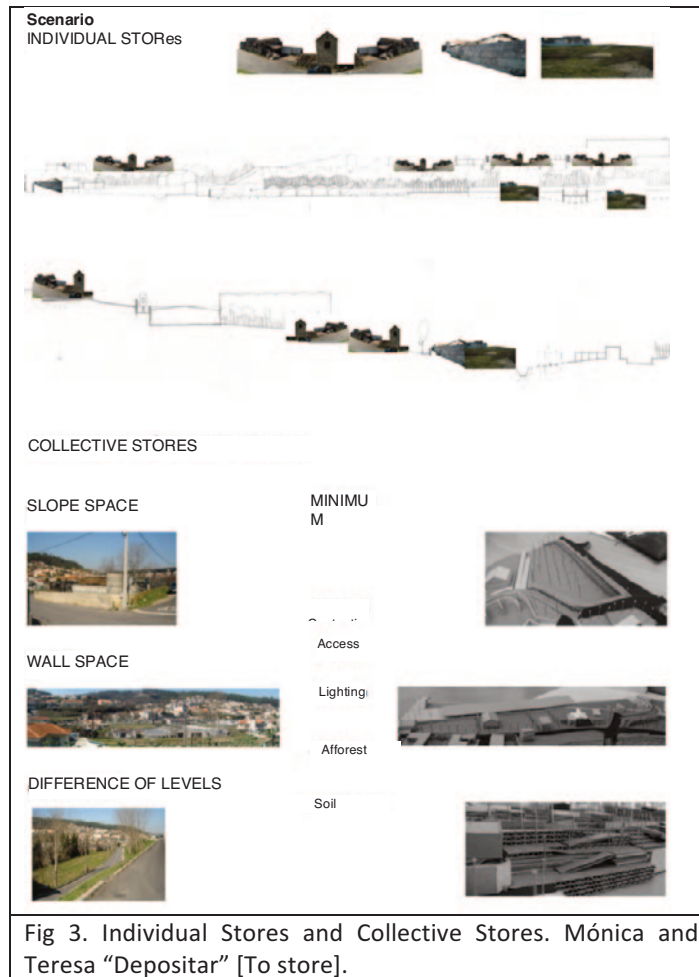


Fig 3. Individual Stores and Collective Stores. Mónica and Teresa "Depositar" [To store].

Therefore, Gleaning is the operation that feeds all the other time operations: Inciting, Grounding, Transmuting. In sum, gleaning is the catalyst for starting an interproject.

To explain this relationship I have chosen One Project, *To Store*,²⁵ that will be with us across the gleaning for starting and for each operation.

Gleaning for Starting

In this example the authors started by finding that the inhabitants had different ways for storing things: water, cars, pallets, *bodies of the ones who had passed away*... Thus, the project was triggered by acknowledging a particular need in this place. The need to store comes from a lived time need: to reserve a supply of SOMETHING kept for use as needed. *What are the specificities of these storage elements-spaces and what relationship do they have with the places' time structure?* were the follow-up questions to find the answering strategy to: *how to store?*

The next step acknowledged the characteristics of storing as found in the place: there were the collective spaces for storage, as is the case of parking lots, and the individual spaces such as the water reservoirs. This differentiation in collective and individual stores triggered the structure of the project (fig.3).

The project continued by relating these storage elements-spaces with the structures of the place, namely, the water lines, the road structure, and the topographical section.

Gleaning for stimulating

It was recognized as a specific housing typo-morphology, structured by the water reservoir associated with a courtyard, a space of articulation between the public space of the road and the private, and between the reservoir, the house, and the agricultural field of each housing parcel. Moreover, it identified the correspondence between the parcel appropriation and the ground characteristics as seen in the longitudinal and transversal sections; the parcels alongside the water line were on permeable soil formerly used agriculture, whereas the housing typology was implanted at the higher levels.

This typo-morphology is a material mirror of the co-dependency between farming-housing-working. *People live here in all the senses of living: they work, they sleep, they produce...there is no separation*, and the spatial and material elements of the typo-morphology reveal this. Life unfolds in the ways it needs to be unfolded. Things change through these daily needs, as lived time drives people to do.

By gleaning these specific features, the project found the infrastructure elements to catalyse the transformation of this earth-place. The water reservoir-courtyard became the space-catalyst to incite the proposed typo-morphology, generated from the potential of storing as an infrastructure to support the lived time of its inhabitants.

By identifying the larger storage plots, the project found the collective storage spaces, spaces of opportunity to incite a vocation which was suspended in time. Three spaces of opportunity were found and labelled according to their specific material features: the slope space, wall space, and difference between levels space (fig.3).

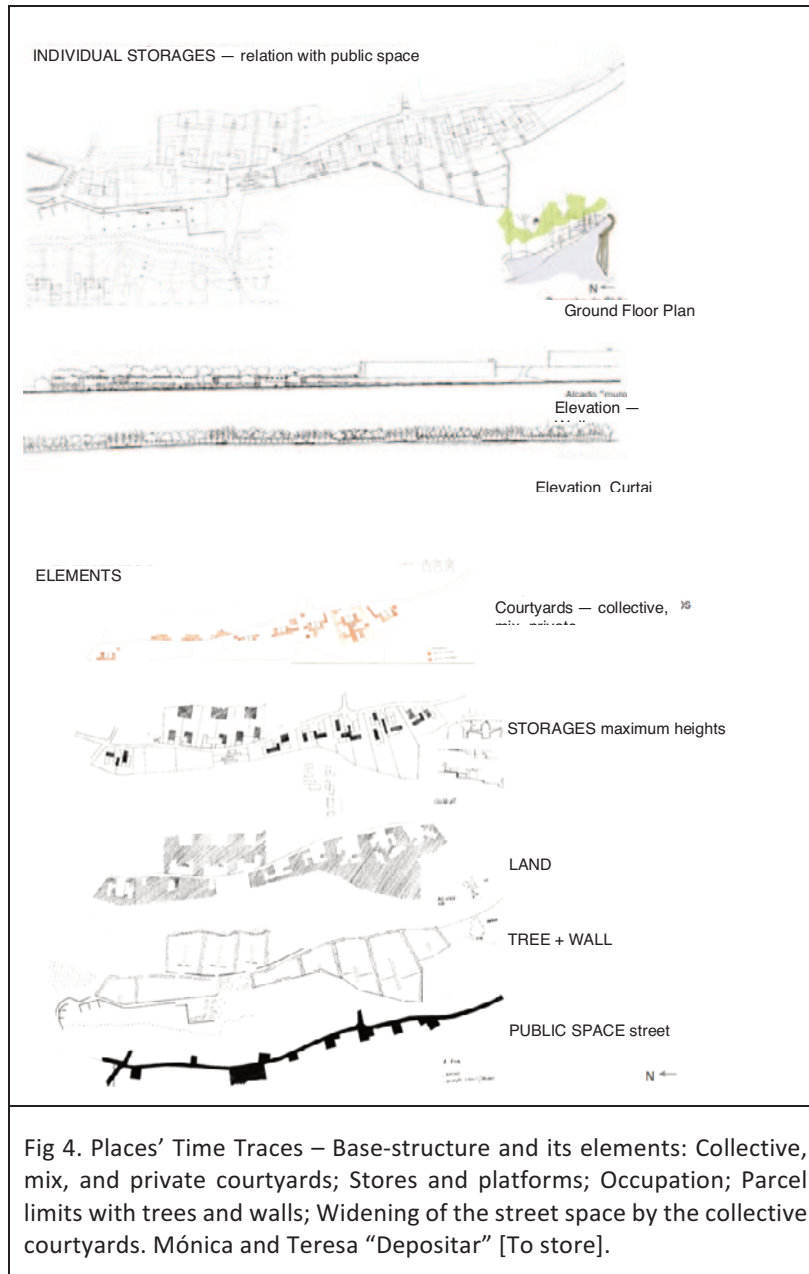
²⁵ Mónica and Teresa, "Depositár" [To store], *Projecto V [Urban Design Studio]* School of Architecture, University of Minho, Tutored by Marta Labastida and Cidália Ferreira Silva, 2007-2008.

Gleaning for grounding

The elements for the project's base-structure were found by gleaning the places' time traces (fig.4) through the intersection of the storing theme with the linear structures, such as the water lines, paths, and vertical lines, as well as the trees and walls. The limits of the parcel structure were defined by trees and walls, as found in the place. These unfolded into two longitudinal elevations: the wall elevation and the trees' curtain elevation in detail:

Individual stores are associated with existing paths and permeable or non-permeable zones. The low levels have occasional deposits and outnumbered, for not disrupt the permeability of the soil, articulated with an elevated platform (with attachments for storage and tools to support agriculture), yielding larger parcels, thus responding to the preservation of the agricultural vocation this place. The high elevation (in non-permeable areas) have water reservoirs associated in higher number, causing smaller plots. Associated with these reservoirs is a platform for collecting water, which will then be stored and is designed to give support to these agricultural parcels."²⁶

²⁶ Mónica and Teresa, "To store by infra-structuring".



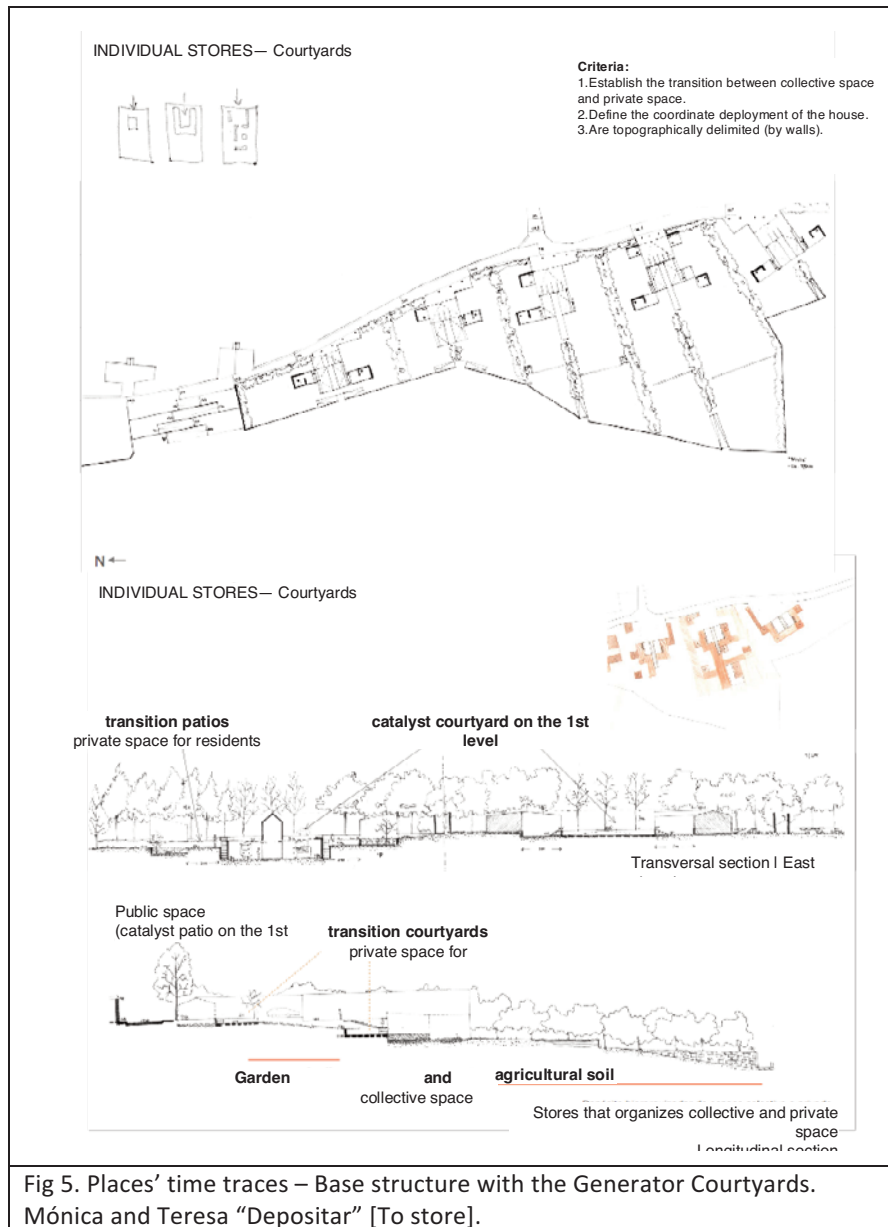


Fig 5. Places' time traces – Base structure with the Generator Courtyards. Mónica and Teresa “Depositari” [To store].

The criteria for the distribution of the stores lay in the relationship among the individual stores, the collective stores and the courtyards, as found in the pre-existent typo-morphology, thus widening the space of the street, and making the articulation between the public space and the relationship with the parcel structure that reshaped the topography. The courtyards-stores were the catalysts of change (fig.5); they grounded the project-place, creating an infrastructure²⁷ open to change.

A basic infrastructure with minimum action, using the present place's resources and vocation to catalyse unforeseen appropriation was designed for the Collective Spaces. All acted upon the accessibility of the space by integrating them in the continuous public structure and by the following actions for each of the spaces.

The Slope Space — infrastructure actions: accesses, appropriation of the slope by means of benches inserted in the soil; and planting of trees for a possible nursery trees.

The Wall space — infrastructural actions: design of a flexible and removable structure with a removable roof. This prepared the space to receive diverse public uses, such as a market, exhibition space, etc.

The difference between the levels' space — infrastructural actions: design of the ground through a system of flat and sloping platforms with deciduous trees on the sloping platforms, and the evergreens on the flat. This space itself became the access between the main street of the plan and the agricultural road of the lower level.

Gleaning for transmuting

The grounded infrastructure is evidenced through the gleaned elements from the vocation of the place — the store courtyards-trees — which grounded its flexibility to integrate uncertainty. Minimum rules were defined for those elements, for future house construction, regarding the relationship with the courtyards, the height of the buildings, and the maximum building area. The figures on the previous pages presents the criteria for the two main levels of the project — the high and the intermediate — structured by the central street. What is not ruled is flexible and open to the free interpretation-appropriation of each human being.

Through this example, it becomes clear that the operativity of gleaning throughout the entire the time process, by a recursive movement between 'gleaning within the place,' and by picking up concrete matter and tools to ground the transformation project designed in our design lab, the project becomes not a beginning, nor an end, but a time continuation of the ongoing project-place that changes every day.

What Have We Learned?

We have learned that remnants are time scraps. By gleaning them we change their time potential, a transformation of the useless into the useful.

We have learned that gleaning is the art of encountering ONething among OTHERthings. This ONething as SOMething that captures your attention and opens a field of unknown possibilities, fully grasped only through the time process of the interproject.

²⁷ Stan Allen, *Infrastructural Urbanism, Points + Lines: Diagrams and Projects for the City*, Princeton Architectural Press, New York, 1999. pp. 48-57.

We have learned that gleaning has two main principles: the hologramatic and the equipotential. The first reminds us that the whole is in the part that is in the whole; consequently, no matter the size of the thing you glean, it has in itself the potential to become a crossing scales mechanism of unforeseen interconnections in time. The second reminds us of the equipotential nature of everything that exists.

We have learned that gleaning scraps is a mechanism for folded time percolation, opening the possibilities to unfold interconnections beyond time and space constraints.

We have learned that gleaning is a lived time presence, by embracing what is given to us at every step of the journey and by being a be-doer, ‘a person who actively is-does things instead of just thinking or talking about them.’

We have learned that gleaning unfolds through w(a)(o)nderment, a coexistent simultaneity of wandering and wondering that happens: by chance, when we glean unexpected things; by time speed, the instant of evidence; by attraction, either pleasure or rejection; by openness, to go beyond the constraints; by playing, as a child that plays with whatever is available; and finally by be-doing attention — many things happen simultaneously, so do not be restricted by your mind’s plan or preconceptions but look around, experience, and glean.

We have learned that gleaning is relevant for earth-places; when we glean from what is there in the ongoing project-place, we learn that our project is merely a timeframe in a long time story: then we learn to take good care of what we have.

We have learned that gleaning feeds the interproject process, in the beginning to trigger the interproject from within the already existent project-place; for grounding the places’ time traces in the ongoing places’ time traces, for stimulating unforeseen appropriations and the sense of belonging of people, and for transmuting the interproject into...

Gleaning transforms time scraps into the fuels of potential. Fuels “are any materials that store potential energy in forms that can be practicably released and used as heat energy.” You catch it, you release the energy...and something new may bloom.

Illustration Credits

Fig 1. Forum Amsterdam no. 7, 1959, p. 262.

Fig 2. Louise Bourgeois <http://accordionfile.blogspot.pt/2010/06/louise-bourgeois-insomnia-drawings.html> [Accessed November 3, 2013].

Fig 3, 4 and 5. Mónica and Teresa “Depositár” [To store], Projecto V [Urban Design Studio], 2007-2008, Tutored by Marta Labastida and Cidália Silva.

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