PLANT HOTEL: SERVICE AS A RELATIONAL AGENT

YIYING, WU, JACH WHALEN, ILPO KOSKINEN

THEME, SECOND HAND

(FIRSTNAME LASTNAME

AFFILIATION

NAME@NAME.EDU)

ABSTRACT

This summer, we opened a Plant Hotel, where people checked in their plants when they went travelling and people who passed by watered the plants. The aim was to challenge people's normative domestic relation with their plants and to engage them directly with the new possibility of collaborative care.

Plant Hotel is heavily inspired by the practices from art: Situationists from 1960s and 'Relational aesthetics'. These art practices offer an alternative to the service design that has roots from User-Centred Design and commercial context. Service can serve as a discursive and relational agent rather than as a commercial establishment. The service here, following Situationists approach 'constructed situations', refers to a design concept prototyped in people's daily life, which is deliberately constructed with the rules that challenge daily normative orders and suggest new possibilities, like the one in Plant Hotel 'your plants will be watered by random passers-by'. The focus of design shifts from the objects to the practices and social relations around the objects, which is a more experience-oriented and interaction-based collective space. We argue this kind of constructed service can take the following roles: 1), provoking people to think, reflect and discuss; 2), shaking up daily norms and engaging them directly with new possibilities of doing things; 3) providing a dialogic process for participants to speak back by negotiating their own ways of interpreting and interacting with the service, in a way which provides a process of value finding for them.

INTRODUCTION

This summer, we opened a Plant Hotel in a (city name) neighbourhood. It is a hotel for plants, where people checked in their plants when they went travelling and people who passed by watered the plants. We received 42 plants from 22 owners during the one-week opening and none was died. The main aim of this service of collaborative care of plants was not to develop or test a solution to the daily problem. Rather, the aim was to challenge people's normative domestic relation with plants and to engage them directly with the new possibility of collaborative care. Meanwhile, people created meanings relating to 'collaboration' by interpreting and interacting with Plant Hotel in their own ways.

Plant Hotel is heavily inspired by the practices from art: Situationists from 1960s that aimed to push people away from their daily routines constrained by the capitalistic system with the approach 'construction of situations'; and 'Relational aesthetics', a term coined by Bourriaud (2002), that aims to create new social relations. These art practices offer an alternative to the service design that has roots from User-Centred Design and commercial context. In this paper, we are proposing that service can serve as a discursive and dialogic agent rather than as a commercial establishment. The service here, following Situationists approach 'constructed situations', refers to a design concept prototyped in people's daily life, which is deliberately constructed with the rules that challenge daily normative orders and suggest new possibilities, like the one in Plant Hotel 'your plants will be watered by random passers-by'. The service shall be deeply integrated in people's most daily social settings, for

instance, from milk delivery service, laundry space to visa application for the immigration. The focus of design shifts from the objects to the practices and social relations around the objects, which is a more experience-oriented and interaction-based collective space.

We argue this kind of constructed service can take the following roles: 1), provoking people to think, reflect and discuss; 2), shaking up daily norms and engaging them directly with new possibilities of doing things; 3) providing a dialogic process for participants to speak back by negotiating their own ways of interpreting and interacting with the service, in a way which provides a process of value finding for them.

ITS ROOT FROM ART

Positioning service as a discursive and relational agent is indebted to the works from art. One is Situationist International, the political and artistic movement of social revolution in 1960s that aimed to liberate people from capitalistic system. The other is the work of 'Relational aesthetics' (also called as 'Relational art', 'Participatory art' and 'Socially-engaged art') that aims to create new social relations.

One of the main influences from Situationists is Debord's book 'Spectacle of the Society', which provided a critique of consumer culture and commodity fetishism. The critique later becomes the central reference for artists of relational aesthetics to argue their aim of creating new social relations. Another influence is their approach 'construction of situations', the kind of creative and artistic tactics, in order to liberate people from the alienating effect of capitalism. We will introduce the art roots of our work from two aspects of the aim and the approach.

THE AIM: TO CREATE NEW SOCIAL RELATIONS

Debord's concept 'spectacle' provides important theoretic basis for the contemporary artists who put 'participation' in the centre of their work. In his eyes, the social relation between people is no longer driven by direct and authentic experiences but colonized by spectacles that commodities generate. Individuals' desires and emotions are pre-written by the cultural and commercial institutions through the promotion of goods. Nicolas Bourriaud (2002) chose to take the 'spectacle' as the main reference in his book 'Relational aesthetics'. He argued that we are now even in the further stage of spectacles(p. 113). By setting up the 'mythical enemy-passive spectatorial consumption' as Claire Bishop(2012) summarized, participatory art work aims to combat it: 'against contemplation, against the spectatorship, against the passivity of the masses paralyzed by the spectacle of modern life'(Groys, 2009).

When artists agree the world is conquered by the commodity form and the spectacle it generates, they further realize the relation between the presenter and the reviewer through object is entirely appropriated by the commercial society. Thus, just producing objects is not enough. It will be consumed by another passive bystander, just like one more piece of commodity. Instead, there must be art of action, which involves authentic participation from people and 'direct engagement with the forces of production' (Stimson and Sholette, 2007). Art should move toward social relations away from beautiful objects, and toward action (though small, step by step) from passive process of presenter-spectator. Thus, the aim of art is proposed to create social settings for new social relations and to promote and cultivate social inclusion (Lind, 2004). It continues the mission their Situationist predecessors carried, which is to repair social bonds that have been segmented by the capitalistic system. That is why participation is so important that it 're-humanizes the society rendered numb and fragmented by the repressive instrumentality of capitalistic production'(Bishop, 2012).

Works of the relational aesthetics vary, from artists engaging museum audience in artistic production, to artists providing down-to-earth services to the community, like massage or house renovation. Rirkrit Tiravanija provided free Thai food to museum visitors in MOMA New York and claimed the aesthetics lied in visitors having soup together in the space. In project 'There is nothing there',

responding to the villagers' understanding of their own village 'there is nothing', Kateřina Šedá created 'a social game' where all the villagers performed the same daily activity at precisely the same time during one day. The day became a public celebration of 'nothing', the simplest gestures of living in the community.

THE APPROACH: CREATIVE TACTICS IN CONSTRUCTED SITUATIONS

So, for the Situationists, how to awaken passive consumers and break up from daily forms? How to transform them toward more active individuals who pursue authentic desires and directly experience a more rich and sensational life?

They proposed the approach 'construction of situations', defined as 'the concrete construction of momentary ambiences of life and their transformation into a superior passional quality'(Debord, 1981). By devising social situations in daily life, they aimed, first of all, to break up the alienating effect of capitalism, and secondly, to stimulate passionate, experimental, playful, and non-alienated experiences and true desires. Furthermore, they sought to suggest new forms of living and further change the large social fabric. It is a kind of way of 'revolutionizing everyday life' and 'step-by-step transformation'(Debord, 1981).In order to succeed breaking up from old forms and provoking new forms, Situationists specifically took their methods in the very directionless adventures, giving the focus on playfulness, like surrealist walks and odd dialogue as the expression of 'insubordination to habitual influences' (Debord, 1955)

The concept 'artwork as social interstice' in the current economic system that is introduced by Bourriaud (2002), can help to rich the understanding of 'situations' in Situationist theory. He said

> "Over and above its mercantile nature and its semantic value, the work of art represents a social interstice. This interstice term was used by Karl Marx to describe trading communities that elude the capitalist economic context by being removed from the law of profit: barter, merchandising, autarkic types of production, etc. The interstice is a space in human relations which fits more or less harmoniously and openly into the overall system, but suggests other trading possibilities than those in effect within this system. This is the precise nature of the contemporary art exhibition in the arena of representational commerce: it creates free areas, and time spans whose rhythm contrasts with those structuring everyday life, and it encourages an inter-human commerce that differs from the "communication zones" that are imposed upon us." (p. 14)

It intentionally seeks detachment from normative orders of daily conduct, in order to propose alternatives or new forms of living and social relations. Through little services rendered, artwork is able to 'fill in the cracks in the social bond' and 'patiently re-stitch the relational fabric'(p. 36). In this way, artwork acts as experimental production of sociability and conviviality. He agrees with Situationists these new forms are possible to influence the dominant social fabrics and further promote a social change.

Overall, the Situationists left rich legacy that has inspired many people later on in the aspects of techniques: in the contemporary society, one can aim for a change through creating an unexpected situation or modifying a situation, through invitation for direct and active participation of individual, through provocation, through playing a game, through creating chaos or humour.

A NEW POSITION IN DESIGN: A RELATIONAL AGENT

In design field, there is emerging phenomenon that designers critically review their position in marketing and consumer culture, although the professional itself is originated to be in service to industry. They attempt to decouple themselves from the commercial and mass-productive foundation and seek alternatives of meeting people's daily needs and of promoting human well-being. Under the circumstances of calling for reducing material intensity and reframing social fabric, a less-stuff-more-

people future of collaboration and sharing is proposed by designers(To name some: Meroni, 2007, Jegou and Manzini, 2008, Thackara, 2005, Manzini and Pacenti, 1995).

The focus is shifting from individual consumption toward more social and collective directions. Many recent design work shows design is going relational. Italian designer Anna Meroni behind project 'Nutrire Milano' (Feeding Milan) seeks to reconnect residents to local agricultural producers through service prototype with the communities. Katja Soini did a community project 'Ave Mellunkyla!' in East Helsinki neighbourhood for the renovation of the suburb. She and her team organized several activities with the residents, like video competitions for local pre-teens and teens and design workshops for the adult population. In the form of relational design, objects become as a background, yet still important, which is giving a form of community interaction in the communal aspect. Thus, the thing to be designed is not *the* object, but a form of social relation, a discourse, or even a piece of culture.

We follow the design agenda for a society of participation and collaboration regarding to accessing goods and services, and the approach of relational design. Then, how to engage people with these new possibilities of sociality in a deeper way? This question seems echoing with what Situationists were asking. And they provided us the approach 'construction of situations' that we can take further by the tool of service design. Service is about an interactional, experiential and performed event, which is composed of a series of activities and social relations. It is inherently social and participatory as it puts the focus on direct experiences and face-to-face human interactions. We argue service design is a very useful tool to create new social relations and to evoke reflection and debate. Participants join the debate during their construction of the service when they interpret, reconstruct, develop a posture and act toward it. Here, the service is not a commercial establishment. Rather, it is a temporary event, a 'constructed situation' and a 'social interstice' with its own pre-established rules set by the designers. It is directly integrated in people's daily life to meet people's needs, though temporarily, interacting with and shaking up people's daily routinized way of living and doing things and meanwhile inviting participants' interpretation and interaction.

DESIGN FOR DIALOGUE

In design field, there are works that inherit the agenda of art to evoke awareness, reflection and debate among people. 'Critical Design' from computer-related design, aims to make people aware of the impact of technology in our daily life. For instance, project 'Hertzian Tales' is one of early attempts to embody a critique of social issues, using the means of provoking, uncertainty and strangeness to question the 'electronically mediated existence' of human in daily life (Dunne, 2005).

Our service work, taking the political and discursive stance, further makes it more dialogic and relational. In our work, the dialogue and reflection takes place when participants (co)construct the service encounter. Instead of pouring the message to the audience in one direction, we invite people as participatory creators who (re)construct the service and speak back. They interact with the service in a way in which it supports them in interests, social relations and experiences that they find meaningful. Thus, the constructed service is a process they create meanings and find values in their own ways. Overall, rather than being provocative, we suggest the service work takes a more dialogic role that it provides a process of dialogic exchange that participants can speak back by negotiating their ways of participating in the service. As Grant Kester stated 'a dialogical relationship' (2004), the work serves as dialogic device, where aesthetics lies on the exchange, relation and dialogue between the participants and the service, among the participants themselves.

DIALOGUE IN INTERACTIONS: FROM 'SHOWROOM' TO 'CONSTRUCTED SITUATION'
Showroom is chosen by Dunne and Raby as a preferable place for critical designers to exhibit their work and communicate the messages with audience. Audience are conceptualized as window-shoppers who are skilful of imagining scenarios around the 'product' (Dunne, 2005). More recent

work attempts to exhibit the design as a design fiction in the exhibition, borrowing the approach that museum uses in which they present art historical everyday artefacts to allow audience to imagine what life was like in those remote societies (Dunne and Raby, 2013). By doing so, they can have enough room to trigger imagination and (critical) reflection of the visitors on these alternatives that the design concept aims to articulate. They believe the comprehensive visual setting of the design fiction exhibited in the showroom space can bring 'another yet-to-exist one' to 'the here-and-now' through artefacts, 'props' in their words (p. 43).

Whilst in our work, we walk out of the clean, splendid and imposing showroom space. Our work is not a technoscience-based artefact, but rather a relation-based service, which consists of a series of activities, social relations and rules. The communication moves out of showroom to a constructed service setting. It refers to a social setting in daily life, deliberately constructed with different social orders and rules from the normal ones. The audience are not consumers or spectators, but participants who (co-)create the service. They have a response through a performative and interaction-based means instead of spectatorship. Thus, people experience and engage with the new possibility through directly participating and constructing the 'situation' rather than imagining it in mind.

Dialogue in interactions is indebted to the work 'bringing prototype in real life' in the design research of information technology. The purpose of the prototype is not to test or to develop for further products, but to study related practices and social phenomena and to provoke reflections (Several examples: Kurvinen et al., 2008, Routarinne, 2009, Gaver et al., 2007). In Esko Kurvinen's work, one example is he gave a group of people a phone and a digital camera connected by an infrared link for about two months, to study how people use mobile multimedia for social purposes and to provoke reflection relating to the use. He did not see the prototype as a piece of half-way technology to be tested. Rather, he defined it as a representation, which creates 'conditions under which people try to understand this technology, redefine it, develop a stance towards it, and change their behaviour and opinions of it in dealing with other people'(Kurvinen et al., 2008).

PLANT HOTEL AS A RELATIONAL AGENT

Project Plant Hotel takes the form of collaborative service, where people check in their plants when they are away and people who are around take care of the plants. The service design concept starts with the problem-solving approach to address the daily problem that how the plants can survive when the owners are away. Instead of seeking technological solutions or professional services through the market, we proposed a solution with the social dimension. We created a collective platform for the people who were around to water the plants. The aim was not to try out, develop or test any plant-related service model to solve the daily problem. The aim was to engage people with the new possibility and to investigate their ways of interpreting and interacting with the form of collaborative care.

First of all, by setting a pre-established rule that the plants will be watered by strangers, we aimed to shake up the routines and norms and to challenge their comfort zone both for the plant owners and the visitors, just like what critical designers do. At the same time, we directly engaged them with the new possibility of collaborative care in the urban context by creating a communal and collective space. Then, from the perspective of participants, we looked at 'how would the plant owner and visitor interpret and act toward this collaborative care of plants' (especially relating to the issues of trust, shared responsibility and care for others), 'what meanings they would create from the interaction'. Their replies lie in their interaction with the service, including delivering and receiving services. When people entered Plant Hotel, they read the situation. They interpreted the plants exhibited there, the messages left by the owners, the interactions done by other visitors, the watering bottles put at the entrance. They learned and defined the rules of the context and rendered the appropriate role for themselves. Furthermore, they decided on what values and norms relevant in the interactions with the plants dropped by the owners.

COLLABORATIVE CARE IN PLANT HOTEL

Figure 1: checked-in plants in Plant Hotel

PLANT HOTEL

Plant Hotel was prototyped in a neighbourhood space in summer 2014 for one week (seen Figure 1). During the one week, we have received 42 plants from 22 plant owners. Before checking in their plants, the message was made clear for them that their plants would be strictly watered by random passers-by who were endowed with full right to make decisions, like which to water and how much to water, and Plant Hotel would not take any direct responsibility of their plants. It is out of doubt the owners were the most concerned with the death and life of their plants: what if nobody visit, or too many people come and water too much. 'What if my plant dies', this was asked the most. 'Then it dies', we seriously attempted to shake up the normative rules.

Even though Plant Hotel was designed as a 'situation' with 'deviant' orders to shake up norms and to provoke discussion, we still had to face the questions: 'will the plants survive?'; 'how people would like to water other people's plants?' Plant Hotel was responsible of creating a dialogue platform to encourage, form and support participation and collaboration. It means, practically, we shall recruit participants, who would trust the service enough to agree to bring their plants, and who would involve themselves more as care givers for the plants.

First of all, we needed a physical place to appear normal enough as just 'a neighbourhood place', which would not be considered as an art project with the sense of experiment or drama. It could be a shop or a café. In the end, given the budget limited and availability of the places, we opened it in a gallery space for one week. The identity of an artist distinctive place was by coincidence.

We rejected to organize the space relating to any image of a clean and imposing gallery space or of a highly-regulated industrial one. We intended to deliver a casual neighbourhood-style with the spirit of randomness and improvisation. The visual style was more related to collaboration with a feeling of variety than a central plan with uniformity. The atmosphere in Plant Hotel should make people feel relaxed and encourage and support their participation, in a way people feel freer to do something. For instance, we refused to use the white exhibition cubes or grey metal benches with clean and straight lines. We chose colourful hipster-style stools with several scratches and put them in a random way (seen Figure 1).

In order to create a dialogic platform, we provided a dialogue board attached to each plant. One side 'Plant story' was for plant owners, who could leave messages, including watering tips, wish list and stories (seen in Figure 2). The other side 'Care list' was for visitors to write down what they just did to the plant. We wished it could help visitors to make decision relating to the watering. It was also a way of visualizing and exhibiting people's interactions in Plant Hotel, as part of the product from the collaboration besides the growing of the plants.

This was the 'situation' that Plant Hotel provided. So what would plant owners and visitors respectively act toward the survival of the plants?
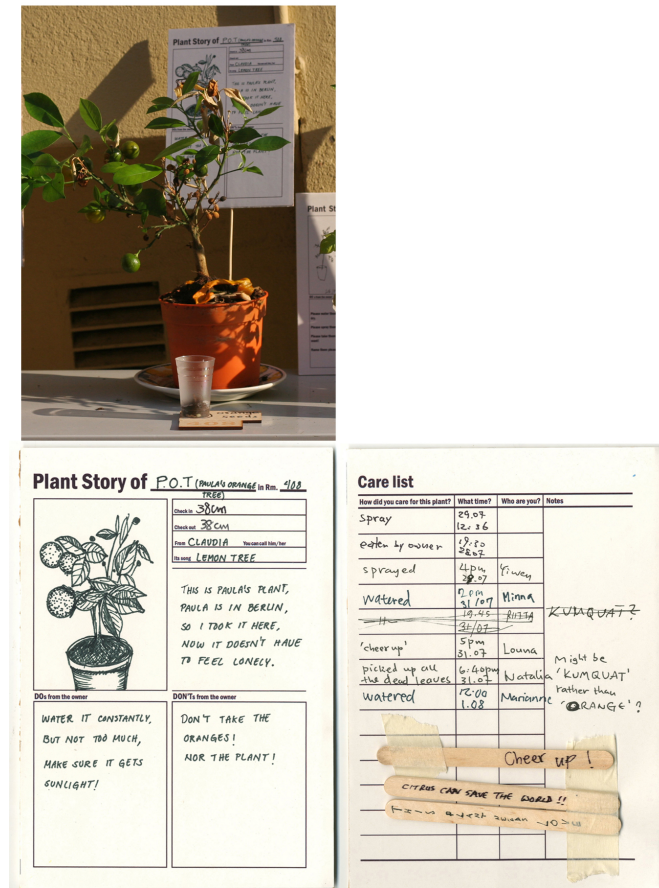

Figure 2: The 'Plant Story' of one checked plant

PLANT OWNERS

The one page of 'Plant story' was for plant owners to leave messages to the visitors. Unsurprisingly, almost all wrote the watering tips, like 'do not water too much' or 'make sure it is always wet'. One owner even drew a table with two dates 28/07 and 03/08 with a very strict order: 'my plant needs watering twice a week. Today is 28th July, I watered. Next day is 3rd Aug. Please mark it after you water. Thanks.'

Besides the watering tips, some owners had another way to avoid the death of their plants. Among the 22 plant owners, some were not away. They were our friends and acquaintances and agreed to bring some plants for various reasons. After being told we would not water their plants, some perceived Plant Hotel more or less as an adverse growing environment attributed to the loose and informal organization of care from the crowd. To help the survival of their plants, they kept the fragile and subtle ones at home, while skilfully chose the plants that are indestructible, the type that are usually flexible with the amount of water, insensitive with the change of environment and require little care. 'Delicate ones, like orchid or small flowers, which need complicate care, are hard to

imagine being in Plant Hotel. It would be a place full of cactus.' said one owner. He was partially right. Among the plants, there were 11cactus and jade plants, the types that are the most difficult to kill.

VISITORS

Among all the visitors who associated themselves with the care of the plants and decided to act toward it, they actually behaved in a very careful manner toward the checked-in plants. It is opposite to what plants owners perceived a lot of people would come and water the same plant again and again (our interview shows they were more worried about excessive watering than lack of water). The ones who considered themselves with adequate knowledge and rich experiences made their own decisions confidently. They quickly analysed all the resources available in the environment, the plant itself, the wet and dry degree of the soil and the watering record in 'Care list'. However, some visitors did not. When one entered the space, one saw over 40 plants scattered, some of which they knew and some not, some been watered a lot and some not. When they could not make sense out of the various information about 'which to water' and 'how much', they directly turned to us, 'tell me which plant needs water'. They partly shifted the responsibility to us. And the way of watering was usually very careful that some stopped after pouring very little water and asked 'is it enough or should I water more'. Also some chose spray, which they considered would not cause much trouble or damage.

In all, as we observed, the collaborative care of the plants was very loosely organized. There was no consistent effort whatsoever that each act of watering was very little connected to the previous or the next. Each was entirely decided by its actor who varied in knowledge, attitude and so on, albeit with the 'Care list' as a clue. Such loose structure can work for the plants that require simple care or are flexible with the variety of acts, while it has difficulty of carrying on complicated care task that requires some certain level of knowledge and strict structure of care process. It echoes with the strategy of some owners who brought difficult-to-kill plants but not 'orchid' or fragile small flowers. In Plant Hotel, the collaborative care seemed to fail to deal with the plants that appeared a bit sick. For one pee plant with some dry leaves, one visitor decided to water a lot to 'cure' it since it looked dry. The next one watered a lot again as the plant continued to look dry. When the third saw and realized the plant has been over-watered, she left a message 'no water allowed' even though people might continue to water when they saw the leaves appeared dry and neglected the note. =When we looked at the ways the owners and visitors collaboratively interacted with the plants, does it mean the nature of collaborative care is more for 'cactus' than 'orchid'?

MEANINGS CREATED

Responding to the practical question 'will the plant survive' this constructed situation raised, we have introduced the ways participants, both plant owners and visitors, interpreted and acted. In the following chapter, we will show what meanings that participants created during their negotiation of the interactions with Plant Hotel.

THE OWNER PRESENTING ONESELF THROUGH 'CRAFTSMANSHIP'

To help their plants survive in Plant Hotel, bringing in durable plants was some people's strategy, but not all did so. Plant Hotel received a lot of cactus, and yet more vegetable plants that require intensive care. Clearly, the owners of vegetable plants perceived Plant Hotel as a completely different place from a tough growing environment. While some saw visitors as a group of people who probably fail to collectively maintain one plant, some positively believed visitors as plant growers with experienced knowledge and skills. Thus, they regarded it as a place where they could show their authentic relations with plants, their skills and knowledge, and where they could ask for help and advices and learn knowledge relating to growing. Some particularly brought ill plants and expected help, like 'how to grow chilli in (a country name)'.

As a means for identity expression, plant is a very unique object if it can be called as 'object'. It is closer to 'craftwork' than 'possession'. It richly shows the authentic individual engagement, the continuing effort s/he is committed with the growing, the skills and knowledge been developed and the imagination been involved. For instance, one owner learned from her father to use leftover egg yolk as organic fertilizer. She chose to bring two fully covered with egg shells, showing her unique way of growing plants. Another owner chose to bring an avocado plant out of his twenty plants. He wrote 'now people can see how the green is originally from a seed and water'. Both saw the growing of the plant as a personal process of making to some extent and as assembly of their knowledge, skills and work.

Here is one example of one owner who brought 5 vegetable plants grown from the seeds and 2 avocado seeds to give away. Instead of claiming plants are important in her life, we would put her engagement with plants in the centre. It is the set of engagement, her continuing effort committed with, her imagination and sensation involved, the sense of care and the process of developing knowledge and skills, which is important in her life.

In her small home, she grows about 30 plants, most of which are vegetable plants. She does not favour the types like cactus that needs little care, which she feels little attached with. She prefers the ones she can grow from the seeds and give intensive care. More importantly, none is purchased. Either the plants are from friends, or the seeds are from the food she eats. She is very proud that her garden is growing from her social capitals and from her imagination, sensation and experiments, 'I have a garden. I spent no single penny.' She thinks the seeds that can be purchased from the shop are ensured to be functional, and consequently are boring and provide no surprise. She is more interested in experimenting with whatever seeds she gets from the food, which she calls it 'so random'. She puts any seed in the soil. Occasionally, she brings small surprises to her friends. Sometimes she gives some plants to her friends to grow. By giving her friends the plants she has experimented with, she finds her value of being needed and inspiring, and at the same time gains social capitals. Growing plants experimentally, 'randomly' in her words, is one of her ways of constantly exploring with new things and keening for surprise in life. It expresses her as an inspiring and creative individual.

VISITOR PARTICIPATING WITH CARE, PLANTS SEEN AS LIFE THAN COMMODITIES

What did the visitors see themselves and see other people's plants when they defined the situation? Reading from the 'Care list', one visitor noticed that some plants have been neglected as their 'Care lists' were empty. However, you may guess the ones that did not receive much care were the cactus that did not need water. He understood this of course. Nevertheless, in order to change the situation that some plants appeared being neglected, he decided to have interaction with these 'neglected' plants by spraying to the soil a little bit.

When we asked visitors to choose their favourite plant(s) in Plant Hotel, we expected the most visually appealing ones would get the most attention. Surprisingly, the plants that were not growing well got the most votes. When one girl voted one slouchy citrus plant as her favourite, she wrote 'Cheer up'. Later on she explained 'Well, I just think this one needs support.' This plant also got support from other two people, 'Citrus can save the world' and 'this plant needs love'. One guy chose the most invisible avocado seed when it was around by several flourishing green trees, writing 'it takes courage'. 'What you like about this little seed', we were a bit surprised. 'I just saw this seed was struggling to grow. Compared with those big plants, I think it needs more courage and support.'

When people see plants as objects with good visual attribute, they regard them as people who enjoy it. When they see plants as lives that grow, they regard themselves as the ones who should and could offer support, though sometimes just symbolically. When there is discussion about how to design space for people with care in the contemporary society, Plant Hotel shows a way. We should create more social settings where people can render them as agents with care. This is where participants positioned themselves when they interpreted and interacted with Plant Hotel.

CONCLUSIONS

In Plant Hotel, owners opened up the private ownership to others in the public. For the visitors, the gallery space weakened the aspect 'others' possessions' and yet strengthened the 'plant' itself. It means these checked-in plants meant more as lives that needed care and support rather than another person's possessions. Plant Hotel created the new relation between the plant owner and the public space through exhibiting the 'craftsmanship' in the plants. And it provided a situation where people rendered themselves as care givers to give support, practically and symbolically, to the plants. Plant Hotel as an example shows the way we designed the constructed service and the ways participants created meanings and found values through their construction of the service.

To the service design that has a commercial root, we have shown an alternative with an artistic spirit. It largely takes the legacy from the Situationists back to 1960s. Reviewing the previous work in design, Situationists have inspired some user-centred design researchers in terms of methods. UCD design researchers have developed Situationists tactic and creative techniques into some instructive design methods, for instance, 'Probes'(Gaver et al., 1999, Mattelmäki, 2006). Situationists needed to reveal people's authentic desires and unconscious feelings and emotions, while UCD design researchers need to probe users' hidden needs and dreams to better design products and services for them. But, to be brief, the former is to liberate people from the spectacles while the latter is to design more spectacles. Thus, for most of the UCD design researchers, they are only interested in adopting the 'tactics' into 'methods' by separating them from Situationists' broader goals or artistic spirit (Leahu et al., 2008). Completely losing the sensibility, these design methods do not aim to be provocative, reflective or critical at all. Especially none intends to inherit the Situationists' political or critical posture to question the consumer culture and to make a change.

Now, we are looking back to Situationists' practices again. With the emergent design agenda toward a future of collaboration and participation, we design for the sociality than individual use or consumption, and for the people who are active contributors than passive spectators or consumers. We take the approach 'construction of situations' together with its larger societal goals for creating more convivial and participatory social relations, and the artistic spirit of openness and provocativeness. We propose designers can prototype a service constructed with orders that challenge daily routines and engage people with the interacting with the service. The constructed situation we create here, refer to social relations and practices around objects, give the focus on direct experiences and human interactions. It would create a powerful space for designers to engage people with new possibilities and to provoke discussion and reflection through their own ways of finding values and creating meanings.

ACKNOWLEDGEMENT

REFERENCES

BISHOP, C. 2012. *Artificial Hells: participatory art and the politics of spectatorship*, Verso Books.
BOURRIAUD, N., PLEASANCE, S., WOODS, F. & COPELAND, M. 2002. *Relational aesthetics*, Les presses du reel Dijon.
DEBORD, G. 1981. Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organisation and Action. *Situationist International Anthology, Berkeley, Calif>: Bureau of Public Secrets*.
DUNNE, A. 2005. Hertzian tales: electronic products, aesthetic experience, and critical design (2005 ed.). Cambridge, Mass.: MIT Press.

DUNNE, A. & RABY, F. 2013. *Speculative Everything: Design, Fiction, and Social Dreaming*, MIT Press.

GAVER, B., DUNNE, T. & PACENTI, E. 1999. Design: cultural probes. *interactions,* 6**,** 21-29.

GAVER, W., SENGERS, P., KERRIDGE, T., KAYE, J. & BOWERS, J. Year. Enhancing ubiquitous computing with user interpretation: field testing the home health horoscope. *In:* Proceedings of the SIGCHI conference on Human factors in computing systems, 2007. ACM, 537-546.

GROYS, B. 2009. 'Comrades of Time'. *e-flux journal*.

JEGOU, F. & MANZINI, E. (eds.) 2008. *Collaborative Services: Social innovation and design for sustainability,* Milano: Edizioni Polidesign.

KESTER, G. H. 2004. *Conversation pieces: Community and communication in modern art*, Univ of California Press.

KURVINEN, E., KOSKINEN, I. & BATTARBEE, K. 2008. Prototyping social interaction. *Design Issues,* 24**,** 46-57.

LEAHU, L., THOM-SANTELLI, J., PEDERSON, C. & SENGERS, P. Year. Taming the situationist beast. *In:* Proceedings of the 7th ACM conference on Designing interactive systems, 2008. ACM, 203-211.

LIND, M. 2004. Actualization of Space. *In:* DOHERTY, C., BUREN, D., BOURRIAUD, N., & DOMELA, P. (ed.) *Contemporary art: From studio to situation.* Londond: Black Dog Publishing.

MANZINI, E. & PACENTI, E. 1995. Sustainability as a scenario of services. Environmental quality, social quality, the design of services. *Design Recherche, n°7*.

MATTELMÄKI, T. 2006. *Design probes,* Helsinki, UIAH.

MERONI, A. (ed.) 2007. *Creative communities: People inventing sustainable ways of living,* Milano: Edizioni Polidesign.

ROUTARINNE, S. 2009. DOMESTICATION AS DESIGN INTERVENTION. *Nordes*.

STIMSON, B. & SHOLETTE, G. 2007. *Collectivism after modernism: The art of social imagination after 1945*, U of Minnesota Press.

THACKARA, J. 2005. *In the bubble: designing in a complex world*, MIT press.