

SPATIAL, TEMPORAL AND SOCIAL DIMENSIONS
OF THE LANDSCAPE INFLUENCED BY CONTEMPORARY ART

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Abstract. The framework of this paper identifies various areas affected by the contemporary art practice in cultural landscape. Artistic practice in the landscape introduces new experiences to spectators. The author of this research explores what kinds of places are created by the contemporary art and whether it contributes to making new places. The research examines the identifying process of some features in creating the approach of dynamic landscape, and is carried out in accordance with the methodology of analysis.

An approach of critical spatial practice proposed by Jane Rendell is explored through understanding the trialectical thinking. The research incorporates three parts: the spatial, temporal and social being for understanding nexus between an artwork and its settings. Expression means of artworks are analyzed in making the spatial analysis and clarifying the main features of connection. Among other indicators, cognition, place conception, context, refuge, connections, experience and temporality have been studied profoundly to understand the factors possibly influencing the landscape change.

Keywords: cultural landscape, critical spatial practice, connections, dynamic landscape.

Introduction

Cultural landscape, contemporary artwork and social construction form a basis for the semantic triangle of the main field of an on-going study. The discourse of links between the above mentioned study elements is fuelled by various disciplines, such as architecture, arts, design and other visual art domains. A necessity to concretize links and analyze possibilities of the contemporary arts in the landscape has been expressed. Thus, there is a potential for a landscape change model to advance.

The main theoretical framework for this paper is Jane Rendell's (2006) extension of the "trialectics of spatiality" approach to space, time and social being. Rendell has borrowed this view from postmodern geographer Edward Soja (1989, 1996) and philosopher Henry Lefebvre (1991). The Thirdspace is understood by Henri Lefebvre as a notion of "lived space". Soja also names the Firstspace what Lefebvre defines as "perceived space" or spatial practice, and the Secondspace – as "conceived space" or representation of space. Jane Rendell (2006) in her book *Art and Architecture. A Place between* has explored the dynamics of interaction between art and architecture, on one hand, and theory and practice, on the other. Specific practice – both critical and spatial – is developed and, according to Rendell, defined as the "**critical spatial practice**". Both the critical and spatial has to be explained.

Critical theory is a term that refers to the work of the Frankfurt School, a school of thought consisting of theorists and philosophers that emerged at the beginning of the 20th century. Critical theory is characterized as rethinking of Marxist ideas in relation to the shifts in society, culture and economy (Rendell 2009). However, Rendell extends the term by including the works of later theorists, too. To define the "critical", she inspects practices that involve self-reflection and social critique (Rendell 2006).

Interdisciplinary discussions on the urban condition covering geography, anthropology, cultural studies, history, art and architectural theory form the terrain of "spatial theory", which serves as a framework to contextualize and understand the space. Philosopher Henri Lefebvre and anthropologist Michel de Certeau are the main figures discussing this issue. For Lefebvre (1991), space is discussed in terms of a conceptual triad: spatial practices, representations of space and representational spaces. Lefebvre's spatial triad accordingly is understood in terms of "the perceived", "the conceived", and "the lived". To characterize spatial practice, De Certeau (1984) uses the terms "strategy" and "tactic". Rendell has drawn parallels between both de Certeau's strategy and tactic and Lefebvre's representations of space and representational spaces as the cornerstones to structure her approach. Rendell suggests "a distinction

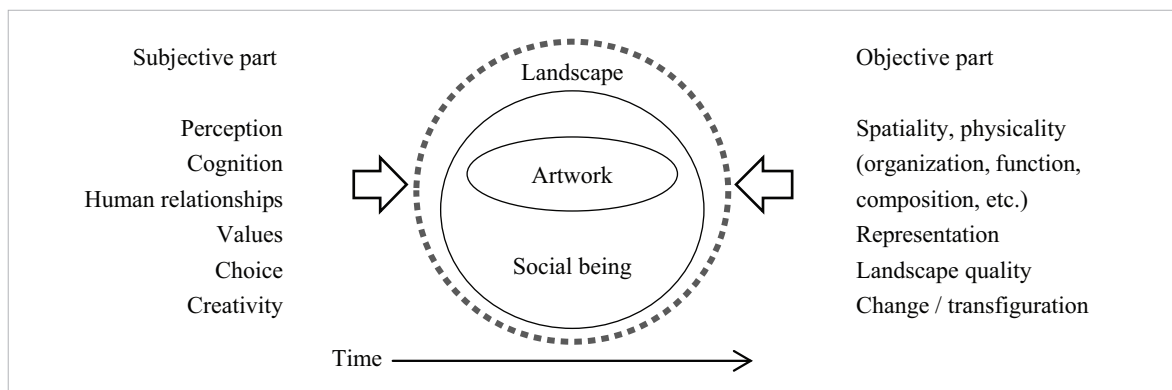


Fig. 1. Landscape change model in the contemporary art context

between those practices (strategies) that operate to maintain and reinforce existing social and spatial orders, and those practices (tactics) that seek to critique and question them” (Rendell 2009).

The quest for more integrated approach to the landscape and artwork interrelation requires making a conceptual framework that is focused on the coverage of three dimensions. These three dimensions are derived (spatial, temporal and social) from the central landscape change concept and needs to be examined separately. Landscape changes will be questioned by analyzing what kind of features constitutes the dimensions, and what is their contribution to the landscape perception. The aim of this paper is to explore certain features of the **dynamic landscape approach** by introducing three dimensions, which provides an opportunity to investigate the connections between a contemporary visual artwork and cultural landscape. The central task of the research is to clarify the characteristic features of factors underlying the changes which become evident when considering the artworks in the cultural landscape.

As far as the applied methodology is concerned, making a framework based on the research of literature, and proposing the scheme for the landscape change model (see Fig. 1) have been used. However, the scheme might be developed further taking into account the on-going research. Examples of descriptive case studies have been provided to contribute to the theoretical analysis.

Characteristics of Landscape and Internal Relations of Space

The dynamic landscape approach encourages a researcher to explore changes in the landscape perception and cognition of the process; thus, it is investigated using three dimensions. The landscape concept involves all dimensi-

ons, but for methodological purposes it will be described separately. The three dimensions discussed in the paper on the landscape and artwork interaction are:

- spatial dimension, which is further divided into vertical and horizontal dimensions – viewed from a single space to complex space system concept;
- temporal dimension – viewed from permanent to temporary concept; and
- social being dimension – from public to private concept.

From a Single to Complex System Space Concept

The spatial dimension incorporates a broad field of study, but in the framework of this research, the entity of place and public space is taken into consideration. Initially, the distinction of space *versus* place and public *versus* private has to be recognized.

Space versus Place

In order to describe an environment, two oppositional terms have been distinguished: “**place**” (*Ort*) and “**space**” (*Raum*). According to a definition proposed by anthropologists, place is a rather static entity without a possibility of movement, or, in other words, it is unchanging, whereas, space is dynamic – it involves the process of arriving at a certain destination by a person and, thus, it is linked with movement. Place is finite and defined by memory and is a location that people find meaningful, such as “the park where I walk or the building where I work” (Rotenberg 2011). Cognition of the place is related to being somewhere, which means to be in some kind of place (Casey 1997). Places are difficult to create because of personal cognition of history, narratives and mythology (Rotenberg 2011). Place invokes memory and imagination by making space individual through movement, habit, memory, narrative and

architecture. A human being requires both, space and place (Tuan 1977). Both spatial entity (a physical-material reality) and mental entities (human sensory, reflective response to landscape) are part of the landscape understanding (Tress, B., Tress, G. 2001).

Likewise, the social aspect of place incorporates events and activities. Relations among people in society include social position characteristics, location and way of dwelling (Vroom 2006). The philosopher Henry Lefebvre (1991) argues that each society produce space that reflects the dominant class and gender. Characteristics of individual place recognition and creation incorporate choice of planner or designer and can be defined by a creative character trait.

Private versus Public

The balance between *oikos* (private sphere, household) and *agora* (public sphere, place of politics) has been sought particularly in the urban landscapes. First of all, construction of public and private space is complex and can be historically and culturally specific. The semi-private space between both of them can be taken into consideration, too. According to Setha Low and Neil Smith (2006), “public space is traditionally differentiated from private space in terms of the rules of access, the nature and control over entry to space, individual and collective behaviour sanctioned in specific spaces, and rules of use”. However, non-private spaces, such as a park after certain hours, shopping mall, sidewalk or airport, hold diverse range of restrictions, for example, the cost of entry, code of conduct and rules of use. Also, private space can be controlled by public rules. Generally, public space is understood as free and physically and socially accessible. In the context of artworks, art in public space has been concentrated more in urban places and can be characterized as addressed to everybody. However “public” art tends to affect everyone in the community, and sometimes it means that the public not always is invited to experience the artwork, but rather people are forced to experience it.

According to Henry Lefebvre’s (1991) analysis in his work *Production of Space*, the city has been described as “a space of differences”. Hence, the diagram (see Fig. 2) has been examined to understand the levels of social practice, which provide more profound comprehension of relationship between architecture, landscape architecture and urban environment. Two complimentary strategies are the vessels for producing dynamic relationship in Lefebvre’s diagram. First, it is an introduction of a **mixed level** (M), which is also a transitory level that operates as an intermediate space (arteries, transitional areas) between **global** (G) and **private** (P) level. The global level represents the more extensive

level (the “public” places, buildings), while the private level represents everyday life, residence (houses, apartments). Second, each of these levels is incorporated into the other two. Thus, this approach provides a basis for a design method to create dynamic and multidimensional differentiation of space to be introduced in the city landscape. This strategy can be interpreted and adjusted to the landscape elements and needs of the nation, specific culture, individual and many other aspects. In terms of artistic elements involved in the public space, the global level can be compared with the public monuments or sculptures, whereas the private level – with benches or other more intimate objects. Transitory spaces in this regard can be seen in squares, avenues or passageways.

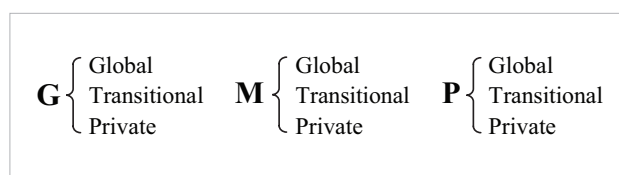


Fig. 2. Diagram of the space levels by Henry Lefebvre

However, the approach offered by the *Gestalt* theory is linked to the notion allowing for perception of visual components as a whole, instead of many different parts, but “we perceive the world as ordered, clear-cut and meaningful” (Verstegen 2005). From this, it may be concluded that the space we perceive can be seen systematically in the context with other environmental elements.

For methodological purposes, the vertical and horizontal spatial dimensions have been examined separately in this paper. Vertical space dimension represents single space concept and horizontal dimension represents a complex space system concept of places which links various other places.

Single Space Concept

Vertical dimension is related to visibility, understanding and cognition of space and place. The specific place can be characterized both by nature and human elements, such as lake, cemetery, church or historical place. Thus, these elements can be viewed as a place recognition features or landmarks. American urban planner Kevin Lynch (1960) has highlighted spatial connections in his research, estimating the visual quality of the city by analyses of such elements as a path, edges, districts, nodes and landmarks. A place gets recognized according to its characteristics and meanings (Vroom 2006). Thus visibility (also invisibility) is an important factor for space recognition. **Diversity** and differentiation of spaces and places is needed to provide

the public with optional possibilities and choices. Diversity ensures options to a vast range of experiences. However, diversity might be recognized not only in the visual cognition, but also as incorporating other senses.

Analyzing the surrounding site of the artwork or art action can vary from open space to closed space incorporating various sub-divisions, such as enveloped or partly closed. Thus, in spatial entity space may be characterized as refuge *versus* open to public. Refuge refers to that of intimate, or, according to Lefebvre, the private space level. Here, the British artist Andy Goldsworthy's long term project *Refuges D'Art* in the Haute-Provence Geological Nature Reserve, Digne, France can be mentioned as an example. Goldsworthy created a walking path across the territory of the nature reserve providing several art shelters as stopping and resting points.

When place and space gather coherent relationship with each other, the site of human action comes into play. It includes effects, limits, possibilities and directives (Rotenberg 2011). According to the artist Robert Smithson's dialectics of "site" (non-gallery entity) and "non-site" (gallery entity), relational sites through artistic practice can be explored. Due to his interest in entropy and monumental forms of industrial architecture, Smithson has explored specific sites and created works both as indoor earthworks and outdoor large-scale earthworks. The term off-site often featuring contemporary discussions rather means artworks set outside the gallery space in multiple sites both citywide and countrywide (Rendell 2006). Alternative sites for art have been proposed by Smithson's dialectics and several artworks, for example, artist Adam Chodzko's two signs *Better Scenery* exhibited in Arizona and London, which serve as a critique of the gallery system.

To describe the artworks producing interventions into the landscape Rosalind Krauss' (Krauss 1985) notion of "expanded field" is introduced. Krauss has explored the binary terms of oppositions, such as landscape and architecture in relation to sculpture. Rendell, in her turn, proposes to see the diagram offered by Krauss as mapping that is open to the emergence of new possibilities. Due to the fact that art can be categorized in multiple disciplines, Rendell sees artworks as products of specific processes, production and reception into a further expanded field. However, expanded field has been discussed only in relation to the making and viewing of art, which extends the terrain of the gallery. Rendell suggests that artworks located in the landscape (outside a gallery) require both perception and conception as a response from the subject. According to Peter Jacobs (1991), who incorporated the expanded field into the discipline of landscape architecture, it has been suggested that

it is the reintegration of landscape architecture into fields and rearticulation of the values of the field.

As opposed to the characteristics of the site and its cognition and insight, the features needed for integrated works of art, intimate connection with space (Bachelard 1994) can also be considered. Thus, it is necessary to highlight the recognition of specific features of the landscape. Artworks, contextualized according to their setting, can be site-specific, place-specific and place-responsive determined by their physical or social motives. Thus, they can be characterized by the continuity of the site, as well as by the sequential option. Contrary to the "plop art" (Antony Gormley's *Angel of the North*) or "guerrilla art" (which also refers to "street art"), other approaches can be introduced for different social implications. However, the locations of the site-oriented and discursive art do not become places, but, instead, they determine the social sphere issues. Successful work of art reflects a deep connection with place by respecting both community and environment (Lippard 1997). Thus, contextuality has to be considered as one of the factors to relevance of the artwork and its location.

As suggested by Elizabeth W. Biggs (2009), one of the ways to use contemporary art in the public space is to create a place from space. The following motivations to create a place can be taken into consideration: physical, kinetic, social, emotional, and aesthetic. The choreography that landscape architects can construct is by making space as a series of places and an artwork can highly contribute to that. In this way, the newly created place can be experienced individually. Movement of people along a path (kinetic) through certain spaces creates a sense of place within the space being navigated. A place can be made also of a social factor, such as spaces which gathers people. Artists can make spaces as the places that people can inhabit (for dwelling reasons) and can change their meaning. Physical changes in a place and meanings emerging from such changes should be considered according to four categories, which suggest the meaning-making process: personal, local, national and supranational (Auburn, Barnes 2006). When these processes merge or overlap, individuals establish their own understanding, which can be equally affected by a personal experience or global policies. For spaces where a person has had certain emotional experience or has associated with a narrative, memory has certain input in creating such place. Anesthetization process can make experience the space differently, and it is connected with making order out of chaos. For example, Richard Serra's steel sculpture *Tilted Arc* has changed the way people experience the place. Consequently, the place has been redefined.

According to Ronald L. Fleming (2007), art in public spaces contributes to place-making. In the field of modern architectural discourse, the *genius loci* (the spirit of a place) has implications for place-making (Norberg-Schulz 1980). Site-specific and site-responsive *genius loci* connects to the local environment, thus, it can be used to emphasize and enhance a specific location or local community by public appreciation and engagement. There is a need to understand the specifics of particular sites and places in relation to larger systems and processes physically and ideologically (Rendell 2006). Accordingly, a place-responsive art allows for a more personal, flexible response and can be explored as an extension of the self (the artist and audience).

The counterpart of the place is “**non-place**”, a locality perceived as passer-by and for what people do not feel particular attachment. Non-places are usually without history or relation and are transparent entities (Augé 2000). However, for Michel de Certeau non-place implies a certain degree of a negative quality of place and absence. Marc Augé (2000) states that the non-place designs two complimentary realities: “Spaces formed in relation to certain ends (transport, transit, commerce, leisure), and the relations that individuals have with these spaces”. Non-place is defined by its physical and mental functions and concepts. Augé outlines that the non-place “does not integrate the earlier places”. Lefebvre (1991) is of a different opinion and argues that what came previously in a space underpins what comes after and is in agreement with its ideas of performativity. The mental notions of a place cannot be erased as physical surface layers.



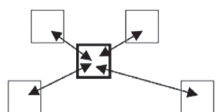
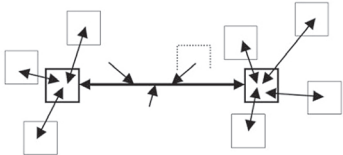
Complex Space System Concept

Horizontal dimension is related to connections between places or surrounding elements of the landscape. They can be spatial constructions with a task of transition or separate spaces, which are separated (individual “items”). Typically, there are a series of places between which people move. Places make an organized world, which is “connected by an intricate path, pauses in movement, markers in routine and circular time” (Tuan 1977).

Line segments, along which people move between spaces, are transitory and form certain connection links. Thus, space can be experienced by a movement of observer, which is the sum of time and movement (Vroom 2006). The connections among place have been illustrated in Table 1 below. As can be derived from this table, squares represent particular place and arrows mark paths. Respectively, these spaces which are defined by place can be buildings, green areas or squares and paths – roads, avenues, meadows or other spaces, to which one is not attached. A complex system model can be appropriated to a larger territory and can be seen in larger scale towards the global network. When the observational territory increases, this complex system may be characterized as the unique whole formed by the environment.

Movement between architecture on the topographic system suggests the walking process as non-representational approach (Tilley 1994). Thus, the habitual movement and paths in temporal aspect form the landscape as a set of relational places linked by paths and narratives. The British archaeologist Christopher Tilley (1994) is of the opinion that “a spatial order of walking has an order of possibilities – various ways in which an actor can move, and a series

Table 1. Spaces and connections

	Conceptual drawing	Characteristics of space and connection
1.		Single, separated, bounded space — refuge, which is defined by place; characteristics of space is closed or partly open
2.		Path, connection, transition with or without partly opened spaces alongside
3.		The place connected with other places which combines various connections, transitions and spaces
4.		Complex connection system — network of separate places connected to each other (includes all previously mentioned types)

of restrictions”. For example, the already mentioned Andy Goldsworthy’s art project *Refuges D’Art* in France provides both individual refuges for meditation and contemplation and planned transitorily paths among the art shelters. While walking and reaching the next shelter, the landscape can also be experienced. Movement through space constructs “spatial stories” and forms of narrative understanding, incorporating previous experiences in present context (Tilley 1994). The artist Richard Long’s artwork *A Line Made by Walking* (1967) can be viewed in the light of non-representational and performative art practices. Long has found a visual language for his concerns with mapping, walking and impermanence. However, this artwork does not connect particular sites, but rather represents walking as a process for creating a narrative.

Density of the artworks in relation to their location is another aspect to be discussed. The relation between the vertical and horizontal spatial dimension can be focused on three scales: detail, local and global or national context, which respectively incorporates individual, integrated group or system of artworks (see Table 2).

The density of artworks (see Table 2), place connection system (see Table 1) and temporal (durational) aspect (see Table 3) have to be integrated into the unique whole. Meanwhile, the perception of actions and human presence form a special part of experience. However, the system making process of the places by artworks and inclusion in the planning process still needs to be considered in the further research stage. It includes investigation on increasing the quantity of the artworks, in order to adjust them with the landscape and the preferable result.



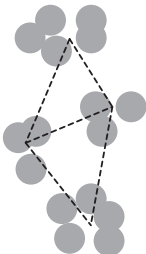
Thinking of the expanded field to describe landscape design, art and architecture, Rendell (2006) refers to Marxist ideas when social production was shaped by time and history and that change happened over time not through space. Importance of space in producing social relationship has been emphasized by geographers. Lefebvre (1991), for instance, notes that spatial practice is not only “projecting” the social onto the spatial field, but also that space has an impact on the social. Soja has described the concept of Lefebvre as the notion of the socio-spatial dialectic, reminding that social and spatial relations are interdependent. Consequently, it can be concluded that the social relations are spatially produced.

According to the influences in geography marked by “spatial thinking” (Crang, Thrift 2002), new themes have surfaced, such as experience and travel, trace and deferral, mobility, practice and performance. Spatio-temporal configurations, called the “performative turn”, are re-acknowledgment of time of space, place and site (Rendell 2009). The art world has engaged with spatial themes, such as gentrification, globalization; spatial tools – mapping, walking, border crossing; media – juxtapositions or simultaneities.

Moreover, for Michel de Certeau (1984) space is understood as being socially produced and experienced. Thus, Rendell proposes to look at site-specific art in relation to space as practiced place, as suggested by de Certeau.

Spatial practice is focused on everyday business. Thus, the meanings people give to specific sites should be discussed (Rotenberg 2011). A place designer attempts to understand the possible actions with users. Words of Greek origin are used to describe the related notions, for

Table 2. Density characteristics of elements and location scale

Scheme	Description of the feature	Scale of the location
	<p>Individual Single artwork, element</p>	<p>Detail Planning of separate artwork or details</p>
	<p>Group Several artworks, elements which are forming an interconnected group</p>	<p>Local One specific place or several linked places or area</p>
	<p>System / set of artworks Network of several groups. It refers to creating a system from several artworks in several groups</p>	<p>Global / national context Groups of elements being in the mutual coherence which can take place in separate places including various cities or countries</p>

example, *topos* – a place implying combinations of real and imaginary places; *utopia* – “no place”, imagining society for a literary genre; and *heterotopia* – implying something extraordinary about a place. Heterotopic sites, also called “other places”, exist in the landscape of everyday life and require different perception of the current space. The philosopher Michel Foucault defines these places as interruptions in ordinary everyday space. These are real places, which are constructed to illustrate an ideal (Rotenberg 2011). Heterotopic places vary from cemeteries, theme parks and museums to festivals and markets.

When looking for certain location for an artwork, the abovementioned understandings of place including paths and spatial interruptions – heterotopias – can serve as connecting elements between the landscape and artwork.

From Permanent to Temporary Concept

It is necessary to consider the inclusion of the temporal aspect into the analysis of change. Tempo of the change is increasing today and has accelerated both in terms of environment (transport speed, urbanization characteristics, etc.) and in terms of living and perception. Due to changes in society, monumentality, stability and eternity have been replaced by dynamism, phantasmagoria and evident inconsistency (Strautmanis 2011). The futurist Alvin Toffler in 1970 introduced the notion of “future shock” by describing the rapid development of technologies.

The temporal dimension discussed in the paper is related to overlaps in time and space. The dimension of time considers relation to contemporary artworks that reconfigure the temporality of space and artwork, and responds to the past and present. Artworks can be integrated with environmental elements – trees, rivers, stones or architectural construction. Both environmental elements and artworks can overlap in time with other environmental or artistic elements from various periods, incorporating notions of history and memory. Thus, it is characterized as a “complex dimension”.

Rendell (2006) has introduced various characteristic features, such as past and present in allegorical, montage and dialectical construction, time of viewing and experiencing art, architecture and landscape. Rendell refers to the cultural critic Walter Benjamin’s discussions of the temporal aspects in allegorical and montage techniques in works of art. Benjamin’s studies are focused on the aspect of allegory, its relation to time and the notion of the “contemplative calm”. Benjamin’s concept of the dialectic image incorporates an attempt to capture the dialectical contradiction in an instant as a vast image or object. The ability to produce shock and to create a moment of stasis in everyday is the key

quality of the dialectic image for Benjamin. Montage technique produces this kind of experience. It is the dismissal of synthesized meaning. Benjamin’s differentiation between the concentration of viewing (looking at the painting) and distraction (tactile experience of architecture) turns shock into a progressive way of experiencing artwork. Rendell, however, sees “shock” as ultimate experience of politicized art (including concentration and reverberation) and sees it as a critical experience. The aspect of montage is explored as providing new elements and insertions in the existing setting, thus interrupting the dominant meaning.

Spatiality and artwork deals with two main structural levels: permanent and temporary level, but it is possible to distinguish the third level, which is everyday. This division rather concerns the public function in the corresponding space and level of participation in forming the general ensemble (Strautmanis 2011) and landscape.

Permanence as well as eternity is linked with the ensembles of memorials or other significant public buildings, which function as a means of memorialization and portray the events related to the national history. Such kind of ensembles is tended to eternity, with a tendency to transfer its emotional load to future generations. This level requires a high level of collaboration between architects, artists and landscape architects, in order to gather professional knowledge on composition of an ensemble. Time has been stopped and encapsulated in such places.

Everyday is a private level and this level is most common, incorporating a range of forms of arts for the purposes of aesthetics in the everyday space. There are two contradictory tendencies evident in creation of environment. On one hand, there are new forms and approaches of artistic expression aiming at diversity and originality, and, on the other hand, there is a will to maintain the existing environment. Originality and banality are the features defining a vast spectrum of art implication in the landscape. Topicality and ability to provide functionality according to the articulated needs are the features which establish the adequacy to our modern age (Strautmanis 2011).

Michel de Certeau (1984) analyses the ways of using or operating the **everyday practice** or social practice. He proposes that the everyday practice is the “ways of operating” (ways of walking, reading, producing or speaking). He highlights the manipulation of consumption by users.

Temporality leads to activities and events in the context of urban and rural landscapes, which include, for instance, art days, concerts, exhibitions, socially political actions or other events, performances, and also thematic decorations (Strautmanis 2011). Thus, temporality deals with actualisation and purposefulness of features, which

are important in different levels (global, national, local or even individual). This kind of works are generally limited in terms of a certain period of time, thus they should be emotionally impressive, concentrated (for example, catharsis in theatre) and frequently contrasting. Modern cities raise their level of popularity by offering and incorporating all three levels in the city events.

The notion of temporal landscape has been developed by the social anthropologist Tim Ingold (2008), when he examined the temporality of the landscape in Pieter Bruegel's famous painting *The Harvesters*. Ingold coined the term *taskscape*, which determined the spatial and temporal entities of landscape in human life, thus becoming a socially constructed space of human activity. The *taskscape* and landscape are always in the process. The same as the Latin phrase *Memento Mori* ("Remember you must die") reminds of mortality, so the artwork, too, should reflect on the mortality aspect.

The identity of location of temporary artworks and temporality in relation to everyday can be understood with the help of the spatio-temporal theories, particularly the ones elaborated by the French theorists, such as Marc Augé, Henri Lefebvre and Henri Bergson. The characteristics of temporary (also ephemeral, short-term, instant, impermanent) artworks include the experience and duration aspects.

Through personal, social, cultural and structural features the understanding of the experience of space can be obtained. The **experience** is linked to the emotional (gathered from senses or mind), physical or thoughtful as a result of participation. Thus, the act of participation or viewing and location of the artwork may provide experiential process. This coexistence forms the basis for the past memories, where each new experience is stored as a new experience layer. The overlapping of the layers of past, present and future as multiplicity is essential to the French philosopher Henri Bergson in his discussions on time and duration.

Time limitations of a temporary artwork further enhance the retelling of the "story" (Wright 2009). Thus, it is important to maintain it in personal memory or archive through video, photography or written documentations. The **duration** of viewing enhance the experience in memory similarly to theatre or performance; on the other hand, a permanent artwork can rapidly become commonplace and part of the everyday practice. Joe Moran claims that "the temporary or ephemeral work "re-enchants the everyday" and thus, through the experience of the viewer, the inherent identity of the location and transitory nature of the artwork, a new identity of location is formed" (Wright 2009). Temporary artworks emphasize the durational aspect in the context of the location.



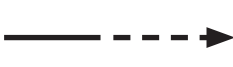

When discussing the duration of artworks, the elements of action and **repetition** possibilities should be taken into consideration (see Table 3). A temporary artwork can be with a fixed beginning and end or can be exhibited for indefinite period of time. The duration varies from permanent, static being to a single appearance with possibilities to repeat over time at the prime site or another site and another period of time. Thus, contextuality plays a major role in recognizing and creating the meaning. Identifying elements of action for both permanent and temporary artworks are as follows:

- permanent artworks organize space and create a place; the designated function has intensified permanent artworks for a long period of time;
- temporary artworks are set up for a short period of time with diverse aims, such as, effect, illusion or notification; temporary artworks organise the space for a certain moment. Temporality comes with a force of a moment.

The expression of temporary artworks can follow to seasonal, day and night changes, materials used (long-lasting, short-term, ephemeral) and functionality.

The notion of temporality is reflected in both contem-

Table 3. Duration of the artwork and repetition

Conceptual drawing	Characteristics
	Continue for relatively long period of time (permanent)
	Single appearance
	Single appearance with possibility to continue at the same site
	Single appearance with possibility to continue partly or with interruptions at the same site or other (city or nation)

porary art in the public space realm and included in the city planning. In such a way the space is in the process towards change and diversity. These kinds of artworks bring both the static and the dynamic qualities to the landscape.

The temporal character of artwork determines the duration of the contemplation and experience through the time of viewing, participating and thus appreciating and experiencing the art, architecture and landscape all in the reciprocal nexus. However, people can experience the artwork as passers-by and participants. Thus, the notification, meaning and Benjamin's concentration of viewing and distraction can vary.

Temporary or short-term artworks bring to the landscape the reciprocal change and topicality of features, which are currently important according to the values of society and the tendencies that are important during the respective period of time. Any interruption of routine still seems significant in the everyday practice. Therefore, temporary artworks can contribute to experiencing everyday spaces differently, thus echoing with “telling stories about landscape”.

From Public to Private Concept

The social dimension is related to space recognition or its creation by people. Moreover, art in the public space has shifted as relational and dialogical. The French art critic Nicolas Bourriaud (2002) has introduced the notion of **relational aesthetics** and has actualized the interaction between the artist and the spectator, with the latter becoming an active participant. He emphasizes that the artwork can be seen as a social interstice, which offers different possibilities for establishing human relationships that are more or less harmonious and open into the overall system.

Rendell (2006), in her turn, indicates the role of artworks they have in tracing and constructing relationship. The artworks may vary through a series of interactions between people and can be proactive. Rendell highlights the place of exchanges between the producer and the user, the viewer and the occupier, the artist and architect by distinguishing collaboration, social sculpture and walking. Regarding the collaboration, the process of dialogue has to be determined on the first instance.

Physical objects may play a role in tracing and prompting **relationships** between artists, planners, users and participants. The concept of social sculpture is necessary to define the emphasis of place. For example, the artist Mierle Laderman Ukeles' artwork *Handshake Ritual* exhibited from 1978 to 1979 in the New York City incorporated a ritual of shaking hands with sanitation workers, in order to acknowledge the importance of their work. Through **creative approach** the contemporary art may change the landscape, its cognition and understanding. This is linked with noticing an artwork, when people start paying attention to a new artwork in their everyday routine. In the beginning the artwork may not even get noticed or can be misunderstood by the spectators, until the moment when it becomes visible to others. In this way public awareness is raised, hence, through creativity the place is changed.

The notion of creativity incorporates rarity, novelty and surprise. In general, a human being is a creative being and has to be considered in parallel to self-expression. Creativity and action in the landscape provokes momentum. For people, who wish to express themselves, it is an

opportunity to put forward their identity and individuality. Impermanent works, such as “street art”, indicate on the individual's attachment to the particular place and focuses on the process of creation. “Guerrilla art” (as an anonymous work including graffiti, stencils, performance or decoration with aim to affect the world in a creative or thought-provocative way) aims to beautify (alter the surroundings), question (challenge the status quo) and interact with people or the environment. In this manner people express themselves. These creations mainly are innovative and funny capturing the attention of passers-by.

Landscape and artwork in a static position and in movement are perceived differently. Still position of the viewing is more concentrated and ensures the grasp of details, whereas, when moving with an increasing speed (walking, running or driving a car), a person can capture larger segments or groups. Human perception by moving relates to Christopher Tilley's concept of walking (see the chapter on the conception of the complex system space). By focusing on walking, Rendell links it to the concept of nomadism, when the articulation of encounters among people is constructed in and through space. Walking creates new kinds of relationships between subjects and objects. By walking people come across the sites in motion and in relationship with other sites. For the revolutionary group the Situationist International founded in the late 1950-ies, the *dérive* (“drifting”) was an experimental practice crossing various ambiances. Thus, the psycho-geographical approach includes the impact of the space population, which entails the specific organization of the environment, as well as the emotional and behavioral aspects. There are increasingly more artworks that engage general public performatively, including the walking process. The interest in walking can initiate new possibilities for landscape architecture.

When the **place conception** is constructed, it juggles between the ideas that the artist has to employ to operate with the place and with the ideas that community has for that place, because in general artists work with communities similarly to the anthropological approach. This primarily requires finding out what the respective community regards as important. Thus, the artist can consider the place in relationship with the landscape or he/she can consider the place by the community or by both. The works of art can play a significant role to raise **awareness** of the certain landscape in the community. Thus, engagement of people becomes an essential part mainly through the community art practice. Community involvement can give rise to alternative processes and movements as informal ways of working with the neighbourhoods. Work of the community can be seen as a way to “bottom-up” approach.

Reflections on Connections Between Landscape and Contemporary Art

In this paper the main elements of the research were concentrated on the investigation and analysis of the dynamic landscape approach. Table 4 below provides an overview of the identified characteristic indicators of spatial, temporal and social dimensions for understanding the possible factors of landscape change.

Characteristic indicators of the landscape change, which contributes to each dimension separately, are defined as follows:

- Vertical space dimension – borders, process, organization of space, interstice, rapture;
- Horizontal space dimension – connections, structure, network, process, movement;
- Temporal dimension – process, motion, activity, alteration, presence;
- Social dimension – appreciation, awareness, understanding, raising public awareness, communication, dialogue, engagement, interrelation, reaction.

The division of dimensions presents a challenging field of study leading to understanding of values that each segment of the dimensions can bring into the field. In the framework of the landscape analysis, spatial, temporal and social dimensions have to be considered ordered, simultaneously and in conjunction. The above mentioned indicators reflect on the dynamics, thus this discussion encourages both the static and dynamic quality of the landscape, as well as emphasizes modifications in contemporary artwork.

The findings still require particular attention to human relationships among all the dimensions distributed. This entity characterizes the particular place to which a person is attached and may be highlighted and interpreted through the artworks. It also provokes a question, how the landscape is organized and what kind of meaning it incorporates.

However, it is necessary to expand the landscape concept through the above-indicated components to provide a framework for understanding the potential range of features that might be considered as important to the recognition of the local place and creation of a new place by the contemporary artwork; and which take into account the contribution of artworks to the cultural landscape change. Further research, analyses, testing and refinement of the dynamic landscape approach is required. More additional features and specific case studies have to be examined. The changes for each of the identified indicators that stipulate the dynamic character of the landscape have to be tested. Thus, the concept presented at the current stage should be seen just as a starting point.

Conclusions

As mentioned above, Jane Rendell's studies have provided a primary insight in the trialectical methodological approach towards understanding the potential factors of landscape change. Artists' critical thinking can be considered as a particular drive for the artworks to emerge in the landscape. Some features of the **dynamic landscape approach** were explored by introducing three dimensions, such as, spatial, temporal and social.

Table 4. Connections between landscape and contemporary art through three dimensions and their characteristic indicators

Spatial dimension (From single space to complex space system conception)		Temporal dimension (From the permanent to temporary conception)	Social dimension (From public to private conception)
Vertical dimension	Horizontal dimension		
<ul style="list-style-type: none"> ▪ Physical characteristic features of the space, recognition; ▪ Visibility; ▪ Relation to site vv non-site; ▪ Refuge vv open to public; ▪ Diversity of space; ▪ Intimate/private vv global/public; ▪ Contextuality; ▪ Place vv non-place; ▪ Place cognition, insight; ▪ Place making principle; ▪ "Expanded field"; ▪ Place responsive and site specific art 	<ul style="list-style-type: none"> ▪ Transitory, connections, links; ▪ Walking; ▪ Surrounding space characteristics; ▪ Density; ▪ "Heterotopia" (unknown and different perception of space); ▪ Spatial practice 	<ul style="list-style-type: none"> ▪ History, memory, past and present relations; ▪ Temporality vv permanency; ▪ Everyday; ▪ Temporary quality, dialectical image; ▪ Notion of temporal landscape; ▪ Repetitions; ▪ Experience; ▪ Duration; ▪ Time of viewing, contemplation; ▪ Presence; ▪ Materials used 	<ul style="list-style-type: none"> ▪ Perception of the landscape and the artwork in static position and movement; ▪ Experience, awareness; ▪ Place conception, awareness; ▪ Creative approach; ▪ Way of expressing the individual; ▪ Relational dialogue, relational aesthetics social sculpture, community art; ▪ Collaboration, engagement of people; ▪ "Bottom-up" approach

The **vertical space** dimension or single space conception brings up the physical space and human relationship indicators for particular space, where the place can be based. Particularly such terms as place, site, and context are discussed. Site-specific, site-responsive and place-responsive art practices are introduced into the field to create places and may be seen as contributing to landscape changes. Movement, density, spatial practice, rapture and heterotopia are significant elements to develop the complex system space conception or **horizontal space** dimension. Making connections between places necessitates activating the human perception and cognition.

The **temporal dimension** or from permanent to temporary conception highlights the temporality aspect, which includes experience of the viewer and the user. The concept of duration of the artwork is another aspect, which needs to be considered, also paying attention to the possibilities of repetition. Additional question as to how the temporal character of the artwork can affect the viewer (the user or participant) and, consequently, the landscape, still needs to be investigated. The space and place recognition and creation contribute to the landscape change through **social dimension** or from the public to private conception.

This paper mainly analyzes the methodology regarding the dynamic landscape approach. Contemporary artworks in the public space can be used as tools to make or re-make the place and space. In the further stage of research the link between each of the dimensions needs to be defined for advancement of the approach, as well as the landscape change model must be specified in relation to the above-described dimensions. The proposed dynamic landscape approach may be applied to highlight the appropriate landscape and artwork features, thus finding better ways for the landscape choreography, planning and design process.

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ŠIUOLAIKINIO MENO ĮTAKA KRAŠTOVAIZDŽIO ERDVINIAMS, LAIKO IR SOCIALINIAMS ASPEKTAMS

E. Alle

Santrauka

Staipsnyje pateikiamos įvairios kultūrinių kraštovaizdį palietusios šiuolaikinio meno sritys. Stebint su kraštovaizdžiu susijusią meno praktiką, įgyjama naujos patirties. Darbo autorė tyrinėja šiuolaikinio meno įtaką erdvėms kurti. Tyrimo metu taikant analizės metodą nustatytos tam tikros kuriamo požiūrio į dinamišką kraštovaizdį ypatybės.

Jane Rendell pasiūlyta kritinė erdvinė praktika nagrinėjama per trialektinio mąstymo suvokimą. Siekiant suprasti meno kūrinių ir aplinkos santykį, tyrimas buvo atliekamas susiejant erdvės, laiko ir socialinį aspektus. Meno kūrinių raiškos priemonės analizuotos erdvinės analizės būdu, nustatytos pagrindinės kūrinio ir jį supančios aplinkos ryšio savybės. Be kitų rodiklių – gebėjimo pažinti, vietos sampratos, situacijos, prieglobsčio, ryšių, patirties, laikinumo – buvo išsamiai nagrinėjami galimi kraštovaizdžio kaitos veiksniai.

Reikšminiai žodžiai: kultūrinis kraštovaizdis, kritinė erdvinė praktika, sąryšis, dinamiškas kraštovaizdis.