performing
cultures

edited by Jakub Petri

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Introduction

The monography entitled "Performing Cultures" is a part of proceedings of 19th International Congress of Aesthetics which was held in Krakow, Poland in July of 2013. The meeting's theme, "Aesthetics in Action", provoked a fruitful debate on practical aspects of the discipline, which allowed researchers coming from different countries and cultural backgrounds to indicate and analyze areas where aesthetics applies to daily life actions.

We are witnessing a strong debate concerning modern cultural relations. The 19th ICA meeting has already proven the diagnosis as many different approaches were proposed, varying from those describing cultures as lonely islands to ones of a strong transcultural character. Thus, observing and analyzing the dynamics of internal growth of particular cultural phenomenons appeared to be an important task for aesthetics nowadays.

It was noticeable, however, that many of those papers covering cultural processes and phenomenons, were also revolving around widely understood idea of performativity in culture. The *performative turn*, understood as a new paradigm of knowledge, a phenomenon that exceeds the narrow meaning of *performance* in an artistic sense, was present as one of main ideas standing behind discussion that took place during the congress.

The presence and interference of two already mentioned approaches, cultural and performative studies, brought up an idea of combining them also in the form of a special congress volume.

The volume contains analyses of aesthetic practices at their roots, coming from different cultural backgrounds. It covers:
- everyday aesthetics and interculture studies
- architecture and urban studies
- body and self fashioning researches
- media and technological researches

It is a quest to provide an aesthetic dimension for phenomenons and processes of simply performing the culture.

A structure of the volume is determined by a dual division. In general, each text is assigned to one of two parts entitled: "Phenomenons" and "Processes". In particular, each essay belongs to one of four topic groups.

Phenomenons: Many congress participants dedicated their papers to narrow areas and focused their reflection on one direct cultural phenomenon. Such analysis were collected in the first part of the volume entitled "Phenomenons".

Processes: The second part of the volume is entitled "Processes" as it contains papers which tend to establish a broader research perspective, investigate sets of relations between different cultural phenomenons or are devoted especially to compound groups of phenomenons.

The already mentioned division interferes with a traditional allotment with respect to discussed topics. The volume contains texts assigned to four different topic groups.

Everyday aesthetics and interculture studies

This group of texts contains researches examining the matter of everyday life experience and covers such areas as: conditions of a personal experience, perception, aesthetic aspects of anthropological phenomenons, natural phenomenons and a role of art in a daily life experience.

Architecture and urban studies

Architecture and urban studies played an important role in congress debates what finds it's manifestation in a separate module of the volume. Participants discussed not only such popular topics as a city space formation or a social "right to the city" problem but also more detailed matters as a role of technical heritage in the frames of modern city spaces and particular buildings aspects.

Body and self fashioning research

The somatic turn proved to be alive as it was a matter of many congress presentations. The body was discussed as a matter of self fashioning, but also a focus of sensual experience of different characters. The "Body and self fashioning" section of the volume covers various matters as global and local dimension of fashion, promotion of health, somaesthetics and somatic aspects of a religious experience.

Media and technological research

Essays in this part are dedicated to matters of technology and media studies. From one hand they tend to explore connections between modern intermedia and traditional genres such as literature and theatre, from the other they explore such important cases as interface models or adaptive aesthetics developed in context of art and technology.

Phenomenons

Everyday Aesthetics and Interculture Studies

BARBARA SANDRISSER

Ryukyuan Memories

We are a bridge between nations through navigation.

Inscription on bell in Shuri Castle, Okinawa, cast in 1458

Now called Okinawa or traditionally in Chinese, Liuqiu or Liu-ch'iu, these small islands snake their way south from Kyushu to Taiwan. The chain is one of forty-seven Japanese prefectures. The largest island, also called Okinawa, was the scene of total devastation near the end of World War II. The shattered remains of people, landscape and culture are an apt metaphor for the ongoing pervasive destruction of war and how throughout the world small islands are considered dispensable.

How does a landscape steeped in tragedy revitalize itself? New ideas carry us into the future, the general wisdom holds. Why, then, is the power of landscape so strong, and why do we persist, consciously and unconsciously, to locate ancient connections in our contemporary environment? I use the word "landscape" in its broadest sense. Landscape includes architecture, not the other way around as we are taught in most architecture schools. It includes the transient aspects of climate, night and day, and, most important yet rarely acknowledged among Western-trained architects, landscape includes people. *We* are landscape; *landscape* is us.

All of us harbor an inner landscape that merges with our outer one. Throughout our lives, what we perceive and experience intermingles with our mind, heart, and intestines.[1] Ask anyone who experienced war, earthquakes, or other disasters, natural or human-wrought. Our view of the natural and built world, far from being an exact rendering, is shaped by each generation's hopes and needs. It is also shaped by greed and arrogance, by technology, by destruction, and by what we call today "economic empowerment," the seductive phrase of

the twenty-first century. What is not part of our contemporary agenda is the intrinsic notion of memory and the subtle yet crucial role it plays as we rush through life oblivious to its significance. The notion of aesthetic value also is lost, replaced by economic and political values, matters of profit and power. By destroying museums and libraries, for example, we are destroying a community's past and its future.

The Ryukyu Kingdom, which spanned four and one-half centuries from 1429 to 1879, developed a distinctive sovereign and vernacular elegance based on climate, geographical setting, and location as the center of trade. It had no history of war. In fact, the kingdom was well known throughout east and south Asia as a gracious and hospitable host to seafarers. Incorporated into the Japanese empire in 1879, its past, present, and future were almost completely obliterated during the last months of World War II. Today, there exists an overwhelming sadness in the landscape. Aesthetic and ethical value emerge as formidable caviling powers, engendering numerous conflicting issues.

World War II scarred the Ryukyuan earth. The land, people, and other living creatures along with their architecture and artefacts all died together. Today, the small island of Okinawa, literally a "piece of rope on the horizon," to those familiar with their dialect, faces special problems that influence its architectural and natural environment. Only about sixty miles long and between two and eighteen miles wide, this elongated stretch of land was stripped bare in eighty-three days. Memory permeates the core of the island, from its caves to its cliffs. Huge artillery craters, skeletons of former houses, endless piles of corpses of young and old, plus everywhere raw, scorched earth devoid of vegetation greeted survivors in during the summer of 1945. Lush subtropical greenness was replaced by what some describe as a huge, white, abandoned quarry, exposing the innards of the island. In the midst of this desolation, the American military immediately constructed a large highway, unwittingly creating "new" transportation systems: trucks, cars, and airplanes. Jo Nobuko Martin called it "an asphalt river through the vast wasteland."[2] The irony of initiating enormous destruction while simultaneously constructing what was to become a new form of wasteland did not escape Martin.

While the small island was governed by the American military, major roadways, air bases, and military facilities quickly replaced former farms and villages. Today, more than sixty years later, seventy-five percent of all land controlled by the American military in Japan is concentrated in Okinawa.[3] Put another way, this small island is "home" to dozens of U.S. facilities, including three airbases, all of which sit on one fifth of the island's available land.[4] In an effort to revitalize the economy, Okinawa now boasts fifteen golf courses, a myriad of oceanfront

hotels for honeymooners and vacationers, several superhighways, but little public transportation. Unlike the rest of Japan, the island is replete with war and peace memorials, a poignant but necessary reminder of the recent past.[5]

In 1972, Okinawa reverted back to Japanese control. Since then a few interesting environmental projects have emerged on some of the remaining land between the airstrips, superhighways, and golf courses. Slowly, and with enormous difficulty, the Okinawan landscape is "rebirthing" itself. If we think of birthing as unique to every life, we can observe the lush tropical wilderness again maturing in the north and the elaborately designed botanical gardens planted in the south. Slowly, the landscape is being reborn with the help of historical and cultural references. One military airfield used by the Japanese before the war was transformed into an athletic park to host the 1987 national track meet. While under construction, architects and field experts discovered a small shrine dedicated to the sea and mountains, a reminder, they thought of the intrepid spirit of Okinawa against all odds.[6]

One of the first post-1972 architectural projects to incorporate the bond between land and sea was the Okinawan Ocean Expo '75, which featured an Aquapolis, the initial step toward a mini-marine city. Today, the land leading to the Aquapolis looks like a giant theme park, a marine Disney World complete with a roller coaster and a Ferris wheel. A small oasis for children was constructed in 1979 that featured a child-scale, stone castle ruin or fortress bearing a striking resemblance to Nakagusuku and other castle ruins throughout Okinawa.[7] The distinctive Okinawan paste resist textile design called *bingata* appears in the large, play hammocks that attract children of all ages. The young ones crawl around amid the beautiful shapes and colors; the young at heart admire the kinetic, pliable qualities of the net along with the sophisticated fluid architecture of the structure.

The University of the Ryukyus has constructed several contemporary buildings, quite elegant in their simplicity. Nearby, the king's former palace, Shuri Castle, totally destroyed during the war, is now completely reconstructed. The decorative elements reflect both Chinese and Japanese influences, but the basic design is said to be Okinawan. Initially, American military officials decided to build the first university building on the exact site of the castle to persuade Okinawans that this was the dawn of a new era. Fortunately, the University expanded and in 1982, it relocated to a larger campus. The newly reconstructed Shuri Castle provides current and future generations with a tangible link to the unique qualities of Ryukyuan history and culture, a bridge, perhaps, between past and future and between nations who fought on Okinawan soil, just as the inscription in the original Shuri Castle bell, cast in 1458, implies.

For Okinawans to reconstruct their past is quite difficult, for the obvious reasons of funding and because so few material objects exist. Moreover, unconcern, indifference, neglect and simple greed by both the Japanese and American Governments, combined with overt and covert racism, discouraged the re-creation of the culture or the natural beauty that once existed. The ancient Ryukyuan crown is still missing, hidden, some say, in Scituate, Massachusetts, the same place where the twenty-two volume, *Omoro Soshi*, a collection of ancient songs, poems and rituals of the high priestesses of the royal court along with descriptions of the origin of Okinawans lay in hiding until 1953, when it was given to the American Government.[8] Although some art objects and the *Omoro Soshi* eventually were returned by the United States, many have vanished. Some are owned by museums outside Japan while others are in private collections in the United States and elsewhere. Thus, the sad irony is that the Urasoe Art Museum, completed in the mid-1990s, must play host to temporary exhibits of exquisite Ryukyuan objects of the past, most of which are owned by United States and German museums. The Urasoe Museum's contemporary architectural design pays homage to the Prefecture's Japanese, Chinese and indigenous roots while simultaneously reaching toward an international future that reflects and honors its past.

So few objects of any kind survived that a local folk museum was created to house everyday items such as cooking utensils, tools and, in the local parlance, bone boxes, that is, decorative boxes to store the bones of the deceased. Most intriguing is the outdoor museum village, where we can closely examine reconstructed Okinawan dwellings within the context of their tropical environment. Thatched roofs were commonplace throughout Southeast Asia and the main islands of Japan. Okinawan traditional roofs were thatched, tiled, or both. When Yanagi Soetsu visited Okinawa in 1939, he was "astonished at the high proportion of things of great beauty … and how much [Okinawa] had been neglected…. The politicians [in Tokyo] simply regarded these small islands as a burden," he wrote, "so poor, so backward, so unimportant." He loved the orange-red tile roofs interspersed with generous amounts of mortar produced from crushed white coral. He admired the clay lion-dogs (*shisa*) prowling along the roof lines, peering down at visitors and passers-by, guarding the inhabitants of each home. He noted how the rich green foliage contrasted with the tile, the sky, and the water. "If the roofs of Naha go, half the beauty of this paradise will go with them," he unwittingly predicted.

The roofs and everything else in Naha disappeared forever in 1945, eventually replaced by an anonymous, mostly concrete, city that could be instantly transplanted to any Southeast Asian country. Few if any pre-war memories were reconstructed downtown, for the American military controlled and paid for Naha's initial re-

building. Today, it looks like Taipei did twenty years ago. However, what I call a secret architectural wit exists, unnoticed by many Westerners, such as the 45,000 American soldiers who, on occasion, still frequent McDonald's and the local bars. The ubiquitous McDonald's, for example, is housed in an American-style colonial façade complete with vinyl siding and inoperable shutters. Nearby, an Okinawan competitor sells "American" hamburgers, plus the local favorites, gizzard and liver nuggets. You can also still dine at the famous Teahouse of the August Moon which, ironically provides visitors with an aesthetic education of the highest caliber, combined with a glimpse of how gracious and fun Okinawans continue to be in spite of their past and current experiences. Finally, as Naha closes down for the night, its stores and restaurants lower their protective metal gates, revealing, in some cases, their wicked sense of humor. Many are adorned with decorative designs, the most witty being the Mona Lisa calmly staring into the street with her secret smile defending her late twentieth century commercial establishment.

Okinawa has made a great effort to reinstate its own aesthetic sensibility and cultural awareness based on a long and generally prosperous history. Unlike the western part of Germany, which, after its devastation, reconstructed much of its cultural and religious structures with psychological and financial support, Okinawan culture was considered insignificant. Its complexity, diversity, and resilience were, and continue to be, severely underestimated by Japanese and Americans alike. The simple manner of the inhabitants belied a sophisticated past based on local shipbuilding skill, which, centuries ago, enabled sailors to travel throughout South Asia and return with ideas and resources.

When Commodore Perry landed in Naha in 1853, he encountered gracious, hospitable people, for they had hosted seafarers of all kinds for centuries, including pirates, stranded mariners, even missionaries. Perry, like other Western guests before and after him, exhibited incredible arrogance and rudeness toward his hosts, confusing gentleness with stupidity, understated elegance with abject poverty, and generosity with naiveté. His entourage of professional artists carefully recorded images of their experience, which provides revealing glimpses into Ryukyuan life from a Western perspective.

To reclaim the human spirit, to again value the unique qualities of the landscape that merges within and around us takes time. Even Perry grudgingly admitted that Okinawan architecture was quite artistic and skillful, particularly the huge stonewalls, arches, and gates of the fortresses and castles. Ryukyuan culture is nurtured over centuries. Its traditional, arches and reconstructed gates are spaces that invite visitors to enter, then, now and tomorrow. It is a place that accepts its past with dignity, a place that longs to reclaim its future. Why, then, are so few listening?

Barbara Sandrisser

Endnotes

1. This is not a romantic notion. Currently, many scientific studies are underway that examine brain genes and receptors located in our hearts and small intestines in order to discover the mysteries of learning and creativity and their interaction with memory. See, for example, "Complex and Hidden Brain in the Gut Makes Cramps, Butterflies and Valium," Sandra Blakeslee, *The New York Times*, Tuesday 23 January 1996, p. C1.

2. Jo Nobuko Martin, *A Princess Lily of the Ryukyus*, Tokyo: Shin Nippon Kyoiku Tosho Co., Ltd., 1984, p. 363. The Himeyuri (Lily) High School Corps nursed the wounded. Most of these young girls died. They are remembered in the Himeyuri Peace Museum, and through the oral histories of the very few survivors.

3. Kyodo News, *The Japan Times*, Weekly International Edition, 9–15 Dec. 1996, p. 1.

4. Calvin Sims, "Okinawa Journal," *The New York Times*, Monday, 5 Jul. 1999, p. A4.

5. Of course, there are memorials elsewhere in Japan, but measured by sheer numbers and size of the island, Okinawa houses far more.

6. "Okinawa General Athletic Park," Architect: Ai Landscape Planning Co. Ltd., *Process: Architecture*, #46, 1984, p. 74.

7. Children's Park (Warabi-Gusuku), Architect: Takano Landscape Planning Co. Ltd., *Process: Architecture*, #46, 1984, p. 121.

8. William H. Honan, "Hunt for Royal Treasure Leads Okinawan to House in Massachusetts," *The New York Times*, Sunday, 13 Jul 1997, p. A12. Also, George H. Kerr, *Okinawa: The History of An Island People*, Tokyo: Charles E. Tuttle Company, Inc. 1958, p. 488.

TETSUHIRO KATO

Raising the Flag on Iwo Jima: *Pathosformel* of Winners and Losers

Iwo Jima, traditionally and now officially called as Iwo To, is an island in the Japanese Volcano Island chain located approximately 750 miles south of Tokyo. Due to its strategic location near the Japanese mainland, a hard-fought battle occurred there during the final phase of World War II[1]. After the United States military forces gained control of Guam and Luzon in 1944 and 1945, respectively, it established this 'Sulfur Island' as the next target for capture and began their amphibious landing operation on 19 February 1945. Although the landing force suffered many casualties, the Americans eventually seized the majority of the island. During the morning of 23 February, the United States flag was raised on the peak of Suribachiyama Hill (more commonly known as Mount Suribachi), located on the south-eastern tip of the island, as a sign of American conquest.

Since numerous studies[2] have focused on the Pulitzer Prize-winning photograph, *Raising the Flag on Iwo Jima*, this paper takes a different approach by arguing that the reason why the image is so unforgettable is due to the *Pathosformel*' conveyed in antiquity. According to German art historian Aby Warburg[3], some characteristic gestures that a person shows when he/she commits or is exposed to extreme violence were formularized in the art of classical antiquity and inherited by the corporal expressions of later European artistic productions. If this is the case, then can we also identify the ancient *Pathosformel* of winners and losers inscribed on a *tropaeum* (Roman victory monument) in the memorable photograph taken on Iwo Jima?

To examine the plausibility of the hypothesis that the flag functions as a *tropaeum*, this paper first provides an overview of when and how the photograph was taken and then compares the image to the composition and iconographical meaning of a well-known ancient Roman cameo, *Gemma Augustea*. Finally, it explores the significance of the photograph in modern-day Japan.

1. Flag-raising on Iwo Jima

On 19 February 1945, Joe Rosenthal[4], an Associated Press (AP) photographer who was following the U.S. Marine Corps, came ashore on Iwo Jima and began taking pictures of the fierce and bloody battle just three hours after the beginning of the landing operation. The film was flown every day to Guam for developing. The selected shots were further transmitted by radio signal to the head AP office in New York and then to the rest of the world.

1. 1. Raising the First Flag

The day 'dawned cold and stormy like the other days on Iwo Jima, but by mid-morning, the rain had stopped and the skies were clearing,'[5] on 23 February, the fifth day after the landing, when the famous Pulitzer prized photography was shot. On the previous day (D-day plus three), the Marines began battling their way toward Mount Suribachi, the highest point on the island, where the Japanese were able to accurately spot the American forces and the landing beaches. Lt. Schrier and his men found a pipe of proper length (formerly part of a catch-system for rainwater constructed by the Japanese) from the rubble and raised a relatively small United States flag given to them by Lt. Col. Johnson[6]. At approximately 10:20 a.m., the moment of the flag-raising was photographed by Sergeant Lou Lowery[7]. For dramatic effect, Sgt. Lowery placed a soldier in the foreground with his carbine and the others to situate themselves around the flagpole[8].

However, since this flag was too small (140 × 71 cm), it could not be easily seen from the landing points on the shore. Nevertheless, as the patrol climbing to the volcano's rim was watched from below, 'an amazing cacophony arose from the island below and from the ships offshore' [9], and the 'infantrymen cheered, whistled and waved their helmets. Ships offshore opened up their deep, honking whistles' [10].

1. 2. Raising the Second Flag

Meanwhile, Rosenthal, who was climbing up to take a picture of the entire battle-field from the summit, encountered Sgt. Lowery on his descent and learned that the flag-raising was over[11]. However, Rosenthal continued ascending and when he arrived at the top at about 1 p.m.; he luckily discovered the Marines raising the larger flag (244 × 142 cm). 'In that same instant, the flagpole rose upward in a quick arc' [12] and Rosenthal immediately snapped the photograph without looking into the viewfinder. The photograph[13], which would forever remain engrained in people's memories, was in fact the raising of a replacement flag.

This photograph is so impressive that it appears as if it was a well-calculated pose. However, during this second flag-raising, Sergeant Bill Genaust was shooting a color film with his 16 mm camera from about 30 meters away[14]. This moving image assured that Rosenthal's photograph was actually a factual document of the event and not an elaborate staging. It is important to note that Rosenthal did call several Marines over to gather around the larger replacement flag for a standard, posed 'gung-ho' shot, which might have caused some misconceptions[15].

1. 3. Reception and Duplication

This photograph was immediately distributed by AP and the image dominated numerous newspaper front pages. Iwo Jima was the only battlefield where the United States casualties (25,992) indeed surpassed the Japanese (20,933) [16]. A total of 6,775 United States soldiers were killed in action and this fierce battle has been unforgettable. Back home in the United States, this battle had become a popular topic and Rosenthal's photograph played a symbolic role as a visual medium.

2. *Gemma Augustea*

Gemma Augustea is a large, ancient Roman sardonyx cameo that is now in the collection of the Art History Museum in Vienna[17]. It depicts, in two registers, a propagandistic theme to apotheosize Emperor Augustus. This magnificent gem dates back to around 3 A.D., when the Romans were decidedly defeated by the Germans in the Battle of the Teutoburg Forest. Emperor Augustus supposedly placed an order to his favorite gem cutter Dioscurides to display the military power of the Empire and its authority.

2. 1. Upper Register

Augustus and Roma are situated in the center of the upper register. Augustus is depicted in the image of Jupiter with an eagle and the armed guardian goddess Roma gazes at Augustus. The emperor is being crowned by Oikumene with the corona civica, an oak wreath given to a civil leader. The disk floating near his head appears to be the sun or the full moon and it includes the symbol of Capricorn, Augustus' astrological sign. On the left side of the piece, Germanicus, Augustus' nephew and young commander, gazes at Augustus. Behind him, Tiberius, who had just won the victory over rebellious Dalmatia and Pannonia, is about to leave in a chariot driven by Victoria. Perhaps Venus and Cupid are also depicted behind them. It is interesting to note that the chariot symbolizes

the military's readiness for any situation. In this case, Tiberius must immediately depart for Germania soon after he presented his victory report. Incidentally, Tiberius was asked by Augustus to adopt Germanicus, Tiberius' nephew, as the next official successor to the emperor. In contrast to the other figures, an iris is represented in the eyes of Tiberius and Germanicus. Some sense of distance between Augustus (the main actor) and the two men (the supporting actors) is skillfully visualized in this image. On the right side of the piece, Neptunus – the god of the sea – two boys who symbolize the summer and autumn, respectively, and Italia the goddess (with a cornucopia) are waiting behind Augustus.

2. 2. *Tropaeum*

The left side of the lower register depicts a scene in which four young men are lifting and raising a *tropaeum*[18]. A *Tropaeum* (the origin of the English word for trophy) is an ancient Greek and later, a Roman monument used to commemorate a victory over one's foes. In Greece, it was known as a tropaion, a monument (made ideally of olive or oak) placed at the actual site of a victorious battle. The winners showed their gratitude to the gods for the victory by either hanging the enemy's weapons and banners on the stems and branches or by displaying the looted spoils (including women and children) at the foot of the tree. If there was no suitable tree, then a large pole was used. In addition, the monument included the names of the gods, the winners and losers, the process and the result of the battle.

The ancient Greeks did not use metals or stones for its material, probably to avoid the perpetuation of resentment. However, this principle eventually changed when the Romans built such monuments in their capital city of Rome and not on the battlefield itself. The spoils of the battles were brought back to Rome and used for decorations on public buildings and private houses.

2. 3. Lower Register

Let us now examine the lower register of Gemma Augustea in comparison with these examples. This predella-like part contains four people: two armed and two (practically naked) young men who represent the Roman Empire. They are shown raising the war memorial pole at the lower-right fulcrum point by dividing their respectable roles. The two young men are *dioscuroi*, namely Castor and Pollux and the two armed men are Mars and Quirinus. The cape-like cloak that trails from the man with the helmet is impressive.

On this *tropaeum*, like the ones already mentioned, a helmet is placed on the tip of the raised pole, a set of armor is worn below and a shield is hung from

the helmet. A manacled man and a woman in despair are forced to sit on the ground under the pole as spoils.

Meanwhile, on the right side of the lower register, foreign losers are pulled by the hair and are supposedly being taken to the war memorial pole. As Warburg emphasised[19], the gesture of seizing one by the hair or head is a typical *Pathosformel* that can be traced back to ancient Greece.

Perhaps the couple in despair under the pole may indicate the future of these two captured barbarians. A headless body, assuming that the head was hung from the tip of the monument, can be found around the base of the monument pole and the captives depicted on the right are forced to witness the awful event that will befall them whereby they will be caught by the head.

3. *Raising the Flag on Iwo Jima* as a *Tropaeum*

3. 1. Classical Composition

It cannot be denied that the monumental impression of Rosenthal's photograph comes from its classical triangular composition. As previously stated, this photograph was not shot with an intentional pose, which is in opposition to Lowery's shot of the first flag-raising or Rosenthal's 'gung-ho' group photograph taken just after the second flag-raising. Therefore, this classical composition was a product of spontaneous occurrence. Nonetheless, John Bodkin, the AP photo editor in Guam who developed the film, did not miss the chance to share his discovery. On a routine night in his bureau office, Bodkin casually picked up a glossy print of the 'replacement' photograph. He paused, shook his head in wonder and yelled, 'Here's one for all time!' [20] Further, without wasting another second, he transmitted the image by radiophoto to the AP headquarters in New York at 7 a.m. Eastern War Time. After that, Felix De Weldon, who eventually produced the Arlington monument, viewed the wire photo with its classical triangular lines and recognized similarities with the great ancient statues that he had previously studied[21].

3. 2. Compositional Similarities

However, the similarities with ancient art are not the only ones. If we juxtapose the lower-left part of the ancient Roman *Gemma Augustea* and the 1945 photograph of *Raising the Flag on Iwo Jima*, there are four post-mortem accidental, but obvious similarities between the two images. First, in both cases, a long pole is being pulled up and its tip is situated in the upper left corner. Second,

the correlation between the trailing clothes of the Roman soldier and the waving United States flag is also apparent. Third, although six people engaged in the work on the hill, they appear as if they are four due to the overlapping of their bodies. Finally, the scene of the flag-raising taken against the sun creates a deep dramatic impression due to the sharp contrast of light and shade, which is similar to the white figures on the dark background in the sardonyx cameo.

Compositions like this, where several figures raise something like a pole, are not uncommon in the history of European imagery. The religious theme of the *Elevation of the Cross*[22], which has been duplicated by many artists since the Middle Ages, is a typical example. Furthermore, Delacroix's *Goddess of Liberty Guiding the People*[23], although it was painted after the beginning of modern times, basically represents the same *Pathosformel* through its compositional similarity.

3. 3. Similarities in Emotional Expression

Similarities are not limited to the formal aspect. The American soldiers raised their flag using part of a rain gutter that the Japanese devised to secure drinking water in such a cruel environment. Furthermore, three out of the six men who participated in the flag-raising were killed in the subsequent battles on the island. Nevertheless, it was only the fifth day (of a month-long campaign) that the Marines secured Mount Suribachi and raised the United States flag. This means that the winners believed in their victory by looting one of the loser's possessions and establishing it as a 'trophy'. Indeed, the losers in this case are not shown as explicitly as in the *Gemma Augustea*. However, if we realize the fact that the Japanese troops, led by the commander-in-chief Kuribayashi Tadamichi[24], suffered from a general lack of food and water, we can better understand the iconographic meaning of the rain gutter being utilized as the flagpole.

4. Conclusion

The final question that we must ask is in regard to the photograph's significance in modern-day Japan. How can we grasp the *Pathosformel* conveyed by *Raising the Flag on Iwo Jima*? From 2010 to 2011, Morimura Yasumasa, one of the most influential photographers in contemporary Japan, presented a video presentation titled, *A Requiem: Art on Top of the Battlefield*[25], which featured the *Raising the Flag on Iwo Jima* as the concluding piece for his one-man show along with other iconic images of well-known historical events in the 20th century.

As a matter of course, the image Morimura showed in regard to the flag-raising on Iwo Jima was profoundly different from the images shown in the United

States during the post-war period, especially during the 1950s. It was moral faculties, such as courage, patriotism, self-sacrifice, solitude and asceticism that the Americans associated with that unforgettable photograph[26]. However, in this case, its significance had undergone a profound change since the Japanese artist used his own body as an instrument of artistic expression. It was also different from the cynical or critical representations in the 1970s, as seen in *A Portable Memorial of War* by Ed Kienholz[27].

Morimura concluded his video presentation with the following words:

> We will fly a flag on the summit of the battlefield,
> But the flag is not a flag of pride; it is a flag of triumph.
> It is a just a sheet of flimsy drawing paper,
> It is just an ordinary canvas,
> That is my flag, a white flag[28].

Morimura modified the scene of the flag-raising and he shifted the time from the early afternoon to the early evening around sunset. However, Morimura did not attempt to sentimentally recollect the historical past from the side of the losers. Instead, he altered the polarity between the winners and the losers into something ambiguous and as a result, a strong emotional energy echoed throughout the soft sounds of his 'Requiem'.

Endnotes

1. About the battles on Iwo Jima, cf. the following documents: Lt. Col. Whitman S. Bartley, USMC, *Marines in World War II, Historical Monograph, Iwo Jima*: Amphibious Epic. Historical Section, Division of Public Information, Headquarters, U.S. Marine Corps, 1954; Ministry of Defense, Japan, ed., *Senshi Sosho (Military History Documents at NIDS)*, vol. 13, Tokyo: Asagumo Shinbunsha, 1967–1968.

2. Cf. among others, Lance Bertelsen, "Icons on Iwo", *Journal of Popular Culture*, 22:4, 1989, pp. 79–95; Hal Buell, *Moments: Pulitzer Prize-winning photographs*, New York: Black Dog & Leventhal, 2002; Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories and the American Hero*, Cambridge, MA: Harvard University Press, 1991; Tedd Thomey, *Immortal Images: A Personal History of Two Photographers and the Flag Raising on Iwo Jima*, Annapolis, MD: Naval Institute Press, 1996; James Bradley with Ron Powers, *Flags of our fathers*, New York: Bantam Books, 2000; KAKEHASHI Kumiko, *Chiruzo Kanashiki: Commander-in-chief of Iwo Jima,* Tokyo: Schinchosha, 2008.

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5.   Ibid., p. 305.

6.   Ibid., p. 307.

7.   Ibid., p. 309.

8.   http://www.history.navy.mil/photos/images/i04000/i04150c.htm (retrieved on 2013/12/14).

9.   Bradley, op. cit. (note 2), p. 311.

10.   Ibid., p. 311f.

11.   Ibid., p. 318.

12.   Ibid., pp. 321, 328.

13.   http://www.loc.gov/exhibits/treasures/trm023.html (retrieved on 2013/12/14).

14.   https://archive.org/details/CEP413 (retrieved on 2013/12/14).

15.   Bradley, op. cit. (note 2), pp. 322–323, 356–358. Cf. Cyd Upson, "Fact or Fiction: Was the Photo of the Iwo Jima Flag-Raising Staged?" *FoxNews.com* (published February 19, 2009), http://www.foxnews.com/story/0,2933,496704,00.html (retrieved on 2013/12/14).

16.   On the figures, see the documents of U.S. Marine Corps and Japan's Ministry of Defense (note 1).

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18.   Cf. the description in the articles on "Tropaeum", for example, of the *Oxford English Dictionary* or *Encyclopaedia Britannica.*

19.   Cf. Aby Warburg, op. cit. (note 3), pp. 553–555; Aby Warburg, *Der Bilderatlas Mnemosyne,* herausgegeben von Martin Warnke, unter Mitarbeit von Claudia Brink, gegenüber der zweiten unveränderte Auflage, Berlin: Akademie Verlag, 2008 (Gesammelte Schriften / Aby Warburg; herausgegeben von Horst Bredekamp et al; Abt. 2; Bd. 2/1), Tafel (panel) 5 and 6.

20.   Bradley, op. cit. (note 2), pp. 327, 334.

21.   Ibid., p. 335.

22.   http://www.wga.hu/frames-e.html?/html/r/rubens/11religi/03erect.html (retrieved on 2013/12/14).

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24. Cf. Kakehashi, op. cit. (note 2).

25. Exh. Cat., *Morimura Yasumasa A Requiem: Art on Top of the Battlefield,* ed. by Tokyo Metropolitan Museum of Photography, Toyota Municipal Museum of Art, Hiroshima City Museum of Contemporary Art, Hyogo Prefectural Museum of Art, MORIMURA Yasumasa, 2010.

26. Cf. Guy Westwell, "One image begets another: a comparative analysis of Flag-raising on Iwo Jima and Ground Zero Spirit", *Journal of War and Culture Studies*, Volume 1, Number 3, 2008, p. 330.

27. http://www.artchive.com/artchive/K/kienholz/war_memorial.jpg.html (retrieved on 2013/12/14).

28. Exh. Cat., op. cit. (note 25), p. 7.

JUNKO NINAGAWA

The Child Jesus Standing Alone: Supernatural or *Yuru-chara*?

Generally speaking, the Child or Baby Jesus should sit or sleep in the arms of his mother, Mary, in traditional Christian images. However, we can encounter exceptional imagery of the Child Jesus standing alone at specific sites in the world, mainly in regions historically related to Spain. We may interpret this as being supernatural because it negates the humanistic property of a child being cared for by its mother or other adults. This interpretation is reasonable because being supernatural is one of the essential attributions of the Child Jesus. What I remark upon here is a unique phenomenon in which an imagery of the Child Jesus of Cebu, the Philippines, continues to develop to generate new images as the patron of different towns in Cebu and other regions. In addition to a pure religious mind, the images of the Child will evoke our feelings for pretty and lovely objects. They shift and change freely from one medium to another: a painting, a print, a statue, a doll, a relief and, in the parade of its festival in January, we find that the original figure is duplicated into many images dressed in various costumes. This tendency might be compare to the Japanese *yuru-chara* or loose mascot character, which today is propagated by local governments or organizations in Japan as part of their campaigns of revitalization or their renewal projects. The image is a hybrid made up from regional products, history, characteristics, nature and natural scenery etc. As I could find no appropriate term for comparing the trend of the Santo Niño of Cebu to, I am using the term *yuru-chara* here, but I intend to discuss neither Japanese pop culture nor Baudrillard's simulacra, which might otherwise be a proper model of these phenomenon.[1] What I aim at here is to interpret the trend in an appropriate way to discover its significance.

In this paper, I will first introduce the statue or figure of the Santo Niño of Cebu, which seems to stand at the crossroads of the West and the East in space, and in the modern and the post-modern in time, and explain the reason I in-

terpret it in this way. Second, I will conduct an historical survey on the Child Jesus standing alone in Europe. Then, I will compare the Santo Niño of Cebu with other Niños and describe the common characteristics and the difference. The main difference seems to lie in the Santo Niño of Cebu's active development towards generating different narratives, which are mainly related to regional revitalization. On this point, I will come back to a comparison with *yuru-chara*.

1. Santo Niño of Cebu

The statue of the Santo Niño of Cebu is housed in a glass case wreathed in rich flowers, located in a chapel near the main altar of the Basilica del Santo Niño in Cebu City, attracting hosts of pilgrims from not only the Philippines but from all over the world. It is a small statue, around 30 cm tall, with the right hand bestowing a blessing and the left hand holding a small orb topped with a cross. It is dressed in a splendid costume with rich ornamentation with a crown on the head, golden gloves on the hands, a gorgeous cloak on the shoulder, splendid boots on the feet, and a pendant bearing the characteristic insignia of the Golden Fleece order presented by the King Carlos III of Spain. It stands on a relatively new pedestal in a glass case, which prevents pilgrims from touching it. Observing them, some of the pilgrims seemed to be talking or praying to it, and some were caressing the glass as though caressing the statue directly and shedding tears.

Legend says the statue was brought to Cebu by Ferdinand Magellan, who was a fearless explorer, commissioned by the Queen of Spain to annex land and engage in a Christianization crusade. With the Spice Islands in mind, Magellan set sail from Spain with his fleet of five galleons taking a western course across the Atlantic Ocean to find the Pacific Ocean, which he named, and landed on the island of Limasawa in Samar on March 17, 1521. He had a cross erected on the island and a mass held to celebrate Easter, conducted by Padre Fray Pedro de Valderrama of the Order of St. Augustine. What is most surprisingly related by Antonio Pigaffetta, an Italian chronicler who accompanied Magellan, is that the chieftain of Sugbu (Cebu), Raja Humabon and his wife were baptized and converted to Christianity on Sunday, April 14, along with 800 valets and followers.

According to Pigaffetta, his colleague Padre Fray Pedro de Valderrama went down to the seashore of the island to baptize the queen, who was waiting for him kneeling on a cushion surrounded by attendants. First he showed her a small painting of the Madonna and Child—a beautiful statue of the Child Jesus and a cross—and at once she was so overwhelmed that she became eager to be baptized, shedding tears. Before leaving the seashore, she asked Valderrama for the statue as she wanted it to adorn her collection of other statues of her native religion.[2]

In the region of Visayas where Cebu is located, the oldest almighty God Laon had been considered as the primary cause of the creation of all things. It is said that Humabon worshipped a Child God named Bata-Allah, who was derived from Bathala Meikapal. This Child God, who had dark skin and curly hair, is said to have been naughty and played up toward his worshippers. The narrative of Humabon could reflect the wishes of the Philippine people who wanted to believe that the Santo Niño could have originated in Cebu before the Spaniards arrived, but the evidence seems to be that local worship of the Child God generated a visual connection with the Child Jesus to prompt the Humabon couple to convert to Christianity before they learnt the Christian dogmas and rituals. After 1521, when Magellan met an untimely death at the hands of a local chieftain called Lapu-lapu, the statue seems to have been carefully kept as an important devotional object.

By order of King Philip II, another expedition sailed to the Philippines from Mexico under the leadership of Miguel Lopez de Legazpi of Guipúzcoa in Spain, assisted by a relative who was a priest, Fray Andrés de Urdaneta, an Augustinian missionary. Like Magellan, the first island in the Philippines that Legazpi set foot on was Samar and this happened on February 13, 1565. On April 28, Juan Camús, a sailor in Legazpi's fleet, found the statue of the Child Jesus in the ruins of a burnt house. Deeply impresses by this finding and aware of its significance, Legazpi ordered an official enquiry conducted and proper documentation of the event by his clerk Ferdinand Riquel. According to a letter addressed to King Philip II by Legazpi, there were signs that the statue had been adorned with flowers, which is the reason it could be considered to have been worshipped.

Concerning the history of the discovered statue, there are two main theories; one is that it is the actual statue that De Valderrama gave the queen, and the other is that it is another one that Magellan's forces had left behind. When it was discovered in a wooden box from Spain, it was covered in white cloth in the manner in which the natives draped their likhas. Only the original red Flemish velvet hat was intact as it had been, but the small cross atop the orb that had been held in the statue's left hand had been moved to the main ornament of a native necklace hung around the statue's neck.

According to the Cebu historian, Thenazas, the original costume had been cut into pieces that were distributed to worshippers as talismans. All these changes seem to indicate that it had been worshipped as a new Bata-Allah, so the villagers might have had strong concerns about possible malign influences upon climate and crop yields. The first basilica dedicated to Santo Niño was constructed in 1571 on the approval of Philip II at the site of a small shrine built by Legazpi and De Urdaneta, and an Augustine convent of the Santisimo Nombre de Jesus was

established as an annex to it. Padre Juan de Medina, one of the earliest residents of the convent, recounted that 40 villagers, who had moved to mountain areas, led by their elders, went to Spanish officials and audaciously offered to ransom their beloved icon with any amount of gold or whatever provisions the Spaniards needed.

Regazpi was further inspired by this testimony of the natives regarding the image's power to announce plans to hold a celebration for the miraculous discovery of the statue, and a procession to parade the statue accompanied by the Spanish military, to be annually held on April 28—the date the statue was rediscovered. The annual procession was first held in 1721 when Pope Innocent XIII established the Holiday of the Name Jesus on the second Sunday after the Holiday of the Epiphany. Santo Niño had to be simultaneously celebrated on the day. The stone building of the Basilica, which was constructed between 1575 and 1602, was burnt down in 1622. However, as the statue was rescued without damage, it was to be worshipped more enthusiastically than ever.[3]

2. The image of Child Jesus standing alone

In 16th century Europe, when the Protestants severely criticized the religious imagery of paintings and statues and took occasionally destructive actions against them, the Catholics also prohibited the abuse and misuse of religious imagery in their counter-Reformation actions. The backdrops for these acts included a lot of arguments on idols in the so-called age of idolatry from 1400 to 1800.[4] As far as the Christian arts are concerned, some iconographies were well known to have changed after the Council of Trent (1545–1563). Concerning the images of the Child Jesus, not only the Romanesque ones that underline the divine nature of the Child in Its majestic attitude, but also the Gothic ones that emphasize Its feebleness as the humanistic nature of a baby, if we take into consideration the fact that the Child had been always cared for in the arms of or on the lap of His mother, the statue of the Child Jesus standing alone shown to the queen of Cebu seems to preoccupy the new appearance of divine nature in advance of the times, even if it was originally intended as a recumbent Jesus to be used as in a manger of a Christmas tableau.

Although in almost all examples prior to the Reformation, the Child was depicted in the arms of his Mother, we can find important exceptions in the literature as well as in the visual arts. We can find anecdotes like that in which a child who was handed something by a kind person was revealed later as Jesus among the Golden Legends or mystic literatures. Some Cistercian or Dominican nuns said that they had witnessed the transfiguration of the raised host into the Holy Baby.[5] As for the visual arts, no figure of the Child Jesus standing alone is

known from the early Christian era, but ones of the Child Jesus lying in a manger from Nativity scenes can be seen from the end of the fourth century.

The standing-alone-Jesus does not appear until quite later, in the beginning of the 14th century, in the Holy Roman Empire, where new types of devotional statues had appeared since around 1300. There are at least two examples: one had been presented from Vienna to a Dominican mystic, Margarita Ebnar, who lived in the convent of Maria-Medingen located in Medingen of Bayern in the bishopric of Augsburg. Another comes from the Benedictine convent of Engel-berg located in Zalnen of Unterwarden. Both are small wooden statues and they do not readily stand without support, so that they might be originally intended to be displayed in a recumbent position—although in the one from Maria-Medingen the right hand is raised in a celebrative gesture and the left hand is holding a bird.[6] These statues are considered to have been used as kinds of dolls with which young nuns played and trained themselves for seeing holy visions.[7]

From then on to the 19th century, such statues of the Child Jesus played an important role in the devotional sites of Jesus or Marian cults in major convents or *béguinage*s in the Netherlands and in the Low Rhine regions. At this time there appeared theologians who recommended a devotional life meditating the Passion or the Infancy of Jesus rather than His public life or miracles, aiming at a stronger connection with Christ, the humanized God, leading to a mystic unification through prayer and meditation for its humanistic aspects. In order to realize such an individual relationship with God and to achieve inner self-development, the statue of the Child Jesus as well as others had been positioned in the site of the New Devotion, which advocated an imitation of Christ, namely imitating the life and Passion of Jesus and having compassion for the grief of Mary. Imitating Mary's actions, nuns took care of Jesus in statue, caressed it, changed its costume, and laid it in a cradle. It became adopted in the service of Masses, especially at Christmas Mass.[8]

According to Thomas de Cenora, Francisco of Assisi celebrated Christmas Mass at Gleccio in 1223, laying a statue of Child Jesus in a cradle, singing holy songs, and devotedly saying prayers on Christmas Night. This mass is said to have stimulated folk religions—triggering the typical scene of the Christmas tableau showing the Child Jesus in a manger surrounded by Mary, Joseph, and an ox and an ass, sheep and shepherds, three magi with presents, camels, angels singing hallelujah and a brilliant star in the sky over them. Actually, a cradle with depictions of angels on the side boards has been around since 1340 or so, as well as other small beds or shrines for such a statue.[9]

At the end of the 15th and 16th centuries, such a small statue of the Child aged around one year old standing nude in *contrapost*, with the right hand show-

ing a celebratory sign and the left hand holding a globe had become standard. According to the investigation of the Belgian Patrimonial Institute, there are 33 such standing-alone-statues of Child Jesus to this day in Belgium.[10] In addition to the statues, the number of two-dimensional images had also increased showing a variety of iconography such as a sleeping Child, or a Child playing with fruit, small animals and birds alone in paintings, prints and book illuminations.

3. Other St. Niños

In spite of what we know from documentation, the reliefs and paintings of the Santo Niño Basilica show the image with a conic cloak in red, a crown on its head and holding a globe with a small cross atop it, which does not accord with the original image.

The cult of the Child Jesus wearing a crown as king is considered to have been originated by Saint Teresa of Avila, who established the Discalced Carmelites and founded several convents of the order in Spain. As she often travelled to visit the convents taking with her a statue of the Child Jesus wearing the costume of a Spanish king, the image was spread wide among the nuns of the order. As they frequently touched statues with their hands, the feeling of the duration of skin contact become a matter of importance. However, in the age of the counter-Reformation, the statues were dressed in thick costumes with voluminous brocades or embroideries, which prevented the eyes from looking at and imaging the body underneath the clothes. Not only the Child but also the mother Mary were dressed in cone-shaped costumes, especially in regions under Spanish influence.

One of the statues that might have a strong connection with Saint Teresa of Avila is the Child Jesus of Prague. It is made not from wood but wax, which might provide the feeling of touching the skin than a wooden statue could not. It is curved, as if wearing a baby costume, over which is a cone-shaped costume. According to the Carmelite Church of Our Lady Victorious, it has 70 costumes including one presented by Maria Theresia, the Habsburg Empress.

This stature is known to have belonged to the Spanish noble family, Manrike de Lala in the 1550s. In 1556, when Maxmilia from the family married Vuschisurafu from the Check noble family, Bernschtein, she was given this statue as a wedding present by her mother Isabella, and took it to her new house in Prague. In 1628, her daughter, Poliksena, the widow of Rovcovitt, donated it to the convent of the Discalced Carmelites. However, during the Thirty Years War, when the Saxonians invaded Prague to plunder from the church and the convent, the arms of the statue were broken, and it was thrown into the debris and neglected

for a long time until after 1637, when Father Shiril from the monastery of the Discalced Carmelites, Munick, discovered it and had it restored. Since then, the statue has become something of a centre of devotion. When Prague survived the siege by the Swedish Army, people believed that it was delivered thanks to the saving grace of the Jesus of Prague. In 1665, the bishop of Prague crowned Him to represent the highest dignity of the Child God. As a result, the Cebu Child and the Prague Child share a common appearance with a crown on the head and a cone-shaped cloak.[11]

In Catholic territories, there are various statues of the Child, which each have characteristic legends and narratives. For example, the Santo Niño in Atocha, Spain, is said to be part of a statue of the Madonna and Child, celebrated and adorned with candles and flowers by the villagers. However, Moors attacked the village to capture male villagers, and threw women and children to the ground in front of the statue. The Madonna was sore at heart over what she saw and ordered her Son to bring drink and food to the villagers detained in prison. He wore sandals, a hat and a cloak to bring a basket with bread and a water bottle to the prison. This Child is celebrated and prayed to for salvation in other countries such as Mexico, and its image is duplicated also in prints and figures. On a prayer card sold in a church of Mexico City, it is changed to a more childlike imagery sitting in a flowery field.

All these statues of the Child originated in Catholic territories at the end of the 15th century or in the 16th century. Their narratives share the basic elements that the statue had survived a catastrophe such as a fire in the case of Cebu, looting in the cases of Prague and Atocha, drowning, which was seen in a case (not described here) of the Child of Aracolie in Rome. What is more remarkable is that they originated at sites where different peoples or cultures encountered something to trigger conflicts in religious beliefs and traditions.

Additionally, there are several Niños remaining that have lost their own narratives or had no specific narratives from the beginning. In the case of one discovered in Diest, Belgium, an important source for these kind of figures, a scientific investigation revealed that the colour had been changed some time in the course of history and the item that it originally held in his right hand was also changed from (probably) a globe to a stick with a star at the end.[12]

4. Multiplication of Saint Niño's in Cebu

Now, after surveying similar statues in other regions, we will return to Cebu, the Philippines, to find that the Niño seems to be propagating here and there. This does not mean that it is duplicated in prints, paintings, reliefs and figures in

addition to the authentic copies, which were made according to the commands of the Augustine Order at important occasions, but that the duplicated figures wear less traditional costumes such as those of policemen, firemen or business-men. It has become a dress-up doll—as it functioned originally in the milieu of medieval nuns or beguines.

As mentioned, considering that the origin of the Santo Niño was in the missionary strategy of De Urdaneta and Magellan, they had probably known in advance of cults of the Child God existing in Asian territories such as those of Buddha, who stood on His own, and Japanese Shotokutaishi, who is also often depicted as standing alone in His childhood.[13] What is inferred from this supposition is that it was not only the Santo Niño of Cebu that was brought to Asia, but other figures could have been brought in by Magellan, De Urdaneta, Legazpi, or other Spaniards. Indeed, there are other cults of Santo Niño in other islands such as Iloilo as well as other sites in Cebu. For example, it is said that another order conducted an excavation near the present Minor Basilica of the Holy Child and claimed that it had found another authentic figure. There are rumours that the presently displayed figure is a replica or that the original one was destroyed and a substitute was made by a Chinese artist.

This situation was probably caused by the now well-known Sinulog, the an-nual festival of Santo Niño held in January, which continues for a month and climaxes with the ceremony of changing clothes and a parade of floats telling the story of the queen dancing with joy upon meeting the figure of Santo Niño. A taxi driver told me in 2009 that the festival was originally celebrated by a small number of Spaniards from the monastery of the cathedral, but nowadays it is becoming more magnificent, larger and more sophisticated.

A lady selected from each quarter, village or organization that applied to participate, takes the head of a group intermittently spinning in dance while lofting high the figure. Some queens are accompanied by lady attendants and dancing military personnel, some queens dance on the float with the figure.

What is interesting for the present discussion is that various bigger figures with character costumes of the Niño are parading, turning intermittently and shaking hands occasionally with members of the crowd. The bigger figures can be seen more easily from afar in a crowd, and functions as a kind of Pygmalion, which can be presented to and touched by the adoring crowds.

According to M.M. Reyes-Tinagan, who discussed the Kalibo celebration, it is a combination of rich historical pageantry, pagan revelry, and modern Mardi Gras akin to those held in New Orleans and Rio de Janeiro.[14] However, what I want to remark upon here is not the revelry of the worshippers but the chang-ing characteristics of the Child Jesus.

5. Supernatural or Yuru-chara?

A Child Jesus standing alone seems to reduce its humanity to emphasize the divinity in its image, but it does not provide a stern rigidness like an adult image does. Rather, it is shifting towards a looser and intimate one—not only appearing in the festival but also omnipresent in ordinary life. This tendency might be compared to those of yuru-chara. The Japanese word *yuru-chara* is an abbreviation meaning a loose mascot character and it can mean a figure who is loose, in the sense of not being rigidly defined, in character and shape. However, the word *yurui*, an adjective from which *yuru* derives, might cover a broader sense, which leads to onomatopoeias such as *yuruyuru* or *yuruu* and reminds me of the feeling of touching the surface of a pudding.

The word *yuru-chara* is said to have been coined by a manga maker Jun Miura, and was registered as a trademark by him and a publisher who published his book on the subject.[15] Similar characters formerly existed and were popular with infants and children. However, according to Miura, they should have a strong message of regional love. They should move in unstable and unique ways, and should have a loveliness that should be represented in *kawaii* looseness.

Yuru-chara is used more to appeal to adults by those who want to promote regional revitalization or regional development, expecting them to visit the region for tourist purposes or to buy products from there. They are normally promoted by regional governments, so a *yuru-chara* is frequently developed from regional famous people, animals and vegetables, or hybrids of them.

6. Conclusions

The figure of Child Jesus that Magellan brought to the Philippines is a symbol of their conversion. On the other hand, Christianity in Europe also changed in the 16th century. It can be said to be epitomized by the change in the images of Child Jesus, who had been cared for in the private milieu but became to be worshipped in the public one. Probably, Magellan knew the supernatural Child God in Asia and brought such figures, which were used in a manger in the Christmas tableau, for use by missionaries in conversion. However, the drawn-out supernatural character also changed the Christianity of Europe.

The image of the Child Jesus has become multiplied towards intimated and loosened imagery. The tendency could be compared to the Japanese *yuru-chara*, which is made from regional items with regional love.

Endnotes

1. Jean Baudrillard, *Simulacres et simulation,* Paris: Edition Galilée, 1981, pp. 3–9.

2. The original document written by Pigafetta is preserved in the museum of the Basilica, and the whole text is published in: *Pit Señor! Miracles of Santo Niño de Cebu,* eds. Michael J. Belonio, O.S.A, Jigger S. Latoza and J.I.E. Teodoro, Cebu: University of San Augustin Publishing House, 2007, pp. 54–60.

3. Concerning the history and legend so far introduced, see Ibid., pp. 5–53; *Santo Niño, The Holy Child Devotion in the Philippines,* Manila: Congregacion del Santisimo Nombre del Niño Jesus, 2001, pp. 8–38.

4. *The Idol in the Age of Art, Objects, Devotions and the Early Modern World,* eds. Michael W. Cole and Rebecca Zorach, Surrey: Ashgate, 2009, p. 3.

5. Hans-Joachim Schulz, *Die byzantinische Liturgie: vom Werden ihrer Symbolgestalt,* Freiburg in Breisgau: Lambertus-Verlag, 1964, p. 145.

6. Hans Wentzel, "Christkind", *Reallexicon zur deutschen Kunstgeschichte,* ed. O. Schmitt, Bd. IV, pp. 590–609.

7. Henk van Os, *Gebed in Schoonheid. Schatten van privé-devotie in Europa 1300–1500,* Amsterdam, 1994, p. 102.

8. Stephanus Axters, *Geschiedenis van de vroomheid in de Nederlanden III. De moderne devotie (1380–1550),* Antwerpen, 1956, p. 381.

9. Wentzel, op. cit.

10. Checked in the on-line photo-library of the Royal Institute for Cultural Heritage of Belgium: 16 Sep. 2011 <http://balat.kikirpa.be/search_photo.php>

11. Josef Forbelský, Jan Royt and Mojmir Horyna, *The Holy Infant of Prague*, Prague: Aventinum 2007, pp. 11–28.

12. Ingrid Geelen, "Jesuskind", *Kunstschatten van de Sint-Sulpitiuskerk, Diest; Behandeling van drie beelden uit het kerkmuseum door het Koninklijk Instituut voor het Kunstpatrimonium*, Diest: Vrienden van de Sint-Sulpitiuskerk vzw, 2001, pp. 4–16.

13. For the relation between the Jesus Child and the Buddha Child, for example, see Bernardo Ferrâo, "Meninos Jesus cingalo-portugueses e Seus protótipos flamengos", sep. *Universitas,* Avril, Juan, Baia, 1978.

14. Marcela Mijares Reyes-Tinagan, *Viva! Kay Señor Santo Niño: Aklan's Santo Niño Ati-Atihan Festivals,* Manila: National Comission for Culture and the arts, 2001, p. xiv.

15. Jun Miura, *The grand graphics of Yuru-charas (Yuru-chara daizukan)* [Japanese], Tokyo: Fusosha, 2004.

Phenomenons

Architecture and Urban Studies

GEMMA ARGÜELLO MANRESA

Relational Architecture: „Voz Alta" (Loud Voice), Rafael Lozano-Hemmer

In this paper I explore the concept of Relational Architecture as an exemplification and expression of many elements related to the notion of architecture regarding contemporary art practices. Specifically I analyze how the artwork *Loud Voice (Voz Alta,* 2008*)* by Rafael Lozano-Hemmer (a mexican-canadian artist) intervenes a public and historical place in Mexico City in order to produce critical expressions of inhabiting space. This work belongs to the series of 21 works the artist named "Relational Architecture". Loud Voice is the 15th. In the words of Lozano-Hemmer:

"Voz Alta" (Loud Voice) is a memorial commissioned (by a museum of the National University of Mexico) for the 40th anniversary of the student massacre in Tlatelolco, which took place on October 2nd 1968 (just few days before the Olympics, and it is important to know that this massacre has not been recognized by the Mexican government). In the piece, participants speak freely into a megaphone placed on the "Plaza de las Tres Culturas" (where you can find the representative architecture of the pre-colonial era, the colonial times and modern Mexico), right where the massacre took place. As the megaphone amplifies the voice, a 10kW searchlight automatically "beams" the voice as a sequence of flashes: if the voice is silent the light is off and as it gets louder so does the light's brightness. As the searchlight beam hits the top of the building of the Ministry of Foreign Affairs, now Centro Cultural Tlatelolco (where the museum that commissioned the work is), it is relayed by three additional searchlights, one pointed to the north (Guadalupe Basilica), one to the southeast towards Zócalo Square and one to the southwest towards the Monument to the Revolution (so each light points to the most representative icons of the Nation). Depending on the weather, the searchlights could be seen from a 15Km radius, quietly transmitting the voice of the participants over Mexico City. Anyone around the city

could tune into 96.1FM Radio UNAM (the University's radio station) to listen in live to what the lights were saying"[2].

Relational Architecture is more than a label for Lozano-Hemmer's works, it is a concept the artist created in order to conceptualize his own artistic interventions in public places. It regards an emotional engagement to spaces through architectural elements and the possibility to give new meanings to the places located in urban environments.

Lozano Hemmer defines Relational Architecture as the "technological actualization of buildings with alien memory" or "anti-monuments for public dissimulation"[3]. He distances himself from Nicholas Borriaud's concept of Relational Art, which is the most popular view for explaining certain kind of artworks in an intimate relation with their social context. Lozano-Hemmer thinks about his own artistic practice according to the specificity of the relations between the work, the space and the public, and goes beyond Borriaud's inaccurate conception regarding contemporary art, which includes anything with the same label (for example the Relational Art proposal does not distinguish the differences between, i.e. a Tirivanjika's food performance and a Gillik's installation). Lozano-Hemmer works on the specificity of the space (being political, moral or institutional) using technological devices (mainly light and sound). His concept of Relational Architecture is based on what he calls "dissimulation" instead of simulation, because he closely works on the urban environment and the personal re-signification and questioning of the current sense of actual buildings"[4].

My aim here is to analyze how *Loud Voice*, being Relational Architecture, explores the implications the public has with their own past and the history of their urban environment, recalling collective memories. At the same time how this work gives us an insight on how contemporary artists can give meaning to their own practices exemplifying many properties related to Fine Arts. In order to do that I will begin to briefly explore the relation this work has with two important aspects for understanding the architectural experience: visual imagination and embodied cognition.

The visual experience in Relational Architecture 15

Loud Voice is a piece of "Site-Specific" art that can be easily related to "Situationism". Although Lozano-Hemmer has claimed "I don't want to develop site-specific installations but rather focus on the new temporal relationships that emerge from the artificial situation, what I call 'relationship-specific' art"[5], *Loud Voice* was thought in order to recall the specificity the student's massacre in "La Plaza de las Tres Culturas" has in the collective memory of the inhabit-

ants of Mexico City. In his analysis of site-specific art practices Miwon Kwon has noticed that many labels designating a certain specificity of artworks situated in public or urban environments, i.e. community or issue-specific public art, are inserted in an extended discursive field related to the specific context of the places where they are, so, as many others early site-specific art works (i.e. Richard Serra or Hans Haacke), they belong to the category of site-specific[6], however they might be characterized by other subcategories. Therefore, *Loud Voice* can be considered as a site-specific work of Relational Architecture, since it focuses on a re-signification of historical buildings and with what Lozano-Hemmer characterizes as "alien memories", "those that don't belong to the site"[7].

Relational Architecture focuses on the emotional engagement with space, such as the situationist practices of *Dérive* and *Détournement*. The visual aspect of this work, through the digital processing of voice into light is a virtual configuration of the architectural visual-spatial construction of a habitat. Let me explain this.

Roger Scruton argues that there are two important aspects regarding architectural experience: perception and a certain kind of imaginative perception. Perception *per se* is understood as an act of seeing, so it refers to the visual experience we have when we see a building. Meanwhile imaginative perception enables us to get "enjoyment of the appearance of a thing already known"[8] from the attribution of unity to the building. That means, when we see a building it is attributed unity to it when we unify the temporal dimension of our experience through imagination[9].

Likewise, Edward Winters emphasizes the role of the imaginative experience concerning our appreciation of architecture[10]. He uses the concept of "seeing as" in order to explain it. He argues that when we "see" a building "as" we see it according to the purpose it serves. Looking at certain building "as" depends on the imaginative experience that contains descriptions of that which is absent to perception. That is the reason why Winters and Scruton highlight the function of visual imagination or imaginative perception in our experience of architecture.

There are many elements involved in our imaginative visual experience of buildings. I am interested on the role played by light. Notwithstanding that it has been underestimated in its function in our architectural experience, light affects our visual perception of the space. If we follow Scruton and Winters, who might agree that the essence of architecture is "the enclosure of space, or space as enclosed"[11], it is important how light influences our image processing in this enclosed space. The visibility of the façade and interiors of buildings is possible because of architectural lighting. Architects conceive a building taking into consideration natural and artificial illumination because light allows us to distinguish colours and details but also perceive the extension of the space. Light

lets us perceive the exterior of a building, so we can experience its unity, and when we access to the inside light gives us a particular atmosphere that brings different emotional experiences of the space constrained by the structure of the building.

Relational Architecture 15 metaphorizes the visual aspect of the architectural experience that light makes possible. Although "the artwork" is in la "Plaza de las Tres Culturas", it directs our attention to the lights pointing out at somewhere else. In order to get the meaning the public has to know not only what happened in that place (the student's massacre in 1968) but also the importance of the city places where the searchlights are directed.

Edward Winters says that sometimes "buildings might call to mind other buildings", however "they do not thereby have other buildings as their representational content". On one hand, *Loud Voice* it is in relation to the historical importance of the buildings situated in Tlatelolco, where the massacre happened. On the other hand, it is related to the most important monuments and buildings for the national identity thanks to the searchlights. Nevertheless, light gives the participants the opportunity to imagine the atmosphere of a metaphorical enclosed space, limited to the buildings indicated by the searchlights. At the same time, it helps them to imagine the enclosed space of the city in relation to its own history.

These kinds of artworks let the public visually imagine certain spatial connections (three points in the city) and re-create the feeling of living in an enclosed place (the urban space of Mexico City constrained by the history of the massacre and the symbols of national identity). *Loud Voice* provides us a more extreme experience of space than architecture and traditional monuments; it is the experience situationists wanted us to have: that related to a conception of architecture as "the art of living"[12]. However, as other architectural buildings, "it provides us with accommodation; and in so providing it addressees our appreciation of the lives we live within its embrace"[13].

Loud Voice also embeds moral values through the emotional experience the participants have speaking on the megaphone or listening to the radio. Winters argues that "architecture, conceived as a public art involves a conception of ourselves as agents in a moral world. Just how we conceive of our freedom and how we conceive of the relations that hold between us will place constraints upon the way that we organize and design the buildings in which those relations are embedded"[14]. And certainly many Lozano-Hemmer's Relational Architecture artworks try to emphasize that moral dimension through the experience of a paradoxically expanded enclosed space.

Architecture can move us, is emotional grounded. The lights of *Loud Voice* constrain the visual field and invite us to participate, such as many buildings

we look at and invite us to enter, to experience the contained space within them. Therefore, as Scruton says regarding architecture, Relational Architecture gives us an experience of knowing and perceiving at the same time. And that I will try to argue in the next section.

Architectural Embodied Cognition in *Loud Voice*

Lozano-Hemmer artworks are in intimate relation to the sense of a building as a habitat. In the case of *Loud Voice* it does not only focus on sight (like Le Corbusier modern architecture). Through the process of transforming sound in light and the sound in radio frequencies this work makes it possible to ground an embodied experience of space. Let me explain what I mean by this embodied experience.

Mark Johnson has argued that our sensory motor experiences are the base of pre-reflective meaning, but also we recruit these experiences for abstract and metaphorical meanings[15]. For example, we can find meaning grounded in bodily perceptions and experiences in containment, verticality, balance, force and motion. Regarding architecture, Johnson considers that it "gets much of its meaning and significance from the ways it organises our bodily perception and experience", so "we experience and understand buildings metaphorically as human bodies"[16]. At the same time he contends that architecture "is at one rooted in the bodily patterns of meaning that constitute our everyday experience and yet is also at the same time able to transform those structures and meanings via imaginative acts"[17].

Architecture entails an embodied experience that gives sense to our habitat. We walk around buildings; we inhabit, work, and live in them. We can experience an enclosed space as long as we walk through it. Buildings have different meanings for us according to our embodied experience in them. And sometimes this experience is attached to our memories.

Embodied experience, memory and action in space are closely related. As Mark Johnson pointed out:

"We have to understand the power of architecture in the same way that we understand all forms of symbolic interaction, namely, as grounded in sedimented practices, traditions, and historical events, and yet as transforming the present situation in ways that open up possibilities for future experience. Architecture is a temporal process that bridges past, present, and future. It grows out of the long history of our embodied development and experiences, it changes present conditions through acts of creation, and it thereby shapes the possibilities for future interactions"[18].

In the case of *Loud Voice* many testimonies were related to the experience of the survivors of the massacre and they tried to map their ways to hide or run away from the place. The location of the work helped people to cognitively process their memories in order to recreate a collective history of the massacre. Some of them came back to participate and some others, who still live close-by, had the opportunity to express their past experiences. They could process their own memories through putting themselves again in historical place intervened (with three buildings that contain the three major eras of Mexico's history) in order to let them have this experience. These testimonies showed the role embodied experiences had in spatial representations of Tlatelolco during the massacre. For example, a man who was in the theatre described his journey through streets and buildings in order to escape from the army during the shootings. These testimonies suggest that there might be certain support to the "evidence shown from spatial cognition/psychology (that) suggests that we form some kind of mental representation of real-world places that, rather than being a literal "map in the head," is as parse and highly efficient representation of the environment in which certain features such as direct paths between locations, the egocentric angles at which paths cross, and visually salient features along routes and at path intersections (landmarks) are prominent"[19].

Although these testimonies might re-create our embodied experience in architecture as well as our memories tied to it, I want to try to answer the following question:

Is *Loud Voice* Architecture?

According to Scruton, "we must find the description under which and object must be seen and appreciated if it is to be appreciated as architecture"20. Hence, is it possible to describe Relational Architecture artworks as architecture?

Scruton contends that the essence of architecture is to enclosure space and to give us a sense of place. *Loud Voice* successfully does it, as I tried to show. However, as he argues for something to be architecture it does not only have to be pleasing to look (enacting pleasurable sensations and pleasurable attention) but also it has to be functional. Even if, as Winters argues, "it remains true that while the fact that a building has utility we cannot be required to specify in detail that particular use a building must have"[21], no Rafael Lozano-Hemmer's Relational Architecture work have any functional use, so they cannot be seen as buildings.

However, Relational Architecture works make possible to recreate imaginatively a habitat in a public space. Specifically in the case of *Loud Voice,* the

work recalls critically the architectural function of modern monuments since it transforms the "intimidation" traditionally associated to the historical event into a more "intimate" space where people can reconstruct their past and future relation to the place.

Scruton and Winters agree that "architecture is the art which most naturally encapsulates what has been called "form of life". Relational Architecture works are not literally architecture, but they might function, following Goodman, as a metaphorical exemplification that express certain architectural properties, those I tried to show: visual imagination and embodied experience.

Goodman argues that "exemplification is one of the major ways that architecture works mean"[22]. Relational Architecture obviously does not depict, but it exemplifies certain properties fundamental for defining what architecture is. *Loud Voice* metaphorizes what might mean for their citizens architecture and the buildings in "La Plaza de las Tres Culturas" and Mexico City monuments as well. At the same time it express an updated collective memory in the public domain. It expresses something outside itself; it is related, "relational" to other things. It connects the sense of architecture as an "enclosed space" with the world outside.

Endnotes

1. This paper was developed with the support of the Research project "Art and community", UAM-Lerma (PROMEP 53310018).
2. http://www.lozano-hemmer.com/voz_alta.php.
3. Jose Luis Barrios talks to Rafael Lozano-Hemmer. 20th of April 2005. Teleconference at the Sala de Arte Público Siquieros (SAPS), Mexico City. Rebecca MacSween (Trans.). http://turbulence.org/blog/2005/10/31/a-conversation-between/.
4. In the words of Lozano-Hemmer the terms Relational Architecture and Subsculptures: They are more about arbitrary concepts. They are neologisms designed precisely to avoid being classified with other existing concepts. I first used the term "relational" in 1994 in describing my telepresence installation "The Trace". I found the word in the neurological essays of Maturana and Varela, although I was also aware of pioneering artists like Lygia Clark and Helio Oiticia and their work with relational objects. As well, I was interested in the relational functions of database programs that wove multi-dimensional webs for connecting various fields, a valuable concept when applied to the word "architecture" that for so long has signified solidity and permanence. Lastly, it was a good word in counterpoint to the term "virtual", which emphasizes the dematerialization of experience and asks us to create in simulacra. "Relational" emphasizes the dematerialization of the real environment and asks us to question the dissimulation. Today the term is already dated, partly because of the

popularization of the term "relational aesthetics" by Nicolas Bourriaud, which by the way has little to do with my work and was published a number of years after I used the term. For the sake of coherence with my earlier work, I will probably continue to make Relational Architecture pieces maintaining the two grotesque definitions that I gave to the field: "technological actualizations of urban environments with alien memory" and the newer "anti-monuments for public dissimulation". Jose Luis Barrios talks to Rafael Lozano-Hemmer. 20th of April 2005. Teleconference at the Sala de Arte Público Siquieros (SAPS), Mexico City. Rebecca MacSween (Trans.). http://turbulence.org/blog/2005/10/31/a-conversation-between/.

5. Ibid.

6. "The slide from site-specific to issue-specific in public art can be seen as yet another example of the ways in which the concept of the site has moved away from one of concrete physical location, as I argued in chapter 1. The invocation of the community-specific and the audience-specific, in which the site is displaced by a group of people assumed to share some sense of common/communal identity based on (experiences of) ethnicity, gender, geographical proximity, political affiliation, religious beliefs, social and economic classes, etc., can be described as an extension of the discursive virtualization of the site, at least to the extent that identity itself is constructed within a complex discursive field". Kwon Miwon, *One place after another. Site-specific art and locational identity*, Cambridge: MIT Press, 2002, p. 112.

7. Barrios & Lozano-Hemmer, op. cit.

8. Roger Scruton, *The Aesthetics of Architecture*, London: Methuen, 1979, p. 95.

9. "Once we abstract form day-today perception and enter the world of imagination, our experience ceases to obey normal theoretical and practical structures. It is neither an instrument of knowledge, nor a premise to action. Whatever unity the experience achieves will depend upon a corresponding unity imposed upon its object… Imaginative experience borrows its unity form the unity attributed to its object. So long as it is possible to attend to the object under a unified conception, so will the experience which expresses that conception retain its integrity… The unity depends upon bringing both experiences under a single conception, and upon accommodating experience to conception, as one accommodates experience to conception in seeing a group of lines as a pattern or a face". Ibid., p. 102.

10. Edward Winters, *Aesthetics and Architecture*, London: Continuum, 2007.

11. Scruton, op. cit. p. 43.

12. Winters, op. cit., p. 101.

13. Ibid., p. 143.

14. Ibid., p. 101.

15. Mark Johnson, *The Body in the Mind. The Bodily Basis of Meaning, Imagination, and Reason*, USA: University of Chicago Press, 1987.

16. Mark Johnson, *Architecture and the Embodied Mind*, OASE 58, 2002, p. 84.

17. Ibid. p. 88.

18. Ibid. p. 92.

19. Golledge, 1999; Siegel & White, 1975, quoted in Alasdair Turner and Ruth Conroy Dalton, "Four Applications of Embodied Cognition", Topics in Cognitive Science, 2012, pp. 786–796.
20. Scruton, op. cit. p. 70.
21. Winters, op. cit., p. 48.
22. Nelson Goodman, "How Buildings Mean", Critical Inquiry, 11.

TSUNEO ISHIKAWA

Architectural Space as Fiction. Image and Design of Kenji IMAI's "UNESCO-Village" (1951)

1. UNESCO and "UNESCO-Village"

After the Second World War, in July 1951, Japan became a member of the United Nations Educational, Scientific and Cultural Organization (UNESCO). UNESCO, which consists of 195 countries and is known for the preservation of important world heritage sites, was founded in November, 1945 on the principle that the tragedy of war could be prevented through the promotion of education and culture. Reflecting the purpose and spirit of this principle, the Constitution of UNESCO begins, "The Governments of the States Parties to this Constitution on behalf of their peoples declare: That since wars begin in the minds of men, it is in the minds of men that the defenses of peace must be constructed."[1] UNESCO was the first U.N. organization Japan joined after the war. For Japan, joining UNESCO in 1951 was an expression of returning to the international community.

The same year, Seibu Railway Company commemorated Japan's membership in UNESCO by opening "UNESCO Village", a naturally beautiful hillock area (approximately 100,000 square meters) near Sayama Lake and Tama Lake north of Tokyo. As an expression of world peace, "UNESCO Village" contained replica miniature houses (pavilions) from roughly 50 different countries (15 square meters each), scattered around the site[2], allowing visitors to experience the homes and lifestyles of various countries. "UNESCO Village", although no longer in operation (closed in 1990), was the pioneer of present-day amusement parks.

Architect Kenji IMAI (1895–1987) was commissioned to design "UNESCO Village" by the president of Seibu Railway Company and the project committee.[3] Kenji IMAI was also a close friend of the president of Seibu Railway Company. Imai undertook the project believing, "This work could redeem the faults of the world's citizens who mistakenly chose to go to war".[4]

Sayama Lake and Tama Lake are artificial lakes of incredible scenic beauty and are located within one hour from Tokyo. Seibu Railway Company, which already owned a railway line and operated an amusement park and bicycle race track in the area, had a management plan to develop the entire foothill belt into a sightseeing attraction where everyone from children to adults could enjoy themselves. The author remembers visiting UNESCO Village as an elementary student on a school field trip and seeing the Dutch house and windmill. At the time, this was surely the number one destination for school field trips. In the 1950's, not only post cards, but miniature plastic models of each house were also sold.

2. Kenji IMAI

Kenji Imai, born in 1895 in Tokyo, finished his study of Architecture at Waseda University in 1919 and remained as an Associate Professor. In 1926, after finishing his first architectural project, the Library of Waseda University (1925), Imai's second commission was granted by the Tokyo Underground Railway Company to investigate European subway systems, with the aim of planning the first subway system in Tokyo. Imai devoted most of his time in Berlin to researching subway design and construction methods. In addition to studying the subway system of Berlin, Imai visited architecturally distinctive buildings (for example, "Sagrada Familia" in Barcelona), and visited leading architects such as Aleksei Shechsev in Moscow, Gunner Asplund in Stockholm, Walter Gropius in Dessau, and Le Corbusier in Paris. To recover from the exhaustion of visiting modern architectural sites, Imai also visited Assisi, Italy and was especially impressed with Saint Francis. Not limited to only modern architecture, Imai's interest in other architects and artists originated from his longing to understand the spiritual and human aspect of the artist, and his compassion for the universal human experience. After returning to Japan, Imai spent much of his time and energy introducing the western architecture and artists he had seen abroad.

The architectural works of Kenji Imai are warm-hearted and highly regarded in Japan. One of his well-known works is the Twenty-Six Martyrs Museum and Memorial Church (1962) in Nagasaki. Imai described: "my only wish is to express the souls of the 26 martyrs according to Divine Providence. And, during this work, the spiritual image of Gaudi has not ceased to gaze at me and encourage me."[5] For Imai, the design process involved earnestly contemplating the essence of a subject and translating that essence into architectural space and the built environment. Imai's process involved repeatedly drawing his subject to uncover and clarify its essence.

Imai also left more than 10,000 pieces of artwork and written records including diaries, manuscripts, drawings, sculptures, pastel sketches, and paintings, etc.[6] Drawing was a daily part of his life, almost like breathing. Imai kept a picture diary even before the Second World War. If he couldn't draw at all for just a day, his mood would change. Sketching was Imai's sanctuary and enjoyment, especially after losing his wife in 1947. For Imai, sketching was a learning process to capture the essence of a space and "to express the heart of the artist".

Therefore, working from an analysis of Imai's drawings and texts and a survey of his life and travel experiences, I would like to clarify how Imai expressed the characteristics of various countries and ethnic groups in his architectural works.

3. "UNESCO Village" in the Imai Archives

The following records regarding "UNESCO Village" are from the Imai archives:

There is one blueprint of the site (scale; 1:600) with contour lines and the approximate location of each house. The author heard from his staff that construction was quite difficult because the site was covered with dense forest and neither electricity nor water lines had been brought to the site. Although two entrances to the site were decided by the location of train stations, the construction of a road along the ridge and the placement of houses on relatively flat areas were probably decided on site while Imai was observing the area.

Another UNESCO Village site plan from the archives is entitled „UNESCO Child Exhibition"

(Inv.no.1355) and was drawn with watercolors. It was probably intended as a site guide and was one of Imai's last drawings. Although 48 houses are located on the map, not all of the houses were built.

The photographic records are limited, and consist of mainly exterior photos. The interiors of the houses are relatively unknown. There almost no color photographs and the coloring of those that do remain are obscure.

In the archives, there are drawings of 50 houses, one drawing for each house. Each drawing is on one A3 size of tracing paper in portrait orientation. The drawing number and name of the country are located in the upper left hand corner of each drawing. The date, Imai's signature and name of the draftsman in charge are located in the upper right hand corner. The floor plan, elevation, section and partial detail drawing are compactly included in each drawing. Although the drawings are numbered 1 through 56, some numbers are missing and some drawings do not have numbers. Some of the existing drawings were never built. A survey of UNESCO headquarters' documents reveal that, at the time, not all members of UNESCO we represented in UNESCO Village.

Concept plans of each house are collected in his sketchbook (Inv.no. E-198~E-247). Among the sketches, there are references to sources (for example "p.131 Architecture Review 1928…") and comments on how the characteristics of each country should be expressed.

4. The Design Concept of "UNESCO Village"

In Imai's manuscript *Seibu UNESCO Village* (1952) [7], Imai's theory on housing is developed through his thoughts on the origin of housing, the influence of environment and the regional characteristics of architectural elements (such as roofs and windows). Imai wrote: "Architectural variety such as the shape of a building's roof and windows and the use of materials originates from the influence of each region's culture, customs and climatic environment. Imai's comments are reminiscent of the 19th century German architect Gottfried Semper.

In his 1853 essay *Entwurf eines Systems der vergleichenden Stillehre* [8], Semper attempts to systematically explain the development of art and presents a stylistic conception of what is beautiful in art, considering the object not as a collectivity but as a unit, as the uniform result or function of several variable values that unite in certain combinations and form the coefficients of a general equation. Semper claims that artistic works are the result of a numerical formula: $Y = F(x, y, z….)$. In this formula, the variables x, y and z are:

1) Building materials and construction methods
2) Regional and cultural influences, climatic influences and religious and political beliefs
3) The influence of individuals

As soon as one these coefficients change, the result Y must also be different and must, in its general appearance, show a distinct character that distinguishes it from other closely or distantly related results. The elements represented by F are contained in the work itself and comply with certain compelling natural and physical laws. The elements x, y, z… have an external influence on the genesis of a work of art and correspond to local and personal influences and factors, such as climate, topography, education, political-religious and social institutions, historical memories and traditions, local environment, the person or group who commission the work, etc. By giving these variables the values appropriate for a particular case, one will arrive at the solution of the problem. By considering formal beauty as an emanation of these factors, we comprehend aesthetics from a purely empirical viewpoint. In contrast to the 19th century's emphasize on architectural styles, Semper was concerned with building materials, techniques and elements (such as floors and walls).

It is worth noting that at this time Semper developed modeling techniques that were not entrenched in the language of architectural styles. In 1931 Imai wrote a university text book entitled *An Introduction to Modern Architecture*. In it, Imai evaluates Semper's harmony and rationality of building materials and structure.[9] From these writings, it's conceivable the design of UNESCO Village is based on Semper's ideas.

The materials produced or available in a specific region will determine the form of architecture in that region. For example: Timber structures (log house and half-timber construction) are common in Canada, Switzerland and Thailand; Earthen architecture is found in Afghanistan, India and Saudi Arabia; Adobe (unfired brick) is common in Egypt, Syria and China; Plant leaves (Nipa) are used in Indonesia and the Philippines; Grasses, straw and reeds are used in Cuba, Hungry, Poland and Liberia.

Moreover, climatic conditions prescribe the roof shape of a house:
Gabled roofs (steep grade) are common in the U.K., the United States, and Thailand;
Dome roofs can be seen in Syria and Afghanistan;
Flat roofs are common in Israel, Saudi Arabia, and Egypt;
Hip roofs are common to Indonesia, Denmark and Cuba;
A mixed roof (combining a gabled roof and pyramid roof) is found in Burma and Brazil.

Nowadays, buildings are designed in one country to be built in another, regardless of differences in climate, culture or tradition. Most 'international' buildings are made of 'international' materials. They can therefore be sited anywhere in the world, but they belong nowhere. Imai's design style demonstrates an ecological sense of responsibility, applicable to our current society and future generations.

5. Image and design of "UNESCO-Village"

Although faced with limited funding and technological resources, a group of dedicated artisans supported Imai and worked closely with him. The following is an examination of some characteristic houses and forms:

Featuring a humor onion dome ("Zwiebelturm"="onion tower"), UNESCO Village's central train station doubled as the Austrian pavilion. Imai probably saw similar baroque style onion domes while in Europe in 1926 and drew this design in his sketchbook (Inv.no.E-241). Humor onion domes are predominantly used as church domes in Russia and Bavaria, Germany, but can also be found regularly across Austria, mostly on Catholic churches.

In addition, the beautiful red and white color scheme of the walls is reminiscent of Dalarna, a historical province in central Sweden, and birthplace of artists C. Larsson (1853–1919) and A. Zorn (1860–1920). The artistic atmosphere of Dalarna inspired Imai to greater heights (Inv.no.E-199, no.1212).

In Imai's sketchbook record (Inv.no. E-223) of the Dutch pavilion windmill, there is a memo referencing the 1932 and 1935 issues of the English magazine *Architectural Review*. Several styles of windmills are featured in these issues.[10] It can be assumed that Imai referred to these photographs when designing the Dutch pavilion. Although Imai's design is similar to the windmills seen in the *Architectural Review* (for example, both have a terrace), Imai's design is original. Furthermore, the windmills featured in *Architectural Review* were English windmills and certainly different from Dutch windmills in a strict sense. However for Imai, the general understanding that windmills were characteristic of the Netherlands was more important than strict adherence to historical or cultural accuracy.

Likewise, in Imai's sketch of the South African pavilion (Inv.no.E-222, no.1201) there is a memo noting a page number in the 1928 *Architectural Review*.[11] On this page, there is an article about a wine cellar and vineyard on the cape of South Africa and a photograph of the silhouette of a gable end facade. This silhouette is identical to the South African pavilion.

The totem pole supporting the roof of the New Zealand pavilion features a unique design (Inv.no.1176). Traditionally in New Zealand, totem poles reflected the success of individual families. Totem poles are monumental sculptures carved from large trees and most common to the indigenous peoples of the Pacific Northwest of North America, where many tribes displayed carved pillars in and in front of homes and around graves. Since the Maori of New Zealand also had a totem pole culture, Imai's design is in no way a misnomer.

When discussing the UNESCO Village, it must be remembered that national boundaries and the names of some countries have changed in the years since the UNESCO Village was designed and constructed.

6. Architectural Space as Fiction

From the above examination of UNESCO Village, it can be noted that the "empty fiction" and popular image of each country was emphasized over the functionality of each pavilion. Ten years after returning from Italy, Johann Wolfgang von Goethe (1749–1832) wrote the essay "*Building Art*" (1795).[12] According to Goethe, architectural art has three purposes, and in order to fulfill the role of architecture, materials have three purposes:

1. "Immediate purpose": Work using materials with the simplest techniques to satisfy the minimum necessity. For a specific purpose, the suitability of a material is examined. According to Goethe, a material determines the work of art, and the artist determines the material.

2. "Advanced purpose": To be considered a work of art, in addition to being useful, architecture must also be "sensible and harmonious". Architecture must be "gracious", so that even if one is blindfolded and walked around a room, one would experience the space comfortably. A well-proportioned room is a work of art. Goethe considers architectural space from the point of view of "time art".

3. "Ultimate purpose": The final purpose is fulfilled through the continued effort of the artist, which provides complete satisfaction of the senses and cultivates the spirit with wonder and ecstasy. Only the "Genius" has made himself the master of the other requirements and can create a perfect work of art, which Goethe refers to as "poetic part architecture". According to Goethe, at this stage, fiction is the effective force.

While visiting Vicenza on a trip to Italy (September 19th, 1786), Goethe saw works of Andrea Palladio (1508–80) and admired the coexistence of elements of different styles of pillars and arches. „This third purpose is formed in the membrane between truth and falsehood and its hidden existence performs magic on us."[13] In order to create diverse and gracious architecture, it is inevitable to have a kind of imitation that transplants the characteristic of a material. It is simply difficult to judge whether or not it is successful.

As soon as houses from various countries from around the world were built on Japanese soil, the design of Imai's UNESCO Village became fiction. In UNESCO Village, the building variations had no functional purpose, but rather a "fictional" image was visualized and integrated into the design. However, the shape of Imai's architecture was not fashioned as an intellectual symbol of post-modernism, but was rather understood to foster children's dreams and provide them with a window to the world. Lastly, the comprehensive time art experience of walking around the various pavilions was significant.

7. Conclusion

Although homes are private and belong to individuals, they mean nothing separated from society. As Imai explains, "Humans were born to share pleasure and responsibility for the happiness and cooperation of society."[14] Imai believed that international peace and compassion would develop from the opportunity to experience the homes of various countries.

With the mechanization, industrialization and increasing rigidity of architecture, humanism is on the verge of death. For those of us living in the 21st century, we cannot return to a medieval collective such as the "Bauhütte", as suggested by J. Ruskin and W. Morris in the 19th century. On the other hand, the reaction against rationalism is seen in postmodernism. Intellectual deformation resembles Imai's design process in appearance but not in character. Kenji IMAI's explorations were a "poetic" integration of reason and sensitivity. One might even say he aspired to the "ultimate purpose" as described by Goethe. Imai hoped that by visiting the world's first UNESCO Village, "the tragic conflicts wrote about in newspapers and elsewhere could come to an end as soon as possible."[15] What is architecture cable of? Kenji IMAI can help show us the answer.

Endnotes

1. Constitution of the United Nations Educational, Scientific and Cultural Organization Adopted in London on 16 November 1945, p. 7., Basic Texts, edition 2004 http://unesdoc.unesco.org/images/0013/001337/133729e.pdf.
2. The list of countries includes: Afghanistan, America, Argentina, Austria, Belgium, Bolivia, Brazil, Burma, Canada, Ceylon, China, Cuba, Czechoslovakia, Denmark, Egypt, France, Germany, Greece, Hungary, Israel, Iraq, India, Indonesia, Italy, Korea, Liberia, Mexico, Netherland, New Zealand, Norway, Pakistan, Peru, Poland, Philippine, Saudi Arabia, Syria, Switzerland, Sweden, Thailand, Turkey, Union of South Africa, United Kingdom, Venezuela, Vietnam and Yugoslavia.
3. Biography of Kenji IMAI

1895   Born in Aoyama Gondawara, Tokyo

1919   Graduated from Waseda University's Department of Architecture and became Associate Professor at Waseda University.

1921   Member of the National Society of Fine Arts

1924   Founded the Architectural Group "Meteor"

1925   Designed the Library of Waseda University

1926   First visit to Europe to study subway systems and modern architecture

1927   Returned to Tokyo and designed the Tokyo subway, Ginza Line (Ueno . Asakusa)

1928   Married Shizuko Shimizu. Designed the Theatrical Museum of Waseda University

1929   Exhibition of photos taken by Imai of Modern Architecture (June 8th 12th, Tokyo)

1930   Birth of his son Kensuke at the Imai residence

1933   Exhibition of New European Architecture in Tokyo- Antonio Gaudi and others

1935   Founded Tama Art University,

1936   Designed Nihonchugaku Middle School

1938   Visited Manchuria with Prof. Naito of Waseda University

1939   Appointed president of the Catholic Study Group of Waseda University

1941   Designed the Aviation Monument in Yoyogi

1947   Death of his wife Maria Shizuko

1948   Became a member of the Catholic Church and was baptized. Designed "John of the Cross" and the Tomb of Maria Shizuko

1949   Member of the Catholic Fine Arts Society

1952   Designed Seibu UNESCO Village

1954   Published "Architecture and Humanity". Designed Nezu Art Museum

1958   Designed Rokuzan Art Museum

1959   Designed Senzoku Carmelite Monastery, and the Catholic Church in Kaminoge

1960   Awarded a prize by the Architectural Institute of Japan for Otaki City Hall

1962   Awarded the Okuma Scientific Prize for the Study of Antonio Gaudi and his Architectural Works Designed the Twenty-Six Martyrs Museum and Memorial Church, and Monastery in Kamakura

1963   Awarded a prize by the Architectural Institute of Japan for the Twenty-Six Martyrs Museum;

Visited the ten year anniversary of Amigos Gaudi in Barcelona

1965   Professor emeritus of Waseda University; Designed the Monastery Church in Kamakura

1966   Awarded a prize by the Japanese Academy of Fine Arts for Tokagakudo (Memorial Music Hall for the 60th Birthday of the Empress); Designed Okuma Memorial Hall in Saga

1970   Designed Toyama Memorial Hall

1977   Awarded the Great Prize by the Architectural Institute of Japan

1978   Member of the Japanese Academy of Fine Arts

1979   Oder of Wise King Alfonso X; Designed the altar for the Catholic Church in Denenchofu, Tokyo

1987   Died on the 20th May

4.   Kenji Imai, "Seibu UNESCO Village" (1952), in: Kenji Imai, *The Theory of Architectural Creation*, edit. Study Group of Kenji Imai in Tama Art University, Tokyo, 2010, p. 106.

5.   Kenji Imai: "Image of Gaudi's spirit and I", in: *Japan Interior*, Tokyo, April 1962, p. 10.

6.   Since 1987, with the cooperation of Kenji Imai's son, the Study Group of Kenji Imai in Tama Art. University began to put in order the works left by Kenji Imai. There are still many materials which are not yet registered.

7.   Kenji Imai, "*Seibu UNESCO Village*" (1952), pp. 104–114.

8.   Gottfried Semper: "Entwurf eines Systems der vergleichenden Stillehre" (1853), in: *Kleine Schriften* edit., Hans and Manfred Semper, Mittenwald 1979, p.267.

9.   Kenji Imai: "An Outline of the Modern Architecture"(1931), in: "*Kenji Imai's Writings*" *Vol. 1* ,Tokyo, 1995, p. 194.

10.   "*The Windmills of Three Counties*", Architectural Review Oct.1932, p. 143, and "*Timber as a Natural Material*" by Bryan Westwood, in: Architectural Review Feb. 1936, p. 62.

11.   "*Wine Cellars and Minor Farm Buildings of the Cape*", by Rex Martienssen, in: Architectural Review, 1928, pp. 131–137.

12. Johann Wolfgang von Goethe "Baukunst" [1795], in: *Schriften zur bildenden Kunst, Berliner Ausgabe 19.*, Berlin, 1973, p. 108.
13. J.W.v.Goethe: "Italienische Reise" in: *Samtliche Werke. Briefe, Tagebücher und Gespräche.* 40 in 45 Bdn. edit. v. Friedmar Apel u.a. Frankfurt am Main 1985–1999 (= Bibliothek deutscher Klassiker), I/15, p. 78.
14. Kenji Imai, *"Seibu UNESCO Village"* (1952), p. 106.
15. Ibid., p. 113.

MIKI JUNKO

Anti-form Strategy in Architecture: Periodic Reconstruction at Ise Shrine

Introduction

At Ise Shrine, the main sanctuary building has been reconstructed every twenty years. This custom goes back to the 7th century and the 62nd reconstruction is to be held in 2013. The tradition of periodic reconstruction is, in fact, not peculiar to Ise; rather, many Japanese shrines are reconstructed once a specific number of years. The interval between constructions differs at each shrine and is ordinarily twenty to sixty years. Periodic reconstruction of shrine buildings in general has two primary functions: first, an architectural function of maintaining the fragile wooden buildings, and second, a religious function of purifying the gods' dwelling. Generally, the reconstruction is conducted by renovating or repairing certain parts of the buildings, and those buildings retain their former architecture and aged appearance as historic structures. However, at Ise Shrine, the reconstruction is conducted in a different manner. A new, identical building is erected on an adjoining site of the same size, and the old building is then cleared away, leaving the site empty until the next reconstruction occurs after twenty years. This process is neither renovation nor repair, but instead a kind of renewal or rebuilding as well as relocation. The new building makes no effort to disguise its fresh appearance.

The first periodic reconstruction at Ise is said to be in 690.[1] But there is no existing description of the new building erected on that occasion, nor of the building prior to it. Therefore, it is unclear whether the current architectural style of the building had been established at that time or not. We cannot identify the original form or inception of the building. Furthermore, throughout the long tradition of periodic reconstruction, the older buildings have been entirely dismantled, and the newer buildings have inherited no material from the previous buildings. All the physical traces of the past have been completely

erased. In this way, the periodic reconstruction at Ise functions as a veiling of the historical genesis of the building.

This aspect of periodic reconstruction at Ise Shrine has led to some confusion over the site's history and entails a peculiar anachronism. The shrine building is materially contemporary, not more than twenty years old, but the building is still appraised as the authentic equivalent of ancient architecture. As already mentioned, we cannot determine whether the present building truly maintains the ancient original form. In addition, the custom of periodic reconstruction was interrupted more than one hundred years in late medieval times.[2] Then from where does the sense of authenticity derive? How can the new shrine building avoid becoming a kitsch imitation of the ancient architecture?

To inquire into this problem, it is necessary to consider another noteworthy characteristic of Ise. On the sanctuary site stands the main shrine building with two subsidiary treasure houses behind it. Significantly, the sanctuary site is enclosed with four layers of wooden fences and hedges, and the public has never been permitted to step inside them. We cannot see the shrine building in its complete form. Only its thatched roof is visible over the highest hedge. Moreover, for a long time, to produce any drawings or plans of the building's configuration was strictly forbidden. Precisely speaking, there might have been some kind of formative drafts for the reconstruction, but they have never been made public. The longstanding custom at Ise functions, so to speak, as a strategy of *anti-form*.

This strategy, however, is not merely distinctive of the religious culture at Ise. Rather, it seems related to the aesthetic problem of iconoclasm, which arises from the Old Testament and develops into the postmodern discourse of simulacra. This paper examines the effect of the *anti-form* strategy at Ise in the context of iconoclasm, and makes it clear that this strategy plays a unique role in generating a sense of authenticity without historical genesis.

1. Procedure of Reconstruction as a Topic

Because of its anachronistic ambivalence, the shrine building at Ise is difficult to situate appropriately in the chronological table of architecture history. As a matter of fact, there had been little description of Ise Shrine in the studies of Japanese architecture before the beginning of the 20th century. The first person to deal properly with the architectural value of Ise was Bruno Taut (1880–1938), a German modernist architect, who visited Japan as an instructor in the 1930s. He writes:

> To the present day, the Parthenon on the Acropolis still reminds us of its beauty in ancient times, when the Athenians dedicated it to the goddess Athena, the symbol of wisdom and intelligence. It is the most aesthetically sublimated building of stone, as is Ise Shrine of wood. But there is a great difference between them. Even if the Parthenon had not fallen into ruins, it would be no more than a monument of the ancient past, which has already lost its vitality. How entirely different Ise Shrine is! Its vital actuality comes not only from the fact that it is still worshipped and visited now, but also from the fact that the architecture is completely original in its practice, in intention as well as theory; the shrine building is always new.[3]

Besides appreciating the vivid appearance of the shrine building as a new structure, Taut praises the building as a prototypal symbol of classical antiquity, like the Parthenon. Taut's sensibility seems to reflect the political current of Imperialism at that time in Japan. He evaluates a series of structures, like Ise Shrine, each of which has some connection with the old Imperial family, as examples of Japanese orthodox traditional architecture. However, it is not necessary for us to reveal and criticize Taut's bias. More important is that he recognizes the essence of Ise Shrine not in the outcome, but in the reconstruction, that is, the architectural value of the shrine, practical as well as theoretical. Taut opens the discussion of Ise Shrine by orienting the topic toward the matter of the procedure of reconstruction, which is the vital modus of architecture.

2. Sanctuary Site as Pantomime Theater

Periodic reconstruction is conducted as a large-scale ceremony. It involves a series of rituals performed according to a specific order and manner. The reconstruction of the shrine building means, first of all, the repetition of a same procedure. Arata Isozaki (1931-), a Japanese contemporary architect, interprets this repetition at Ise Shrine as a repetition of "archetype."[4] Isozaki's argument can be summarized as follows: to construct an identical configuration over and over again gives us the impression that there might be an archetype to be repeated. This archetype is, as it were, an original model that becomes a definite source of the configuration on each occasion. However, such a model is nowhere to be found. Neither the inception nor the architectural draft of the building is known. Therefore, correctly speaking, to rebuild an identical configuration is not to repeat an archetype, but to pretend to do so. Isozaki concludes that periodic reconstruction, in the case of Ise, is "mimicry."[5]

As Isozaki indicates, periodic reconstruction is a gesture which fabricates a vision of the building's origin and makes the building seem to be restored to its

original state. This aesthetic gesture functions smoothly and effectively, because the historical genesis of the building is entirely veiled.

Isozaki's concept of "archetype" derives from Plato's philosophy. In Platonism, the notion of archetype, which is described with the term "idea", means an ideal and perfect form that has genuine value. Archetypes are situated in a realm prior to the material world, and objects in the material world originate from their archetypes. That is, the archetype is the original, and the object copies it. Interestingly, at Ise Shrine, this Platonic relationship between original and copy is reversed. The shrine building claims to be a faithful copy, in spite of having no original. The copy precedes the original. It may sound paradoxical, but the shrine building is a copy without an original. To periodically reconstruct the shrine building is to produce constantly identical copies. The modus of such copies resemble what Jean Baudrillard (1929–2007) calls "simulacra."[6]

Simulacra are the mass-producible copies of items in the postmodern world, which are consumed without being distinguished from their original versions. With highly developed media technology, the distinction between the original and the copy vanishes, and the copy comes to have its own rationale that precedes consideration of the original. However, most important for our purposes, is not the resemblance, but the difference between simulacra and Ise Shrine. Simulacra are, as it were, items floating in the society of consumption. They are "nomadic," and can be situated in diverse contexts according to time and place, independent of their originals. Conversely, the shrine building at Ise, while it precedes the original, never dissolves the connection with the original. The shrine building, in claiming to be a faithful copy, fabricates an imaginary connection with the non-existent original. Furthermore, it even intensifies that connection, repeating the same claim in the same context, and presents itself as perfectly identical to the original. The building, by the gesture of returning to the original state, appears as if it regenerates. The ceremony of periodic reconstruction is a spectacular pantomime that represents the cyclic regeneration of the shrine building.

3. Incarnation of Architecture

The ceremony of periodic reconstruction, conducted by priests and shrine carpenters, is dedicated to God. Their act, which deals with an invisible participant, God, may be necessarily like mimicry. Yet, what is worth noting is that not only the rituals are performed secretly but also the reconstruction is as well: no one is permitted to be present. Before the erection of the new building on the adjoining site, the new site is enclosed with wooden fencing and hedges. Once the erection starts, the building under construction is entirely enclosed with a tall

screen of straw, and thus the whole process is hidden. After the new building is completed, a ritual is performed to transfer the symbol of God from the old building to the new building. This is the climax of the ceremony of periodic reconstruction, and it takes place secretly, at midnight, in darkness. The strategy of *anti-form* affects the ceremony as well as the architecture. We can never perceive the priests and carpenters contributing their effort to the conduction of periodic reconstruction, with their actual and concrete figure. Their artificial effort is concealed. Thus, when the new building is completed and unveiled, the fresh appearance of its newly thatched roof over the hedges impresses us as if the building regenerates by itself.

The shrine building at Ise is, as it were, a protagonist at a pantomime theater, who performs a monodrama of its sacred regeneration. The shrine building, of course, consists of substantial material, but it becomes more than inorganic matter when it is incarnated during the ceremony of periodic reconstruction.

A description of similar incarnation can be found in the Old Testament. In the Book of Exodus, God instructs the Israelites, through Moses, not to produce any formative images. The invisible and unapproachable Jewish God has no proto-figure. Whatever formative image we may produce to represent God, it would be too faint to indicate the incalculable reality of God. For this reason, formative images are prohibited. Yet, in spite of this *anti-form* doctrine, Moses' brother Aaron made a golden calf and the people worshipped it. Gottfried Boehm interprets this episode not only as the inception of the history of iconoclasm, but also as a demonstration of the aesthetic antagonism between two moments: form and *anti-form*[7]. Boehm's description can be summarized as follows: the golden calf, affected by intense passion at the ritual, becomes no longer merely an artificial form made by Aaron. It takes the incarnation of God upon itself, just like the protagonist of an ancient Greek tragedy at the zenith of intoxication. At the performance of a tragedy, an actor and what he enacts fuse into one. In the same manner, Aaron's golden calf fuses with the formless God. The golden calf is no more a likeness of God. It is filled with the unsubstantial reality of God, while manifesting that reality in its actual substantial form. Thus, form actualizes the presence of something formless or, in other words, gains the ability to visualize something invisible.

As Boehm indicates, iconoclasm should not be considered merely as a doctrine which only negates form. Rather, it is significant for examining the antagonistic relationship between form and *anti-form*, that is, between visible and invisible, which is perpetuated by negation as well as rejection of form. The next question we have to ask is, what kind of antagonism does the *anti-form* strategy at Ise Shrine bring about? Or, what is the invisible matter at Ise, and how can we experience it?

4. Epiphany of Absence

Originally, there were no buildings at Japanese shrines. For example, at Omiwa Shrine, which is said to be one of the oldest shrines in Japan, the mountain called Miwa itself was the object of worship. At the foot of the mountain, a ritual site was established, consisting of only a simple threshold to indicate the sanctuary. Additionally, on several sacred mountains in Japan, many rocks have been identified on which gods were thought to repose, and one can distinguish hollows where the gods might have sat. It is uncertain whether these rocks were natural or artificially crafted, but they look natural. That is to say, a mere rope stretched between two points or even the remarkable atmosphere expressed by certain topography was sufficient to indicate a sacred site. Fundamentally, the shrine building never means the god's dwelling itself nor its likeness.

In this sense, not only the shrine building, but also the unoccupied site at Ise Shrine seems to be important. This broad, rectangular site has been leveled and covered with pebbles. In the center is a small fenced-in space with a roof, which indicates the position of a central column that once stood under the floor of the main building. The emptiness of this site without its building is indicative of the fact that there once was a building in this very place. In other words, the emptiness reveals the absence of the building.

Remarkably, this empty site is called "ko-den-chi," which means "the site for the old building." An old building once stood on this site and there will be a new building in the years to come. In this sense, this site is materially oriented toward both past and future. Nevertheless, it refuses the connection with the future, identifying itself exclusively with the past. The past, in this case, should not be regarded as twenty years ago, when the last old building was still standing. Because no material vestige of the older buildings remains, it is difficult to precisely situate the site in any particular period of history. The past of the site is so unapproachable, that we cannot but imagine it as something distant. Thus, the empty site indicates an abstract vision of the distant past. The empty site, an *anti-form* void, functions as an *index* of the invisible antiquity.

The absence of the shrine building is by no means a weak and negative matter. Rather, it is equivalent to the presence of the new shrine building. That is to say, the empty site expresses the epiphany of the absence. The *anti-form* strategy of periodic reconstruction at Ise Shrine most strongly affects the empty site, and brings about a vivid contrast between the two adjoining sites, namely, the contrast between occupied and unoccupied, presence and absence, visible and invisible, and present and ancient. The antagonistic relationship between present and ancient sublimates into a fascinating anachronism, which organ-

izes the dramatic logic of the regeneration of the shrine building. The sense of authenticity of the shrine building at Ise never derives from the narrative of Japanese mythology, nor from its long connection with the Imperial family, but from the purely architectural dramaturgy of the cyclic regeneration. Thus, architecture generates its own authenticity.

Conclusion

"Ise Shrine," correctly speaking, is a general name for the sanctuaries situated at the foot of the mountains. It consists of two large main sanctuaries as well as a hundred and twenty-five subsidiary small sanctuaries. Most of them are said to have been worshipped since old times.

The two main sanctuary sites, located far inside this holy area in the deep forest, and five kilometres apart from each other, are the same in shape and area. They are respectively dedicated to the most important Goddess and God in Japanese mythology. The rituals are performed at both main sanctuaries in an identical manner, and the periodic reconstruction is also conducted at both main sanctuaries every twenty years in an identical procedure. The architectural style of the main buildings at the two main sanctuaries, a log cabin-style structure with an elevated floor, is similar to the style of the ancient storage houses of about two thousand years ago. The whole buildings are made of unfinished, plain wood. On the occasion of periodic reconstruction, the old buildings are dismantled into lumber and removed, and with that lumber, the structures at the subsidiary small sanctuaries are rebuilt. Periodic reconstruction at Ise is a huge-scale ceremony, which includes not only the rebuilding at two main sanctuaries, but also the renewal of fourteen small sanctuaries. In addition, all the garnitures to offer in the treasure houses are newly made on this occasion. To accomplish all of this, from the felling of timber to the rebuilding of the small sanctuaries, takes ten years.

Maintaining the tradition of this ceremony at Ise requires great effort, both practical and financial. The problem for our discussion with this matter is that, to promote the understanding and interest of the public, the Japanese Imperial Household Agency has begun to release many photographs. On the occasion of the 59th periodic reconstruction in 1953, a picture showing a bird's-eye view of the main sanctuary, capturing both the new building and the old one before it was dismantled, as well as a shot of the priests entering the main sanctuary to perform the climax ritual, is made public. A collection of architectural monochrome photograph was published in 1961 for the first time[8], and since then, newly edited editions have been published several times.[9] Furthermore, a digest of the ceremony in a series of small color pictures, including the inside

view of the reconstruction site, appeared in a journal this year, on the occasion of 62nd periodic reconstruction.[10]

The strategy of *anti-form* is by no means an absolute religious dogma. Rather, as is the case with many other kinds of strategies, it seems to be modifying itself according to the context. We should remember that a detailed miniature of the main building of Ise Shrine was already exhibited in the Universal Exposition in Vienna in 1873, to represent the tradition and technologies of the nation.

The incomparable uniqueness of the architecture at Ise Shrine derives from its dramaturgy of cyclic regeneration. In the recent trend of strategic modification, our primary focus should be on how to conserve the intangible vitality of that unique dramaturgy.

Endnotes

1. According to one of the oldest documents on the history of Ise Shrine, *Dai-jingu Shozojiki* (Miscellaneous Records of Ise Shrine), which had been written down by the family of priests at Ise from generation to generation, the system of periodic reconstruction at Ise was enacted in the 7th century by Emperor Tenmu and first conducted in 690 by Empress Jito.

2. During the period of warring states between the 15th and the 16th century, the periodic reconstruction was not conducted for near one hundred and twenty years.

3. Bruno Taut, *Das Japanische Haus und Sein Leben = Houses and People of Japan; Geschrieben February 1936*, ed. Manfred Speidel, Berlin: Gebrueder Mann Verlag, 1997, p. 139

4. See Arata Isozaki, „A Mimicry of Origin", *Japan-ness in Architecture*, trans. Sabu Kohso, ed. David B. Stewart, Massachusetts: The MIT Press, 2006, pp. 119–169, esp. pp. 133–158.

5. Ibid., esp. p. 152ff.

6. Jean Baudrillard, *Simulacra and Simulation*, Paris: Galilée, 1981.

7. Gottfried Boehm discusses the problem of "Widerstreit zwischen Bild und Bild-verbot (conflict between iconic and aniconic / conflict between formative image and anti-formative image)." See Gottfried Boehm, „Die Lehre des Bildverbotes", *Bild und Reflexion*, ed. Birgit Recki & Lambert Wiesing, München: Fink Verlag, pp. 294–306, esp. p. 298ff., and also Gottfried Boehm, „Die Bilder frage", *Was ist Ein Bild*, ed. Gottfried Boehm & Karlheinz Stierle, München: Fink Verlag, pp. 323–343, esp. pp. 328–332.

8. Kenzo Tange & Noboru Kawazoe & Yoshio Watanabe, *ISE: The Original Form of Japanese Architecture* (in Japanese), Tokyo: Asahi Shinbun-sha, 1961.

9. Only two photographers, Yoshio Watanabe (1907–2000) and Yasuhiro Ishimoto (1921–2012), were officially allowed to take pictures of the main shrine buildings at Ise. They published several photo books. See Yoshio Watanabe, *The Ise Shrine* (in

Japanese), Tokyo: Heibonsha, 1973, and also Arata Isozaki & Eizo Inagaki & Yasuhiro Ishimoto, *The Ise Shrine* (in Japanese), Tokyo: Iwanami Shoten, 1995.

10. A series of small color pictures showing main ceremonies of periodic reconstruction at Ise were provided for some news media and art journals by the Imperial Household Agency. See *BT; Bijutsu Techo* (monthly art magazine in Japanese), vol. 61 / No. 925, Tokyo: Bijutsu Shuppan-sha, pp. 38–49.

SHOKO SUMIDA

Ruins and Nostalgia: A Study of the Japanese Modern Industrial Ruins' Boom in the 2000s

In my paper, I will discuss the relationship between the enthusiasm for modern industrial ruins in Japan and the feeling of nostalgia. I will also explain how nostalgia nowadays is not what generally understood as longing for the past itself.

Since the 1990s in Japan, modern industrial ruins have caught the interest of photographers and explorers. They "discovered" these ruins, which had been forgotten in suburbs, and took pictures of them. For example, Shozo Maruta, a photographer, published his first photo collection of ruins, *Abandoned Landscapes: A Journey to Ruins,* in 1993.[1] Among the many different kinds of ruins, the broken down trucks and discarded trains especially caught his eye. Additionally, photographer Shinichiro Kobayashi published his photo book, *Deathtopia,* in 1998.[2] In his photo collection, ruins such as mines, an old battery, industrial plants, hospitals, hotels and guesthouses, restaurants, and amusement parks are featured. Just two years later, in 2000, Toru Kurihara began to explore such ruins and shared photos of them on the Internet. Then, in 2002, he published a book titled *How to Walk among Ruins: The quest edition.*[3] He included photos and detailed information about the ruins. Kurihara also theorized about how and why certain places became ruins, how much time had passed since those places became ruins, and offered notes of caution for people actually visiting the aforementioned ruins. Consequently, some amateurs visited the ruins, took pictures, and shared them with the public on the web. Furthermore, additional photo books about modern industrial ruins also came out during this time period.[4]

As seen above, modern industrial ruins first drew photographers' attention from the 1990s to 2000s in Japan. Subsequently, after publication, the photo collections of these photographers gained popularity with the public. Some aficionados even went on to discover ruins for themselves, took pictures of them, and shared their efforts with others on the web.

In his book, *The Aesthetic of Ruins*, aesthetician Atsushi Tanigawa further elaborates on this social phenomenon. He suggests that we are only witnessing the remnants of the modernization process in Japan and that, in the future, many such industrial relics will not be considered ruins in the traditional sense: "In the near future such ruins will be scrapped. In other words, there are few ruins that will be sustained as authentic ruins."[5] In fact, most of these objects and buildings were invented or built during the period of high economic development after WWII; others were from the late 19th century to early 20th century.

Therefore, ruins in Japan today should be perceived as a result of the modernization process. Even though, due to their unconventional status, there is no consensus as to whether these recent ruins in Japan can be considered authentic, one thing is certain: gazing at these so-called ruins generally inspires a longing for the past, both on the individual and collective level.

Exploring ruins due to a longing for the past

Longing for the past is often known as nostalgia. In her book titled *On Longing*, Susan Stewart mentions nostalgia as it relates to narratives, origins, and objects: "The nostalgic is enamored of distance, not of the referent itself. Nostalgia cannot be sustained without loss. For the nostalgic to reach his or her goal of closing the gap between resemblance and identity, lived experience would have to take place, an erasure of the gap between sign and signified, an experience which would cancel out the desire that is nostalgia's reason for existence."[6] For Stewart, nostalgia means a desire to re-establish a lost past with a narrative based on personal memories.

On the other hand, in her book titled *The Future of Nostalgia*, Svetlana Boym suggests that nostalgia can be categorized into two, distinct types: restorative nostalgia and reflective nostalgia. Boym contends that these two types of nostalgia reveal the meaning of the word itself. The term nostalgia was originally coined by a Swiss doctor, Johaness Hofer. Hofer combined the ancient Greek words for *nostos* and *algia*. *Nostos* means "returning home" and *algia* means "the pain." Therefore, restorative nostalgia focuses on the meaning of *nostos* and "proposes to rebuild the lost home and patch up the memory gaps."[7] This restorative nostalgia is supposed to be equal to the nostalgia mentioned by Stewart. The reflective nostalgia, on the other hand, "dwells in *algia*, in longing and loss, the imperfect process of remembrance."[8] Here, these two types of nostalgia are distinguished by whether people focus on the original situation or the fact of its loss.

In both the cases of Stewart and Boym, nostalgia means longing for the past in narrative. When applying these ideas to understanding the recent boom in

popularity of modern Japanese industrial ruins, they can be seen in words as depicted by both a photographer and a filmmaker.

In his book, Shozo Maruta – one of the photographers mentioned at the beginning of this presentation – explains the reason why he began to discover ruins.[9] In his childhood, he was alone because he could not get used to groups. As a cure for his isolation, he devoted his attention to old streetcars, as well as local train line maps. In other words, he spent much of his time dreaming of imaginary scenery where such an old train ran through the countryside. He believed that similar scenery existed somewhere in real world. As he got older, however, he noticed that his imaginary scenery existed only his mind. Consequently, he began to explore ruins – such as a closed wooden school building, a local train station or a desolate mine district – in order to make himself remember his ideal scenery. He also says such ruins are "the place where the weak one time dreamed a dream," a sentiment that is inspired by Basho Matsuo's famous haiku: "Mounds of summer grass / the place where noble soldiers / one time dreamed a dream". For Maruta, seeking ruins means finding his imagined home and reflecting on the lives of people who have already gone.

In addition, in one of his essays, filmmaker Shoji Tanaka speaks about his experiences exploring ruins.[10] He visited a wide variety of ruins, such as mines, housing estates, factories, elementary schools, and so on. At each ruin, Tanaka remembered his own childhood and the prosperous years of those places, reflecting on the period of high economic growth after the end of war. For him, ruins are landscapes that can be viewed in the bottom of his heart; this means that, for him, ruins are mirrors to gaze into the depths of his being.

The varieties of nostalgia experienced by both Maruta and Tanaka have common characteristics. First, there is a connection with both personal and collective memories. Additionally, both men understood the ruins as negative symbols of Japanese modernization after WWII. Furthermore, as Stewart mentioned, it seems that they both focused on memories or narratives rather than ruins themselves. However, is longing for personal or collective memories the only feeling inspired by ruins? In other words, what feeling actually led the boom of modern industrial ruins in Japan?

Photos of ruins and experiencing nostalgia for oldness

Since Japanese ruins are mainly located in suburbs or countryside, and many of them cannot be explored, most people cannot experience these ruins as directly as Maruta or Tanaka did. Instead, they can experience the ruins only by seeing pictures of them in photo collections or on the web. For most individuals, there-

fore, modern industrial ruins have suddenly appeared before them as objects possessing the characteristics of antiquity.

According to Susan Sontag, "photographs, when they get scrofulous, tarnished, stained, cracked, and faded, still look good; often better….Photography extends the eighteenth-century literati's discovery of the beauty of ruins into genuinely popular taste…. The photographer is willy-nilly engaged in the enterprise of antiquing reality, and photographs are themselves instant antiques."[11] Therefore, it can be said that the seeming oldness of these ruins can be reinforced by photography, subsequently leading people become interested in them.

However, if it is only the perceived antiquity of these buildings has led to the recent bout of enthusiasm for modern ruins, what should we call the feeling for these so-called "old" objects before us? Esuke Tsugami, an aesthetician, suggests that this feeling is the exemplification of nostalgia.[12] In his view, nostalgia is a term originally established between subjects and objects. He re-examines Hofer's report on nostalgia as sickness and claims that patients of nostalgia in 17th century felt physical pain because they could not regularly form the visual image of their hometown in their mind. Then, when these individuals were eventually able to form the picture of their homelands, their diseases were cured.

Therefore, Tsugami suggests that nostalgia is not actually a longing to return home as actual place; instead, it is a longing for the landscape of home to be spread out before the subject.

Turning to the present situation, people can feel nostalgia when they find things that are reminiscent of the past. Compared to the fluidity and instability of the present, the past is stable, peaceful, and quiet (since it already has gone and remains unchanged). However, the past cannot exist in the present. Despite this, when people see an old object, it evokes the memory of that object in its original state; this, in turn, causes them to become nostalgic because they can feel as though the past somehow still exists in the present. Tsugami points out that, because of this tendency, nostalgia is – in its current incarnation – more closely defined as the feeling of pleasure when experiencing oldness, rather than a bitter pain when thinking about the past (whether that past personal or national).

Now, let us look at the phrase written on the front cover of the book, under the supervision of Kurihara, a ruin's explorer: "Nostalgia created by run-down and peaceful spaces." [13] From this phrase, the target of nostalgia is the ruins and their appearance is peaceful. Saburo Kawamoto, a critic, shared his impression about Maruta's photos of ruins; he viewed them as good old things or the eternal peace.[14] Georg Simmel also writes about the ruins as follows: "The charm of the ruin resides in the fact that it presents a work of man while giving impression of a being a work of nature….The upward thrust, the erection of the building,

was the result of the human will, while its present appearance results from the mechanical force of nature, whose power of decay draws things downwards…. the ruin give an impression of peace, because in it the opposition between these two cosmic powers acts as the soothing image of a purely natural reality."[15] For Simmel, the ruin has a harmony between two opposites, yet exists as a static image.

As seen above, nostalgia for ruins and their photos should be understood the definition Tsugami mentioned. However, there are also questions here. Tsugami stated that objects evoking the past are pleasant because, while viewing them, the peaceful and static past appears to come before us. This statement shows us the contradiction between the fast-paced present and the eternally still past. However, can we only experience contradiction when examining photos of ruins or other old things?

Let us return to the ruins' photo book, as previously mentioned, and examine the other phrase: "decayed concretes, moss-grown walls, broken windows… nostalgia for dying architectures." From this phrase, we can find nostalgia for past in images of destroyed architecture and growing moss. As Simmel said, these images can be seen first as unified, then as static. On the other hand, if we contrast the destroyed architecture to the grown moss, we could experience other impressions, like time-passing, life, and so on. Moreover, such impressions, though still rooted in the past, could be felt strongly as our present situation.

Therefore, although nostalgia is a pleasurable feeling, it is not pleasurable only because we can picture the eternal nature of the past when we look at an old object. Instead, the object can evoke in us a variety of dynamic images, depending upon our surroundings. Consequently, nostalgia is a powerful feeling that goes right to our hearts, as opposed to being merely a pleasurable experience. From now on, let us examine the possibility of nostalgia as a feeling with some photo collection of ruins.

How nostalgia can evoke a variety of past images

First, let us look at photos of typical ruins, which show us both of images of technology and nature. As an example, here is the photo of a factory. There is a building in which the ceiling has fallen out and the skeleton of a factory is revealed. In addition, we can see a variety of plants growing up on the wall. As a whole, it may be a peaceful and static image. However, we can also see the forceful contrast between upward and downward movement. The decayed architecture shows us a downward motion can be a metaphor for death. On the other hand, the growing plants displayed before us and their upward motion can be an implied metaphor for life. Here, we can find simultaneous endings

and beginnings in these images. Consequently, this ruin's photo is nostalgic for us because it shows us not the absolute end of life, but the cycle of life.

Also, here is the photo of *Gunkanjima* 軍艦島, the island that looks like a battleship. The island was once a bustling coal complex during the period of high economic growth after WWII; it has since become the most famous ruin in Japan. *Gunkanjima* has a number of charms that appeal to people, especially for the postwar generation. For them, this ruin may evoke the memory of the halcyon years. However, even if people do not know its history in detail, *Gunkanjima's* appearance attracts them. Although there are many photos of this island from various angles and points, the most well-known image is the long-distance photo of it on the sea. Here, the fluid and horizontal image may be seen as a symbol of death. On the other hand, due to the rolling waves, one could also imagine this old battleship island starting on a journey across the sea. Therefore, this picture causes us to feel nostalgic since it shows the recurrence of time.

Secondly, in the photo book, there are implied narratives attached to the photos of the ruins. These stories may play a role in showing us the dark side of high economic growth. However, understanding these ruins as negative landscapes also requires value judgments regarding the history of Japanese modernization, whether these judgments are consciously made or not. Consequently, the "stories" behind these photos might actually show us that these buildings' time has passed. Moreover, in Maruta's book, *How to Walk among Ruins,* we can find the following words: "the age of ruins." This phrase refers to how much time has passed since a particular building became a ruin. Some ruins have histories of thirty or more years; others have a mere ten years. These narratives or ages remind us "lived time." Lived time is a term referring to the time when ruins were actively lived in and used as architectural structures. Consequently, the younger the ruin, the more vivid its "lived time" is for us because that time is closer to our present. As we turn our attention to photos, and to the young as ruins in particular, we can observe that a variety of objects remain in the building. However, they are messily and haphazardly arranged. Such visual effects can arouse us with their rough and fresh texture. Therefore, it can be said that we feel nostalgia for ruins' photos because they show us sense of life that is different when compared to our everyday lives.

Furthermore, such ruins' photos work as fact-recording devices. In other words, they provide evidence of their own actuality. Therefore, the ruins' photos force us to notice that they exist in our present time, even though their actual locations are at a distance from us. Sociologist Masaki Ukai points out that modern ruins in Japan are "vestiges of modern lives buried in the present time."[16] Accepting Ukai's idea, Shinya Hashizume, an architectural historian, sees the

recent boom in ruin interest as an opportunity to reevaluate the basis of our modern lives, particularly in regard to mass production and mass consumption.[17] However, his way of thinking is important for us, here, we should think first about the relationship between photos of ruins and the ideas of Ukai. Then, after analyzing that relationship, we can conclude that photos of ruins can show us what supposed to be invisible. Consequently, when we see those photos, we can derive pleasure from the deeper meaning of their existence. Some ruins pictured have already been torn down for various reasons; however, the photos of such ruins show us that such ruins once certainly existed and then evoke in us the short-lived glow of such structures.

The significance of rethinking nostalgia nowadays

As I have shown here, the boom of Japanese modern industrial ruins in the 2000s is the result of our close engagement with our feelings toward the past, particularly nostalgia. Upon seeing the photos of these ruins, we feel nostalgia for their antiquity. However, we experience these feelings not only because of the static and peaceful remembrances of the past these images inspire, but also because of the more dynamic and active images. Consequently, this means nostalgia has become more than just a tool for providing us comfort and security by allowing us to reflect on our unchanged past. Instead, nostalgia paradoxically revitalizes or reconstructs the reality of our everyday lives. Because of this tendency, the ruins' boom in popularity may be attributed to the fact that people often desire to escape a growing sense of stagnation in their society. Consequently, we should continue to discuss this new definition of nostalgia, both in Japan and in other countries.

Endnotes

1. Shozo Maruta, *Kikei: Haikyo e no tabi*, Tokyo: Takarajima-sha, 1993.
2. Shinichiro Kobayashi, *Desutopia: Haikyoyughi*, Tokyo: Media Factory, 1998.
3. Toru Kurihara, *Haikyo no arukikata: Tansaku hen*, Tokyo: East Press, 2002.
4. For example, see: Mayumu Sango and Toru Kurihara (eds.), *Haikyo nosutarujia*, Tokyo: Futami-shobo, 2003; Kaoru Nakata and Jun Nakasuji (eds.), *Haikyo bon*, Tokyo: Million Shuppan, 2005.
5. Atsushi Tanigawa, *Haikyo no bigaku*, Tokyo: Shueisha-shinsho, 2003, pp. 206–207.
6. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Durham, London: Duke U.P., 1993, p. 145.
7. Svetlana Boym, *The Future of Nostalgia*, New York: Basic Books, 2001, p. 41.

8. Ibid.

9. He wrote down the reason of journey to ruins on the introduction in his book, *Kikei: Haikyo e no tabi*.

10. His essay is in the 3rd ruins' photo book by Shinichiro Kobayashi. See: Shinichiro Kobayashi, *Haikyo wo yuku*, Tokyo: Futami-shobo, 2003, pp. 49–95.

11. Susan Sontag, *On Photography*, New York: Picador USA, 1973, p. 79.

12. See: Esuke Tsugami, *Ajiwai no kozo: Kansei ka jidai no bigaku*, Tokyo: Shunju-sha, 2010, pp. 90–111.

13. Here I quoted from the front cover of the following book. Toru Kurihara, *Haikyo kiko*, Tokyo: Magazine Land, 2007.

14. Saburo Kawamoto, "Maruta Shozo's Kikei: Haikyo e no tabi", *Bungakukai*, September 1993, pp. 281–284.

15. Georg Simmel, "Die Ruine. Ein äthetischer Versuch". Here I quoted from the following book. Jean Starobinski, *The Invention of Liberty 1700–1789*, trans. Bernard C. Swift, Geneva: Skira, 1964, p. 180.

16. See: Gendai fuzoku kenkyukai (ed.), *Nijjuseiki no iseki*, Tokyo: Kawadeshobo-shinsha, 2002, p. 15.

17. See: Shinya Hashizume, "Haikyo to ikiru: Dojidai no iseki", *Kikan minzokugaku*, vol. 107, 2004, pp. 44–56.

MARCIA TIBURI

Visual Right to the City: The Aesthetics of "Pixação" and the case of São Paulo

Preliminary note: my intention with this text about "pixação" is to write in order for the form to become content. All aesthetic theory is both theoretical and practical at the same time. In this sense, I would like to propose a philosophy of "pixação". This could be a strange idea. I would like to do both: a text, such as one as a professor should write – not so much - and a kind of "pixação". The academic form is the opposite of the practicality of Pixação. In this sense, I would like to propose an exercise in imagination concerning the relation between both languages.

I wrote my text as a set of "tags", in the sense in that the term is used by "pixadores". In this sense, this congress is for me as a wall where my tags will be set, the same way as in the concrete fact of "pixação". The first one of my tags summarizes my question.

Tag 1

The phenomenon of "Pixação" in large cities such as São Paulo is both aesthetic and political. The aesthetic gesture turned into a weapon of social combat can make "Pixação" the most powerful form of art of our times. The comparatively better behaved phenomenon of graffiti, which decorates the city and, in a sense, refers to the beautiful, is more distant to "Pixação" than we can dream of. Contrary to graffiti, pixação, can be considered a language of social performance, and seen as an attitude that fights against the visual status quo.

What practitioners of "Pixação", unlike "graffiti", put into play is a critical investigation concerning urban space. The theme of the "right to the city" as developed by Henri Levebvre leads to a new point of view: what we might call a "visual right to the city". Dominated by real estate, by advertisement, and by

what could be called a real aesthetic dictatorship, cities nowadays are transformed into power devices which exclude more and more.

Big cities in different countries can be considered amalgams of citizens and of its "other", who occupy the position of non-citizens even though they are formal citizens. The spelling of "Pichação", with an "x" (instead of "ch", which bears the same sound in Portuguese) refers to a kind of self-consciousness of the partakers of this language originated in the suburbs. Actually, it is more appropriate to speak of an aesthetic of "counter-consciousness" produced by individuals and groups, since we are not dealing with any kind of "work" concerned with any kind of agreement originated in the field of art and its established consciousness.

In theoretical terms, what this practice puts in question says something about the end of art, including the end of its history. In this sense, what is in question is the end of art theory, the end of aesthetics as a thought about "artwork". In its place the "tagger" (term that can be used as a translation to "Pixador") is the new urban performer that baptizes, with his or her nickname, the scenario of social inequality. The "pixador" is the person who mediates the encounter between art and life while gives gain to the abyss between art and life.

"Pixação" is, in extreme, a kind of "counter-aesthetics", a kind of lyrical literature about the end of art, or writing about the end of the world. That world which is understood as the limits of language.

Tag 2

Conceptual terrorism: or "pixo" against façade

A specter is haunting Brazil: the specter of pixação. To start this conversation about the problematic issue of "pixação" using the words of *The Communist Manifesto* is irresistible. The horror provoked by communists to their historical opponents, the capitalists - and with them, the common sense in general – in the 19th and 20th centuries (and, for many people, even today, as a cultural relic of the Cold War) is equivalent to the horror that people feels nowadays to pixação. Pixação is, for many people, mere terrorism. And there is something true to it: pixação is a kind of terrorism but a poetic and aesthetic terrorism, while it is extremely political. And from this point of view many things change in the question of understanding the case of pixação. Also, there is something even more interesting: such terrorism is a conceptual one. In this sense, I would hypothesize that pixação is not only a kind of aesthetic as problem of appearance, but something more: a true aesthetic theory. It is not only a political practice, but also theory in itself as political practice. A certain state of the theory at the same time aesthetic and, in this sense, counter-aesthetic. But what aesthetic state of the theory is this?

Tag 3

These days, it seems all contentious issues ruling domestic and private life are subject to debate, but the issue of private property remains untouched. Pixação is precisely this heresy against the sacrosanct private property through a curious profanation, one which seems in principle only aesthetic and just symbolic. As said by Manu, a tagger who is a member of the group "8Batalhão" from São Paulo: "It seems like theft, but you take just the façade."

Pixação it is not exactly a theft; so it is a crime, but not exactly crime. It leads us to think about the status of the façade as an object of appropriation in the context of space. The façade is a constituting element of the space in the aesthetic plane of the city itself. Its characteristic is to be a factor of division, as occurs with all surfaces. The surface is what separates us from the bottom, the background. This is the sense, for example, of Guy Debord's concept of "spectacle". We need to take into account the ontological analysis of the façade in which ethics is included. All aesthetics include ethics; thus the façade.

Tag 4

The appearance right of the façade makes up the space of the common good. When attitudes prevent the construction of such common good, can we still consider that there is something really "common"? A scary anecdote that deserves to be mentioned - one that did not appear in the Brazilian media, that controls what can and cannot be the very "show" – was the wedding of one of the daughters of the mayor of Rio de Janeiro, which was held in an important church located in the city center, near the Institute of Philosophy and Social Science (IFCS) of the Federal University of Rio de Janeiro, in front of which a number of homeless people live. The homeless had been locked into a truck before the wedding, which was stalled because the professors and students of IFCS made a massive intervention during the event preventing the entry of the guests in the church.

The wedding could not accept the presence of the homeless who live the pavement outside the church. The reason for this is more than evident: when the homeless were locked in a truck, it was a reminder of the deadly gas trucks the Nazis used before the final solution of the concentration camps. Brazil, essentially, is an immense concentration camp where the poor, the women, and native Brazilians will be killed, all under the appearance of a joyful and content country. This concentration camp is the effect of the European colonization, not a mere autonomous decision made by the Brazilian people or their stupid politicians. Under the façade of joy and carnival there is genocide, a strange

death sentence oddly democratized. Death to everyone is what is hidden behind that Brasilian façade. With an example like this concerning the homeless, we see that the threshold between the right to exist in the field of spectacle – where the "look" is the key category - and the right to impose a "look" needs to be better thought out.

Tag 5

Pichadores attack just the "world of life". Their attack is against an enclosing block, an area calculated and maintained with the weapons of fascism, of hate to other, to different people or to ideas. When I speak of the right to appear I want to refer to the right to be something in the space of the city; I think about the right to authenticity and expression that can be achieved through appearance. Authoritarianism feeds façade.

The calculated surface of the façade represents the ideology of the white wall. This surface is the aesthetic form of private property. The aesthetics of the façade reigns on the sensitivity of the city teaching to lie. Pixação is simply the end of the aesthetics of the façade. It is therefore the aesthetic/politics of honesty. It is the end of aesthetics as a praise of the surface, the surface of the delusion within that we usually confuse the world of "appearance" with; the end of the "society of appearance" toward a visual right to the city as the right to appear, to be anyone and to stay anywhere. And such a right includes the right to impurity, to dirt.

Pixação is in this sense something truly irritating to cold and hard sensitivities of capitalism. It is against the bourgeois, the priest of the aesthetics of the façade and their devotion to cleanliness, hygienization and whitening. The city appears from the place of pixação as an ontological question, as a systematic ensemble where social inequality arises as something thought of and self-reflected by pixação as an anti-system.

Pixação is also a language – a grammar, a set of symbols and a symbology - that requires an understanding of the function of the whiteness in the walls. The act of writing on the walls can be understood only in view of the "tag" as a sign, letter, word, scratch, dirt. What is, therefore, the function of this white while, on the other hand, is that the city is simply the sheet of paper upon which a text will be created. The city is the newspaper or, better still, the book, and much better still, with the city, it is what is "common"; it is something that arises from and for all. The writing degree zero as an aesthetic and political practice is this struggle against whiteness, as is expressed so well by pixação. Pixação is written while fighting against the white, as a negation of aesthetic fanatic whiteness. What pixação aims at, essentially, in the end, is free expression.

Tag 6

Pixação is an aesthetic counter-consciousness in relation to calculated blocks and closed surfaces. It is established through an appointment. Name and tag placement are the basic practices of the pixador. The marking with the name of someone who is just an ordinary individual, or even a no one, a young man, a boy, has the power to fragment the city dominated by white capitalists, driving big cars, wearing designer clothes. The inkblot and its incomprehensible lyrics over the wall eliminates the whole character and breaks with the idea of wholeness of the wall. A wall is no longer whole. A wall is unnecessary and, coloured, takes another ontology and also another dignity. The "whole" is not "total". There are no more white walls, the "poorest of the texts".[1]

What pixação aims is, thus, a shattering of the enclosed space. This space becomes crackled, stained, cracked. Pixação opens the space creating a counter space, a counter-line, a counter-text. Lefebvre, in exposing the meaning of a "right to the city" mentions the creation of a space against fragmentation, but pixação is not just the creation of a space. It craves the space from which the "pixador" and "pixo" were excluded. Now he erupts as the return of the repressed. As in the case of a city like São Paulo, our question is: what can those who were expelled to the periphery and are now back to the center do? Pixação is the aesthetical practice as counter-consciousness against the surface, causing the surface to cease to be what it once was.

Tag 7

By destroying the measured space, it does not simply establish another field. It is not a new law that imposes itself in lieu of the previous one in a pre-established harmony between the differences. It is anarchy. Tag, scratch, dirt, stain on law. The erasure is innervation, a slap in the delicate "skin" façade as white and smooth as the face of a European white man.

It is also a slap in the face of the author of the aesthetic of the façade, the European priest. Perhaps what Crypta Djan did by throwing yellow paint at art curator Artur Zmijewski at the Berlin Biennial in 2012 is an emblematic moment. Even if Zmijewski is a "nice guy", he did, at that time, the role of the European white man who does not understand the speech of that "other". Zmijewski saw Djan's performance as deregulation. Maybe Zmijewski has thought that Pixação was a harmless art, a kind of art able to compromise. He was radically wrong. The grammar of pixação was summed up in a big "no." For the taggers it is defending their indomitable and sovereign speech as counter-aesthetics and counter-politics.

Pixação is not a mere style. If it remains on war against the façade and against the status quo that configures the visual space of the city, then it makes sense as an aesthetic practice of political liberation. This occurs through the revolution of sensitivity about incomprehensible space and time that Pixação creates, a conversation time in which the other "will have listen to me."

Tag 8

Pixação can remain in the negative while, in its negativity, it exposes the city, the city under the city. Cities exist beyond their surface. Now, the city becomes a kind of screen in which the text is written as law and, in anesthetizing us, turns out to blind us. This screen is now something that emerges not merely as a subtext, but as counter text that exposes all the other texts that survive in the great web, the great library that is the city. It is not the pixação that simply becomes visible; it is the city under pixação that appears in a totally different form. However, one can only say that it is pixação, by the way, the text that remains in negative, not the one that beautifies the city in order to please the visual status quo.

Tag 9

Counter theory

My desire, as mentioned earlier, would be that my use of the expression pixação spelled here with X, could express the effort of the theory confronted with its object. I would like to engage through this effort of thought in the very action of pixação. Pixação as a thinking practice is my concrete wish. As a beginner, I go with my spray can. My text, filled of desire of pixo, is unfortunately so well behaved that my tag is still unclear, a smudge on my own letters-ideas.

Pixação is a philosophical practice, what I refer to as "pixação thinking", a theory that is touched by its object, and at the same time, touches it, not to control it, but to spot it with new ink. As I see it, a theory that makes itself pixação is the philosophy that matters.

Our problem is thus the question of theory. What ancient Greek philosophers such as Plato called "Thaumas", and translated as "wonder", is the birthplace of the theory, and its condition is aesthetic. Pixação theory is also, in the broad sense of therein, something that exists both to be seen and to see more, to see its other. If any theory is made of some degree of astonishment, pixação is made of a more complex degree of astonishment. The aesthetics of pixação attacks frontally a way to "see" the world. It is "counter-theory". Let us see what this can mean thinking about what Adorno said, a philosopher who understood the

aesthetic theories and who certainly would like the pixação as he once defined "Foreign words" as "Jews of language". Adorno realized that a change of theory would depend on a change in sensitivity, a specifically aesthetic change. Adorno did his part in the process of tagging, in the case of using foreign words in his texts, which was a horror to the nationalism of the Nazis.

Traditional theory does not cause any grief because it only confirms life - or the "truth" – as it is. In simple terms: traditional theory is also a matter of taste; that is either beautiful (like anyone) or sublime (like as dislike). If something is ugly and therefore does not please anyone, there will be no interest in it (no chance of "common"), it will not sustain the order of communication and consensus, and also the theoretical performance – one that we must bear in conferences and academic texts like this that desperately tries to be another thought. Pichação is this ugly theory.

The knowledge of pixação includes the untruth of beauty. In pixação, beauty becomes an oppressive category. Thus, in showing the untruth of standard, pixação becomes an audacious gesture – that of pixo – against the traditional space. This gesture becomes a very theatrical symptom born out of civil disobedience. This gesture is unreachable by any theory, much less by academic theory. Pixação is critical aesthetic theory, the theory as aesthetic criticism, critical theory as well as practical aesthetics as an aesthetic practice.

Tag 10

The Pixador is the philosopher of the city

If *The Communist Manifesto* was a courageous proposition against the violence of capitalist practice, the practice of pixação is the constant and concrete urban manifesto against the political and aesthetic order. The pixo is a certain aesthetic violence, but violence against a widespread violence peculiar to the aesthetic taste of capitalism. I have said that all violence has its aesthetics, as well as all politics and all ethics has its aesthetics. Pixação is the aesthetics against the "whole" while at the same time it establishes a dialogue with those who do not want any kind of dialogue. Incredible as it may seem, pixação dialogues with the city; it is the desire for conversation that encourages pixação. Pixação wakes the city out of its visual silence. It open our eyes against blindness each day.

We live in an order of subtle visual violence promoted by capitalism. Since the violence of the music produced in the context of the Cultural Industry, even the violence of typical visual propaganda in the big cities, the practice of violence is more than clear. I found written on a wall in Vila Pompeia – a middle-class neighborhood, in São Paulo – this question: "what violence do you practice?"

This question anonymously asks about violence as one asks about a sport. Often the individual who is horrified by pixação is accustomed to other forms of violence to which they are numbed. They are often the very practitioners of violence. The pixadores, in this sense, become subjects capable of denouncing the falsehood of the order maintained by those who present themselves as the priests of silence.

The pixadores tag names, names far beyond the name: tagging is a breaking-in of anyone who was not invited. Taggers are nowadays a social category. They are artists, social critics, prosecutors, agents of social denunciation. But they are mainly "wild philosophers", those who, in a city transformed into the cave - in the Platonic sense of the term – show what is beyond it, while at the same time, place them in front of a mirror.

The pixador is erected as "Subject" through an act of violence. A violence that is unexpected response to violence. However, they are "subaltern" or "excluded", to use a more common term, "nosy", whose opinions do not matter, who were not invited, who are expected to get to their "ghetto" and, nevertheless, still speak. They are forbidden to speak, and yet they are impressive and annoying speakers. As Sérgio Franco said in his work on pixação in SP, the taggers are like the Dostoevskian underground man.[3] The pixador is, in this case, as well as a theorist, an artist, but only when the artist can be at the same time an activist and a guy who comes into the fight for freedom of expression as the expression control is control over the territory.

Theoretical Terrorism, as philosophical as that of Marx; this is what the practice of pixador is: a reversal of the understanding of the "place" of things. Someone might want to talk about the desire of pixador, but the talk about "desire" is a very bourgeois conversation by those who have never spray-painted a wall. At the same time, we must know that the term wishes to offend; thus there is something in itself that is pixo. Hence the affinity of pixação with contemporary art in its strongest statements. Contemporary art has also changed the place of things, also changed the usual perspective. Contemporary art has caused horror to the masses, but unfortunately it has become a new "pure aesthetics".

Tag 11

The São Paulo factor: what remains of a city?

In São Paulo, the aesthetics of whiteness or smooth walls is not hegemonic just because it competes with the gray atmosphere. The fascist ideal of the aesthetics of cleanliness matches well with the gray pollution from the factories and the cars driving all through this large concentration camp where social

stratification is the norm. The excessive love for the smoothness of the walls, the powerful sacralization that makes pixação the new demon, reveals while hiding the aesthetics of the façade with all the implications that this term defines. In this aesthetics, as we have seen, the white wall is treated as the innocent victim of an act of vandalism. The categorical treatment of the wall as the innocent victim is ahistorical and morally appealing, and it deviates from the deeper issue involving the relationship between ethics and aesthetics (aesthetic or political) away from where we can no longer think of the question of expression and art in the city.

The pixo on the walls is at the same time an art exhibition without works. A displacement of ordinary meaning of artwork. Pixo is a spectrum in the sense of something that cannot be understood and that, while showing, it also scares. The term "work" has become a mere bourgeois deed (accommodation, beautification). Pixação is not the anti-work or absence of work, but some kind of "work-over" and "under-piece" – and yet the gray area between "under" and "over" that is located in the middle, at the "surface". We can spell your event as "s'obra", "S'obra" in Portuguese refers to "junk", the "leftovers". The "s" separately from the term "obra" means "no", or "without". The term "obra" which is translated as "work" would need to be spelled as "w / work" to approach what I mean here. The term "s'obra" would be difficult to translate, which obliges us to say that to philosophize about pixação, itself an untranslatable term, is possible only in Portuguese.

If "work" is "work", the "s'obra" would be "anti-work", but more in the sense of "junk" that becomes "gold" of the trail, the brand, the remnant that becomes in truth. Something that was not integrated. That arises as reminders of an error that was caused, and from an error as art, and art as a crime. And the crime as a police matter. The pixador can always be arrested for disturbing the aesthetic, for trespassing. Therefore illegitimate, he has to escape the police, a militarized Brazilian police who are taught to treat the citizen as an enemy. Escaping the police as an artist himself, "remained" of the established order of art. Here, we can repeat what Oiticica, subversive Brazilian artist, philosopher of the most fundamental, and who would have been a great conceptual pixador: "Be marginal, be a hero."

Exposed to art as "s'obra" becomes herself, theory. As pixação, it is art as philosophy. As a philosophy it is something unbearable. The billboard in major cities, authorized and encouraged advertising, is only the clearest language of capitalism alongside architecture and urbanism. The pixadores are un-builders of this order. Anti-advertising, anti-architects, anti-decorators, ironic artists, they are the philosophers of our time, wild philosophers around the streets.

Tag 12

In January 2007, the Clean City Law is in force in São Paulo forbidding to cover "façades" with any kind of advertisements and posters. If, on the one hand, it produces a new effect of the observation of the city, making visible what was hidden behind the false beautification with posters covering a hidden setting, on the other hand, the obligation of the standard flat flirts with the maintenance of authoritarian preventing the expression.

If, on the one hand is the desire of government neutrality and objectivity of public spaces should serve as a backdrop to life in the city, on the other, what we have is a visual gag order that can be broken with the payment of fees and taxes. Those who can take up the space visual are those who have the economic power to advertise their products and therefore enter into an agreement with the government. The economy, better, capitalism, is the one that has the right to public space, which is to say that the economy is the only one who is allowed to interfere in the political space as common. Pixação is the opposite of the billboard, the anti-advertisement.

Tag 13

To conclude: the visual on the right to the city

Imagine a society in which paper was not made for writing, in which white cellulose surfaces do not sustain ideas, communication, expression, feelings, desires, anxieties. Imagine a "blank" society and we begin to understand why pixação in big cities is much more than an act done by vandals. An act that, besides being a form of violence, defines the city as a great book written in coded language. The pixador is the most daring writer of all times. Before writing, every writer is naive. Compared to pixação, literature is garbage.

Moreover, pixação is compulsory signing to a manifesto of right to the city that we do as "visual right to the city". A collective signature to claim right to the city that is established by the visual. A petition, sometimes deaf, sometimes blind, full of errors, illiterate, poor in his rhetoric that seeks not persuasion or conviction, but irritation, and that in its form and content, points out to a portrait in negative of truth concerning space in urban societies.

Pixação while writing is opening and dissecting whiteness. It is also stoning the white by effort of stone-ink. Never, however, its confirmation. Never an action of rubber, erasure of the ink layer which smooths the past, thus avoiding to see that which displeases. Pixação is therefore literature as a shout printed on the walls. A call to talk that can only be heard by those who do not fear the

shout. Affective and reflective action in a violent society that does not accept the violence that comes as a response to a state of violence. It is the anti-spectacular mark, the hole in the pattern of the aesthetics falsehood that structures the city. In the landscape, it is trash, "s'obra" which refers to another way of thinking about life. It is the irruption of what is unbearable to read and requires reading which so frightens as authoritarian society that is illiterate. And politically illiterate.

Instead of being a self-contenting gesture, what is revealed by pixação is an eruption of abnormal lyrics. Pixação reveals the desire of publication that shows the city as a great medium in which editing occurs as transgression and reissue. The pixador is the one who looks beyond the mere possibility of informing or communicating, the actual truth of poetry, that which reveals the destruction of beauty, spasm, the irregularity, the affront that only it has the courage to express. In its existence, convulsed pixação is the only lyrics that remains.

Endnotes

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Phenomenons

Body and Self Fashioning
Research

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On Fashion and its Generating Beauty. A Perspective of Generative Theory about Fashionable Dress

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Generally speaking, fashion refers to the clothing which has new type, unique style and a contemporary characteristics. As a kind of design art and culture, fashionable beauty that represented by fashionable clothing, exist widely in the field of life of people, it become popular and imitated by mass. In every different historical period, fashionable clothing has its specific style, correspondingly, fashionable beauty has embodied a different art style and cultural traits. Here, generative theory regards generation as a thing itself in phenomenology, and then to reveal existence and its generating nature of fashionable beauty. In nature, fashion show the variation in time, and become a kind of beauty which to be in a continuous generation.

Classical beauty of fashion and its contemplative generation

In the problem of origin, clothes is related with the life of human. As a collective term, clothes is for all items of apparel worn on the body by men, women, and children. Clothes not only provides a practical application for early human, but also related to people's pursuit of beauty long ago. As an important kind style of clothing, fashionable dresses and their fashion are based on art, aesthetic and generated historically. Actually, fashion also means all the clothes and accessories worn during a given historical period. As a kind of typical beauty, classic beauty shows itself mainly as pure, harmony and unity, and gets representation fully in fashion design. As a life-style, clothing life is always in the process of change.

As a matter of fact, in ancient Greece, fashionable dress embodied the praise of natural beauty about human body highly, which related to the Greeks' respect and advocate for nature. Such as, 'Although these draped fashions continued to be popular, by the fourth century B.C.E. both women and men began wearing sewn tunics with a U or V neckline.'[1] Of course, fashionable dresses should not only beautiful, generous, novel and chic, but also have immediate practical utility. Obviously, the unity of beauty and good is what fashion art must consider. The fashion which we often talked about refers more to the present, but in the period of classical art, there are also correlative fashion arts.

It should be said that non timeliness is fundamental, and this quality stipulates the existence of classical art, and all related aesthetic characteristics. In ancient Greece, fashionable dresses presented a simple and natural artistic style. As a classical spirit, classical art and beauty is a style of simple, frugal and quiet, and not multifarious, stretched out and noisy. At the same time, the classical art and beauty tend to be seen as perfect, eternal and exemplary. However, this does not mean that the classical fashion is still and changeless. Different from general art, fashionable dresses change more quickly along with the social life of human being. Even so, we can still say that classical fashionable beauty is generated by heart's contemplation.

According to Kantian, the ideal state of art and beauty is that free of desire and inclination. In the aesthetics of ancient Greece and Rome, the evaluation and its standard about art and beauty is static basically, it does not relate to existence and significance of time. 'During the period of the Roman Empire there was an abundance of different fashions in hairstyles, wigs and cosmetics, although garments themselves did not change.'[2] It also means that the timeliness of classical art seems to be inactive. However, beauty of fashion manifested by fashionable dress is quiet, and at the same time it is changing. The dress in ancient Greek was graceful and elegant, its whole feels was comfortable and lazy, show the natural beauty of human body.

Although, ancient Rome was influenced by ancient Greek's culture profoundly, but it had not remarkable innovation in the dress almost. In the middle ages, God is the highest beauty, beauty of all things is from God's beauty, and they share God's beauty. At this time, there was a close correlation between fashionable dress, fashion and noble life, fashionable beauty also showed a sacred generative meaning. In the Renaissance, fashionable dress absorbed the classical style fully, beauty of fashion revealed the generation of human nature. Such as man's clothing emphasized loose and portliness, the neckline of woman's dress revealed chest bottom straight. Then, classical beauty became the codes of art and culture in ancient Greek and Roman.

In addition, fashionable beauty is still different from pure beauty, and always associates with the purposefulness, it's similar to the dependent beauty that said by Kant. Maybe we can say, 'Medieval allegory led to contemplation that dissolved the individual into the universal form of God,....'[3] But this contemplation is also a kind of generating in nature. In the period of classical art, generative feature of fashion represent itself as a contemplation, namely a kind of gaze, meditation and expectation that without disturbance in mind. Obviously, the contemplation of mind is a kind of non – participant aesthetic generation. In the period of Renaissance, this contemplation of mind generated the beauty of human nature.

Fashionable beauty between experience and rationality

Influenced by Pythagorean, Heraclitus thought that different factors produce the most harmonious beauty. Since the enlightenment, experience and reason become the radical questions. Recent empirical aesthetics emphasized imagination, aesthetic feeling and their important role in the creation of art, because of empiricists insisted that concepts depend upon experience. Of course, recent rationalism aesthetics did not ignore experience totally, but it put these rational rules used to evaluate aesthetic experience of art. And came to classical aesthetics in Germany, fashion has been on connection, conflict and association among experience and rationality. In fact, all innovation make a breakthrough of previous styles and rules.

In fact, all innovation make a breakthrough of previous styles and rules. Baroque art stressed rich imagination unusually, it broke the rational peace and harmony, it merged imperceptibly with the Rococo style that followed it. Thus, Baroque's fashion and its beauty is generated by the imagination, people involve in aesthetic of fashion through their own imagination. 'Thus, art mediated fashion, it was not just a record of what was worn and how, but of ideals of beauty, luxury, and taste.'[4] Based on imagination, art became the stylish context of fashion. Rococo's fashion had an exquisite appearance, tended to be magnificence and strange, and was good at asymmetric formation, it is an emphasis of luxuriant sense.

For Kant, aesthetic judgment is the harmonious game between understanding and imagination. But meanwhile, this harmonious game will be broken, i.e. understanding or imagination get a special emphasis. If Baroque style showed luxury and namby-pamby, then the later Rococo's emphasis is delicacy, elegance, and became more exaggerated and costly. Here, the fashionable beauty of Rococo is represented as the generation of gorgeous feeling. Although, empirical aesthetics explores aesthetic standards by way of aesthetic experience, but this

kind of research is still based on rationality. Obviously, variational fashion is not simply stipulated and limited in these general aesthetic standards.

Here, aesthetic interest cannot exist without rationality. In Kant, the harmony can be felt by any rational being. For fashions of Baroque and Rococo, 'The theme of works in settings provides the rationale for the sections on 'The Interior', which embraces a range of objects normally assigned to histories of 'Applied' or 'Decorative' Arts.'[5] At this point, aesthetic interest is represented as subjective affection, hobby and taste mainly. But, German classical aesthetics limit aesthetic standard under the provision of rationality. In the modern, this aesthetic interest often be grasped as pure subjective thing. But these thought about aesthetic standard do not get rid of the western rational philosophy and metaphysics.

For this reason, these classical theories have their own problems which is difficult to solve. But, art has never and cannot be stipulated in the limit of rationality. As a rebel to Rococo, new classical conveyed the idea of dependence on ancient models, and it emphasizes that art appeals to the rationality and morality. New classical artists imitated ancient art in style and theme deliberately, and understood what content to imitate. On the aspect of modeling, new classical paid attention to sketch and outline, color did not get enough manifestation from artists, of course, it also embodied the importance of rationality adequately. Corresponding to this, perhaps fashionable beauty is an archaistic, rational generation.

New classical emphasizes reason and rules, it has the realistic tendency obviously, but it is hard to avoid sinking into conceptualization and formalism. Due to new classical's influence, in 1780s, the most significant change in women fashion is that pannier became smaller and even disappeared, at the same time the exterior line tend to be natural and gentle, and a lot of unnecessary decoration was reduced. Further, 'women's fashions multiplied rapidly in the middle of the eighteenth century, with one style following another in quick succession.'[6] Because fashionable beauty always tries to use perception impact the rational boundary, and generates itself in the conflict and tension between perception and rationality.

Fashionable beauty: turning from romantic to realistic style

In classical, pre-modern aesthetics, many thoughts ignored an important perspective that does not exist the so-called absolute objective beauty. To the modern period, this so-called objective beauty was questioned and criticized. In fact,

Beauty is always related to people how to appreciate and reflect on, of course, that opinion which regarded beauty as subjective completely is also a bias. Different from classicism that emphasizes rationality, the keynote of romanticism was a belief in value of individual experience, and romantic style mainly is sensible, it pays more attention to the expression of personal feelings, there is less constraint in the form of expression, and tend to be bold and unrestrained freedom.

Of course, romanticism also pays attention to forms of performance, but it just starts more from perception and emotion. In art, romanticism abandoned model in Greek and Roman, tend to be object to autocracy of new classicism. In the era of romantic Victorian, 'Impractical clothes, such as tight corsets, were also perfect, for they showed that the wearer did not have to work for a living.' [7] Through the gorgeous and implicative gentle style, fashion bring people with a fresh and new feeling. At the same time, romanticism requires the liberation of personality and the freedom of spirit. In particular, romanticism design fashionable clothes by rich imagination and exaggerated technique usually.

Meanwhile, it also shows the historic influence of former fashion on later fashion. For romanticism, fashionable beauty is a perceptual and emotional generation. That is to say, generation of fashionable beauty needs the participation and intervention of human emotion. In the question of aesthetic standard, we should avoid falling into relativism and absolutism. Then, romanticism might be regarded as an inward movement that is then projected outward onto the world, and its purpose is to get rid of the fetter of academism and classicism, and focused on imagination and creation in art and fashion design. Here, objective and static aesthetic standard was faced up with great challenge, the generative feature of beauty got more vivid reveal and emphasis.

In order to oppose traditional metaphysics since Plato, aesthetics had turned to sensation in the eighteenth century. On this basis, Nietzsche interpreted beauty, aesthetic perception and the nature of art as intoxication, namely the full and residual of vitality. 'In the 1790s and 1800s, French city fashions became increasingly exaggerated among the dandies or incroyables (incredibles)' [8] In the city, this fashion seemed filled with romance and passion. In Nietzsche's opinion, art is the direct expression of existence of human life. Nietzsche once offered that German romanticism should to be as possible way in renaissance of Dionysus, he reveals the nature of life and emotion in pre-modern art.

At the same time, Nietzsche's emphasis on the existence of life was a transition of thought from pre-modern to modern. In the context of romanticism, fashion design pays attention to the use of colors and emotion expression, even causing feminization tendency of man fashion. After romanticism, realism movement appeared, and its aimed was to praise nature and described reality,

in favour of a more down-to-earth approach. Compared with romanticism, realism did not emphasize feeling of art, but started from the truth of existence and the true features of things. Realistic style of fashion paid attention to the feeling of authenticity, and emphasized on true reappearance of natural beauty of human body.

But in nature, realism's aim is hard to carry through, because this genre is more the reconstruction and generation of real sense. For a long time, romanticism and realism were simultaneous and existing together. 'In Europe, a middle-class woman could not adopt the high fashions of the aristocracy without eyebrows being raised...'[9] After romanticism and realism, impressionism tried to capture an impression of what the eye sees at one particular moment. Fashion of impressionism style was the mutual generation and expression of light and color. Although, realism originated in the debate with romanticism, but it and romanticism together dissolved in context of modernism.

The self-discipline of art and the vanguard of fashionable beauty

Into the period of modern art, artist deliberately breaks away from classical and traditional methods of expression, and each art genre and style has had a profound impact on fashionable dress, and make fashion presented the characteristics of vanguard. As a fundamental characteristic of modern art, quality of vanguard or avant-garde itself is generative. As in modern fashion, the use of artificial leather materials etc., which look shiny and colorful, is influenced by pop art. Of course, modernist arts are not a unified faction, they have a multitude of names, genre scene and different from each other, sometimes even contradictory, but they are also always mutual generated.

In the context of modern thought, Heidegger emphasized the generation of existence, his fundamental ontology developed a deep and unique explore of art and beauty. That is to say, existence and life became an important question which fashion had to consider. 'Dior's 'New Look' collection of 1947 was a response to the stringent use of fabrics during the war years and a conscious feminization of the female form.'[10] In modern art period, existence became a basic stipulation of art and thought, many art genres in modernist pay more attention to people's survival. Therefore, it is just existence which stipulates and generates fashionable beauty, and this suggests that avant-garde position of art for art's sake was also unsustainable.

Moreover, the generation of novelty is the basic characteristic of avant-garde fashion. Influenced by cubism and surrealism, Schiaparelli designed fashionable

dress which look fresh and elegant, but it also had some strange and uncanny feeling. Pierre Cardin's design were unfussy and bold, often with irregular outlines, and his fashion had a futuristic meaning and style. On the basis of early thought, Heidegger's middle aesthetic thought stipulated art as that the truth of existent which sets itself into work. Furthermore, Heidegger regarded art and beauty as existing and generative. For example, modern fashion wanted to destroy rational attitude of preceding fashion, and it was intended both to attract attention and to frighten.

Aestheticism advocated artistic self-discipline of "art for art's sake", and thought the beauty of art is self-sufficient and independent. In aestheticism, fashionable beauty generates itself. But aestheticism encountered their trouble, because survival anxiety and boredom of reality are always not ignored. 'By the 1920s, fashion would become France's second largest export, employing thousands of workers and establishing the benchmarks for quality and style around the world.'[11] It showed that art was related to life closely, and fashions became popular increasingly. At the same time, all arts are difficult to get rid of the relation to ideology, and this force the art and aesthetic activity have to pay attention to these involvements.

In Sartre's opinion, art and aesthetic let a person to reach a free state, and beyond the real world in this free state, thus form a free, ideal world. But, the person's survival is not a pure free, and there are always many realistic, practical and interested involvement. With interests as the drive, try to update fashion constantly, is also very important practice in fashion world. Avant-garde insisted artistic self-discipline and supreme, which pursuits of novel modelling and unique style, and against classical creation principle of art and traditional culture. As a founder of senior fashion in Paris, Poiret had benefited from a creation style of Matisse's fauvism, such as with yellow as the fundamental key of coat, match again with red or blue belt etc. accessories.

In the later phenomenology thought, art and beauty are regarded as the object of intentionality, and traditional mind-body dualism of art had been overcame. 'Accordingly, fashion has no absolute or essential meaning, rather the clothes-body complex operates in ways appropriate to a particular habitus or milieu.'[12] Any rational judgment of fashion will be subverted by life and its change. In terms of phenomenology, the thing itself is not static, but the generation of fashion in the context of existence. Pioneer is variable all along, fashion is always changing itself, so as to present a permanent vanguard style. Of course, pioneer itself is also generative, it is always in process of the alternation between outdated and update.

Zhang Xiangen

The discourse of fashion and the game of signifier about beauty

If in the modern, existence stipulates art and beauty fundamentally, so in the contemporary (or postmodern) discourse has an important significance in the constructing of art and beauty, and analysis of discourse relates to the social and linguistic description of norms about art and beauty. In the contemporary, the generation of fashionable beauty is of discourse, and it has been deconstructed and reconstructed continuously. Fashionable dress seems to have the characteristic of "fast food". The deconstruction and banishment of grand narrative, also make art and fashion into the context of public life. Here, people's needs and desires for fashion are a generative product of discourse construction.

In Barthes's opinion, deconstruction became an attribute of all texts. Deconstructive design emphasized break and restructuring, and paid attention to individual, fragmented and uncertain sense. 'For example, Punk may be seen as an attempt to oppose and challenge a dominant, middle-class view, or ideology, of beauty in women and value in jewellery.'[13] Meanwhile, the neutral clothing has no gender characteristics, and is suitable for men and women. This change has the characteristics of heredity and rebirth, sometimes it is generating abruptly, even also has no comparability and incommensurability. A deconstructionist's reading of a fashion text subverts its apparent significance by uncovering contradictions and conflict within it.

Derrida pointed out that text is deferred, it is always in process of dissemination. In contemporary fashion design, the process of deconstruction is one of showing how the author's ostensible message is undermined by other aspects of its presentation. Even so, fashionable discourse is still related with consumptive life closely. Therefore, readers' interpretation of texts are always uncertain, unfinished. Even a person's behavior also participated in the generation of fashion beauty. Therefore, fashion texts are also in eternal intertext and mutual woven. Appeared in the 1960s, art of minimalism is a type of abstract art, and it can be traced to the geometrical abstraction and the ready-made art, its fashionable clothing has occupied much garment markets.

Starting from deconstruction, postmodern fashion designers want to pursue the state of freedom with constraint, McQueen and Rei Kawakubo etc. are typical representatives. 'Derrida's notion of intertextuality will be used to argue that fashion and clothing are 'undecidable', their meanings and values (as reproductive or revolutionary, for example) being produced and destroyed at the same time.'[14] And this provides multiple and even infinite possibility for the rebel and reconstruction of fashion. In unceasing change and update of contemporary

fashion, the game of signifier has been revealed. In popularity of fashion, what happened is the intertextuality between fashion text and life, as well as cultural generation of intertext.

Contemporary fashion designers not only pay attention to contemporary art, but also get inspiration from modern art constantly, such as Saint Laurent's decorative patterns being derived from cubist paintings. In fact, there is no strict boundary between modern art and contemporary art. Pop art blurred the distinction between high art and popular culture. Actually, dress art or fashion has never a fixed so-called ontology. If the noumenon exists, then each artwork's noumenon is different and changed, and it is contextual. As a kind of text, fashion is always occasional, the fashion beauty brought by generation, it has always been constructed by discourse and its rhetoric, such as desire and consumption etc. discourses.

By the end of twentieth century, especially with the arrival of the 21st century, the world of fashion was wide open to all new ideas. For instance, 'Neither trend nor tradition, the Armani style draws a fine line between the two.'[15] Of course, this discourse is a way in which text narrates and reveal itself, and it is also in the process of generation. At the same time, the discourse is not only structured, but also deconstructed. Therefore, there are two types of mutual generation: the first is about text and discourse of fashion; the second is about construction and deconstruction which based on the former. It is exactly these two kinds of mutual generation and its correlation to constitute contemporary fashion beauty, and make this beauty generated in game continuously.

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Phenomenons

Media and Technological Research

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Theatrical Text Interpretation. Towards a Computer Mediated Scenography

Introduction

The theatre is defined by three fundamental elements: the play – the dramatic text – the stage production and the audience. While the playwright constitutes the starting point for the performance, it only becomes theatre in conjunction with its appearance, on a stage. Of particular interest are the stage directions, which they are inherent into the dramatic text of a playwright. The treatment of stage directions (didaskalies) towards scenographical interpretation, visualisation and spatialisation is a complex, highly creative task and is characterised by high degree of subjectivity. In many theatrical set design practices, the scenic designer's goal is to define a scene environment that satisfies stage directions and evokes a certain aesthetic character. The synthesis of the aesthetic character of a stage scene is a complex and intrinsic problem. In this way, numerous qualitative aspects (aesthetics, style, semantics, et cetera) define the character of the scene's environment. Playwrights like Becket, O'Neill, Shaw, Williams and Chekov among others, were famous for the extent and detail of their didaskalies. In many cases, such directions are considered as metaphors, in which case their interpretation is intuitive.

The scene director could benefit from the creative support of a computer-mediated environment that could provide him/her with possible scenic set designs reflecting both the meanings of the playwright's didaskalies and his/her aesthetic intentions. There exist a great number of digital methods that support scenographic settings, which they define the space of the performance. However, scenic designers lack digital approaches that directly and automatically transform textual directions into architectonic arrangements and spatial compositions.

Typical computer-aided design and synthesis systems provide a very helpful environment for the both the visualization of the scenographers design ideas

and the implementation of multimedia support during the performance, (visualization, (technical drawings, computer models, photorealistic renderings, and mockups).[1] However, they have particular limitations. The functionality of most conventional computer aided modelers requires submission of concrete values on behalf of the designer, thus implying the need for adequate knowledge of the underlying geometric model in advance. Additionally, they do not support the generation of alternative scene solutions.

The limitations of classical modelers are successfully confronted and attenuated by Declarative Modeling (DM). An intuitive modeling methodology is the foundation of the DM paradigm that does not require the same exactitude as imperative modeling techniques. In this way, it is a total approach of the synthesis process [2]. It allows scenes' description by only demanding from the designer a limited set of requirements for the scene and assigning the designer the task of enumerating alternative solutions, if any, verifying these requirements. The DM process consists of three phases. First, the Scene Description phase, where the designer describes the scene. Second, the Scene Generation phase, where the modeler generates one or more solutions verifying the description. Finally, the Scene Understanding phase, where the designer tries to understand a generated scene in order to decide whether the proposed solution is a satisfactory one or not (Fig. 1). The DM methodology allows the designer to describe a stage design in an intuitive manner instead of explicitly defining its geometric characteristics. This type of description is closer to human intuition and may yield acceptable geometric representations not originally conceived by the set designer.[2]
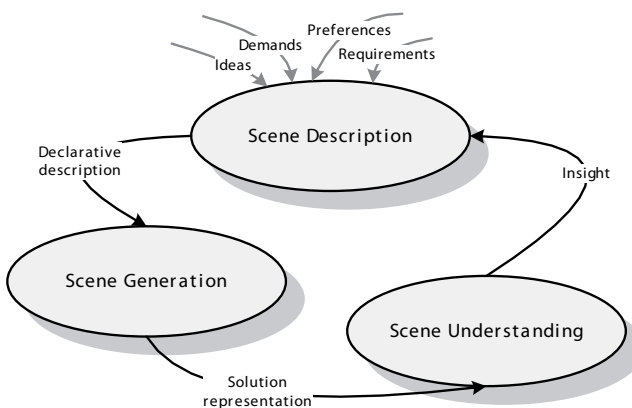

Fig. 1 Declarative modeling process

The modeling of qualitative aspects (either stylistic and/or aesthetic) has been at the core of two relevant approaches from our research team. In particular, in the evolutionary search technique[3] constraints can be of two types: hard or soft, depending on whether their satisfaction is mandatory, for hard constraints, or just desirable, in the case of soft constraints. The initial scene requirements, i.e. the declarative description are considered as hard constraints. On the other hand, any qualitative aspects for the scene synthesis are considered as soft constraints. Similarly, in the Intelligent User Profile approach, the declarative description remains intact and an additional set of observed qualitative attributes are evaluated against the solutions produced based on the aforementioned description[4] .

Numerous approaches have been developed in order to aid the declarative scene modeling and design, and within a variety of application domains such as computer graphics, virtual reality, architecture, urbanism, product design, et cetera.

Research Scope

Didaskalies have an unclearness character that provides many layers of interpretation, as Issacharoff points out, "ambiguity and lack of clarity are common in didascalia, even in the plays where the didascalic portion of the text is detailed and developed"[5]. Our investigation aims to explore the definition of a dynamic, interactive, and evolutionary interpretation of the textual descriptions of didaskalies towards the emergence of a scenography for a theatre play. Such investigation challenges the possibilities of the visualisation and spatialisation of didaskalies through an experimental methodology based on artificial intelligence and computer graphics. The proposed approach investigates the design practices of theatre scenography and innovative technological experimentation. The main objective of our research is to provide scenic designers, and secondly directors, with a computer mediated aesthetic environment as an aid towards the artistic design of architectonic arrangements and spatial compositions of theatrical scenes.

To address those issues we have developed a framework that it will enables the generation and visualisation of possible scenography's spatial proposals from written texts such as the stage directions / didaskalies of a theatrical play. In this way, the compositional process of a stage synthesis is emerging through growth and evolution by rapidly expanding towards new variations.

The goal of the framework is twofold. First, the framework should enable the computer-aided interpretation of the semantic knowledge of stage directions. Second, the framework should enable visualisation of the textual direc-

tions towards a three-dimensional virtual environment/space. The proposed computer-mediated system could provide emergent aesthetic and cognitive vocabularies in order to investigate the ambiguity of the playwright, and support the aesthetic intentions of the scenographer. The foundation of the proposed computer-mediated environment is the Declarative scene-synthesis paradigm that incorporates natural language understanding and theatrical text interpretation.

Stage directions – didaskalies

The content of stage directions / didascalies (after the Greek and French terms)[5], is a descriptive or narrative passage of secondary text that contains: (a) description of: characters, scenery set, objects, costumes, (b) recounting events and characters' behavior (e.g. movements etc.). In general, during the theatrical performance a stage direction is interpreted into a property or a physical action, which is directly perceptible to the audience. Pfister presents an analysis on the categories of playwrights' practices to form stage directions[6] (long or short, strictly prescriptive or just suggestive directions). Aston and Savona provide a very detailed typology of stage directions[7]. Modern playwrights are widely utilizing stage directions to aid directors, designers, and actors perceive the author's vision of the play. Such stage directions are fundamental stimuli in order to create an imaginary theatre to "perceive" and "attend to" the play on stage, furthermore finally to transform the play from narrative text toward the scene – stage.

Stage directions are highly significant declarations about the play and characters. They demonstrate the playwright's awareness of the effects of scenery, furniture, lighting, costumes, sound, and special effects. Those subtle elements function as story-telling communications in order to enhance the scene atmosphere and actors characterization. The theatrical play is defined by two main existents the characters and the setting[8]. The terms that had better explicate the scenographic setting-related features as represented in a performance, are the scenic set and properties. The set includes the possible "fixed" objects and the backdrop making up stage scenery (e.g., a table, a bed, room walls). In a playscript, the set is usually described in an initial block stage direction. The properties contain the set of moveable objects that support the characters' actions. Technically, the nature of these objects is occasionally described in a textual part of the playwright, called "property plot". Although many properties are simply realistic decoration, some serve as characteristic attributes (a cap, a necklace), some propel or motivate action (a sword, a revolver), and some may have a richly symbolic value.

Text-to-Scene Approaches

During the last decades, numerous researchers have approached and investigated the generation of three-dimensional virtual environments based on natural language textual input. The field of Text-to-Scene has provided many research approaches and implemented systems. In this part, we provide a brief description of some relevant text to scene applications.

In general, the characteristic process of a Text-to-Scene methodology incorporates a rather straightforward textual description as input, then a number of either simple or complex tasks are performed and output a scene that reflects and visualise the initial input text. Such systems may vary since the result can be either a set of pictures, or static and animated 3D scenes. The first approach the SHRDLU[9] it makes use of natural language answers to user questions and then enables commands' execution within a virtual environment. The SPRINT[10] system takes as input a text; next, it identifies the relationships and visualizes the corresponding image. A system by Zhu et al starting from an initial text enables the extraction of key-phases that are most visible, and then explores a picture-database with the use of similar words to the key-phases[11]. Their system detects the spatial relationships in the text, and then it synthesizes the 2D model. The PUT provides an approach that manages simply spatial relationships to arrange existing object within a pre-defined environment[12]. The input text contains expressions of the from Put (X, P, Y), where P is a spatial relations, such as *on, in, at,* and X, Y are *objects*, which contribute to the environment. The user cannot modify both the attributes of any object, and alter the existing set of objects in the virtual environment. The CarSim enables the visualisation of road accident reports[13]. It implements the conversion of a story-based text into corresponding 3D animations. The SWAN uses as input a story-based text that is expressed in restricted subset of Chinese language in order to animate detailed 3D scenes[14]. The system is based on treating complicated knowledge bases to achieve the whole process. The WordEye enables the conversion of natural language texts, for example imaginary fairy tales, into corresponding 3D scenes by applying linguistic analysis and visualization techniques[15]. The linguistic analysis controls attributes such as spatial relations, textures, colours; object poses, and handles different ways of referring to objects that participate to the resulted scene. In order to create the 3D scene the WordEye uses, first, a huge database of existing 3D models and poses, second on the WordNet lexical database, and third the Collins' dependency parser.

We can observe that all the above-mentioned approaches enable users to create a rendered image, or a 3D scene, based on a language interface. In this

way, all systems offer a great support towards the creation of scenes from texts. However, they appeared to have a particular limitation. They are strongly based on ready populated object bases concerning real world objects that populated a scene. In this way, while they provide a high combinatorial search space for the 3D scene synthesis, their fundamental limitation is that they do not allow the emergence of creative solutions.

Natural Language Understanding

The computer interpretation of textual descriptions as 2D/3D images and scenes is a highly complex and demanding task. The entire process involves complicated natural language understanding methodologies with an overlapped area from graphic representation, knowledge modeling, spatial theory and visual perception. Natural language understanding belongs to the field of natural language processing an area of Artificial Intelligence that efforts to understand and reproduce the process of language interpretation from humans. In particular, the natural language understanding is based on a combination of five different types of knowledge[16] (Fig. 2). The morphological knowledge type concerns in which way words are constructed out of basic meaning units. The type of syntactic knowledge defines how words can be placed together to form sentences that look correct in the language. It also refers to the acceptable structures of sentences and identifies if one word alters another.
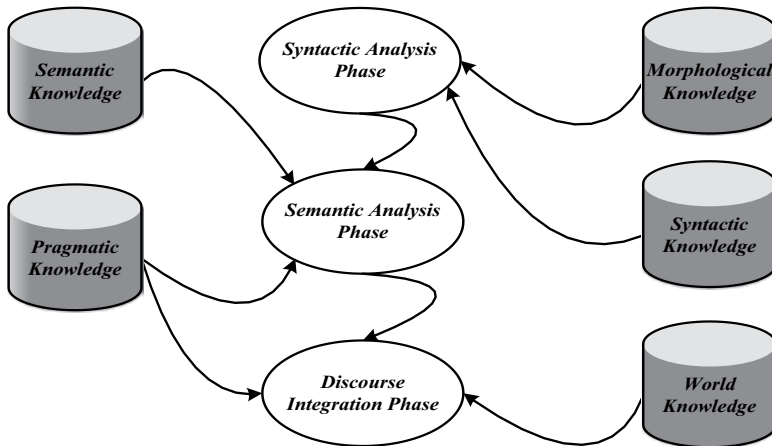

Fig. 2 Process and Knowledge

The semantic knowledge refers to the meaning of the words and how all these meanings are related in order to formulate the meaning of the sentence. The pragmatic knowledge pertains to contexts and it concerns how the context is influencing the meaning of the sentences, and finally, how the world knowledge refers to the general knowledge about the world.

The paradigm of natural language understanding follows a process that incorporates all different types of knowledge. Such a process is accomplished into three main phases[16]. The phase of syntactic analysis utilizes morphological and syntactic knowledge; the semantic analysis phase utilizes semantic and pragmatic knowledge. Finally, the phase of contextual analysis uses pragmatic and world knowledge. The syntactic analysis phase intends[16] to determine the grammatical structure of the sentence and identify how the words relate to each other's. The appropriate knowledge that contributes to that phase, refers to the acceptable structures of sentences, how words can be put together to form sentences that look correct in language and how one word relates to another.

Framework Scheme

In order to provide stage designers a computer-aided creative environment we need to accomplish the following steps. First, we define a natural language understanding framework in order to enhance the declarative design process. With the proposed framework it will be possible the interpretation of stage directions from playwrights. Second we will incorporate the outcome from step one towards the declarative design process in order to enable the emergence of novel design proposals, such as architectonic arrangements and spatial compositions. In this paper, we present the natural language understanding framework. The proposed framework is defined as followed.

Throughout the syntactic analysis phase, we consider two main items, the grammar and the appropriate parsing technique. A context-free grammar is adopted (Fig. 3) in order to characterize all the legal structures in a subset of the English language that is suiting in our domain that is the scenography of a play with Sets and Properties. The context-free grammar can express most of the structure in natural language. In the grammar (Fig. 3), a sentence (*S*) consists of a noun (*NP*) and a verb phase (*VP*). A verb phase consists of a *VERB* and a noun phase; or a *VERB* a noun phase and a prepositional phase (*PP*); or a VERB and a prepositional phase; or an auxiliary verb (*AUX*) a *VERB* and a noun phase.

```
         S  ◄────── NP  VP
        VP  ◄────── VERB  NP
        VP  ◄────── VERB  NP  PP
        VP  ◄────── VERB  PP
        VP  ◄────── AUX  VERB  NP
        NP  ◄────── DET  ADJP  NOUN
        NP  ◄────── NUM  ADJP  NOUN
        NP  ◄────── ADJP NOUN
        NP  ◄────── NAME PREP NUM
        NP  ◄────── NAME PREP CORD
        NP  ◄────── NOUN
        NP  ◄────── ADV
        NP  ◄────── null
        PP  ◄────── PREP  NP
      ADJP  ◄────── ADJ  ADJP
      ADJP  ◄────── ADJ
      ADJP  ◄────── null
      CORD  ◄────── (NUM, NUM, NUM)
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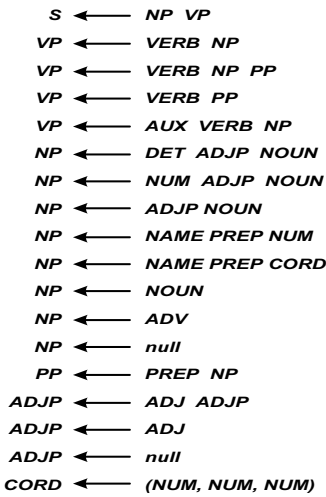
Fig. 3 Context-free grammar

A noun phase is composed of a determiner (*DET*) an adjective phase (*ADJP*) and a noun, or a number (*NUM*) an adjective phase and a noun; or an adjective phase and a noun, or a name (*NAME*) a preposition (*PREP*) and a number, or a name a preposition and coordinates (*CORD*), or a noun, or adverb (*ADV*), or nothing (*NULL*). A prepositional phase is composed of a preposition and a noun phase. A set of coordinates consists of the x-coordinate, y-coordinate, and z-coordinate for the spatial orientation of objects. An adjective phase is composed either of an adjective (*ADJ*) and another adjective phase, or an adjective or nothing.

The lexicon presents a list of allowable words following a group of grammatical categories (such as verbs, nouns, adjectives, adverbs etc.). Next, it is involved a top-down parsing technique starting from the representation of a sentence and decomposing it into a more detailed representation until we derive into the words that participate to the sentence. The aim of the semantic analysis phase[16] is first, to define the semantic interpretation of the sentence, second to derive the meaning from sentence, third to resolve problems of possible meanings of a sentence in a particular context and to refer to the meanings of words and the associations between them.

During the semantic analysis phase, in our framework, we bind the semantic information on our context-free grammar by applying semantic categories for the terminal symbols of the context-free grammar. Verbs are categorized into a semantic class and further rules are added in our grammar in order to yield

the semantic interpretation of the sentence. Two main verb categories are discriminated, first the verbs that contribute to the formation of the hierarchical decomposition of the scene and second the verbs that educe all appropriate information concerning the relations and the properties of the objects that contribute to the scene. The aim of the discourse integration phase is to investigate if the meaning of a certain sentence may influence the sentences that precede it and influence the meaning of the sentences that supervenes it.

In our framework, during the discourse integration phase, the discourse is decomposed into segments. Every segment addresses sentences of the discourse with the same topic that present local coherence. All dependencies between segments are identified and a stack-based structure is used to formulate a tree-like organization. This is very convenient in our case since the fundamental concern is to extract the imposed hierarchical decomposition of the scene along with the properties of the scene objects. Finally, all necessary world knowledge is used to translate sub-descriptions that refer to object properties, into numerical values.

A former application of textual interpretation within the Declarative design system is introduced from the area of architectural design[17]. In particular, we provide a text that it contains typical design requirements:

> The building is a typical single storey. The function of the building is for habitation. The building has a narrow front. The building contains six spaces. There is a kitchen. Next is the living-room and dining-room area. One room is the master-bedroom. One room is the bathroom. One room is the office. All spaces are developed in one level. All rooms have the same interior height. Their dimensions are moderate. The form of the rooms has a square shape. The dining-room is adjoining with the kitchen. The kitchen is nicely sized. The living-room is juxtaposed with the dining-room. The living-room is generous. The office lies between the living-room and the bathroom. The bathroom is near the master-bedroom. The master-bedroom is large and spacious. The orientation of the kitchen is northwest. The bathroom is placed southwest.

The declarative design system generates a set of solutions (few of them are illustrated in Fig. 4). All generated solutions meet the user requirements that have been declared with the abovementioned input text. The blue shape corresponds to the living-room while the light green, yellow, gray, dark green and brown correspond to the kitchen, dining-room, bathroom, office and bedroom.
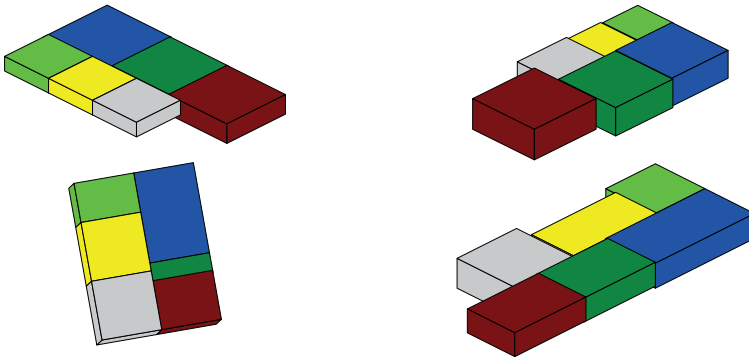
Fig. 4 Results of the declarative scene modeling process

The first running experiments are based on particular stage directions from theatrical texts like Hedda Gabler and A doll's House. The following extract introduces the first act of Hedda Gabler, text, (Fig.5a), while the second text describes the scene of the first act from "A Doll's House", (Fig.5b).

ACT FIRST.

A spacious, handsome, and tastefully furnished drawing room, decorated in dark colours. In the back, a wide doorway with curtains drawn back, leading into a smaller room decorated in the same style as the drawing-room. In the right-hand wall of the front room, a folding door leading out to the hall. In the opposite wall, on the left, a glass door, also with curtains drawn back. Through the panes can be seen part of a verandah outside, and trees covered with autumn foliage. An oval table, with a cover on it, and surrounded by chairs, stands well forward. In front, by the wall on the right, a wide stove of dark porcelain, a high-backed arm-chair, a cushioned foot-rest, and two footstools. A settee, with a small round table in front of it, fills the upper right-hand corner. In front, on the left, a little way from the wall, a sofa. Further back than the glass door, a piano. On either side of the doorway at the back a whatnot

ACT I.

[SCENE.-- A room furnished comfortably and tastefully, but not extravagantly. At the back, a door to the right leads to the entrance-hall, another to the left leads to Helmer's study. Between the doors stands a piano. In the middle of the left-hand wall is a door, and beyond it a window. Near the window are a round table, arm-chairs and a small sofa. In the right-hand wall, at the farther end, another door; and on the same side, nearer the footlights, a stove, two easy chairs and a rocking-chair; between the stove and the door, a small table. Engravings on the walls; a cabinet with china and other small objects; a small book-case with well-bound books. The floors are carpeted, and a fire burns in the stove. It is winter.

with terra-cotta and majolica ornaments. Against the back wall of the inner room a sofa, with a table, and one or two chairs. Over the sofa hangs the portrait of a handsome elderly man in a General's uniform. Over the table a hanging lamp, with an opal glass shade. A number of bouquets are arranged about the drawing-room, in vases and glasses. Others lie upon the tables. The floors in both rooms are covered with thick carpets. Morning light. The sun shines in through the glass door.	
Fig. 5a Hedda Gabler	**Fig. 5b** A Doll's House

In the present case study, inventories of utterances containing such set design elements form the basis of text interpretation and analysis.

Conclusions

Digital methodologies can support innovation in art practices because they enable the interplay between creative and technological experimentation. A convergence of art, aesthetics and digital technology forges a novel ground for interpreting – analyzing stage directions. Didaskalies consists of language textual descriptions of visual environments that describe scenic objects, and actors' action and behaviour. This difficulty has the following two characteristics. First, interpretation can have various ways based on an individual human's conception and artistic expression/creativity. Second, it encloses diverse categories of spatial and visual knowledge.

Our intention is to provide a robust instrument capable to capture the openness and ambiguity of theatrical stage directions / didaskalies, and to interpret them in order to create automatically three-dimensional scenic design alternatives. We believe that such an intuitive support to scenographers will aid them towards the potentials of the poetics of stage environment and to the development of a novel aesthetic language of the stage. The proposed computer-mediated system could provide emergent aesthetic and cognitive vocabularies in order to investigate the ambiguity of the playwright.

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SHIGERU MAEDA

"Pilgrimages" to Scenes from Anime: Beyond the Consumption of Mass Culture

1. Japanese Anime Fans' "Pilgrimage"

Since the 1990s, Japanese anime fans have begun to engage in a peculiar activity. After watching anime productions, they visit places which have been used as models for the scenery of the animes. They take photographs of the landscape as it was in the anime, using the same camera angle, and post them on their Internet blogs. The juxtaposition of these photographs with screen-captured images from the animes demonstrates the similarities between them. As this activity has become increasingly popular among anime fans, a number of guidebooks have been published, listing these places with real maps. Visiting these places is now termed a "pilgrimage".

Obviously, this juxtaposition is possible only when the real landscapes are exactly reproduced in anime. However, until the 1990s, the scenery of Japanese anime was invariably set in the fictive world. In an article that reviews the history of this activity, Gen Oishi[1] describes the gradual developments which led to the appearance of the pilgrimages in the 2000s. First, the increase in video players and video rental shops meant that viewers were not restricted to watching anime programmes at scheduled hours, and children who had become anime viewer in previous decade continued to watch them as adults. As a result of this older audience, the scenery in anime ceased to be fictive and infantile and became more realistic and adult. Second, in the late 1990s, there was a popularization of graphic-intensive video games for playing on PCs, and broadband Internet connections became more common. The former encouraged the use of real landscapes as the background to video games, especially in interactive fiction games. The latter, accompanied by the spread of digital cameras, prompted the posting of the background images of games and anime along with their model

landscapes. By the middle of 1990s, some anime fans had begun to use the word "pilgrimage" to describe their visits to these places.

By the 2000s, the anime fans' pilgrimages had become more widespread, and their economic effect was measurable due to the fact that their destinations were usually provincial towns with a relatively small industrial income. For example, *Please Teacher!,* which premiered in 2002 and is regarded as a trigger for the popularization of the anime pilgrimage, modeled its scenery on a provincial town in Japan. Research into this activity also began to appear in the last half of this decade, with pioneering studies undertaken by Ken Okamoto in Hokkaido University[2], considering the present and future effects of this activity, at first in terms of tourism and local administration, and later from a sociological viewpoint. The latter studies revealed the pilgrimage's potential for forming a new type of community between anime fans and local people. However, seen only from these viewpoints, the intrinsic problems of the pilgrimage are still overlooked. In fact, most of these studies tend to confirm that the activity itself is not something special: the motivation for it being no different from that of visiting the setting of a well-known novel or the location of a famous film. Moreover, the presumably ancient origin suggested by its name is ignored or skeptically denied. In this way, the anime pilgrimage is regarded as an aspect of modern mass tourism, a topic which was remarked on by John Urry[3] in *The Tourist Gaze*, where he writes: "[w]hat is sought for in a holiday is a set of photographic images, as seen in tour company brochures or on TV programmes... And it ends up with travelers demonstrating that they really have been there by showing their version of the images that they had seen originally before they set of"[4]. But a question remains: while images on brochures are still simulacra of real sights, the scenery in anime is original and authentic.

2. Benjamin's "aura"

It can be asked if the Japanese anime pilgrimage is driven by a modern desire which is commonly found in mass tourism or, as its sociological consideration indicates, there is a desire for a collective bond between isolated anime fans or for places to which they can comfortably belong5. It should not be forgotten that, in tourism to the locations of famous films or to the settings of well-known novels, we can expect to find real vestiges of the film stars who acted in those settings or of the authors who found inspirations of their novels there. However, anime tends to contain essentially fictive stories and characters, and its production is usually a group effort. This means that the anime pilgrims do not seek

tangible vestiges of the individual authors or film stars who had actually been in the locations in question: anime characters have never been to these places, and the draughtsmen for background images in anime are seldom viewed as authors. Another essential difference between modern mass tourism and the anime pilgrimage is that, while travel brochures offer both images of the site and suggest possible tourist activities, such as diving or skiing, what anime presents is simply the fictive activities of animated characters, which cannot be traced when the anime pilgrim visits the scene.

If this archaistic naming is taken seriously, it is clear that there is an underlying aesthetic problem as Walter Benjamin's exploration of the aura, which has become a classic text in modern aesthetics, cannot explain the fact that the background images in anime have taken on the auratic quality which inspires this kind of pilgrimage. In his 1936's essay, "The Work of Art in the Age of Its Technological Reproducibility", Benjamin proposed the term of "aura", on which the cult value of artworks has been based: "[t]he earliest artworks originated in the service of rituals – first magical, then religious. And it is highly significant that the artwork's auratic mode of existence is never entirely severed from its ritual function. In other words: the unique value of the "authentic" work of art always has its basis in ritual" [6].

And cinema, dispelling the aura by its essential reproducibility, prevents the occurrence of this cult value. Comparing theatre and cinema, Benjamin insisted that for actors on a stage: "… the aura is bound to his presence in the here and now. There is no facsimile of the aura… What distinguishes the shot in the film studio, however, is that the camera is substituted for the audience. As a result, the aura surrounding the actor is dispelled – and, with it, the aura of the figure he portrays… His performance is by no means a unified whole, but is assembled from many individual per-formances… Not to mention the more obvious effects of montage" [7]. This distant presence of film actors is also shared by fictive anime characters. Moreover, just as films are initially made with the intention of being duplicated into multiple copies, animes are also reproduced on DVDs or pirate websites. It means that viewers who take an interest in the background images in anime can run the DVD repeatedly to view these landscapes. While Benjamin posited the recreation of the aura in the personalities of movie stars[8], what anime fans seek in their pilgrimages is not stars but landscapes. Should it then be concluded that, in anime, these landscapes function as substitutes for anime characters that never have had a real existence?

It is interesting to note here that, while Benjamin explained the dispelling of the aura in regard to actor's performance and its montage, the aura itself was

exemplified in terms of landscape: "[w]hat, then, is aura? A strange tissue of space and time: the unique apparition of a distance, however near it may be. To follow with the eye – while resting on a summer afternoon -- a mountain range on the horizon or a branch that casts its shadow on the beholder is to breathe the aura of those mountains, of that branch" [9]. Benjamin used almost the same words in his earlier essay, "Little history of photography"[10]. In this work, Benjamin unexpectedly affirmed the aura had, in some strange way, existed in early photographs: "[i]mmerse yourself in such a picture long enough and you will realize to what extent opposites touch, here too: the most precise technology can give its products a magical value, such as a painted picture can never again have for us"[11]. Does this mean that the aura can still exist in cinema, which is the technological successor of photography? It seems that cinema has two incompatible aspects and takes over the aura from paintings while dispelling it by means of montage.

The ambiguity in Benjamin's text looks similar to the oppositions between formalist and realist film theories. Especially in 1920s, formalists argued that cinema should cease to copy reality in order to construct a new one by visual means, and particularly stressed the significance of montage. On the other hand, realists argued that, because cinema, as the technological successor of photography, could capture the superior reality that is usually concealed from our eyes. Needless to say, there is little point in trying to decide which theory may be correct. Rather, it is more productive to think that cinema contains both aspects. Even Sergei Eizenstein, regarded as the mentor of formalist film theory, has not been consistent on this point.

3. Cinematic landscape for Sergei Eizenstein and Virginia Woolf

As well known, Eizenstein's name often appears alongside Pudovkin's in Benjamin's work. In an unfinished essay published in 1945, "Nonindifferent nature", Eizenstein explained a strange quality which accompanied landscape in cinema as follows: "[j]ust as a silent figure "spoke" from the screen, so representation "sounded" from the screen. The greatest share in "making sound" fell to landscape. For landscape is the freest element of film, the least burdened with servile, narrative tasks, and the most flexible in conveying moods, emotional states, and spiritual experiences. In a word, all that, in its exhaustive total, is accessible only to music, with its hazily perceptible, flowing imagery"[12]. When the narrative task of cinema is regarded as servile, what are these "moods, emotional states, and spiritual experiences"? If cinematic narrative does not mean a mere suc-

cession of moving images, recording events just as a security camera does, but the plot of a drama which is a continuous reproduction of actions interpreted univocally, what Eizenstein intends to say might be that landscape in cinema transcends a series of actions. Therefore, just as we can distinguish film music and narrator's voice from the sound which accompanies filmed events, even when they both come from the same sound apparatus, we are also able to differentiate between the protagonists' performances which constitute narrative contents from the landscape which conveys "moods, emotional states, and spiritual experience", even though they are projected onto the same screen. However, considering the reason why Eizenstein added the adjective "nonindifferent" to the word "nature" in the title of his essay, he may simply have wanted to endow landscape with a subjective sentiment that cannot be expressed by filmed characters. In this sense, Eizenstein's discussion seems to confine itself to orthodox formalistic film theory.

It is helpful here to remember the distinction between "illusion" and "spontaneity" proposed by Dai Vaughan in his short article first published in 1981. He argued that both documentary and early films, such as Lumière Brothers' short movies, have a certain charm in the filmed landscape, like "a sea liberated from the laboriousness of painted highlights and the drudgeries of metaphor"[13]. According to Vaughan, as film found its place as "a signifying system whose articulations may grow ever more complex"[14], this charm has been snatched up by cinematic narration. So, it has become an equivalent to film music, expressing a mood or sentiment which is appended to filmed actions. Vaughan's remark corresponds to Eizenstein's quotation of the cameraman Anatoly Golovnya: "[i]n 1925–26 three films appeared almost simultaneously: *The Battleship Potemkin*, *Mother*, and *The Overcoat*. In these pictures the landscape functioned in a completely new way. It was included as an expressive component into the dramatic composition of the film, and the *pictorial* form of the landscape became something different, something cinematographic"[15]. So, it can be posited that, through the last half of 1920s, the transcendent nature of landscapes was embedded into cinematic narration while still remaining transcendent. The movement in Eizenstein's essay between landscape as supreme narrative element and its "spontaneity" attests to the troubling nature of this embedding.

Virginia Woolf's essay written in these years, shows a similar movement. Probably remembering the experience of viewing a series of early films, she wrote: "… they have taken on a quality which does not belong to the simple photograph of real life. They have become not more beautiful, in the sense in which pictures are beautiful, but shall we call it (our vocabulary is miserably insufficient) more real, or real with a different reality from that which we

perceive in daily life … Watching the boats sail and the waves break, we have time to open the whole of our mind wide to beauty and register on top of this queer sensation – beauty will continue to be beautiful whether we behold it or not. Further, all this happened, we are told, ten years ago. We are beholding a world which has gone beneath the waves"[16]. Woolf's description about what remains on film but has passed in real life has a similar tone to Benjamin's essay on early photography, or a definition of "aura" in his *The Arcade Project*. It can, therefore, be stated that what Woolf called "a different reality from that which we perceive in daily life" refers to the same thing as Benjamin's "aura". But, here again, Woolf's description shows a formalist turn, influenced by her friend Roger Fry[17]; referring 1920's German film "Cabinet of Dr. Caligari", she suggests the possibility of expressing unconscious feelings or sentiments by means of abstract filmed shapes[18].

4. Conclusion

Let's conclude our discussion here. When landscape ceases to be a mere background for filmed action and appears as transcendent to that action, it can, as Woolf suggests, become more beautiful with "a different reality from that which we perceive in daily life". Or, using a phrase from Benjamin's "The Work of Art" essay, it can take on a "melancholy and incomparable beauty". He made use of this phrase to qualify "the fleeting expression of a human faces" recorded in early photographs19. In Japanese, this quality can be described in a single adjective, "natsukashi", which might be the reason why Oriental poems and paintings are repeatedly referred in the Eizenstein's essay mentioned above. Probably through the last half of 1920s, cinematic narrative has managed to absorb this quality within itself. In contrast, the narration of Japanese anime allows landscape to retain its unique quality, in other word, its "spontaneity". This is what impels anime fans to visit the landscapes in the real world, beyond the temporal consumption of the narrative content of the anime.

The above suggests not only the possibility of creating a new scheme of tourist income or constructing a new frame of social community, commented on in earlier studies on the anime pilgrimage, but it also implies a reason for cherishing landscape beyond tourist income or appreciation of the natural world: a banal townscape can provide as much pleasure as a historic monument or a wildlife reserve for those willing to appreciate it. To use Benjamin's phrase again, even a landscape without any particular qualities can take on a "melancholy and incomparable beauty" for its viewers.

Endnotes

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3. John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies*, London: Sage Publications, 1990 (1st edition).
4. Ibid., p. 140.
5. Kaname Tanimura, "A Study of Visitors to Anime 'Sacred Places"(1): Focusing on Two Vectors of Desire", *Bulletin of Otemae University*, No. 12, 2011, pp. 187–199 (in Japanese).
6. Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility", in *Selected Writings, Vol. 3 1935–1938*, trans. by Edmund Jephcott, Howard Eiland, et al., ed. by Howard Eiland & Michael W. Jennings, Cambridge, Massachusetts, & London, England: The Belknap Press of Harvard University Press, 2002 (this is translation of its second version), p. 105.
7. Ibid., pp. 112–113.
8. Walter Benjamin, *Selected Writings, Vol. 4 1938–1940*, trans. by Edmond Jephcott and others, ed. by Howard Eiland & Michael W. Jennings, Cambridge, Massachusetts, & London, England:The Belknap Press of Harvard University Press, 2003, p. 261: "Film responds to the shriveling of the aura by artificially building up the "personality" outside the studio. The cult of the movie star fostered by the money of the film industry preserves that magic of personality which has long been no more than the putrid magic of its own commodity character."
9. Benjamin, *Selected Writings, Vol. 3 1935–1938*, pp. 104–105.
10. Cf. Walter Benjamin, *Selected Writings*, *Vol. 2 1927–1934*, trans. by Rodney Livingstone and others, ed. by Michael W. Jennings, Howard Eiland, & Gary Smith, Cambridge (Massachusetts) & London: The Belknap Press of Harvard University Press, 1999, pp. 518–519.
11. Benjamin, *Selected Writings, Vol. 2 1927–1934*, p. 510.
12. Sergei Eizenstein, *Nonindifferent Nature: Film and the Structure of Things*, trans. by Herbert Marshall, Cambridge, New York, & Melbourne: Cambridge University Press, 1994 (reprinted), p. 217.
13. Cf. Dai Vaughan, *For Documentary: twelve essays*, Berkley, Los Angeles, & London: University of California Press, 1999, p. 7.
14. Ibid., p. 9
15. Eizenstein, *Nonindifferent Nature*, p. 218.
16. Virginia Woolf, "The Cinema" *Collected Essays Vol. 2*, London: Hogarth Press, 1966, p. 269.

17. In terms of the influence of Roger Fry's formalistic criticism to Virginia Woolf, cf. Mariko Kaname, "Vision and Emotion in Cinema in Virginia Woolf's 'Movies and Reality'", *Abst*, No. 5, 2008, pp. 34–55 (in Japanese).

18. Woolf's essay was published in several magazines from 1926 to 1927 under the titles "The Cinema" and "Movie and Reality". On the difference among her manuscript and these versions and a pararelle between Woolf's discussion and Benjamin's in terms of "the optical unconscious", and also Eizenstein's "montage" theory, cf. Maggie Humm, *Modernist Women and Visual Culture: Virginia Woolf, Vanessa Bell, photography, and cinema*, New Brunswick (New Jersey): Rutgers University Press, 2003, pp. 185–191.

19. Benjamin, *Selected Writings, Vol. 3 1935–1938*, p. 108.

Processes

Everyday Aesthetics and Interculture Studies

YUTAKA ISSHIKI

The Invention of Beauty and Everyday Aesthetics

1. Problem of Contemporary Aesthetics

To simplify the present situation, I think it convenient to refer to Richard Shusterman's 'Postmodern Ethics and the Art of Living' in *Pragmatist Aesthetics*.[1] Shusterman shows his empathy with the aestheticized ethics of self-formation by criticizing modern and postmodern philosophers such as Bernard Williams and Richard Rorty. Shusterman detects in Williams a remainder of modern objectivism and points out Rorty's too narrow artist-like style of self-creation. He says that 'the good life for us – is not there to be discovered but instead open to be made and shaped – aesthetically.'[2] As he acknowledges it, the index of self-transformation is from aesthetic value. Beauty can provide easy access to the ethics open to ordinary people who have some ideals of how to live life. This is an ethics conjoined with rhetoric and poetics. My perspective is that Plato's *Symposium* most fully discusses the invention of beauty. I will go into some details about Plato's discussion before outlining my idea of the embodiment of beauty.

2. Beauty as an Object of Invention

Although present-day scholarship on the *Symposium* is considerable, the role of beauty has not yet received sufficient attention.[3] The *Symposium* is generally read as a work on the philosophy of love, not the philosophy of beauty. In this section, I try to account for the nature of the ladder of love with the concept of the quantity of qualitative homogeneity of the beautiful. This account will help clarify the heuristic character of beauty.

1) Choice of life and the portrayal of Socrates in Alcibiades' speech

Diotima's speech has two parts. The greater mystery should be distinguished from the lesser because its aim is not to become good or beautiful in the ordinary sense, but to understand beauty. Plato's fundamental concern lies in the choice of the philosophical life. A choice of life[4], however, is not the choice of particular actions in daily life, for example, the decision between Toyota and Ford or between going on a vacation and working on a weekend. A choice of life is the decision among the life of the tyrant, of the sophist and of the philosopher. The choice concerns the whole spectrum of life. With this choice our whole life is determined. Basically the choice of life is not retractable because possessing the life we choose, we are possessed by the life we choose. Without asking 'what is the good and beautiful?' we cannot choose a type of life. A type of life is chosen through one's own interpretation of the good and beautiful.[5] It is equal to exercise philosophy. The choice of the good life and the conscious formation of it require not only the cultivation of voluntariness to do beautiful actions, but also a philosophical education to reflect upon why doing good deeds is beautiful. The greater mystery has the direct connection with the portrayal of Socrates in Alcibiades' speech although I acknowledge there is a lively controversy about this connection. The admiration of Socrates is equal to praise of the philosopher in Alcibiades' mind. His love of Socrates, however, fails because of his lack of self-control, that is, the sense of shame at beauty. He is unable to reach the first rung in the ladder of love because in the presence of an individual beautiful body, an initiate must take an aesthetic attitude.[6]

2) Importance of the term 'poly' to understand the quantity of the beautiful

Plato perceives the beautiful present on beautiful things as not an inherent quality such as white in the Aristotelian sense,[7] but as a transcendental quality caused by beauty. This means that the beautiful is neither a physical nor a mental property. Insofar as the beautiful is caused by the very same beauty, it is not susceptible to difference due to individuation, but keeps qualitative homogeneity. (While Martha Nussbaum coined the term 'qualitative homogeneity',[8] I am using the term here with some modification.) But Diotima declares that the beautiful of soul is different in kind from and superior to the beautiful on body. She states: 'He (an initiate) must consider beauty in souls more valuable than beauty in the body, so that if someone who is decent in his soul has even a slight physical bloom, even then it's enough for him, and he loves and cares for the other person.' (*Sym*. 210B6-C1, translation of C. J. Rowe)[9] If the beautiful is not inherent in but

present on a thing, the question is why Diotima does not say that the beauty on body is akin to or the same as the beauty of soul. We should read this problematic sentence in the following way. When one recognizes the beautiful present in soul, they ought to regard it higher than the beautiful present on body. For the qualitative homogeneity of the beautiful is more strongly realized in soul than on body and that in soul is more easily and swiftly recognizable (*Sym.* 210C3–5 to be compared with 210A8-B3, and see also 211C3–6). The higher tension of the homogeneity of the beautiful in the sciences is expressed by the broader vision of the beautiful to an initiate.

The ladder of love is the way for habituating initiates to the qualitative homogeneity of the beautiful and to lead them up to the beautiful that more strongly realizes this homogeneity. About the quantity of the qualitative homogeneity of the beautiful, Plato uses an interesting term, '*poly*,' twice (210D1, 210D4) referring to the beautiful of the sciences. In ordinary Greek, '*poly*' means quantity. In the singular '*poly*' means 'much.' In the plural '*polloi*' means 'many.' The phrase '*to poly pelagos tou kalou*' (the vast sea of beauty, 210D4) makes explicit reference to the quantity of the beautiful. The order of beautiful things (the beauty on body – the beauty in soul – the unconditional beauty that resides in nothing) seems set in accordance with this principle.

3) The beautiful and its invention

Plato views the larger quantity of the beautiful as superior to the smaller quantity of the beautiful. He does not use, however, the comparative degree of beautiful in the ladder of love. This makes an impressive difference with a dubious work, the *Hippias Major*10, because the comparative makes us imagine a simple transition from imperfect beauties to a perfect beauty. Plato says that the beautiful in soul is more honorable than the beautiful on body. Nor does he use the superlative when describing the unconditional beauty.

The beautiful on the upper level is extremely difficult to find. The adjective beautiful is significantly different from the adjective hard.[11] With a hardness testing machine, the unknown quantity of hardness can be given through numerical analogy such as 'X is twice as hard as A.' But the experience of the beautiful is an experience of satisfaction.[12] When individuals are satisfied, they do not notice the existence of a superior beautiful. While hardness is a quality with continuous difference of quantity, beauty has no continuous difference of quantity. The only way to finding a superior beauty is invention in its original meaning. An awareness of the beautiful in verbal guidance of the young men paves the way for the invention of the beautiful in practice and law. The discovery

of a particular characteristic of the beautiful in universals of the beautiful means a grasp of homogeneity of the beautiful. A.W. Price named this generalization 'intimation' in contrast to 'consolidation,' the generalization as the unification of the lower beauties. The invention of homogeneity of the beautiful makes possible these two types of generalizations.[13] According to the theory of rhetoric, essential components of invention are the ability to 'represent absent objects and to combine them.'[14] Persuasion becomes, therefore, very important as Diotima herself declares and the young Socrates acknowledges. Understanding of beauty in the ladder of love should be interpreted on the model of rhetoric.

When describing the ladder of love, Plato pays careful attention to his diction. He does not use the phrase 'a beautiful X' but 'the beautiful in X.' I think this is an adaptation to the beautiful of 'the largeness in us' of the *Phaedo* that should be distinguished from large things and the idea of largeness.[15] Many beautiful things, insofar as they are beautiful and ugly, do not maintain their identity and are susceptible to generation and corruption while the beautiful in X does maintain its identity, but, insofar as the beautiful resides in something, it is susceptible to generation and corruption. The beautiful in X is capable of making backward reference to the upper level of the beautiful by virtue of its self-referential character. The aesthetic experience depicted in the ladder of love is not an experience of the beautiful in the ordinary sense of the word, but is the assimilation to the beautiful in quest of the answer to the question 'what is the beautiful in itself?' The only proper way to explain that beautiful things are beautiful is by the beautiful.[16] The beautiful is a property that is self-referential and aesthetic. I find in this a rich possibility to reflect upon contemporary values.

The ladder of love shows the long way required for the formation of the good life through love of beauty, which ends in the establishment of the true self with the inner sight of beauty.[17] This is the union of aesthetics and ethics in Plato's *Symposium*, which can shed, I believe, interesting light on the aesthetic value itself. Aristotle's ethics stressing learning to become good[18] and Deweyan pragmatist aesthetics[19] seem to fall short of the branch regarding understanding of beauty.

3. Everyday Life as Embodiment of Beauty

1) Need for an aesthetics of applied art

The adjective beautiful can be attached to anything. In Plato's philosophy, its application ranges from virtues through arts to the universe. The modern concept of art cannot manage this rich and comprehensive[20] character of beauty. Consequently, we should turn our attention to applied art: industrial design and architecture. In contrast to environmental art, which is 'more concerned with

process than with product.'[21], applied art always retains a definite form of artifact. Immersed in everyday life, applied art has a natural link with commercialism, sociology and ecology. As the authors of *Functional Beauty* emphasize, function accords a cognitive basis to the appreciation of aesthetic qualities embodied in works of applied art. The great merit of applied art is, therefore, that we can easily overcome postmodern relativism. Because applied art lives in a unique tension of moral and aesthetic values, another style of the union of aesthetics and ethics will be developed from this. Yuriko Saito in her recent book titled *Everyday Aesthetics* (2007) outlined the possibilities for this union. Art is transforming itself from art for art into art for real life.[22]

But philosophers have 'taken little interest' in applied art, especially in design, as Glenn Parsons just pointed out in the third edition of *The Routledge Companion to Aesthetics* published in 2013.[23] (The entry of 'design' was not found in the second edition (2005) of this book.) This is probably because philosophers have not seriously addressed the problem of utility. Parsons and Carlson note that 'the last major touchstone in this area remains Kant's discussion in his treatise on aesthetics and teleology in 1790.'[24] The concept of applied art itself shows that the formative principles of pure art are transferable to architecture and design. Applied art remains in substance an unexplored field of aesthetics.

2) Muneyoshi Yanagi's craft aesthetics

In view of the scantiness of design aesthetics, I think it beneficial to refer to the work of Muneyoshi Yanagi (1889–1961), a philosopher of modern Japan whose major contribution lies in craft aesthetics and the folk crafts (*Mingei*) movement. The Japanese have a long tradition of the aestheticization of everyday life. While Japanese classical literature contains frequent reference to the varied aspects of the aesthetic life of aristocrats, the best examples to understand the aestheticization of ordinary people can be found in the daily products they use. Muneyoshi Yanagi made sustained explorations into this neglected field and published a number of books in Japanese. Yuko Kikuchi's recent studies call into question Yanagi's claim to the originality of *Mingei* theory because of his writing career at the time of cultural nationalism and the high popularity of John Ruskin and William Morris in Japan from the 1880s.[25] Yanagi's philosophical insight into the principles of folk crafts, nevertheless, should not be ignored. As contemporary design studies show a marked tendency to history, Yanagi's theoretical treatment of folk crafts is still valuable. The sum of his craft aesthetics is found in *Craft Culture* published in 1942, on the eve of the industrialization. This book is highly systematic because he starts from the classification of the

formative arts through analysis of the beauty of craft and ends with the possibility of beautification of this world by craft. We should remember that his shift of interest from religion to craft in his youth was caused by the validity of beauty. Having a comprehensive character, which cannot be found in human values such as justice, beauty permeates everyday life. Yanagi's serious interest in the social dimension is reflected in his classification of crafts that distinguishes four categories: aristocratic, individual, folk and capitalistic. His division of crafts in accordance with social class presents a sharp contrast to a standard classification made by technique and material.[26] His theory is, thus, composed of aesthetics, sociology and philosophy of religion, which has a shared stance with Ruskin and Morris.

3) Criteria of beauty

'Yanagi's *Mingei* theory is centred on ideas of what he calls the 'criterion of beauty' which defines the supreme beauty of folk-crafts.'[27] The nine 'criteria of the beauty of craft', which serve to show another possibility of artistic production, are the following: (1) Utility; (2) Plurality and multitude; (3) Inexpensiveness; (4) Public (as opposed to private); (5) Type (as distinct from form); (6) Decoration with pattern; (7) Anonymity; (8) Indirectness (of expression); and (9) Restriction (in opposition to freedom). These conditions are concerned only with the author, the style and method and the aim of production.[28] Notwithstanding Kikuchi's comment quoted above, we notice that these anti-modern conditions, which can contribute to the realization of beauty in some situations, should be strictly distinguished from the explanations themselves about the beauty of craft. Beauty resists any definition. Yanagi's account is, however, so passionate and so full of rhetoric that the lack of logic is easily overlooked.[29] One of the key phrases of his theory that the use is beauty (*yo soku bi*) has three possible meanings: (1) Functional value is identical to aesthetic value; (2) Functional value is composed of aesthetic value; and (3) Functional value derives from aesthetic value. Yanagi seems to intentionally blur these distinctions. Furthermore, his division of use into mental and corporeal and his argument about the convergence of the two uses complicate his concept of use. His conviction is that utility makes craft totally different from art. His emphasis that the beauty of craft must be explained from the description of products themselves is important because analysis of the surface of artifacts forms the basis of the philosophical account of aesthetic values. His efforts to connect the issue of utility with the surface of hand crafts makes his design theory attractive to us. Although his description in *Craft Culture* (1942) shows clear superiority to that in *The Way of Crafts* (1928),

his challenging attempt remains intuitive. Yanagi cannot refrain from using the term beauty to account for the aesthetic qualities of artifacts.

Contemporary crafts in the age of technological environment are industrial crafts produced by mechanical means. While *Craft Culture* focuses exclusively on the hand crafts of ordinary people and ignores anything substantial about mechanical crafts, the explanation with appropriate modification is adaptable to the mechanical crafts. Yanagi's philosophy provides suggestions about how to create craft aesthetics with a social dimension and transhuman perspective.

Endnotes

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19. Shusterman, *Pragmatist Aesthetics*, p. 295 n. 30.

20. Sasaki, "The Beautiful and Language", pp. 54–55.

21. Yuriko Saito, *Everyday Aesthetics*, Oxford, 2007, p. 31.

22. Akira Amagasaki, "*Suki* and *Yugei*: Amateur Arts and Aesthetics of Interest" (in Japanese), *Environmental Aesthetics in Everyday Life*, Kiyokazu Nishimura (ed.), Tokyo, 2012, p. 303.

23. Glenn Parsons, "Design", *The Routledge Companion to Aesthetics Third Edition*, Berys Gaut and Dominic M. Lopes (eds.), London, 2013, p. 616.

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JINLI HE

Continuity and Evolution. A Case Study of the Arts of Song Dong and Zhang Huan

In contrast to most current research on contemporary Chinese art that emphasizes the breakaway from traditional aesthetics, this paper focuses on the aesthetic continuity in both traditional and contemporary Chinese art and aims to demonstrate that it endures despite all the historical, societal and political changes through the centuries. In this paper, I will examine the influence of the aesthetics of Chinese Chan Buddhist art in the works created by Song Dong (b.1966) and Zhang Huan (b.1965).

Buddhism was introduced into China from India around the 1st century CE. During its sinicization period, it was influenced by two indigenous philosophies–Confucianism and Daoism. Contrary to universalist approaches, Confucian and Daoist philosophies read human experiences as interrelated and transformative. While classical Daoism seeks to interpret personal experience from examining the model of natural world, classical Confucian thinking interprets personal fulfillment directly related to his/her contribution to the community. Hence, a concrete concern for the relational (human and natural) world and an affective inclination to ritualize ordinary life experience has been traditionally inherited in Chinese art and life. This cultural sensibility is also reflected in the development of Chinese Chan Buddhist art and its aesthetic ideals. The uniqueness of the aesthetics of Chinese Chan Buddhist art can be summarized as the following:

1. View concrete human life itself as sacred and beautiful. This aesthetic and religious attitude towards ordinary human life was inspired by the life of the Sixth Patriarch, Hui Neng, who was illiterate and worked in a monastery as a cook and cleaner before he was chosen to be the last patriarch. This aesthetic character makes Chinese Chan Buddhist art less "religious" than other religious arts in the world.[1]

2. In contrast to Indian Buddhism, there is a rather non-detached enlightenment in Chinese Chan Buddhist art. One of the aesthetic ideals of Chinese Chan Buddhist art is that it does not intend to create a strong sense of transcendence and spiritual detachment. Traditional Chinese Chan art historians, critics and practitioners emphasize a *taste of Chan*. *Taste*, especially when it is employed to describe the aesthetic value of the Chan Buddhist art, also implies a much less "religious" flavor. There is a subtle human warmness in the aloofness of Chinese Chan Buddhist art.

3. Because of the concerns for concrete human experience and an understanding of life itself as interrelated and transformative, Chan Buddhist artists treat life with a meditative attitude. The meditative attitude does not lead to transcendence. Instead, its aesthetic value lies in its positive and flexible attitude towards the ongoing, uncertain and changeable world.

In my opinion, Song Dong and Zhuan Huang's arts demonstrate those aesthetic characteristics. As we know, political Pop and Cynical Realism were two most favorite Chinese art "brands" in international art market for their "anti-socialism" spirit. However, the young generation such as Song Dong and Zhang Huan who were educated and inspired by the spirit of 85 avant-garde movements but disliked the art market and the material move in art world. The unpopular and un-political theme such as the Buddhist topics and characters that expressed in their art works bears the aesthetic value and genuine spirit of artistic creativity the Chan Buddhist artist embrace. Only the new political and social environments require them to express with new art languages and make dialogue with new issues of the current society they live. Although the artistic and personal backgrounds and experiences of Song Dong and Zhang Huan are quite different, Song Dong and Zhan Huan demonstrate an aesthetic pursuit which resembles the aesthetic value the Chan Buddhist artists demonstrate–the taste of Chan connotes an aloft atmosphere but not necessarily transcends this world. The subtle aesthetic effects between being aloft and warmness is exactly what the Chan artists cherished.

I will focus on the meditative attitude that expressed in both Song Dong and Zhang Huan's arts to discuss the connection and evolution between the past and the present. From my point of view, the meditative attitude shares certain aesthetic atmosphere with taste of Chan. However, the taste of Chan is the aesthetic value the Chan Buddhist artists aim to achieve while the meditative attitude is more an artistic creative condition Chan Buddhist, Song Dong and Zhang Huan employ. It is an aesthetic effect a work of art implies. The fact that this attitude becomes a unique and rare case in contemporary art expression reflects the contrast it made with a rather rapid changed world. In other words,

the meditative attitude is received as a unique aesthetic way of art expression and it bears the different connotations from taste of Chan mainly because the contexts it occurs.

1. Song Dong

Song Dong was born in Beijing in 1966. He graduated from the Department of Fine Arts at Capital Normal University in Beijing in 1989. It seems that he has never lived in a place other than Beijing. His career started in the 1990s and he still lives and works in Beijing. Song Dong is commonly viewed as a concept artist. Comparing to other Chinese concept artists, such as Huang Yongping (b.1954), Wu Shanzhuan (b. 1960), Xu Bing (b.1955), among others, who usually play with big ideas–history, political statement, traditional ideologies with an opposing and revolutionary gesture to question and reevaluate the traditional values and have a strong sense of modernity. Song Dong's Concept art is unique in that he pays much attention to the relationship between art and ordinary, everyday life. He seems to be always fascinated with concrete reality–concrete place (his apartment, *Eat, Drink, Toilet, Sleep*, 1995), concrete moment (*Jump,* 1999), and the normal viewed as negligible things, such as air (*Breathing* [1996]); water (*Stamping the Water* [1996]), rock (*Water Diary* [1995–2001]) and insignificant objects and events (*Waste Not* [2006] *Intelligence of Poor People* [2005 to present]), almost everything, especially all the commonly viewed trivial things.

Finding meaning in everyday, ordinary life and ordinary people seems to dominate the art of Song Dong, which, of course was reminiscent of the famous Chan sayings which inspired by the life of the sixth patriarch Hui Neng–"Buddha's nature lies in chopping wood and fetching water." The meditative attitude is especially showed in his two well-known works. The first is *Water Diary*, the characters that expressed all his inner life – his feeling, thinking, emotional changes, etc., were written on a rock with water that instantly disappeared. For six years, he had been repeating this movement and it became a ritual practice – writing water diary is like living ordinary life which involves all the routines and which is passing day by day–the same way as time passes in our ordinary routine life. Those routines are ritual in a sense that it embraces the suffering, happiness, joy and all the details that make us "this" very ordinary and unique person – the passing at the same time is manifest – they are passed and disappeared, from one perspective, from the other, they are so self-evident since they are very important constructive elements of this very "me"–the unique human soul, which lies the religiousness of our everyday experience.

The meditative attitude is also expressed in his work *Stamping the Water in the Lhasa River* (1996). It was recorded photographically: his seal is inscribed with the character for "water" and he repeatedly stamps it on the surface of the water in the Lhasa River. When he stamps the seal on the surface of the water, the water then bears the character for water, but when he pull the seal up, the "water stamp" has disappeared. This "once-existed, "short lived" acquaintance–the signal (seal with the character for "water") and the signaled thing – water, just like our once-existed special events in our personal life – anniversary, honor, or people we meet at a special occasion. Or, from a bigger perspective – every ordinary thing and event once exist in the universe. Some events signify the identity of oneself at a certain moment – as a bride, a groom, or an honorary receiver, but eventually, the event, either trivial or bigger, will be disappeared at certain point and on certain level. Even they are recorded by historical book, photography (as in this case), video, or any type of modern techniques, they eventually will disappear, especially when you consider how long an event could last in an era of proliferation of information. However, Song Dong's work does not suggest a pessimistic reading of this contemporary life, it is rather a positive view of life – his ritualized behavior in the Lhasa River, which bears religious connotation too, is rather an affirmation and certainty of the disappeared moment in our phenomenal world which exactly demonstrates the Chinese religious sensibility of everyday life.

When he was asked about the meditative attitude of his works, Song Dong stated:

> Meditation is a form of Chan, a way for people to clear their minds. I am not a Buddhist, but I like certain methods of Chan, because it does not require that you sit still, or carve statues. You can do anything at all, and it could carry the possibility of enlightenment. Enlightenment is just understanding this world… Life is a process of coming to understand the world, of raising consciousness, thinking, confusion, reflection, doubt, and rethinking. People ignore the little things particularly the ones that are not easily discovered or seen… these things so often overlooked seem almost not to exist, but as soon as you discover them, you almost pay them too much attention.[2]

This meditative attitude shows his appreciation of trivial things and this ephemeral world–an attitude of mixture of being aloft and warmness. It shares the same root with his consistent aesthetic ideal–the so-called "aesthetic of the common."[3] One of his famous installation works is called *Waste Not* (2006). He exhibited his mother, an ordinary Chinese housewife's collection of the ordinary, unnecessary objects of her half century lifetime. Almost all the things in the

collection should be disposed–empty plastic bottles, wool threads, old clothes, shoes, empty tooth pastes, kitchen utensils etc. The typical Chinese woman's appreciation of things, even the waste – is that because she is cherishing all the memories? Or, it is just her habit, the unpractical way of living in the modern life? Considering all the disposable goods in our everyday life, fast food restaurants etc., this ordinary old lady's half-century collection of the disposed objects suddenly becomes so awkward, yet marvelous–which connotes some extraordinary aesthetic meaning and effects.

The aesthetic of the common also expresses in his recent project– the series of the *Wisdom of Poor People*, which started in 2005. This project not only expresses his traditional aesthetic ideal but also reflects Song Dong's attitudes towards the contemporary issues. The disappearance of the *hutongs* (ancient resident architecture in Beijing) is one of the common issues that have occurred in contemporary China – modernization and the preservation of cultural and social environments. Song Dong's unique perspective is to look at how the poor people (the *hutong* people – which is the environment in which he himself grew up) use their wisdom to better their life in this very limited and very current condition. The significance of this work lies in its application of traditional aesthetic-religious attitude to the unsatisfied contemporary (political and social) reality.

Song Dong views his hometown – Beijing, as from a profound, magnanimous and dignified city to a modern new Beijing as a "regretful reality."[4] However, what makes him to appreciate in this very condition is the wisdom of the ignored group – the ordinary people-population's life – their life philosophy, which he views as having deep and subtle aesthetic meaning. Song Dong calls it the "wisdom of the poor." To Song Dong, the Chinese people, especially the poor, have traditionally been good at using their wisdom to better their condition, not in an aggressive way to contest or occupy the others, but to make the most of one's things and condition, which is very respectable and even touching.

One of his installation works bears the same title as the series of the *Wisdom of the Poor People* (2005), which constituted by a wall from a *hutong*, and a bed and a tree coming right through the bed). The work was inspired by a very popular TV series, *The Happy Life of Chatterbox Zhang Damin* in the end of 1990s – the stories about a happy commoner who lives in a *hutong* and his family's everyday life. The story shows how the common people make their life significant through balancing their dream of bettering their living conditions with the political environment and personal environment with a very Chan, very happy attitude. As Song Dong explained:

> No one has the power to chop down the tree, because it already occupies the space, but all of the other public spaces have been occupied, leaving only the site of this tree. So when there is nowhere else left to live, what is to be done? The only answer is to let the tree come right through the bed. For a poor person, this is a forced solution. But as soon as this solution is implemented, it creates a space for living, and so the person is happy at his own intelligence, he enjoys it.[5]

The art works of Song Dong echo with the traditional aesthetic value of Chan Buddhist art, his meditative attitude towards contemporary issues adds more inspiration to understand, find and create meaning in everyday life in this rapidly changing world.

Zhang Huan

Zhuang Huan was born in 1965 in Anyang, Henan Province, China. He graduated from Henan University in 1988 and later received his MFA at the Central Academy of Fine Arts in 1993. He moved to Beijing and started his performance art from around 1991. Unlike Song Dong, Zhang Huan moves around quite much. His work is generally divided into three periods by the places where he has lived: the first phase started in the 1990s in Beijing East Village. The second phase started in New York, he was conducting worldwide performance art after immigrating to New York in 1998. The third phase started in 2005 since he moved back to Shanghai and started to create mainly Buddhist themes with various artistic languages – installations, sculptures and ash paintings.

The meditative attitude of Zhang Huan's work is expressed differently from Song Dong. It is actually even different between the first phase (East Village) and recent works (Shanghai). I exclude his international performance period (the second phase of his career) in this paper for the purpose of this special topic. Zhang Huan's early works deal with his individual living conditions and the relationship with the environment, which he expresses through his body experience. The well-known performance works he created during Beijing East Village period include *12 Square Meters* (1994) and *65 KG* (1994). His strong "individual" sense of interpreting this world seems very different from Song Dong at first glance. However, the detailed daily life experience plays as much important role as in Song Dong's work. As Zhang Huan stated:

> My inspiration comes from daily life, from the most average things, small things that wouldn't grab anyone's attention. Things like eating, sleeping working and taking a shit every day. Through these insipid activities that go completely unnoticed by people, we can discover and appreciate intrinsic qualities of human

nature. In doing my work I try my best to experience life, the reality of the body and I hate the performative, artificial aspects of work.[6]

The differences lie in the approaches they take–while Song Dong pays full attention to the detailed, trivial and ignored everyday life experience and affirms the aesthetic value of the trivial phenomenal world, Zhang Huan chooses to express his relationship with the world through very inner experience–the extreme experience of his body–the subtle and mysterious spirit of human being to live and face the reality. While Song Dong's ordinary people has the wisdom to happily live in their limited conditions, Zhuang Huan's performance art–either the public lavatory in *12 Square Meters* (1994) or the extreme situation he created for himself as in *65 KG* (1994), *3006 M3: 65 KG* (1997), or *25mm Threading Steel* (1995)[7] – these art events both challenge the living condition and the artist himself, and eventually to understand and appreciate the very human spirit.

The spiritual transformation which is derived from everyday life experience strongly exists in both works. However, Song Dong has a very meditative, peaceful attitude towards life itself, while Zhang Huan intends to achieve shocking effects – for example, in *12 Square Meters* he sat in a public lavatory for an hour and covered his naked body with honey to make flies gather on his skin – the very meditative attitude of the artist in those situations is to shock the audience to keep distance with reality–they are very straightforward and powerful statements concerning reality (these were his real conditions of living in the East Village). If we could use the Chan Buddhist art to describe these two different artistic expressions – Song Dong's work is, again, like Liang Kai (c.1140–1210)'s famous painting of Hui Neng – *Cutting Bamboo* – the religious and spiritual transformation of the Chan lifestyle exists exactly in the routine and ordinary life itself; Zhang Huan's art is more like the typical shocking image of Arhat – to shock the viewers in order to reflect on reality to receive an aloft inner meditative station towards this unsatisfied life condition.

Song Dong's concept art is not necessary always dealing with his own life experience but rather through observing life itself. Zhang Huan's artistic activity shows close relationship with his personal experience. His early work expresses the tension between the instable individual inner condition and the rapid changed art market and social and political environments.

When Zhang Huan moved back into China in 2005, he was a well-established international artist. His personal living conditions and artistic experience are very different from the 1990s, when he lived in Beijing East Village. After settling down in Shanghai he sees a dynamic environment of his motherland, the

together. Traffic accidents may cause people disability; violence may cause injury; wars kill innocent people; disasters result in homeless and broken families. These damaged states make me think about the fragility of the human.[10]

Zhang Huan's Buddhist art activities demonstrate his reflection on the current life issues and his existentialist interpretation.

The other distinctive character of the meditative attitude in Zhang Huan's art is his application of incense ash. Incense burning has an ancient tradition. It not only practices in Buddhist, Daoist and Confucian temples, but also is millions of people's daily life as a meditative habit. Zhang Huan says, "For me, ash is not a material or a medium, but something that expresses a collective soul: collective memory, collective blessings and collective collapse."[11] He applies this unique spiritual objects to create art works include family albums, military painting, historical figure, stories, even propaganda images between 1940s and 1970s. Those fragments of life events and historical things and events just like the fragile material – ash, which is "sensitive to external conditions and easily perishable."[12] We cannot foresee or control its movement. Zhang Huan's "ash painting" and "ash installation" represents the subtle relationship between our life experience and the circumstances that our life is experienced–all the potentials and uncertainties in one's personal life represents one's ongoing interactions with the mysterious surroundings–Just like the ash artworks would be changed according to the conditions of temperature, humidity etc. – grow bigger, smaller, break off, fall apart or disappear, life itself does so too. Expressing such ongoing-processual, transformative, phenomenal world by art creation is exactly a spiritual experience and contribution to the significance of this life and this human world.

In this paper, I try to show the continuity and evolution that reflects in art creation. The human warmness of Chinese religious art – which expressed in the sinicized Buddhist art and the concerns for the concrete life experience – is the main thread that connect the old and the new, the past and the present, history and contemporary.

Endnotes

1. *The Sixth Patriarch Cutting Bamboo* is attributed to Chan Buddhist painter Liang Kang (1140–1210) which portraits the life of Dajian Huineng (638–713) – the commoner and the sixth and last patriarch of Chan Buddhism. He was an illiterate and laborer in the monastery before he received the "Dharma Seal." Huineng's legend influenced

later understanding of Chan Buddhism. "Buddha's nature lies in chopping wood and fetching water"–the ordinary commoner's life style and everyday business–simply "living life" itself becomes a crucial way of understanding religious practice and it shares the Confucian thinking of ritualizing human experiences. Hence, the taste of Chan becomes a shared aesthetic characteristic by Chinese Chan Buddhist art practice and appreciation. Comparing this aesthetic value with the aesthetic value of "pure" spiritual art, the former implies a constructive participation in the human society. The beauty of the taste of Chan and the "sketching mind" method (*xieyi*, a brushwork was frequently applied by Chan Buddhist painters) suggests a spiritual transformation that is composed in one of most famous *Zhuangzi* chapters–*Xiaoya-oyou* ("Free and Easy Wandering")–Isn't freeing oneself from the conventional and limited condition is another way of enjoying and appreciating this life and a world that full of ephemeral and phenomenal experiences?

2. Sans Jerome, "Song Dong," *Interviews With 32 Contemporary Artists*, Time zone 8 Limited, Hong Kong, 2009, p. 67.
3. Ibid., p. 69.
4. Ibid., p. 67.
5. Ibid., p. 68.
6. Zhang Huan and Elena Geuna, *Rebirth: Between Spirituality and Tradition*, Published by Project B Contemporary Art, 2009, Italy, http://www.zhanghuan.com/ShowText.asp?id=42&sClassID=3 (accessed 29.5.2012).
7. For the details of Zhang Huan's works and the discussions of his works, please see his website: www.zhanghuan.com.
8. Zhang Huan and Pernilla Holmes, *Beyond Buddha, Zhuang Huan in Conversation with Pernilla Holmes*, http://www.zhanghuan.com/ShowText.asp?id=36&sClassID=3 (accessed 29. 5. 2012)
9. Ibid.
10. Ibid.
11. See Zhang Huan's Interview with Elena Geuna, *Rebirth: Between Spirituality and Tradition.*
12. Ibid.

SANNA LEHTINEN

Personal Space and the Everyday Aesthetic Experience. Boundaries and Definitions

The very basic human need for personal space is often brought up in informal discussions on space arrangement and well-being. The aesthetic nature of this spatial experience has, however, not been considered sufficiently. An interdisciplinary approach seems to be lacking as well, even though it is especially fitting to this subject. My mission here is to introduce the concept of personal space into the field of aesthetics and to incorporate it into the discussion on aesthetic experience. This concept is an essential tool in analysing the spatial conditions of different kinds of aesthetic experiences. Instead of leaving the discussion and research on personal space solely to different branches of psychology or sociology, my aim is to show that the phenomena this concept describes are central within the realm of aesthetics. By introducing the notion of personal space into aesthetics it is possible to understand how, on one hand, the traditionally individualistic aesthetic experience and, on the other hand, the shared conditions of social situations intriguingly complement each other. These themes echo the aspirations of contemporary aesthetics in examining the aesthetic in actions, human relations and social situations.

The best-known definition of 'personal space' comes from Edward T. Hall's notion of proxemics from his anthropological examinations on humans' use of space. Hall's descriptions of "personal reaction bubbles" mark different categories of territorial spaces between individuals: *intimate, personal, public and social*.[1] These categories describe the division of interaction distances between individuals. Interaction distances vary depending on many factors and measuring the actual distance of personal space can be challenging. Interaction distance spheres seem to change according to situation and many cultural and individual variables. Individuals are also able to adjust surprisingly flexibly to the surrounding spaces and situations. However, some approximations have been made. Hall

calculated for example that the so-called intimate distance is from 0 to 0,5 metres and is reserved for close relations such as those with relatives or friends. The sphere of the actual personal distance spans from 0,5 metres to 1 metre. Social distance measures from 1 to 3 metres from the body and the public distance up from 3 metres. One has to keep in mind that these measures result from Hall's original research from the 1960's, and even though they are taken for granted in many subsequent studies, they are still quite rough measurements to be generalized. Yi-Fu Tuan bases his human geography on a similar starting point, where the upright body of man sets the articulation of space "in accordance with his corporeal schema".[2] The reaction spheres together with this corporeal schema form the basic structure for understanding the sort of internalized navigation that is needed in piecing together the surrounding space.

According to Hall, two phases can be identified belonging directly to the personal distance: the so-called *close phase* (approx. 45 to 75 centimetres) and *far phase* (approx. 75 to 120 centimetres). This set of distances constitutes personal space, which can be understood to be an extension of the body. Its size changes according to different situations or, for example, cultural differences.[3] Physical domination of space, behaviour towards others or even strong mental presence or charisma in the sphere of this space does not solely explain its limits or how or whether it is perceived and experienced. Spatial regulation of relationships between individuals happens mainly in this sphere that is "emotionally charged".[4] In environmental psychology personal space describes the field of space around the individual that he feels comfortable in. This comfortable space offers within itself possibilities of variations between closeness and distance. The term 'comfort zone' is widely used in common speech and can be understood to be a kind of metaphorical version of an actual spatial territory. In environmental psychology the two main functions of personal space are *protection* and *communication*. Environmental psychology charts and describes different kinds of preferences.[5] These descriptions are of course very useful in understanding the behaviour of people in group situations or, for example, when reviewing successful building plans. However, the viewpoint of environmental psychology does not seem to take into account the individual's proper experience of these situations. Its point of view seems one-sided in the sense that it does not give importance to the multiplicity of individual's overlapping experiences, such as aesthetic experience. Feeling safe, participating or being part of a group are some reasons to stay in close proximity to others. Vice versa there can be multiple reasons to leave more distance between people. Abrupt intrusions into this space can lead to different kind of stress reactions, since privacy is a high factor in the sphere of personal space. More complex social processes can transform someone's personal zone

into an element in a process of crowding or social isolation. However, personal space should not be totally identified with privacy which also has other factors contributing to it.

Hall as an anthropologist categorizes man's sensory perception of space *precultural*. The distance senses of vision and hearing convey a certain image of our surroundings. However, it is the sense of touch that initially teaches us about the dimensions, distances and spatial forms. Thus the tactile outlining of environment then partly happens on an imaginary level and is connected to the memories of previous tactile experiences. This goes well together with phenomenological environmental aesthetics, which positions the perceiver as an active constituent of the environment. Participating bodily and multi-sensorally into the exploration of the surroundings challenges memories, preconceptions and expectations at the same time into a polyphonic discourse. Human senses work in such a way that perception of the environment is always changing. The working together of the senses forms the basis for the whole experience. However, surrounding space is sometimes conceived without being able to concretely use the haptic mode of perception. A vehicle is a good example of an extension of personal space where the actual haptic relation to the environment is hindered.[6] The confined space of a vehicle sets clear limits to the space. Yet being partly made of see-through glass it gives the illusion of transparency when at the same time it enables movement at high speed. The movement of the vehicle adds an extraordinary dimension to this instance of personal space with the possibility of speed, acceleration and seeming fluidity of movement. Being inside a vehicle involves a very complex relation to the environment.

How do these notions of different types of distances and variations of personal space affect different types of aesthetic experiences? The problem is manifold and seems to entail engaging the perspectives of several different disciplines into the discussion. When moving from Hall's anthropological social distance theory towards aesthetics, one must adopt a wider stance towards the question of which space can be attributed to be personal. Even though Hall's use of the concepts of personal distance and personal space are well known and widely accepted, one does not fully have to satisfy with these quantitatively measured slices of space. It might be more useful in the context of aesthetics to widen the concept of personal space to loosely include several of Hall's reaction distances. In the context of any experience the variations might be big and the meaningfulness of the aesthetic research comes partly from acknowledging those differences and their effects. The range of personal space extends from the sphere of the body to the sphere of social encounter. Extensions of the body in space can be understood to define the lines within which interaction can take on a physical

level. Thus personal space in the aesthetic sense can in varying degrees include elements from Hall's intimate or social or even public spheres of distance.

An interestingly different version of proxemics is to be found in Roland Barthes's late seminar entitled *Comment vivre ensemble* ("How to live together"). He introduces proxemics into the sphere of semiology as "subjective spaces as they are 'lived' affectively by subjects" and proxemics here is generated by intimately valued objects. Conforming to the original meaning of personal space Barthes describes proxemics as concerning the use of space, specifically the closest space to be experienced. It is "restricted space that immediately surrounds the subject", "the sphere of the immediate gesture" which forms the "dialectics of distance".[7] As an example Barthes describes how the sphere of light encloses one who is sitting in an armchair and reading a book under the lamp. The reach of the light defines the boundaries of this small intimate or personal space and also marks off the area of the immediate surroundings that is left to the dark. This happens partly because of what goes on in the sphere of the senses, as vision cannot extend much beyond the rays that the light casts. Darkness does not offer many sensory impulses and thus the situation makes possible the total concentration and engagement to the activity, in this case the reading of the book. Thus proxemics, which has mainly been used to examine interhuman relations, is used here to describe relations between individual and objects. This in an interesting turn since it widens the scope of distance vs. proximity to concern the relationship to objects and more broadly whole environments. In the case of the lamp certain aspects seem to point towards the shaping of an atmosphere or other type of aesthetic evaluation of environment that is based on objects.

Barthes' slightly altered use of the notion of proxemics anticipates new possible uses of the concept and points towards a new kind of proxemic relationship with the environment, especially with objects and organization of space. Space and place are common themes in the field of environmental aesthetics but often dealt with a certain conceptual distance. Space understood as personal makes possible many kinds of intimately pleasurable aesthetic experiences. Movements of the body, moving in a given space and the limits and overlapping fields of the senses affect boundaries of personal space. Many of our movements are almost unconscious, yet "movements such as the simple ability to kick one's legs and stretch one's arms are basic to the awareness of space." This experience of having room is central to the estimation of space.[8] The definition-escaping nature of spatial experience is partly due to the multiple variables involved. Personal space is based on the experience of the body. Body with its movements and its ability to navigate in space is the beginning point for spatial exploration of the surroundings. Personal space is also the sphere where many everyday aesthetic

practices such as personal grooming, attire or even part of the culinary pleasures have their effect.

According to Yuriko Saito, the everyday experiences contain intrinsically the same elements as our aesthetic experiences of art or nature.[9] Physical dangers that can become an obstacle for experience in nature can be seen similar to the stress caused by other humans in social situations. Aesthetically potent environments and situations can lead into very non-aesthetic experiences if pressure, discomfort or even danger is in the air, so to speak. A multitude of psychological factors are involved in sensing space and making it ripe for meaning. Besides the psychological, also social factors govern the aesthetic situations of the everyday where sensing the space around oneself is essential. Here the aesthetic is seen as comprised of intellectual, psychological, and the sensuous factors of the human experience. Aesthetic experience of the everyday is to be understood here in a way that Saito describes it, as deeply rooted into everyday actions and even decision-making. The way in which surrounding space modulates the aesthetic experience is directly linked to these actions.

The question of personal space is central in understanding how aesthetic experiences take place and how they affect us. Having space around us may seem a luxury in today's world but instead it is something that should be valued and likened to human rights in order to make life worth experiencing. The concept of aesthetic well-being can be directly linked to that of personal space. Personal space here denotes the part of the environment that is on one's direct reach and to which one can have at least some direct, even tactile effect on. It is the part of environment that one cannot escape, so to speak. Its effect on well-being is unmediated and even unconscious. What happens right next to us always marks us, it does not happen without leaving a trace in us since it is in the sphere of physical participation, concrete action, and bodily presence. Access to the body by being physically close is willingly granted only to the people and objects that are accepted and thus tolerated in the close range. Being able to select these people and objects in today's world is becoming more and more of a luxury. This notion of space relates to individual's control over what happens to them and the way they engage with their immediate surroundings. Being able to control one's surroundings (in the sense of avoiding clutter or over-crowded places for example) is considered to lead to a greater overall well-being.

Within the invisible boundaries of personal space there is a strong factor of individual's power of control in action, without which the tendency or preparedness for aesthetic experience will not be attained. This needs to be acknowledged from philosophical and not only from psychological point of view. Variations in distance are interesting from psychological and sociological point of view, but

they also contribute to the individual aesthetic experience. Vice versa, aesthetic experiences can challenge and enrich our conceptions of the physical space of our surroundings. Proxemics as a study of interpersonal distances offers some useful tools for understanding how the distance in relation to others is both necessary and valuable in the process of a spatial experience. Question of the interpersonal distance also concerns the well-being of a person since one's need for space and privacy is of central importance to a human being. However, this space around us is very flexible and the amount needed adapts well to different kinds of situations. When in a state of excitement, flow or a deeply ravishing experience – also an aesthetic one – one's need for this private zone seems to diminish.

No true encounter is possible without changes in the personal spaces and distances between two individuals. The grades of distance affect these experiences. Personal space is commonly understood to be a sign of control over one's environment and it functions as a barrier protecting individual from the outside world. Adaptation to a situation where personal space is "threatened" by others may lead to unusual and thus interesting spatial arrangements. The distance needed for interpersonal relations and communication is comparable to the distance the aesthetic experience associated with art often seems to require. Personal space is an essential factor in encouraging action and reciprocity between humans. As Arnold Berleant points out, social environment consists of "situated human relationships". Environment endorses this "situatedness" of relationships, which means that relationships are bound to environments that are constructed and apprehended in certain ways.[10] It seems thus evident that acknowledging and respecting one another's personal space becomes a central issue when human relations are given more emphasis in the sphere of aesthetics.

Endnotes

1. Ali Madanipour, *Public and Private Spaces of the City*, London & New York: Routledge, 2003, p. 23.
2. Yi-Fu Tuan, *Space and Place: The Perspective of Experience.* Minneapolis: University of Minnesota Press, 2003 (1977), pp. 35–36.
3. E.g. Ibid., p. 119.
4. Madanipour, *Public and Private Spaces of the City*, pp. 22–23.
5. Ibid., 26.
6. E.g. Edward Twitchell Hall, *The Hidden Dimension*, New York: Anchor Books, 1990, p. 177.

7. Roland Barthes, *Comment vivre ensemble. Cours et seminaires au Collège de France (1976–1977)*, ed. Claude Coste, Paris: Seuil/IMEC, 2002, pp. 155–156.
8. Tuan, *Space and Place: The Perspective of Experience*, p. 12.
9. Yuriko Saito, *Everyday Aesthetics.* Oxford: Oxford University Press, 2007, p. 2.
10. Arnold Berleant, "On Getting Along Beautifully: Ideas for a Social Aesthetics", *Aesthetics in the Human Environment*, ed. Pauline von Bonsdorff & Arto Haapala, Lahti: International Institute of Applied Aesthetics, 1999, p. 15.

AGNIESZKA GRALIŃSKA-TOBOREK

Embodying the Past – the Physical and Esthetic Experience Present in Some Historic Performances

"How did you like the show?" I ask my 7-year-old son. "So-so, but I don't like sitting and watching while others are dancing" He replied.

Unquestionably, children prefer being active to being a passive recipient. However, it is more and more clear that adults give priority to their own activity over the activities of others. Experiencing, trying, reacting, engaging, and fatigue become a vital part of activities, though they do not belong to everyday life. A career that is a significant part of our life requires controlling, planning, communicating, and moving with the means of modern technology. It is during our spare time, free from work or duties, when we can allow for surprise and for physical activity that does not stem from the urge of 'keeping fit'. Technology attempts to make our lives easier and even though they specialize in reaching our senses, they make our bodies more passive.

In the search for an experience that is not mediated by the screen or text we can easily decipher the tendency of addressing the past in a nostalgic way, to times when the body was directly engaged in life: in creating and experiencing; even though it was suppressed and dominated by soul and mind at the same time. This interest in the past experience, frequently called 'living history' finds its way into numerous amateur practices, and the popularity of those activities are justified through educational value, the ability of building individual and group identity, searching community, and the need to stand out or create an alternative to everyday life. Curiously enough, this interest in experience also manifests itself in the professional discipline of history. According to Frank Ankersmit, a historian of philosophy, contemporary 'micro histories', made by historians, focus on the human experience in the world: '[...] a history of mentality, a history of everyday life, and a majority of cultural history could be assumed as a history of experiencing. In all of those historic writings, the emphasis is being put on how people were

experiencing life in the past and how their experiences differ from our way of experiencing the world'.[1] Nevertheless, amateurs, contrary to historians, and just like the 7-year-old mentioned before, not only want to know how people used to dance or fight with swords, but also want to try doing it themselves. Let me make a point here that the dominant reason why thousands of people engage themselves in a journey into the past is a physical experience, an esthetic feeling not reduced to reception but accompanied by action, physical activity, and acquisition of new skills. On one hand, an aesthetic perspective allows us to notice how those feelings fill in the deficits of physical and community experiences. On the other hand, those feelings complement history with individual feelings as they do not limit or correct physical individuality. We do not always notice that it is the body itself, its physical presence and activity, and not the space, props, or language that are the most vital means of expression, communication, and reception in different types of historical performances. The only certain and authentic element of the reconstructed history is the acting and feeling body. We could say that this is the best example of the 'soma-esthetic' experience. This term, coined by Richard Shusterman, 'can be provisionally defined as the critical, meliorative study of the experience and use of one's body as a locus of sensory-aesthetic appreciation »aesthesis« and creative self-fashioning'.[2] Soma-esthetics stresses the awareness of the feeling body, which is supposed to enrich or complement our life experience, and to perfect it with the awareness of our feelings. The experience of past, which takes place by means of body, could be the subject of the soma-esthetic experience. (ill. 1.)

Ill. 1.: Czech group *Honoris,* Knight tournament on horseback (photo by author)

One popular form of 'living history' is '*re-enactment*', frequently called 're-construction' or 'historical recreation' – consisting of particular historic events reconstruction or re-enactment (such as battles, confrontations), as well as rituals, customs, and everyday activities typical for a certain historical period. '*Re-enactment*' encapsulates not only individual events, but also any activities undertaken in order to recreate the past. The show is the effect of a long, hard work of collecting data on armour, combat strategies, everyday life, customs, beliefs, and clothes of a particular historic period. In Poland, brotherhoods of knights are extremely popular. Their members learn certain craftsmanship, combat techniques, or horse riding, and the level of their knowledge, engagement, and advancement in the reconstruction movement determines their position within the group hierarchy. The spectacles prepared by the re-constructors are frequently accompanied by shows and workshops on 'reconstructed' skills: pottery, armouring, shoemaking, weaving, and saddlery. (ill. 2.)

Ill. 2.: Knight tournament, Łęczyca 2008 (photo by author)

Different activities, that could be included in 'living history', such as historical dance workshops, trainings, and festivals (performed in historical costumes or in original scenery of course) or historical cuisine (often prepared with authentic tools or their replicas) established their own tradition[3].

Alongside the reconstruction movement, the more popular form of the past revival is LARP (live action role-playing) games, which originated from role playing games, but played out in real life. According to Michał Mochocki from

Games Research Association of Poland, 'LARP is a team game in which the participants (usually divided into competing teams) play characters involved in a plot and social conflicts in a fictional world. The players' actions are aimed at realization of individual or group goals, which can be achieved through negotiations, tricks, managing resources, and simulated combat'.[4] Due to their form: roles plus fictitious problem plus creative solution, LARP is being compared to a school drama method (DIE – Drama In Education) or to training simulation games. Though LARP combines the elements of fantasy with historical narrations, they have been used more frequently in teaching history. The players receive tasks and cards with the characters they will play. They lead diplomatic conversations, solve conflicts, make up cunning tricks, and the plot is monitored by a so called 'Game Master'. The plot of the game may take place in staged rooms; however, the most valuable ones are located at historical sites. The use a drama method in schools, in teaching history for example, is a similar activity though it does not contain the element of competition and focuses less on action and narration. It also may require less props or special scenery.[5]

This short review of different forms of the past's revival and embodiment aims at elucidating a very broad phenomenon, apparently linked to what is called by culture as a performative breakthrough. What links those activities is their performative character itself and not about performativity understood as an activity aimed at change (as in performative acts of speech) but more about reenacting, ritual repetition, performing, and presenting your own actions as achievement. Moreover, we could even attempt to say that in those examples it really is significant to leave temporary transformations as impossible. No one wants to change the contemporary world into the Medieval Ages or drink water with vinegar on a daily basis like the Byzantines. On the contrary, it's not about renewing this past. The thing is to physically experience, to try something that does not exist anymore and can only be brought back as a specific projection. The awareness of 'falseness' of the revived past is accompanied by the feeling that the experience itself – sensual and physical – is real. This might be the most alluring feature for the participants of those kinds of physical activities. According to Lizzie Stark: 'Computer games are nothing compared to LARP (…) in LARP players actually stalk down their enemies in the woods, moving silently, muffling the jingling of their coin pouches'.[6] In contrast to professional actors, who play their roles, LARP players, dancers or reconstructors take roles or play with their character. They attempt to present themselves 'shifted in time', in an 'as if' world, 'if I was a 14th century plebeian'.[7] Even Plato accused all kinds of imitators of not being able to do anything – they imitate cobbler but they cannot make shoes.[8] Reconstructors do make their own shoes. They use their skills and

learn new ones, ones that were useful in ages gone by. When assuming their roles they follow their own emotions and feelings. In LARP type games, the situation is more difficult as the participants assume indicated roles that are strikingly contrary to their everyday lives. Immersion, which is a deep submersion into the character, is welcome; still, 'being someone else' is restricted by numerous rules in order to avoid psychological and interpersonal problems. It is not the change of identity that plays a key role in games according to researchers. What is more important is their ludic and social factor.

We can attribute 'living history' as a performance to the fact that we can find the following features listed by Erika Fisher-Lichte: special dimension, temporality, acoustics, and last but not least, embodiment.[9] What is the most important in the activities depicted here is not the played part but the physical, real presence. Similarly, the reality of objects – the handmade sword or outfit, a flat cake baked in campfire, or music played with reconstructed instruments – becomes the real attraction. 'The ultimate impressions – as we read in a re-enactor's blog - are evoked during feasts around campfire, accompanied by medieval music, after the last tourist has left the festival grounds'.[10]

'Living history' is also the proof for the more and more popular phenomenon of aestheticization of history. Frank Ankresmit, mentioned before, is specifically interested in experiencing the past by a historian. He recalls memoires by Johan Huizinga, for whom being in touch with objects: paintings, monuments, or with the songs of 'those times', the unchanged witnesses and participants of the past; was a specific kind of opening yourself to the past world. 'This contact with the past that cannot be reduced to anything outside itself is the entrance into a world of its own, it is one of the many variants of ecstasies, of an experience of truth that is given to the human being (…) It can hardly be called an image the mind forms here or undergoes'.[11] Ankersmit compares, or even equates, such historical experience with esthetic experience, and the works of John Dewey facilitate this process. He indicates the following similarities between historical and esthetic experiences: the sense of harmony between subject and object, which is possible due to the submissiveness of our organs of perception to the object of the experience; the relation of equivalence between subject and object; and the complexity of the content of experience. We should also add other elements of Dewey's description of an esthetic experience, such as: directness, engagement, intensity, and dynamics.[12] According to Dewey, an esthetic experience that is orderly, organized, and linked to reality is not fantasizing, but it is a result of an intellectual work. However, this esthetic experience is different from cognition, and an esthetic attitude differs from the research one. Three elements constitute an esthetic experience, yet, they cannot be separated and we cannot assume

consecutive stages of that experience or activity towards reaching the final and ultimate experience. 'It is not possible to divide in a vital experience the practical, emotional and intellectual from one another and to set the properties of one against the characteristics of the others'. Ankersmit uses the term 'a sublime historical experience' in his writings and states that: 'a recurring element in all accounts of the sublime is the paradoxical union of the feeling of pain and of pleasure'.[13] Similarly, the literature and cultural specialists describe experiencing the relation between the present and the past; however, they link this experience with nostalgia. 'Nostalgia is the perception of past from the angle of – always imperfect and defective – present; a specific kind of distress connected to the loss of past' – as Wojciech Burszta notes.[14] (ill. 3.) He also determines that 'the group engaged in various reconstructing activities is certain that the way to overcome a lifeless history is the visualization of the events'. However, I would replace the term 'visualization' with 'physical experience', as the reconstructors not only want to present past, but they also want to engage in it with all of their senses. The aesthecization of the past, taking place in the 'living history' is about harmonious, polysensory experience, ritual repetition of gestures, chanting songs, listening to music, trying new dishes, touching objects, or making physical effort.[15] (ill. 4.) Last but not least, it takes place in a group, in a specific community of experiencing individuals, and that is what makes this experience different from what becomes an experience of an individual work of the historian, who can make an attempt to describe his feelings that accompanied his work, by means of language. Still, he is unable to share those feelings with others.

Ill. 3.: Polish Historical Reconstruction Group "Iron Eagle"

Ill. 4.: Knight tournament, Łęczyca 2008 (photo by author)

Finally, I would like to share one more reflection, which seems to be particularly current. It may go beyond esthetics' scope of interests, yet, it is linked to the deficit of a physical, life experience. More than 10 years ago, in 2002, a vivid discussion in the Polish press, sparked by the young generation that had just entered adulthood, took place. The discussion was called 'Generation Nothing'. A famous Polish writer, Dorota Masłowska, taking part in that discussion stated that: 'we are the first generation, one that was given a summer camp in heaven. We were not given the world to use; instead, we were given a giant, common eating house. We were trained and used to grabbing, taking, reaching, consuming, and patting our stomachs. No natural enemies, no wild beasts, nothing that would stand in our way. For us, war, Holocaust, and death were only the names of computer games, slogans from graphic tees, foreign-TV-journalist fads. This peace, flying around the world in the costume of a white dove, presented to us through the kindergarten window, is so obvious and protected by the copyrights in the folder. Yet, while sitting and resting, we sigh: Jesus, let something happen finally, some outbreak of war or just let it all explode. Let us have a common reason for which to live'.[16] This stands as a provocative voice about the longing for something that has never been experienced. (ill. 5.)

Ill. 5.: Reconstruction of *the Battle of the Bzura and the Rawka 1914–1915* – Polish Historical Reconstruction Group "Iron Eagle" 2013

Endnotes

1. Frank Ankersmit, *Narracja, reprezentacja, doświadczenie. Studia z teorii historiografii*, ed. E. Domańska, Kraków: Universitas, 2004, p. 49.
2. Richard Shusterman, *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, 2nd ed., Rowman & Littlefield Publishers, 2000, p. 267.
3. The "Cracovia Danza" Court Dance Festival in Cracow (Poland) would be a good example. The festival events include Medieval, Renaissance and Baroque dances demonstrations, parades, masquerade balls and performances in the Arcade.
4. Michał Mochocki, *Teatralne gry fabularne (LARP-y) na lekcjach historii – raport z bada*ń, Homo Ludens 1–4/2012, p. 150.
5. Mochocki argues, that LARPs are better than DIE because it is easy to use and it teaches what you need, Michał Mochocki, Edu-Larp as Revision of Subject-MatterKnowledge, International Journal of Role-Palying, issue 4, http://www.ijrp.subcultures.nl/wp-content/issue4/IJRPissue4mochocki.pdf.
6. Ibid.
7. Lizzie Stark, *Leaving Mundania: Inside the Transformative World of Live Action Role-Playing Games*, Chicago: Chicago Review Press, 2012, p. XI.
8. One of the reconstructors replied to the sociologist conducting a survey: 'It is being and associating. Human beings are visual creatures and while touching all of those things, while being told that you cannot use the metal spoon, only the wooden one. If you belong to the servants, you don't use a silver spoon, you're not allowed, for you are plebeian. Experiencing all of that is educational.' T. Szlendak, *Dziedzictwo w akcji : rekonstrukcja historyczna jako sposób uczestnictwa w kulturze*, Narodowe Centrum Kultury, 2012, p. 118.

9. Plato*, The Republic, Book X*, transl. by Benjamin Jowett, http://classics.mit.edu/Plato/republic.11.x.html.

10. Erika Fischer Lichte, *Ästhetik Des Performativen*, Suhrkamp, 2004.

11. http://lach.salon24.pl/78732,0dtworstwo-historyczne-czyli-serwowanie-tozsamos-ci-w-atrkacyjn.

12. Frank Ankersmit, Sublime Historical Experience, Stanford University Press, 2005, pp. 242–260.

13. John Dewey, *Art as Experience*, Perigee Trade, 2005, p. 56.

14. Ankersmit, *Sublime Historical Experience*, p. 177.

15. Wojciech Józef Burszta, *Podwójna tożsamość rekonstruktora. Teraz i wtedy. Tożsamość nasycana imitacją przeszłości Dziedzictwo w akcji. Rekonstrukcja historyczna jako sposób uczestnictwa w kulturze*, ed. K.Olechnicki, J.Nowiński, A. Karwcki, T. Szlendak, W.J.Burszta, Narodowe Centrum Kultury, 2012, pp. 152–153.

16. Tomasz Szlendak, a sociologist studying the phenomenon of reconstructing, made a point that the reconstructors describe the space they act in daily as unaesthetic. Taking part in a show of this kind means returning to a certain order. Dealing with very attractive, handmade objects, made of real leather, wood, or steel, is a pleasure for them. A majority of reconstructors were educated in schools that value esthetics highly. Święty mundur, z prof. Tomaszem Szlendakiem rozmawia Michał Olszewski, Tygodnik Powszechny 26/2012 , http://tygodnik.onet.pl/kraj/swiety-mundur/3nx2j.

17. Dorota Masłowska, Przyszkoleni do jedzenia, „Gazeta Wyborcza" 04.10.2002, http://web.archive.org/web/20021017212612/http://www1.gazeta.pl/wyborcza/1,34591,1049929.html.

MARIA ROSA FERNÁNDEZ GÓMEZ

The Poetic Dimension of Everyday Aesthetic Appreciation. Perspectives from East-Asian Traditions

1. Engagement, Fusion, Devotion as Aspects of a Poetic Attitude

Everyday aesthetics, as an emergent sub-discipline of contemporary philosophy focused on ordinary life, corroborates that the modern system of the arts adumbrated in 18th Europe, established dychotomies that do not apply nowadays. As Larry Shiner contends, the modern system of the arts was basically grounded on the opposition of the so-called Fine Arts (Beaux-Arts), not to nature but to other human activities, termed as "applied arts" or "crafts" and so on. From this opposition it followed the subsequent division between aesthetic experience (as the correlate of art) as opposed to everyday ordinary experience which could take place with regard to crafts and other utilitarian and more clearly functional activities.[1] The isolation of the art-world so much denounced by everyday aesthetics, ultimately derives from this eighteen century clear cut division between the aesthetic or formal in Kantian terms and the practical and functional. As Shiner reminds us, in the pre-modern European system of the arts/crafts people paid undifferentiated attention to form, function and meaning in their art-craft experiences. Indeed, regarding the connection between the art/craft system and everyday life, pre-modern Europe was closer to East-Asian cultures than to the eighteen century system of the arts.

However, it is not less true that pre-modern Europe and East-Asia are grounded on entirely different philosophical backgrounds. The European predominance of a conceptual approach to reality (prone indeed to establish binary oppositions) is in marked contrast with the more holistic and integrative one of East-Asian philosophies. In the latter, not so logical thinking oriented, a system of correlations between various elements and orders of reality was established. Ultimately, these disparate philosophical sensibilities account for the predominance in pre-

modern East Asia (in comparison to Europe) of a more pervasive integration of the artistic / creative domain within the everyday life of the people.

The most distant roots of such a divisionist tendency in Western philosophy are to be found in ancient Greek epistemology and metaphysics, whose logical principles allow for the exclusivistic claims that binary oppositions imply. One of the main defenders of everyday aesthetics, Arnold Berleant, in his seminal work *Art and Engagement* (1991), referring to classical formalistic aesthetics, states: "although formulated in the 18th century, the doctrine of disinterested contemplation has its roots in the distant past. Aristotle's contemplative model of cognitive experience still rules the realm of aesthetics and many share with Aquinas the conviction that we grasp the beauty in art with the same intuitive directness and certainty as the axioms and proofs of logic".[2] Equally, Richard Shusterman, following Dewey's pragmatism and particularly his thesis of the continuity between art and life, denounces the basic dualistic structures of Western thought that have kidnapped our experience of art with binary oppositions between the refined or high *vs.* the low, popular and unsophisticated.[3]

John Dewey, Arnold Berleant, Richard Shusterman, Crispin Sartwell and Ben-Ami Scharfstein among others have variously defended various aspects globally encompassed by what today we call "everyday aesthetics". In their writings they underline the need to surpass the wider epistemological *cum* metaphysical model operative in Western philosophy and based on classical Western logic and in general on theoretical cognition.[4] Most of these authors support an epistemological *cum* ontological approach based on the notion of process and fusion of subject and object, emphasizing notions such as rhythm and continuity (Dewey) resonance, reciprocity, empathy, engagement (Berleant), devotion (Sartwell), fusion (Scharftstein), or the somatic (Shusterman). With different terms and formulations, they all subscribe a more holistic view of the aesthetic experience where the need to intuitively harmonise with the ever changing situational constrictions of everyday life becomes a key factor. It is in this point where I would like to make a connection with traditional arts and aesthetics from East Asia and their underlying philosophical assumptions. There, a more aesthetic thought pattern has been pervasive since antiquity favouring the development of arts as ways (*do*) of self-cultivation.

The poetic attitude, as I will take it here, is the one that intuitively and by means of analogical thinking, allows us to establish correlations between us and our unique and ever changing living situation so that we may become harmonised with a wider potency –or energy (*qi*)– operative in it. Everyday life is the given and unescapable arena where this - if we want to call it "artistic"- attunement between us and our environment is constantly taking place in different levels

and degrees. East Asian cultures, from their varied but interrelated philosophical *cum* spiritual backgrounds (Daoism, Confucianism, Buddhism, Shintoism, Shamanism, etc.) have variously emphasized transiency and ordinary phenomenal existence, developing specific arts conceived as performative practices. This performative orientation underlines their connection with the "here and now" of phenomenal ordinary existence.

2. Poetic Attention to Sensuous Inmanence

East-Asian cultures have long established a deep link between artistic practices and everyday life, transforming apparently mundane practices such as tea drinking into a highly ritualized form of art (*cha-no-yu*) focused on the increased apprehension of the fleeting moment. The tea ceremony and other similar East Asian traditional artistic practices are grounded on a whole worldview derived from Confucian, Daoist and Buddhist philosophies. According to them, aesthetic appreciation is deeply pervaded by a poetic feeling, mainly consisting in the interactive harmony or attunement established between the perceiving self and the particular circumstances of her own life. In order to perceive and enjoy the singularity of every single human experience, the adequate attitude is the poetic one due to its holistic and non-discriminative nature.

Traditional East-Asian artistic practices, such as the arts of the brush, garden design or pottery, having the intimacy of daily existence as their experiential *locus*, become a means of experiencing one's own life in a more subtle and intense manner. Utilitarian arts become the perfect setting for this particular blending of the formal and the practical, fusing both dimensions within a single detached yet involved and active attitude. Indirect allusion and subdued reference are the primary artistic means employed to appreciate the aesthetic dimension of what is close at hand. Particularly, in association with Japanese Zen Buddhism, where the rootedness of aesthetics in the ordinary is stronger, it has frequently adopted the form of restraint, contention and an appearance of scarcity.[5] East Asian traditional artistic practices illustrate particularly well how a diffuse poetic attitude, is required in order to apprehend the aesthetic dimension of our ordinary existence. In order to justify these claims, I will refer first to the ideal of harmony or poetic resonance in Chinese aesthetics and then I will focus on some specific Japanese aesthetic categories inspired by Zen Buddhism. But first, let me address the pervasiveness of the aesthetic dimension in Chinese philosophy in general.

Roger T. Ames and David L. Hall hold that the aesthetic dimension is a prominent feature of Chinese thought, consistent with an immanent approach inspired

by the poetic observation of the natural environment and the attention conferred to changes and order in their succession, as *Yi Jing*, *Dao De Jing*, *Zhuang Zi's* classical treatises exemplify. Chinese thought can be defined as an *ars contextualis* presided by an aesthetic order in the sense that maximum respect is payed to the uniqueness of any entity understood dynamically as an event. Both authors hold: "Chinese thinkers sought the understanding of order through the artful disposition of things, a participatory process which does not presume that there are essential features, or antecedent-determining principles, serving as transcendent sources of order. The art of contextualizing seeks to understand and appreciate the manner in which particular things present-to-hand are, or may be, most harmoniously correlated. Classical Chinese thinkers located the energy of transformation and change within a world that is *ziran*, auto generative or literally 'so-of-itself', and found the more or less harmonious interrelations among the particular things around them to be the natural condition of things, requiring no appeal to an ordering principle or agency for explanation".[6]

In contrast to the Western notion of order as uniformity and regularity, following a logical or rational ordering of the cosmos, the Chinese sense of order is aesthetic, according to Ames and Hall, due to the pivotal importance conferred to particulars in their specificity and to the lack of a dominant pattern of order. In this sense, we could argue that the Chinese *ars contextualis* consists in the harmonic correlation among the particular beings inhabiting a self-generative reality. This correlation and harmonization, establishing links between different temporal entities is indeed what the poetic attitude is about, with its keen attention to phenomenal isomorphisms. According to Ames and Hall it could be seen as an artistic activity given the fact that the whole cosmos self-developmental dynamics is inherently self-creative. According to them, in ancient China: "There was a dominance of correlative thinking which welcomed ambiguity, vagueness and incoherence since the chaotic factor in the undetermined correlative order was considered to have a positive value as an opportunity for personalization and self-construal".[7]

From this broad philosophical sensibility, embraced by Confucianism and Daoism alike, we can infer that the main theoretical principle presiding the creative and the receptive process of classical arts in China has been this attunement or harmonization with the cosmos' artistic unfoldment through the particular medium of each specific art. Mahayana Ch'an and then Zen Buddhism was to play a determining role in the arts with their anti-analytical attitude and their sacralization of everyday ordinary experience as the perfect setting for the sudden enlightenment experience (*satori*). I will sketch out now a few reflections on art theory and aesthetic principles of classical pre-modern East Asia in order to

better illustrate the pervasiveness of a poetic attitude in major East-Asian arts. I shall focus on the deictic and processual character of most traditional arts, being this ephemeral and performative dimension what accounts for its deeper link with everyday life in comparison to other typical Western art practices more product and object-oriented.

3. China: Indirect Allusions to Conjure up the Hidden Essence in the Fleeting Moment

Chinese theory of painting exemplifies one of the defining marks of the poetic act: to transmit the hidden essence (*qi*) of things through evocation and indirect allusion and, as said above, on the basis of the isomorphic and correlational nature of the *ten thousand worldly things* (Ch. *ganlei*) This is already expressed in the first of the six principles of Chinese painting of Xie He (6th century) which demands for the presence of "spirit resonance" or vitality for a painting to be valuable.[8]

Indeed, the centrality of poetry as an artistic genre in Chinese tradition, related to the peculiarities of Chinese language and script, was already prominent in the Han dynasty (206bce - 220ce) as the so called "arts of the brush" (poetry, painting and calligraphy) illustrate. The "deictic" nature of these three inter-related arts, making it impossible to implement the works with corrections, is a technical peculiarity accounting for the processual character of many Chinese arts and their poetic dimension. The transmission of the *qi* or life energy with the unique fresh vitality that single gestures convey stands in stark opposition to the Western ideal of replicative mimesis.

Particularly in the *literati* (*wenrenhua*) tradition that evolved with Song dynasty under the aegis of Neo-confucianism, poetry, painting and calligraphy were jointly conceived as reflecting on the complexities of the human psyche through the indirect allusions provided through landscape and natural motives in general. The paucity of materials, expressive means and stylistic composition become a means of conveying the quintessential aspect of reality. This is clearly expressed in the monochrome quality of *sumi-e* painting, the paramount importance of empty space in spatial compositions and the brevity of poems, particularly those accompanying paintings, describing single moments of a lived experience in a natural setting.

Likewise, the practices of looking and experiencing aesthetically these works that joined painting, poetry calligraphy, corroborate their inclusion of the temporal and processual element: their frequent avoidance of symmetrical, typically squared formats, hint at their narrative structure inserting time in space either vertically (hanging scrolls) or horizontally (handscrolls), but above all in the case

of the long hand-scrolls, the practice of unfolding and holding close at hand the work reveals again the intimate and transient nature of the act of looking and savouring the poetic images of the scrolls.

On the other hand, the unparalleled level of creativity and technical crafts-manship in other "applied arts" referring to utilitarian objects such as the works on porcelain, lacquer, silk, jade and so on, illustrate as much their aesthetic preference for refined elegance and contention as their practices of enjoying these objects while using them, thus incorporating again the processual timely dimension that their functional and utilitarian shape implies. This sensibility, based on restraint and evocation, reached a summit in Japan with the impact of Zen Buddhism.

4. Japanese Tradition: Accepting Transiency through Aesthetic Insufficiency

Yuriko Saito, as a leading exponent of everyday aesthetics and Japanese by birth is maybe in the best position to evaluate the pervasiveness of the aesthetic dimen-sion in Japanese people's everyday life. In her exposition of the entry "Japanese aesthetics" for the *Encyclopedia of Aesthetics* of Oxford University Press (1998), her first contention is what she calls "aesthetic egalitarianism", referring to the fact that aesthetic concerns affect all the areas of people's lives in Japan.[9] As in China with Daoism and Confucianism, Japan's native Shinto spirituality accounts for an overt acceptance and even sacralization of every manifestation of phenomenal existence in its specificity, especially natural phenomena. As in China, the "this-worldly" characteristic of most Japanese art was historically reinforced by Zen Buddhism's acceptance of the facticity of everything (suchness). This religious *milieu* potentiated the emergence of various arts as "ways" (*do*) to cultivate an ego-less consciousness, eventually conducive to enlightenment.[10]

Japanese people fully accepted the artistic legacy of China and they further emphasized the poetic attitude, developing some of its inherent possibilities above all in terms of aesthetic categories and originating artistic processes, like the tea ceremony (*cha-no-yu*) where different arts were complementarily present to savour the uniqueness of the ephemeral moment.[11] Most of the aesthetic categories representative of Japanese aesthetic sensibility incorporate reserve and contention as a pivotal aesthetic value. A taste for minimalism further gave rise to the preference for indirect communication as the first Japanese treatise on literary criticism of the 10th century, the *Kokinshū*, illustrates).[12] Accordingly, implication, suggestion and imperfection are some of the most salient features of Japanese aesthetics as the following terms show: *yojō* can be described as the

emotional aftertaste in poetry, *wabi* as the beauty of poverty in the tea ceremony, *sabi* as lonely beauty in haiku and *yūgen* as mystery and depth, primarily in Nō theater.[13] The preference for minimalism and imperfection contributes to the poetic dimension of the aesthetic act stimulating the imagination to complete what is offered half-hidden. The active role of the receiver helps, thus, to intensify aesthetic experience.

On the other hand, although the preference for simplicity and insufficiency was primarily cultivated by the wealthy elite belonging to the aristocracy and military class, from 12th century onwards, eventually it became widely entrenched in the whole of Japanese society. From this period onwards a process of aestheticization of the conditions of life in general takes place. In Saito's words: "the aestheticization of the aged and the imperfect in the aesthetics of *wabi*, *sabi*, and *yugen* became the prevalent mode of affirming one's existential predicament in the Japanese tradition. The aesthetic celebration of perishability and imperfection makes the difficulties of life more palatable and even attractive."[14] Thus, we could rightly claim that the insertion of everyday aesthetic experiences within the wider scope of human life's limited condition, is one of the many aspects of the legacy of East Asian traditions for nowadays debate on everyday aesthetics in general.

5. Conclusion

East-Asian traditional arts, with their emphasis on process and the temporary dimension illustrate the pervasiveness of the aesthetic dimension in our everyday lives. Through them we may learn that cultivating a poetic attitude, paying a closer but at the same time more detached attention to the individuality of our living experiential events, is an important aspect in order to actively engage in the aesthetic dimension of our lives. When we practice this more subtle approach in our daily existence and try to attune ourselves making use of a sort of intuitive correlative thinking, we may begin to feel that our lives unfold from a more artful ground; a life which, to borrow Berleant terminology, is not only our own individual life, but a common *aesthetic field*, readily available for aesthetic enjoyment and for our more positive engagement in the process of world-making, to use also Saito's expression.[15] The inescapable demand for self-attunement with each life situation that is given to us is one of the lessons we may learn from the long established tradition of artistic practices in East Asia.

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Endnotes

1. Larry Shiner, *The Invention of Art. A Cultural History*, Chicago: University of Chicago Press, 2001.
2. Arnold Berleant, *Art and Engagement*, Philadelphia: Temple University Press, 1991, p. 13.
3. Richard Shusterman, *Pragmatist Aesthetics. Living Beauty, Rethinking Art*, Lanham: Rowman & Littlefield Publishers, 2000, p. 13.
4. See John Dewey, *Art as Experience*, London: Penguin, 1980 [1934]; Ben-Ami Scharfstein, *Of Birds, Beasts and Other Artists*, New York: New York University Press, 1991; Crispin Sartwell, *The Art of Living. Aesthetics of the Ordinary in World Spiritual Traditions*, New York: New York University Press, 1995. For Richard Shusterman and Arnold Berleant see, among others, the works quoted above.
5. Shin'Ichi Hisamatsu, *Zen and the Fine Arts*, Tokio: Kodansha International, 1971.
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JAKUB PETRI

Aesthetics of Snow in Heavy Snowfall Zones

The paper examines examples coming from literature, architecture and modern blogosphere in quest to chararacterize aesthetic aspects of a specific lifestyle founded on everyday experience of dealing with harsh, snowy conditions. It also raises an issue of a transcultural dimension of such understood aesthetics of snow.

The presentation covers three matters:
– Provides information on old and modern snow communities
– Provides background and defines the aesthetic experience of snow
– Characterizes aesthetic aspects of a certain type of snow experience

1. Snow communities

"Heavy Snowfall Zone" appellation refers to places where snowfall and snow cover are heavy and deep to such an extent that they become a barrier or even a danger to the livelihood of inhabitants and development of a whole area.

Surprisingly, "heavy snowfall zones" are quite common areas, spread through the whole world: think about the half of Scandinavia, most of territory of Russia, Alaska, Colorado, famous *Yuki Guni* in Japan, Alpen regions of European countries or even such inconspicuous destinations as mountains in The Republic of South Africa, Chile or New Zealand, to name a few. Poland is no exception to these members. People living in Carpathian (Beskidy, Tatras) Mountains and north – eastern areas of the country are accustomed to dealing with the consequences of heavy snowfalls too.

There seems to be a direct connection, linking the occurrence of "heavy snowfall zones" and a type of culture which develops in such area. The com-

mon word in that context describes them as 'snow cultures'. It is important to mention that this description can carry:

- a specific meaning, when referring to a traditionally defined culture (usually exclusive type): for example "highlanders culture" in Tatra Mountains in Poland
- another, cross, transcultural meaning (inclusive type) such as modern snow communities in US such as Lake Tahoe in Sierra Nevada or Alaskan Valdez.

Traditional, old fashioned snow cultures, are usually a derivative from larger folk cultures or even, establish such a folk culture themselves, in a process of development and adaptation of specific customs and artifacts. Norway and history of skiing is the best example in this matter. Skis in Norway play the role of one of the most significant artifacts determining the whole culture. It is important to note, they were not only a source of joy, but primary, a pragmatic mode of transport through centuries. Whereas on so many historic paintings from the whole Europe, main characters depicted among people are horses, as most of European nations used them as the most effective mode of communication, on one of first Norwegian paintings there are only skiers. The painting is a famous Knuds Bergslien's image entitled *Birkebeinerne på Ski over Fjeldet med Kongsbarnet* what translates as "Skiing Birchlegs Crossing the Mountain with the Royal Child". It depicts one of the most important events in the Norwegian history, *Birkenbeinerne* guard soldiers skiers carrying Prince Haakon (later King Haakon the IVth) to safety during the winter of 1206. As we can see, the connection between national identity and snow artifacts is very strong in this culture and it is no surprise that in present times skiing is still considered in Norway not only as a national sport discipline (which is obvious) but rather a national lifestyle.

Modern snow communities tend to form and develop themselves in a slightly different manner. The criterion of identity seems to be no longer related with the origin of members but rather their lifestyles and jobs. Alaskan Valdez for example, constitutes of a mix of industry and leisure as most of citizens moved there to work or to ski or snowboarding. It is significant that not only Valdez but also many other areas redeveloped their local cultural identity in reference to modern lifestyles. It appears, people staying behind these enterprises, mainly mountaineers, skiing and snowboarding enthusiasts, are trying to reinvent a way of living in wilderness. American projects such as "Tahoe Art and Mountain Culture" or COMUNE are not only commercial businesses but they also tend to set new trends and standards for modern mountain communities.[1] Those organizations seems to reveal a holistic attitude, integrating lifestyle, business, art and leisure activities in quest to unite locals under the flag of mountain culture.

It is significant that many of those alliances act both globally and locally as for example: Teton Gravity Research, which is a kind of snowboarder's alliance and POW Protect Our Winters, which is an ecological foundation.[2] In fact, both of them are known from their strong engagement in eco activity. They produce films promoting knowledge concerning global warming effect and carry educational programs in that matter too, as POW's: "Riders Alliance" unifying sport celebrities around the fight with global warming.[3]

However, there are also plenty of examples when traditional snow culture mixes with modern snow communities. One of such moments happened during 20s and 30s in the 20th century in Zakopane, Tatra Mountains, Poland. The old, traditional, highlanders' culture was infiltrated by newcomers from the whole Poland who came there fascinated by possibilities the mountains offered. Those mountaineering and ski enthusiasts, were representing almost all possible professions and came from different social backgrounds. There is a fascinating book of Stanisław Zieliński entitled "*W stronę Pysznej*", which describes links between an artistic culture of Zakopane and ski – touring culture in those time. The first polish, "mountain" film was made in 1932, it is "*Biały Ślad*" of Adam Krzpetowski based on a screenplay by Rafał Malczewski, a talented painter, writer and skier, a son of the great polish painter Jacek Malczewski. The film shows details of Zakopane's lifestyle from thirties and is known for great skiing sections.[4]

It is important to note, that the three types of snow cultures and communities mentioned are only subjects of theoretical distinctions, created to highlight some significant features, but in fact, real snow cultures and communities seem to determine the whole spectrum and they differ a lot in particular cases. What is extremely interesting in this matter, is that they seem to produce common pattern of an aesthetic experience of snow, in spite of the already mentioned differences.

2. The Experience of Snow

What does it mean to experience the snow? What is the snow experience? It seems, we can also think about some kind of spectrum, stretching between superficial mode to deeper types of snow experience in this matter too. To explain the differences it is worth to make a basic division between:

- "Superficial snow experience", that seems to be more about **processes of aesthetization** of snow as a phenomenon of perception.
- "Deep snow experience" which seems to be related with **practicing** the aesthetics of snow, including its somatic aspect.

To feel the difference better, let's take an example of *Yuki Guni* or in Japan. Japanese Snow Country was lucky enough to be a main character of two books carrying very similar titles in English translation.

–   Suzuki Bokushi – Snow Country Tales. Life in the Other Japan. (*Hokkuetsu Seppu*, 1837)
–   Yasunari Kawabata – Snow Country (*Yuki Guni*, 1956)

Yasunari Kawabata

A strategy provided by Yasunari Kawabata in the novel could be simply called as a common practice of aesthetization of nature. The author establishes a connection between changes of mood of the book characters and changes of the year's seasons. From this perspective, the winter and snow seem to be a poetic metaphor rather than a physical phenomenons influencing bodies and minds of the Snow Country inhabitants.

In many moments, when the mentioned strategy becomes clear, the main character, Shimamura is looking out at the night sky and says:

> It's beginning to look like snow. The end of the maple leaves[5]

A common interpretation of these words correlates facts of forthcoming winter as a synonym of the end with a particular end of the novel hero's (Shimamura) love affair with Komoko. What's symptomatic, philologists and other researchers very often rise the Buddhist idea of impermanence, ephemerality in the context of the Kawabata's book:

> In Snow Country, for instance, Buddhist influences are prevalent with a direct reference to a nunnery and a strong undertone of ephemerality innate to such motifs as fleeting relationships, the fragility of life and changing seasons[6]

If so, such understood ephemerality seems to sit in direct opposite to its meaning proposed by Suzuki Bokushi in the other "Snow Country" book.

Suzuki Bokushi

There is an interesting passage in "Snow Country Tales: Life in the Other Japan" by Suzuki Bokushi. In the section entitled "The First Snow" he wrote:

> The people of friendlier climates take pleasure in the snow. In Edo, where some years it doesn't snow at all, the first snow is regarded as especially delightful. Peo-

ple set out in little boats, accompanied by geisha, to watch the snow; important guests are invited to tea ceremonies held in the snow; the brothels use the snow as an excuse to encourage their patrons to spend the night; and the restaurants and bars regard snow as an omen of many customers. It is difficult to count the many entertainments in the snow that have been devised. But the great degree to which the snow is celebrated in Edo is a mark of that city's great plenty. The people of the snow country can't help but be envious when they see and hear these things. The difference between the first snow in Edo and our first snow is the difference between pleasure and pain, clouds and mud.[7]

To conclude, we can state that in Yasunari Kawabata's novel, snow is objectified as an aesthetic phenomena, whereas for Suzuki Bokushi it is all material, aspect of nature that in parallel transcends our minds and affects our bodies. To understand better those two modes of experiencing snow it would be very useful to analyze three video fragments:

Tokujin Yoshioka – "Sensing Nature". Aesthetization of snow as a phenomena of perception

First, let's take a look at Tokujin Yoshioka installation from exhibition entitled "Sensing Nature" which took place at Mori Art Museum in Tokio (2010). Basically, we can see a plastic container filled with feathers, set into motion by ventilators. The www.designboom.com website describes it as follows:

> Project "Snow" is a dynamic 15-meter-wide installation. It consists of a scene depicting hundreds of kilograms of light feathers blowing all over and falling down slowly and is meant to remind us of the snow scape of our memories and the beauty of nature which often exceeds our imagination. Visitors to the exhibition experience the feeling of looking at or walking through a snowstorm.[8]

However, this kind of snowstorm experience must be really the one of unusual type. Did anyone hear about snowstorm which does not make body wet and frozen? Snowstorm that does not limit the freedom of moves? Snowstorm that does not blind our eyes and deaf our ears? The obvious answer, "no", let us pass to another two examples documenting the aesthetics of snow in practice.

Werner Herzog – "Encounters at the End of the World". Practicing the Aesthetics of Snow

To understand different dimensions of practicing the snow aesthetics, let's mention two very interesting movies by Werner Herzog. The first one, a doc-

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umentary entitled "Encounters At the End of the World", provides great examples for somatic aspects of experiencing the snow, to mention a great episode in which members of polar expedition are building their team skills, by learning strategies for navigation in a snowstorm.[9] All people taking part in the mentioned training, are wearing buckets on their heads, to simulate the snowstorm blindness. They have to do a simple task of walking from one polar station container to another, using only a rope. This way of exercise is meant to exclude the sense of vison and to activate other senses, such as a passive touch, sense of balance or even smell and engage them into terrain navigation. During this kind of practice, both the team as a whole and each of its members can develop relational type of experience with surrounding, thus try to invent ways of shortening the distance mode of sensing, enrooted in our daily city life routine. Contrary to an already submitted, Tokujin Yoshioka example, people from Herzog's movie experiment are not expected to watch a snowstorm simulation in a glass container, but to learn how to survive a snowstorm as real as it is.

Werner Herzog – "Happy People: A Year in Taiga". Practicing the Aesthetics of Snow

The last example comes from another Werner Herzog's production entitled "Happy People: A Year in Taiga".[10] This paradocumental movie puts the stress on the rhythm of one's relations with nature. All actions taken by the main character of the picture, an old hunter living in Taiga, seem to revolve around the theme of snow. Snow occurs only in winter, however so many different actions, efforts and habits, taken in other parts of the year are necessary to be done before, because of the snow, because of the harsh and heavy time of the winter that always come.

We have just made a division between superficial and deep type of snow experience and mentioned aspects of somatic practice and rhythm in the context of the latter. Let's sum up, in what way the described deep mode of experiencing snow, differs from the one, usually practiced in urbanized societies, that incorporates mainly the use of one sense, sight.

Paradoxically, observation of snow cover is one of the most important aspects of so called "snow awareness" in mountains. Frequent observations and correct analysis of snow structure changes give us the best information on avalanche danger. However, no theory is useful if not complemented with direct information coming from all senses. Bruce Tremeper, a snow expert, mountain guide and a great backcountry skier, but first of all, an author of one of the best books

on avalanches and snow entitled "Staying Alive in an Avalanche Terrain", advises to listen to other senses as hearing and touch and also not ignore intrusive thoughts and feelings, such as precautions and fear. [11]

As for the sense of hearing, sounds of cracking snow cover, rumblings, strange deaf tones are very strong signals informing that snow cover is extremely unstable and the likelihood of an avalanche is very high. As for the sense of touch, snow pit tests are the main tool accessible in a real terrain to provide a correct information on snow cover quality. Basically, a snow pit test is a set of analyzes done in a dig out snow hole, showing a cross section of a snow cover from the top to the bottom of it. An expert, physically simulates processes ongoing on a snow cover under the load. He uses his palms and fists to check out if snow layers coming from different snow falls are stable and bonded together.

Not only Tremper but also Józef Oppenheim, a famous Polish director of Mountain Rescue (TOPR) from the first half of the 20th century, stresses the importance of uncertain kind of feelings in snow experience. Oppenheim, in his guide on Tatra Mountains ski tour routes, gives an example of passive touch and sense of balance in that matter, advising to rely on one's experience and body awareness in a snowstorm blindness.[12] In such a state, we cannot see the terrain aspects, however our moving body records information on slope angle changes, wind directions and distances. Those information cannot by analyzed and approved by visual examination, however a body of seasoned skier is accustomed and trained to deal with such harsh situations, so in some cases the only solution is to trust its instincts and available senses.

Again, both mentioned authors provide examples on an important role of feelings in snow sensing. They quote their own histories and also second-hand trusted relations confirming a very strange kind of anxiety experienced in some cases just before triggering an avalanche. They tend to explain this kind of feelings as warning signals coming from a body that is sensing something dangerous. Some people also report a very intense silence experienced just before an avalanche. This is a strong indication showing that snow sensing has its unconscious aspects. The source of such signals is unclear. However, it is worth mentioning a question of routine and rhythm in this matter. Providing an "avalanche awareness" routine, developing and relying on a personal rhythm of movement in mountains, trains and accustoms our body to be in instant contact with the mountain snow environment. The body gets used to receiving certain types of sensory signals, and in situations of danger, being in the wrong place at the wrong time, it just attacks our consciousness with "alert" messages.

3. Aesthetic aspects of the snow experience

The deep type of snow experience can find it's reflection in media such as film, literature, architecture and many others. It is worth mentioning in that matter, that in Japan, there exists an extremely interesting building, directly inspired by the physics of snow. The object located in Niigata prefecture is called *Echigo Matsumoyama* – Museum of Natural Science, and seems to reflect whole spectrum of the snow experience. Architects, Takaharu and Yui Tezuka designed their project in cooperation with Masahiro Ikeda, in preparation for 2003 triennial *Echigo – Tsumari Art*. Naomi Pollack, working at the Architectural Record nicknamed it a "submarine", because the building has to withstand tons of snow on its surface such as a submarine has to withstand the pressure of water. The construction of the building speaks for it, as in fact it is an artifact encoded with features designed to enhance the snow experience.

Fragility in the face of the nature

The museum looks like an abandoned military unit, which is emphasized with pride by one of its creators, Takaharu Tezuka, who often admits that he intentionally wanted to make a building that looks like ruin. A closer inspection shows that it is truly intended to become a ruin. No repair works are allowed in the building and its area. Special species of plants were planted to enforce processes of the building destruction by the factors of nature.

Somatic aspects of experiencing the snow

The building is designed to both, present idea of the force of snow and to let experience the power of snow including the somatic aspect of such experience. The multi meter cover of snow can be perceived from the tower and from the building inside, thanks to panoramic glass inserts built in the building structure.

When perceiving the outer area, through windows on the ground level, the sensation of discomfort in perception appears. Its intensity is correlated with the level of snow coverage outside the building. The *Echigo Matsumoyama* is situated in harsh environment, which is usually covered by snow. In winter, to reach the building, demands a difficult trip through a snowy countryside.

The rhythm of creating and vanishing

The building has its own rhythm in which it functions through the seasons changes. Each season, it is covered by 5.5 meters of snow on average. Temperatures fall down to –20 C during winter. The snow shapes into the blocks of ice which are pressing against walls with weight of 1.500kg/m2. Conversely, during

summer, the temperature reaches 45 C, which causes steel panels to heat up to 70 c! Temperature changes in the year cycle cause the change in dimensions of the whole building reaching 20 cm.

Some architects claim that this building is not a building rather but a vehicle designed to experience the extreme climate. But who and why would need to do it?

Wolfgang Welsch's essay entitled "Reflecting the Pacific" opens up with a significant quotation from "Carmel Point" by Robinson Jeffers:

> We must uncenter our minds from ourselves. We must unhumanize our views a little, and become confident. As the rock and ocean that we are made from.[13]

Welsch argues then for the need of experience that can give us a strong sense of deep connectedness to the world. Isn't this the thing we are lacking the most? If so, *Echigo Matsumoyama* appears as a useful tool of improvement in that matter.

Endnotes

1. Tahoe Art and Mountain Culture: http://www.tahoeculture.com/; COMUNE: http://thecomune.com/.
2. Teton Gravity Research: http://www.tetongravity.com/; POW Protect Our Winters http://protectourwinters.org/.
3. See *Generations* movie by POW in that matter.
4. Stanisław Zieliński, *W stronę pysznej*, Warszawa, 1961; Adam Krzeptowski, *Biały Ślad* (White Trace), 1932, movie.
5. Yasunari Kawabata, *Snow Country (Yuki Guni)*, 1956, p. 145.
6. Masaki Mori, *Ying & Yang in Snow Country*, Southeast Review of Asian Studies, 2009, vol. 31, pp. 290–295.
7. Suzuki Bokushi, *Snow Country Tales. Life in the Other Japan. (Hokkuetsu Seppu)* 1837, trans. by Jeffrey Hunter with Rose Lesser, published by Weatherhill, 1986, p. 22.
8. www.designboom.com acces: 01.06.2013.
9. Werner Herzog, *Encounters At the End of the World*, movie, 2007.
10. Werner Herzog, *Happy People: A Year in Taiga*, movie, 2010.
11. Bruce Tremper, *Staying Alive in an Avalanche Terrain*, Mountaineers Book, 2001.

Processes

Architecture and Urban Studies

WALDEMAR J. AFFELT

Technical Heritage Resource as an Aesthetic Object: Considering Aesthetic Experience as a Cognitive Process

Introduction

Among the many meanings of the word 'aesthetics', I use the one according to which it is a science of sensory cognition (Greek *aisthesis*, *aisthanesthai*, *aisthetos* – sense and perception in general), not unlike how Alexander Gottlieb Baumgarten (1714–1762) seemed to understand the word when appropriating it and giving it the German form 'Æsthetik'.

Sensations are caused by **attractors** – both tangible objects and intangible elements as well as internal sensations of the Perceiver - a man exposed to the effects of such sensory stimuli as his memories, thoughts, ideas, dreams, and fantasies. A variety of objects might become attractors, for example, those constituting cultural heritage:

- – monuments;
- – natural and cultural sites of special significance;
- – cultural landscapes;
- – places of memory with limited or no material remnants of the past;
- – cultural objects: small moveable and large transferable artefacts;
- – intangible heritage related to a given site, object, landscape, etc.

The 'Intangible cultural heritage' is manifested inter alia in the following domains:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;

(b) performing arts;

(c) social practices, rituals and festive events;

(d) knowledge and practices concerning nature and the universe;

(e) traditional craftsmanship.[1]

Intangible cultural property endures through intergenerational oral transfer or imitation, with its elements constantly recreated by communities or groups in response to their environment, history and interaction with nature. So considered, the term 'aesthetic' is synonymous to 'having the power of influence' or 'affecting your senses', whereas my understanding of the adjective 'aesthetic' has no relation whatsoever to any quantification of the degree of 'prettiness' or 'beauty' as opposed to such adjectives as 'unlovely', 'unbeautiful', 'bad looking' or 'ugly'.

There are two types of reactions to the presence of an attractor as far as aesthetic experiences are concerned: you either focus on the attractor itself or it becomes a prompt that triggers associations, thoughts or daydreaming. The underlying purpose of my further deliberations is to check the relevance of some research instruments used by philosophical aesthetics dealing with matters of art (as a domain of culture) to the study of industrial heritage resources, also treated as elements culture. The domain of industrial heritage encompasses a broad spectrum of 'heritages'. The Nizhny Tagil Charter for the Industrial Heritage adopted by TICCIH[2] in 2003 reads that "the **industrial heritage** consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery , workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as the places used for social activities related to industry such as housing, religious worship or education." This industrial heritage is classified according to branches of industry treated as a sector of the economy or considered in relation to an individual industrial facility (the so-called 'internal' history of technology), whereas engineering heritage covers such branches of technical sciences as, e.g. mechanical, construction, chemical electrical, power, shipbuilding, aviation, information and communications engineering. In view of the so-called 'external' history of technology the same branches of industry belong to the **heritage of technology**; this different classification stems from research into phenomena pertaining to the general history of technology of a given period, e.g., work environment (ergonomics, tools, workplace relationships), military defense and attack technology, educational technology as well as technology education and training; museology, the history of inventions of a given branch of technology industry sectors, technology in the context of gender studies (e.g., women – inventors), etc.

The premise underlying the idea presented in this paper is **erganthropy** – a thesis that man is present in his own creations because "while producing various artefacts man places in them particles of his own personality. He therefore enters

his own works together with his entire inner world and, through these acts of 'entering-the-artefact' he is perpetually present within them. The 'real' presence of the creator in his own artefacts means that those 'entering' them may encounter not only the creators themselves but also those invited into the artefacts by the creators. Therefore human artefacts become for creators a meeting place with recipients of their works. Such 'entering-the-artefact' is therefore not only the domain of the creator but also of any other person who sees, hears and reads it[3] This creator – a **'techno-creator'** – 'transmits' to the Perceiver various cognitive information with his work serving as his agent, while the latter **'techno-fact'** is a reflection of the term 'artefact', which, though not meant here as a work of art, serves as an equally potent attractor.

Such 'encounters' between the Perceiver and the Creator are studied by **encounterology.**[4]

For many decades aesthetics was a domain of philosophy and the humanities; recent times, however, furthered the advancement of natural sciences from among which the most innovative are findings of neuroscience (biology of the brain) and the **theories of neuroaesthetics and hypotheses derived from it**.

The human senses are probably not able to discriminate the type of the attractor (a work of art or something else?), the measure of the aesthetic power of which is the intensity, contextuality and the durability of the sensations triggered by it. Those theories propagate **panaestheticism** proclaiming that "The potential aesthetic value is embedded not only in works of art but extends to all other human creations as well as to natural phenomena and works of nature, while any aesthetic quality assessment is intersubjective in its nature and can be verified by employing techniques of psychology and sociology, for example.[5]" This statement constitutes the foundation of my further techno-aesthetic argument, whose very nature requires some knowledge of technical heritage.

The quotes included in this paper all come from the novel *Ziemia obiecana* (Promised Land), in which, owing to the most expressive narrative written by Władysław Reymont (1867–1925), the 1924 Nobel Prize winner in literature, the **techno-aesthetic** features of the industrial city of Łódź are masterfully and comprehensively presented. The notion of 'techno-aesthetics' was introduced in Poland by prof. Krystyna Wilkoszewska.[6]

The techno-aesthetic situation

> … scrolls of fabric unfolded on large reels spun around swimming in paint, spraying it on the faces and shirts of the workers who stood motionless, every now and then scooping some water from the vat into the palms of their hands and

> looking to see if it still contained the paint that should have been soaked up by the fabric. (Vol. I, Ch. 1)

Aesthetics is concerned with a complex phenomenon called the aesthetic situation, the initial signal for which is an **aesthetic experience** constituting the emotional states of the Perceiver faced with a Techno-fact. These states may either cause a sense of satisfaction and pleasure or their opposites, such as anxiety, discomfort and dissatisfaction. An aesthetic experience manifests itself as **fascination and sensation.** While fascination can be described as a "complete, self-contained experience taking place at the pre-reflective level of predominantly affective kind of reactions"[7], sensation emerges from the background of other experiences "and usually fizzles out so slowly that it is difficult to decide when exactly it began and when it ends"[8]. Although fascination may be considered a precondition for an initial emotion to appear, its presence does not guarantee that the aesthetic situation will evolve into a full **aesthetic experience**. What is by no means less interesting here is the existence of the 'boundary conditions' for fascination and also the possibility to generate it, which is of great importance to museums and those promoting the heritage through displaying and presenting items of cultural value. An aesthetic experience after all goes beyond the circle of works of art because "it might be triggered by a variety of objects and elements; the inability to determine by which is still another reason for aesthetic fascination to be so resistant to scientific analyses. It is impossible to establish any binding principles here because a trifle, a hackneyed work of art or even in an item of little aesthetic value may sometimes glow somehow, although it is impossible to explain what exactly has struck you and what justifies the power and depth of the experience".[9]

Aesthetic experience may be accompanied by **historic experience** – a reaction to an encounter with a monument of history when our emotions are stirred up – "an intuitive ability to empathize with a different mentality, a different world of ideas. This is an ability to induce within ourselves some condensed but truly synthetic image of the past which in fact consists not only of the view of the monument of history as perceived but also of the Perceiver's entire knowledge previously stored and ordered in the consciousness of this researcher of the past. Such an experience may be regarded as an intense contact with the past preserved in its directly accessible remnant giving a sense of the totality of the historical moment it represents and a chance to update it while gaining an in-depth knowledge of its elements. (-) Not only cognition but also intense experience lurks and hides in each monument of history" [10]. Not everyone, however, is capable of this kind of experience [11] because of the lack of knowledge and perhaps skills necessary

to read and interpret its meanings, which are prerequisites for experiencing the past thus updated and "endowing it with a sense of continuity and, feeling jointly responsible for one's own cultural taste, developing and refining one's collective and individual personality". **Aesthetic concentration** or focusing attention on the artefact is prerequisite for the initial emotion to appear. The diploid nucleus of the techno-aesthetic situation, i.e. Techno-fact versus Perceiver might evolve into a full twelvefold aesthetic experience with far-reaching consequences: the creation of a **techno-effect**.

The techno-aesthetic experience – constituents

> Like snake coils, black transmission belts – trembling and hissing – would chase each other, jumping up to the ceiling then sliding down onto shiny pulley wheels, putting them into rotation; they would then move along the walls, fly across the ceilings, return in order to surround the long passages across the shop with the raging thick streaks of black yarn in constant motion, so thick that you could only catch a glimpse of barely discernible movements of spinning machines resembling skeletons of monstrous prehistoric fish that would swiftly move diagonally, seize a woolen roll with its white teeth, to finally retreat leaving hundreds of white yarns trailing behind. (Vol. II, Ch. XII)

While examining the relations among the techno-aesthetic experience constituents, it is necessary to decide what determines and evidences the fact that the techno-fact has some genuine impact on the Perceiver. These are **emotions and feelings**. According to Damasio [12], feeling is a personal mental experience of emotion, whereas emotions constitute a set of reactions, many of which manifest themselves and become visible to outside observers; one might monitor one's own emotional states but those of others elude us; they might only be communicated or – to be more precise – related to us. The category of primary or universal emotions the ability of which has been developed through evolutionary processes includes six neurochemical reactions recognized as happiness, sadness, fear, anger, surprise and disgust, whereas such recurrent behaviours as embarrassment, jealousy, guilt, pride fall into the category of secondary or social emotions. Ill-being, a sense of calmness, irritation and tension or various states of pain or pleasure are also commonly labelled as emotions. Emotions are stimulated in two ways: as a result of processing the data related to the object or situation perceived through senses or by recalling images related to the object or situation from memory. Emotions are kindled not only by the techno-fact itself but also by its surroundings or the scenery seen by the Perceiver. Consciousness, therefore, is grounded in feelings and man is governed by emotions; some of

which become conscious, that is, recognized as feelings and possibly processed by the intellect and turned into action plans – decisions to engage in some activity. Any analysis of the sequence of such actions requires some smaller feature to be used for research and later description of the outcomes, which is **attitude,** colloquially used as an observational generalization: while conducting observation of some **behaviour** (manifested at this very moment) and possessing knowledge of the observed person's previous behaviours sufficient for comparative analysis, we formulate an opinion on this particular person's behavioural profile, for example, by voicing our views as to his/her rules of conduct or the absence of any. According to Bell et al.[13] there are three diverse components of attitude:

– affective, related to people's emotions;
– behavioural, related to people's actions;
– cognitive, stemming from the intellect.

Attitude is a manifestation of how items from the material world and ideas – mental representations formed and stored in the ideosphere – are evaluated. It is worth mentioning here assessment criteria – **values**. Bell et al. define them as "a set of specific, interrelated attitudes stemming from some abstract principle which generalizes and enhances them through adding some moral overtones"[14]. Therefore the concept of value is broader than that of attitude; it stands for standards adhered to by a given person, a representative of a given culture or religion. Values manifest themselves through nothing other but attitudes, whereas we are able to draw inferences about them from observing behaviours. Environmental behaviours give evidence that a person has assumed some attitude, which might mean taking a stance towards the natural and/or cultural environment. Although the aesthetic value of a monument of industry or technology is one of several values I ascribe to it[15], it deserves special attention, however, for two reasons at least: firstly, it does not feature in specialist Polish-language literature as a subject methodically elaborated on and, secondly, as far as the management of historic objects of technology is concerned, its importance has been grossly underestimated – to the detriment of the cultural heritage resources of Poland.

Table 1. The names of cultural heritage values divided into two sets (underneath each value the reader will find leading branches of science supporting its study and interpretation).

No	Retrospective cultural values	Prospective socio-economic values
1	Communal value and social identity *Anthropology, social psychology, sociology*	Social and public usefulness *Sociology, economy,*
2	Authenticity *Heritology, archaeology, engineering*	Sustaining authentic function *History, heritology, cultural studies*

3	Integrity *Heritology, archaeology, engineering*	Potential economic value *Economy, business*
4	Outstanding uniqueness and rarity value *Comparative analysis*	Educational value *Educational science, communication*
5	Artistic value *History and criticism of arts*	Safeguarding mobile techno-facts *Museology,*
6	Historic value *History, cultural studies*	Political value *Political sciences*
7.	Related elements of intangible heritage *Anthropology, ethnology*	Historic urban landscape Physical planning and management
8.	Techno-aesthetic value *Philosophical and applied aesthetics, neu-* *roaesthetics*	Tourist interest potential *Tourism, communication*

The techno-effect as the climax of a techno-aesthetic experience

> ...Behind a double row of iron columns supporting the upper floors of the mill, standing close to each other like trees in an overgrown forest, and covering most of the shop floor, stood rinsing tubs – long boxes filled with boiling water, foaming with washing soda and soap, mechanical laundry machines, wringers, through which the fabric moved; splashes of water caused by water beaters would spill on the floor and form over the heads of the laundresses such a thick cloud that the lights in the shop looked as if they were reflected in a mirror.

One of the sensations felt by the Perceiver in a techno-aesthetic situation is **aesthetic resonance** whose intensity depends on:

– an external agent (material) – an immanent feature of a techno-fact acknowledged *a posteriori*, e.g. its size (colossal), its unquestionably old age (traces of history or signs of the passage of time);
– internal (personal) intellectual factor – the Perceiver's expertise or at least some *a priori* knowledge of the artefact's values;
– internal (personal) emotional factor – psychological need of survival with the subsequent search for sensation / adventure which *a priori* become promoters of the Perceiver's exploration of reality.

The Perceiver's strong initial experiences might evolve into a cognitive cycle as described by encounterology: visualizing the person of the Techno-creator, his personality, interests and other predilections, might lead the Perceiver to in-depth exploration of e.g. sources of his creative inspiration (**antecedents**), the body of knowledge existing in his times or – going even further – to the

erstwhile general condition of the then world – advancements in technology and the socio-economic development (*milieu*)

The Catharsis techno-effect

> One of the wheels setting the machine in motion seized a careless worker standing too close to it by the jacket, drew him into the rhythm of its movement, turned him around, threw him on the machine, breaking and squashing him, to finally throw the pulp up without stopping – even for a moment. (Vol. I, Ch. VIII)

A techno-aesthetic experience can lead to a feeling of satisfaction or cause anxiety, a sense of discomfort. In other words, it might turn into an unpleasant experience. The Perceiver's sense of anxiety caused by his routine being thrown off balance by being exposed to attractors that agitate him and pose a threat to his daily bliss might dramatize the course of an aesthetic experience. If released, this tension might cause reactions similar to those to which we succumb while watching a horror film (we are scared but we only pretend to be in fact), a tragedy in the theatre (truth and good prevail over evil) or while reading a detective novel (mystery unravelled) or news coverage on accidents in the press (fortunately, this doesn't concern me).

The hedonistic techno-effect

> - I am a man who loves and needs beautiful things. After a hard week at work, I need a rest on the Sabbath or on Sunday; I need to go to a nice Hall with nice paintings, nice sculptures, nice architecture, nice ceremonies and a nice concert. (Vol. II, Ch. VII)

A techno-aesthetic experience can lead to a feeling of pleasure, contentment, calm, gladness, mirth, etc. We generally look for relevant attractors in the world of entertainment. The Polish word for 'entertainment' (rozrywka), however, is no longer used in narratives revolving around culture while the omnipotent media (PR) turn, for example, a beach volleyball match or a rock-star concert attracting a large audience into a cultural event.

The techno-effect *pro bono publico*

> Filled with factory waste, the gutters stretched like dirty yellow, red and white ribbons; the discharge of waste issuing from some houses and factories located behind them was so profuse that, not being able to contain it, the gutters over-

flowed, flooding the pavements on the side of the street with coloured waves of
waste reaching as far as the well-trodden thresholds of countless tiny shops with
their black muddy interiors belching out the smells of dirt and decay, herrings,
rotting vegetables and alcohol. (Vol. I, Ch. VI)

Various stakeholders of cultural heritage assume the role of the Perceiver –
from a casual tourist, through more or less sophisticated connoisseurs of
the subject, to conservators on duty and researchers studying the history of
technology. In their case a full techno-aesthetic experience might culminate *in
pro bono publico* behaviours. The twelve constituents of a full techno-aesthetic
experience might then be grouped into four sequences, which in fact form
a network of interactive and cyclically resonant emotional and intellectual
connections, resulting in the strengthening or weakening of the final *pro bono
publico* activity, understood here as resulting in the preservation of a given
techno-fact for the benefit of future generations. The steps of the process which
should lead to sustainable (in other words, consistent with the idea of sustain-
able development) protection of monuments of industry and technology that
might be presented as follows:

– the initial sequence involving the nucleus of an aesthetic situation (aes-
  thetic experience):
    – **scenery – techno-fact – Perceiver –**
– initial emotional and intellectual sequence:
    – **emotions – feelings – values –**
– development of intellectual and cognitive sequence ending on conceptual
  storytelling milieu:
    – **milieu – techno-creator – antecedent**
– final causative sequence *in actu* ending presumably on techno-effect
  praxis – the practical application of the idea of techno-fact protection
  and/or safeguarding as valuable cultural heritage resource:
    – **attitudes – behaviours – actions *pro bono publico* – techno-effect praxis**

In view of this approach the techno-effect is nothing else than putting a given
techno-fact under some form of legal protection, together with all kinds of other
relevant actions that should be undertaken. At the other end of the aesthetic
experience axis is the milieu understood as an image of the past in all its com-
plexity and which is both manifested and documented by the given techno-fact;
this image might become the basis for historiological narrative.

Waldemar J. Affelt

The aesthetic power of the techno-fact

> The spinning wheels drowsily whirred away with drowsy women workers bending over them; several open workshops drowsily made some clashing noises; each workshop, with small overhead lamps casting a dim yellowish light down on it, was like a giant cocoon, most amazingly netted and wrapped up with thousands of fibres in various colours and countless layers of yarn stretched every each way; inside these cocoons, workers, not unlike silkworms, wove their patterned fabrics… (Vol. I, Ch. IX)

Popular artistic representations, a variety of corresponding attractors (sensory stimuli) and material techno-facts are summarized in Table 2.

If one were to look into representations of intangible heritage, such study would require a whole set of instruments used in psychological analysis, although, as claimed by those involved in neuroaesthetics, there are similarities between the course of an aesthetic situation evoked by a material object and that triggered by its mere recollection.

Table 2. Matching commonly recognized types of artistic representation with their attractors (sensory stimuli) and various techno-facts.

Sensory attractors	Artefacts – Works of art	Techno-facts
2D picture: line	Plastic arts: drawing	Sketch, diagram explaining how of a piece of equipment operates, technical drawing, production line plan
2D colour picture: paint spot (+ line)	Plastic arts: painting	graphic design, visualisation
3D image: detail	Plastic arts: sculpture (*ready-mades*)	Moveable monument of architecture: model, prototype, a techno-fact easily accessible to all
3D image: panoramic view	Architecture, building, street architecture and other scenery elements, interior architecture and scenic interiors, cultural landscape	Immoveable monument of architecture: an industrial building, civil and military engineering structures, technical equipment, fittings and industrial landscape

Sound	Music	The sound of working equipment and that of industrial processes; Communication in the special jargon of the workplace.
Moving image (+sound)	Dance (ballet)	Images of people at work, operating technical equipment or those showing vehicles in motion.
Internal images caused by a visual or auditory stimulus (text read aloud)	Fiction	Popular scientific literature, technical texts: descriptions, reports, statistics
Sound (word) + moving image	Drama (theatre), Television, Multimedia show and presentations	Demonstration of the technological process (a sensation directly linked to an external stimulus), participation in a technological 'drama' show (inner experience)
Smell	Film show and theatre performance with special smell effects	The characteristic smell of technological processes, products, industrial waste, etc.
The 'dynamic' experience of movement and vibrations of the floor.	Amusement park or a 'park of attractions' as an artefact of the entertainment sector	Machinery, bridges, vehicles, transporters, etc. in motion
The sensory quality of the skin – physics of the air (movement, airflow, changes of temperature and the degree of humidity)		Industrial shops interiors and the surroundings of industrial facilities in operation
Cathartic emotions while under threat		An autopsy of a technological process in progress
Emotions and the existential feeling of experiencing 'virtual' reality	Electronic images of works of art – multimedia simulacra	3D scan of a heritage resource with point cloud data recording
Emotions and the existential feeling of experiencing 'true' reality	Interactive theatre performance involving the audience	Techno-facts *en bloc*, interior and exterior space of heritage of industry and technology sites.

As indicated above, the main advantages of techno-facts over works of art are their superior multisensory qualities, their undeniable permanence as fixtures embedded in reality, regardless of whether this reality is a former, fragmented or even processed one; therefore they offer us something which art – artificial in its nature and now getting much too close to the 'virtual' reality caused by free accessibility of electronic images and representations of its works – is no longer capable of giving. It is worth mentioning here that modern art phenomena – from *ready-mades*, through installations, *performance* and *happening* to *environ art* invite the Perceiver to enter a quasi-technical environment, offering experiences otherwise readily available in sceneries of real industrial and engineering structures, etc.

Aesthetic impotence of the techno-fact

> I like them all to have a shine! I don't much care one way or another: be it a landscape, a genre scene, mythological or historical, I'll buy anything because we can afford to do so, but I like my paintings to have a shine! It looks neater this way. (Vol. I , Ch. XI)

The rich literature on the history of arts produced by a whole legion of researchers engaged in the study of aesthetics seems to ignore this technical component of culture, which in fact constitutes its infrastructure. Without it no advancement in the very foundations of culture, namely, scientific and technological progress and socio-economic development would be possible. The blind spot in the minds of our countrymen, which might signify either the lack of knowledge or perhaps the lack of appropriate research instruments, seriously impoverishes the Polish cultural landscape, whose diversity is gradually diminished by the practice of systematic removal of techno-facts either from the collective consciousness or from our physical reality. A techno-fact might be hardly noticeable and therefore 'mute' to the Perceiver, who might not have had a chance to develop a liking for it, who perhaps lacks basic knowledge or simply perpetuates this delusory conviction that there are 'true' monuments of culture and those which are not 'true'[16], and as such are unworthy of attention and thus dispensable, to be removed from our 'beautiful' or, colloquially speaking, 'aesthetic' cultural landscape. In order to restore our resources of industrial and technological heritage to their rightful (in my opinion) position, status and place in the collective consciousness, it is necessary to start an intensive, full-scale practice of **techno-aesthetics** *in actu,* particularly by including appropriate general and specialist courses in the academic curricula of departments of technology,

cultural studies and conservation and restoration of historic monuments. Other types of schools should introduce changes in their programmes of study in such a way that their graduates would perceive a work of technology as a phenomenon that is by no means less valuable than a work of art. In the practice of historic preservation much remains to be done in the so-far neglected area of methods of evaluating, interpreting and promoting monuments of industry and technology. The appreciation of techno-aesthetic value should become the fundamental prerequisite for good practice in the protection of the cultural heritage of industry and technology and the effective safeguarding of its valuable resources and sites.

Endnotes

1. The Convention for the Safeguarding of Intangible Cultural Heritage was adopted by the UNESCO General Conference held in 2003.
2. The International Committee of Conservation of the Industrial Heritage (TICCIH) http://www.mnactec.cat/ticcih/industrial_heritage.htm.
3. Andrzej R. Nowicki, *Najważniejsze myśli własnego systemu filozoficznego*, (24.10.2001): www.filozofandrzejnowicki.net/html/myśli.htm.
4. Andrzej R. Nowicki, "Zadania i metody inkontrologii", *Folia Societatis Scientiarum Lublinensis*, Vol. 18, Hum. 1, Lublin 1976, p. 13: the term 'encounterology' has its origin in Latin 'incontra' – encounter (Italian *incontro*, French *rencontre*, Spanish *encuentro*, Portuguese *encontro*; the original Polish term 'inkontrologia' was first published on 24 August 1974.
5. Maria Gołaszewska, *Świadomość piękna. Problemy genezy, funkcji, struktury i wartości w estetyce,* Warszawa: Państwowe Wydawnictwo Naukowe, 1970, p. 138.
6. Krystyna Wilkoszewska, "Estetyka nowych mediów", [in:] Krystyna Wilkoszewska (ed.), *Piękno w sieci. Estetyka a nowe media*, Kraków: Wydawnictwo Universitas, 1999, pp. 12–15: "Techno-aesthetics (prefix techno- refers to both the techniques and technologies) is organized around the concept of techne, accompanying art from antiquity. (…) Techno-aesthetic reflection of it covers: a) traditional techniques (how to create) arts and crafts; b) ways to creat the art of using technical equipment, first mechanical and electronic now". In this article, I use the concept of techno-aesthetics in slightly different context.
7. Maria Gołaszewska, op. cit., p. 113.
8. Ibid., p. 126.
9. Ibid., p. 118.
10. Andrzej Gieysztor, "Dziedzictwo a suwerenność", [in:] Jacek Purchla (ed.), *Obowiązki wobec dziedzictwa a prawa rynku*, Kraków: Międzynarodowe Centrum Kultury, 1995, p. 12.
11. Ibid., p. 13: Gieysztor clearly lays particular emphasis on the intellectual 'processing' of the sensations which should precede the appearance of a vision, unless these

daydreams are so intense that the Recipient is actually looking for an artefact – a 'screen' – to project his/her visions in order to enjoy them.

12. Antonio Rosa Damasio, *Tajemnica świadomości*, Poznań: Dom Wydawniczy Rebis, 2000, p. 59.

13. Paul A. Bell, Thomas C. Greene, Jeffrey D. Fisher, Andrew Baum, *Psychologia środowiskowa*, Gdańsk: Gdańskie Wydawnictwo Psychologiczne, 2004, p. 47.

14. Ibid., p. 47f.

15. Waldemar Affelt, "The Heritage of Technology as a Particle of Culture. Part I. Within the Sustainable Development Current", *Ochrona Zabytków*, (1) 2009, pp. 50–84.

16. I am referring here to a public statement given by a conservator employed by the local authorities who thus distinguished monuments of technological heritage from 'real' ones or works of art and monuments of architecture; this opinion was voiced at an international scientific conference in 2010.

1. The Augustów Canal (North-East Poland), two-chamber lock Paniewo, 1826-1828 (left) and Sosnówek, 1828, (right). Aesthetic experience of fresh and misty air blow while passengers on boat deck or canoeing wait for opening the lock gate, moreover moving up or down together with the water level as seen as a wet line on the lock wall (all photos taken by the author).


2. Left: Tychy, Tyskie Brovarium (historic brewery in operation). Right: Ciechocinek, historic salt works in operation since 1832, graduation walls allowing water to evaporate that increases salt concentration in the brine. Both pictures show scent attractors: foggy air from Beer Works No 5 and microparticles of the brine aerosol which smelt distinctively. Techno-aesthetic experience of industrial smell.

Waldemar J. Affelt

3. Wdzydze Kiszewskie, Ethnographic Park, annual folk festival. Techno-asesthetic experience of the physical exercise effort during sawing along a pine trunk (left) or while observing historic locomobile in operation during (right) Watt's governor rotates and its balls moving up and down; smoke from the locomobile hearth teases noses of Perceivers.
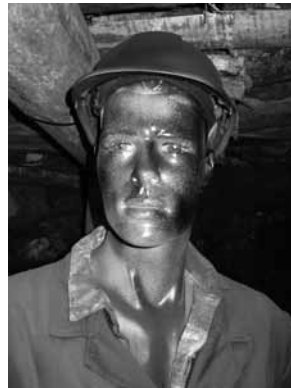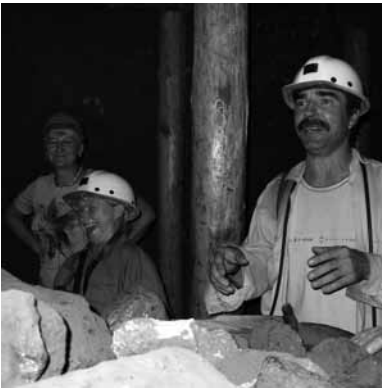
4. Zabrze, historic coalmine Guido adapted for industrial tourism attraction; guide – former coalminer entertains the ladies, however environment here was not so clean and safe in the past what resembles a mannequin covered with coal dust. This is techno-aesthetic experience a kind of catharsis type.

5. Ciechocinek, left: the very heart of the spa town – fountain called "Mushroom" is a technical device that extracts gases dissolved in the brine, that might be harmful for iron piping; right: kid playing with cast iron wheel – part of the huge steam engine once upon the time being installed nearby, and kept here as historic witness memorizing this place. Without developing of techno-aesthetic experience by means of rising up questions – what it is? or what for it is? – the situation remains only an enjoyable entertainment.

6. Gdansk, two sister supports of the historic bridge of 1910 yellow painted being replaced by new ones while structure had been repaired; left: support repainted on signal red and exposed on the bridge abutment as piece of street furniture mall; right: second support exposed at the campus of Gdansk University of Technology – it was decided to keep it raw, rusty and with visible traces of ageing. This is example of different techno-aesthetic taste and appreciation of different users of the heritage.

7. Łódź, Museum of the City of Lodz, former palace of industrialist Izrael Kalmano-wicz Poznanski (1833-1900) completed post mortam, architectural detail of facade decoration, bassoreliefo on keystones of window lintel related to life line of the founder, who stared small busines as home made textail crafts and developed it to huge industrial cotton mill complex applying highest technology available at that time. Curiosity while observing those datails may lead to techno-aesthatic experi-ence climax – heritage interpetation.

8. Shopping centres with the expositions dedicated to heritage. Left: Zabrze, nar-rative on panels is related to local history – coalmining, however not to this place history – former steel mill. Right: Lodz, "visiting" artefact by means of fire brigade horse car extinguisher perfectly restored. Example of quite unexpected techno-aes-thetic situation if Perceiver suddenly mentions technofact in a such place... The next step is to explore that phenomenon in a way of techno-aesthetic experience.

9. Lodz, Andel's Hotel**** in revitalized former Poznanski's cotton mill of 70' of 19th century. Architect's taste lead to pseudo-industrial aesthetics and such presence of the wall finishing would never be present in reality simply for safety reasons and protection against ignition of cotton dust. Right: only survived piece of authentic historic interior – cast iron steps of noncombustible staircase with however again pseudo-industrial finish of the wlls.

10. Lodz, mechanical looms of different appearance. Left: Museum of the Factory run by the Manufaktura Shoping Center, visible condition of equipment being explained by the museum guide dressed in worker stylish uniform. Right: Central Museum of Textiles, small exposition of authentic and active textile machinery thanks to skilful maintenance provided by the experienced man on picture, who acts as guide as well. If that noisy while working machinery attracts somebody then techno-aesthetic experience can be developed towards cognitive experience with help of commentary by the guide, but if not...

11. Zabrze, Coal Mining Museum, operators of mine shaft hoisting machines. Left: real operating of machine powered by electric engine for exploring underground tourist route. Right: operating steam engine machine in dead action – only for presentation of working steam engine of 1915 without transmission of the movement to the shaft lift. This is an example of cognitive dissonance as the second seems to be more attractive however is less authentic (operates but without action), while the previous one is fully authentic but less "old fashion".

12. Technofacts vs. artefacts and authenticity vs. false. Left: Gdansk Shipyard, in front of small pavilion canteen stands combined table & sit furniture from former historic central restaurant recently demolished, that recalls times of shipyard prosperity and dining capacity counted in thousands lunches per day – in other words this is a place of memory. Right: Katowice, shopping centre with a wheel taken down from the exhaust tower shaft lift visible on the background – pure nonsense destruction of coal mine landscape silhouette. Techno-aesthetic taste of the architect is kind of anti-industrial nature.

13. Zabrze, steam powered hammer made by E. Brinkmann & Co. from Witten a / d Ruhr, factory number 704 of 1890., was working on this site from 1896 till 1993, earlier at the Donnersmarckhütte, and after 1945 in Huta Zabrze, situated in front of shopping centre at 2003 constructed on the site of former steel mill demolished several years ago (left). Right: picture shows reminded buildings of the former steel mill. That techno-fact designates the site as place of memory.

14. Lodz, shopping centre area on former textile mill developed by Izrael Kalmano-wicz Poznanski (1833-1900). Left: moveable street furniture designed as fancy chair for posing picture making which allows to have changeable background. Right: fountain sprinkler arranged on the line of former bed the Lodka river, which can be understood as an aid reminding the past situation of the industrial site with inten-sive demand for water.

15. Lodz, shopping centre area on former textile mill developed by Izrael Kalmano-wicz Poznanski (1833-1900), backside of historic electric power station of 1912, de-signed in modernistic style in tune of constructivism; architect applied additional arrangement of the wall to make it more attractive visually, however the authentic aesthetics suffers. On the other hand that arrangement seems to be attractive for the Perceivers and the bench is intensively occupied.

16. Lodz, Central Museum of Textiles, steam pump by Mather & Platt from Man-chester of 1920, provided water under pressure to fire sprinklers installed in the mill interiors; outdoor exposition is arranged according to the attractive view on the technofact however does not observe the authentic location of this kind of machin-ery that had have to be indoor.

17. Lodz, electric power plant EC1, building of 1907, machine hall after and before revitalisation; most powerful and meaningful technofact of this interior – the main switchboard – has been demolished, and secession staircase has lost its finesse due to heavy pseudo-industrial intervention above. Architect did not recognize the techno-aesthetic value of the authentic arrangement of this interior and simply spoiled it.

18. Cracow, House Under the Globe owned by the book edition company, built as a site of Trade and Industry Chamber in 1906. Stained glass windows in main staircase with technical and industrial motives designed by Fransiszek Mączyński (1874-1947). Example of artefact inspired by technology that one can call technofacts.
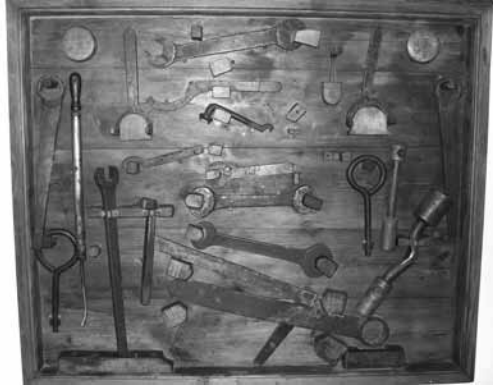
19. Equipment of industrial site. Left: authentic collection of washers found in installer workshop at the abandoned site of the electric powers station EC1 in Lodz. Right: Table with set of mechanical tools exposed as an artefact for sale at the Szyb Wilson Gallery in Katowice; this is example of the authentic technofact transformation into non-authentic or conceptual artefact and even piece of art. That illustrates dichotomy of techno-aesthetics.

20. Katowice, Szyb Wilson Gallery, set of the naive paintings by local amateur much inspired by industrial landscape and its authentic features; figuration allows to recognize depicted sites, places, views and panoramas.
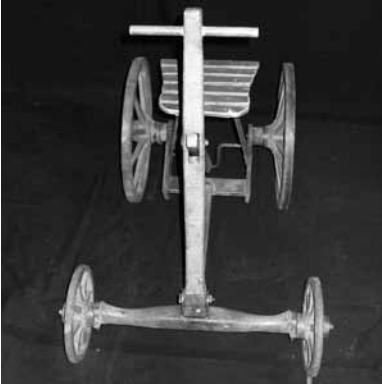
21. Cracow, Centre for the Documentation of the Art of Tadeusz Kantor; artefact designed and executed as an active object – theatrical prop that must fulfil requirements for four-wheel mobile a kind of bicycle actuated by means of a movable drawbar and driven by the adult actor. Solid metal. With no doubts this is piece of art and technofact in one; mobiles were of Kantor interest, who to some extend acted as an engineer constructor for his props.

22. Bełžec, State Museum at Majdanek, Branch Museum – Place of Memory in Belzec, archaeological artefact recognized s piece of gas chamber installation providing equal distribution of gas killing prisoners of this concentration camp for total extermination of half a million people during relatively short period from March to December of 1942. This technofact represents technology of mass death designed, applied and improved by Nazis.

23. Ciechocinek, wooden reservoir from middle of the 19th century for storing concentrated brine before filling the open fire pan and finishing salt production process. it was a very corrosive fluid for iron but much preserving for wood. This expressive techno-aesthetics of material aging was a credible evidence of historic value, but such point of view did not find appreciation of the owner and historic structures recently were demolished and replaced with a new ones (See the Polish sign of protected monument on reservoir beam).

24. Workers aesthetic sensitiveness, unfortunately lost due to closing down the production sites or dramatic reduction of productivity and employment. Left: Gdansk Shipyard, flower pot situated on narrow strip of grass along the industrial building, behind visible scaffolding for climbing roses. Right: Ciechocinek, remnants of the former flower circle arranged as a place commemorating the locomotive turntable very busy in time of slat works prosperity.

GÜLCE ÇETINER

Emancipation from the Museum: Street Art

When I sent the abstract to the congress committee couple months ago, I had no idea what would happen at the end of May in Turkey. Until that day, my plan was to tell you briefly the history of The Museum and its relationship with art history as they both emerged in the 18th century. I was going to discuss the reasons why people can feel uncomfortable during an erudite museum tour. It was going to be a highly theoretical presentation with a couple of examples. I think institutions have big impact on thinking and how art is received. By excluding museums, galleries, fairs and academies, art will embrace its true character: Liberty. Now I would like to talk about this issue with a significant example: Occupy Gezi.

As philosophy scholars, even though we experience the praxis, most of our presentations are speculative, theoretical. Because of this I have to confess they can be quite incomprehensible and what is worse, boring! I will still have to present some theory but I feel lucky, I have witnessed the praxis of the theory with my own eyes. I think it is very important to see with your own eyes and to experience the theory yourself and not to use anecdotes about a different era or different geography. As a result, I will use Occupy Gezi as a focus to learn about how people relate to the art of the political graffiti and how that's different from how they relate to art in The Museum. I would like to start with a quote about the definiton of graffiti.

Turkish rapper "Defkhan" explains graffiti in the book *Style is the Message* as:

> Dude, graffiti is a radio with pictures. I think there are so many people who haven't realized this yet. Graffiti can reach the places that Picasso can't. This is the bravest of all arts. It shows that if walls could speak statement can become true.[1]

In this argument, two things are important: First, street art has a message to share, it is not nonsense. Second high art belongs to upper classes. The art world

is always prone to think sneakingly to pull the people into the art institutions and to teach them some "civilization" under the guise of an "art exhibit" where you must "be quiet", "be respectful", "keep your opinion to yourself if you are not an art expert", "just read the catalog and you will get the information and "do not question it". Unequal subclasses have to reach and get the message of how art works. It is a fact that there are two movements in the "centre and periphery" relation: power elites stand and the rest of us struggle. In this polarization, the place of the artist is ambiguous.

Why do artists make art? This is an all-time favorite question. There are various answers to this. To express oneself, to give a social/political message, to reflect the reality without mediation or it is just an irresistible impulse to create from nothing… There can be numerous answers according to your perspective of art. But one thing doesn't change: art can be subservient to some people, to some ideology or to something else. However, the artist always wants to act, to create freely. So this is the dilemma, the artist wants to be free, thinks that he is free but when he exhibits his works in the institutions or determined places, he falls into the trap of the system. Artwork turns into a commodity, a typical indicator of the capitalist market.

But if the artist is free and honestly aims to reach people, artwork has to change its place from where it's displayed in The Museum to where it's more accessible to people. The people should not be obliged to visit The Museum, art should come to the streets where people are. But with this statement, I don't mean gentrification by turning the streets into a museum. Gentrification is a micro (urban) colonialism, and often it increases the costs of living in the neighbourhood and it changes the routines, traditions and the characteristics of the neighbourhood. There may be a backlash from people who don't accept the external intervention.

When you take a look at the Turkish graffiti scene, most of the artists qualify themselves as neo-nationalist, religious and oppressed groups like Turkey's majority. I suppose this is similar to other countries: graffiti comes out from major oppressed groups as an act of rebellion. In Turkey, graffiti is pretty new. It began in 1995 with a very small group called S2K crew. It was brought to Turkey by second generation workers' children from Germany. As you know with the US and UK, Germany is the homeland of graffiti. In an in-depth analysis, you can see that Turkish workers working in Germany's 3th generation youth share the same qualities with graffiti artists in Turkey (nationalist, religious, rappers). I guess this is the second reason that graffiti spread in this group, German Turk youth convey the graffiti to their friends and neighbours in Turkey. (The history of rap in Turkey is similar that of graffiti.)

Because of its short history and technical difficulties, the Turkish graffiti scene remained small. An interesting fact is that in most countries, graffiti is still accepted as vandalism and illegal. Most of the time the graffiti artists are accused of causing damage to property. In Turkey the case is little bit different. Police lumps the graffiti artists together with the illegal organisations and treat them as political criminals because illegal political organisations write their slogans to the walls. The interesting thing in here is that the graffiti artists don't define themselves as political and they feel pretty exhausted about this issue.

There are two prominent types of graffiti in Turkey; one is traditional freehand and one is done in stencil. We can see that the political messages in stencil began only a few years ago. The stencils are anonymous, of course, but their places indicate that stencilers differ from traditional graffiti artists. The stencilers are new bourgeois or white collars' children and we can call this youth hipster or boho, which means "bohemian". As we know the increase in leisure time for intellectual and artistic activities correlates with increase in income. This is one of the reasons why the well thought-out, well done stencils appear in boho-hipster places in Turkey. Another reason is, as I stated previously, the graffiti freehand artists/writers are religious and nationalist, most of them are subclasses and live in periphery so you can follow their works in the ghettos.

Latent reason that freehanders apolitical attitude is The history of the Turkish Republic is founded in the Ottoman empire which was an absolute monarchy Turkey's main religious order is Sunni Islam wherein the God is omnipotent and retributive and Turkey's despotic modernisation creates a culture of submissiveness and fear. Most of the graffiti artists are unaware that they are a part of this culture. Content and form of the street art are divided between these groups: Stencilers' content, freehanders' form.

But a huge exception was experienced during Occupy Gezi. Whoever got a paint spray can, started to write on the walls and sidewalks. Most of the graffiti was anonymous, spontaneous and instant. And, because of Occupy Gezi is an inclusive resistance that does not alienate or does not belong to any formal group, Occupy Gezi's street art has a unique characteristic like the Occupy Gezi movement itself.

On May 27th Occupy Gezi started as an environmentalist protest against the government plans of removing Gezi Park (near to Taksim Square) and replacing it with historical military barracks and shopping mall. After the brutal police force against 50 protesters, it ballooned into an anti-authoritarian government protest movement across Turkey. During this time, we witnessed amazing examples of street art against excessive police force and abusive, improper use of tear gas, the protesters only used their creativity and humor through the walls

and sidewalks as a non-violent civil disobedience demonstration. Now, we will look at these examples together.

Street Art During Occupy Gezi[2]

These graffiti and stencils are from Occupy Gezi protests. Most of the photos were taken in İstanbul, a few of them in İzmir, one in Vienna and one in Eskişehir. The main theme of the graffiti and stencils is the criticism of the Turkish police force, authoritarian Turkish government, censorship and Turkish media's pro-government attitude towards the events.

Figure 1

Occupy Gezi twitter tag: The graffiti of the Twit bird with gasmask is one of the symbols of the demonstrations. As you know, social media is the main communication medium during a protest as we saw before in Egypt, Tunisia and Iran. When the mass media is under censorship in a country, henchman of the government; social media plays the mass media's role. Occupy Gezi hashtag was world Top Trend for many times during the protests. (Figure 1)
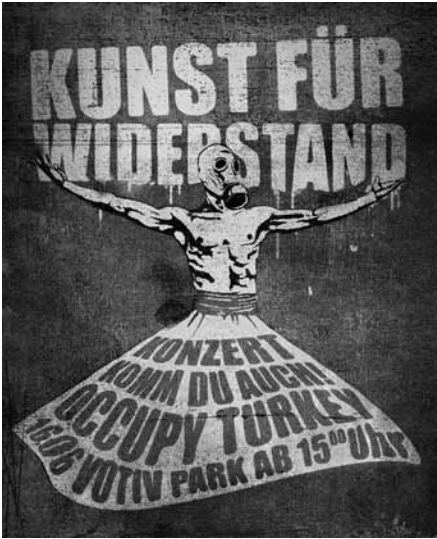
Figure 2

This stencil, from Vienna, is an invitation to a demonstration. It means "art for resistance". This whirling dervish with a gas mask appeared on the first days of Occupy Gezi. In a little while, we will see the photo that inspired this. The whirling dervishes are practitioners of the Mevlevi order and this whirling ceremony known as Sema by which dervishes try to reach to some kind of religious ecstasy "vecd", to abandon their egos, desires and earthly pleasures. They used the dervish symbol because the protesters share the same values and mindset as the Mevlevi dervishes. (Figure 2)
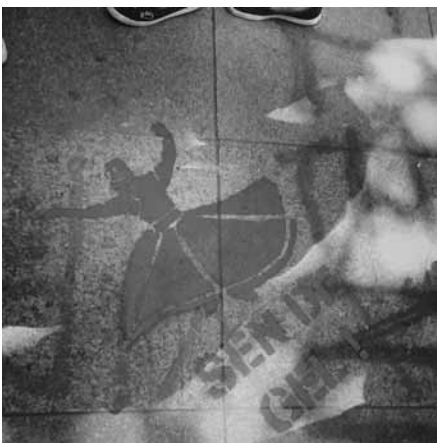
Figure 3

Another whirling dervish with a gas mask, and it says "come along". This is a reference to famous quote of Mawlana Rumi:

> Come, come whoever you are
> Wanderer, idolater, worshiper of fire
> Come even though you have broken vows a hundred times,
> Ours is not a caravan of despair
> Come and come yet again.

These are the best words which explain Occupy Gezi's heterogeneous, de-centeralised, pluralist spirit.(Figure 3)

Figure 4

It means "don't think, don't see, don't hear, don't talk". The message is simple but effective against censorship. (Figure 4)

Figure 5

Another stencil about mass media's auto censure. It means "Fake media –kill yourself!" (Figure 5)

Figure 6

"This is not a bottom" states the stencil. As you see these are grenades. Police illegally used gas grenades, threw them directly to innocent people mostly from a short distance, into the streets, houses, for no reason. This stencil has a direct reference to Magritte's "ceci n'est pas une pipe" "this is not a pipe" tableau. In Turkish "popo" (bottom/derriere) is rhymed with pipo "pipe". I think it's brilliant. So maybe Magritte's intention was different by saying "ceci n'est pas une pipe" it was a problem about representation of art work but this one has a great message that police are not innocent. This stencil attracted attention to situation's severity with using "absurd" as a method. (Figure 6)

We'll see the penguins in the next three stencils. (Figures 7, 8, 9) CNN Turk showed a documentary on penguins while the protests were in full swing with all its heat and under the police violence on the first day of the protests. The criticism of the broadcast channel is shown with penguins. The figure 8, it means "Antarctica is resisting".

Figure 7

Figure 8

Figure 9

Figure 10

The Justice and Development Party is in power in Turkey. Their symbol is a light bulb. Most of the opponents call them "light bulb heads" and this is Turkish Prime Minister's face and it says "resign" on it. (Figure 10)

The next two stencils are popular culture icons Hello Kitty and Playboy. Here they are "Resist Kitty and "Resistboy" with gas masks, of course. One of the decisions during the protests that people made was to boycott the shopping malls, major rands and labels and to prefer local markets and stores to shop. (Figures 11, 12)

Figure 11, 12

Figure 13

I think this one is a beautiful piece of art. It means "hang on". The Occupy Gezi movement simply started to protect nature and the parks. It was a peaceful environmentalist protest at the beginning. Hang on with nature. Nature, just hang on! (Figure 13)

Figure 14

Turkish Prime Minister Erdogan once said "Turkish people, make three children" and his comment was widely criticised. In this stencil, it says "Make three children and make their name Deniz, Hüseyin and Yusuf". These names belong to 3 revolutionist students who were executed by hanging in 1972 after '68 events in Turkey: Deniz Gezmiş, Hüseyin İnan and Yusuf Aslan. They are still heroes/idols among most of the Turkish revolutionaries.(Figure 14)

Figure 15

"The old lady with her left fist up" stencil is a salute to all the people who gave (and still give) their support. This resistance is special because it doesn't belong to a specific party, class, gender, race or nation. (Figure 15)

Figure 16

"You messed with the generation who beats the cops in *GTA, Grand Theft Auto* Most of the Occupy Gezi protesters were born in 90's. For a long time, they were accused of being apolitical and were called "the video game generation". These young people, generation Y, the millennials fought and resisted in front of the police barricades day after day without giving up. And they surprised most of us. (Figure 16)

Figure 17

This is the model of the Topkapı Barracks which made with the sidewalks bricks. Historical Topkapi Military Barracks is what the Turkish Prime Minister wanted to build in place of Gezi Park. I think Military /Nature antagonism explains lots of thing. (Figure 17)

Figure 18

"I'm gonna beat you and I'm gonna get away with it". During the protests, 5 people got killed/ murdered, almost 8000 wounded, 60 of them critically wounded, 11 people lost their eyes as a result of gas cartridges directly hitting them, 20 people got head traumas and 1 person got splenectomy. This is the heavy loss of Occupy Gezi and no cops (even the killers) got arrested nor got suspended from their duties. Prime Minister Erdogan even praised the police officers for doing legendary work. (Figure 18)

Figure 19

"Too many cops, too little justice". People doesn't believe anymore that police will help them with their security and justice. (Figure 19)

Figure 20

V for Vendetta masks were very popular during the protests, I think it is self-explanatory. From my home town, Izmir. (Figure 20)

Figure 21

"Turn off the TV mom" as a criticism of the media not showing the protests. (Figure 21)

Figure 22

Figure 23

The woman with the red dress was another symbol of Gezi Park. This photo was taken by Reuters. (Figure 22) The pixel painting of this photo is from Izmir. (Figure 23)

Figure 24

They called this "resistance wall". It is from Eskişehir. Artists are Causeturk Stilbaz, TWM Crew, Runo Art and Doozie Dozer. (Figure 24)

Figure 25

This "Taksim/İstanbul" graffiti is from İzmir. "Everywhere is Taksim, everywhere is resistance" says on the wall. (Figure 25)

Figure 26

This is Papa Smurf from the cartoon *The Smurfs*. Revolutionist Turkish hacker group Redhack's founder is called Papa Smurf. They hacked many government websites during the protests and they leaked the government's internal communication and documents to the public. This is a salute to Redhack. (Figure 26)
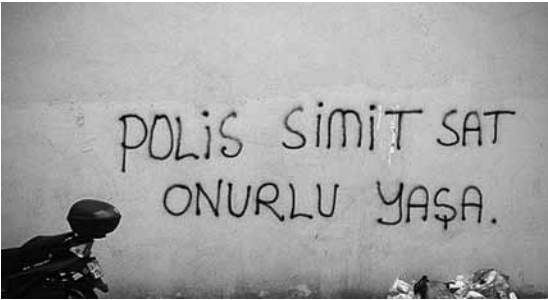
Figure 27

"Police; Sell bagels and live honourably". It means the police should choose a more honorable profession such as street-seller of bagels. (Figure 27)

Figure 28

Figure 29

This graffiti was made by adding pink blush to a poster of the Turkish Prime Minister. It says sarcastically "You are too cute". (Figure 29)

Figure 30

"God save the Sultan". Most of the opponents call the Turkish Prime Minister "sultan" because he ignores the law and uses power arbitrarily like a monarch instead of acting as a prime minister whom was chosen by democratic election. This one is using Sex Pistols (the legendary British punk band) album cover *God Save The Queen*. (Figure 30)

We can see from these examples how effective art can be when it's coming from the people themselves as opposed to The Museum. I hope to develop further insight into alternatives to The Museum such as street art and graffiti.

Endnotes

1. Ozan "Kmr one", A*y, Style Is The Message: International Sketch Compilation*, Printer Ofset, 2013, p. 39.
2. All the graffiti and stencils are anonymous except figure 24. Sources for photos:
   everywheretaksim.net
   duvardakisesler.tumblr.com
   turkeystreetart.com
   istanbulstreetart.tumblr.com

MARÍA ANTONIA FRÍAS SAGARDOY

Cultural Focus in Action:
Architecture and Urban Space

Art is Action. And so is Architecture. Not only when a *Performance* is held in it, as in the recent International Encounters organised by the Spanish Ministry of Culture[1], but in the everyday life of any building. It is often said that a building is like the mould of "frozen" or "petrified" life as a reference to its actual immobility. It is as if the package of life had come to a halt at a given moment, as if in the enchantment of a fantastic tale. But if any building allows, directs, or stimulates the life in movement that it will stage, when the building is a work of art, because of its aesthetics it does so with a greater intensity, even going as far as representing it or symbolising it. In public buildings this action already begins in the urban space that surrounds it, especially if the building is extended in some way to facilitate the transition from the exterior to the interior and vice versa.

This occurs in the three buildings that have been studied. It has been said that in the restricted tender that was won by Frank Gehry for the Bilbao Guggenheim, it was his proposal that paid most attention to the place; J. Fiona Ragheb affirms that in contrast to the other entries "he was particularly sensitive about the surrounding area[2]. In effect, as well as carefully locating the volumes and entrances of the building, he carries out a full display of resources, lakes, ramps, and stairways around it, to the point of practically surrounding the raised bridge that crosses the site. Rafael Moneo has studied the theme of place in detail, writing about it in an academic manner[3] and delimiting his position, which can be observed in the explanations that he gives of many of his projects[4]; although it is true that his specific proposal does not always result in the same action (precisely because the places are different). As for the Kursaal building in San Sebastian, the project of which was the result of another restricted tender and which appealed owing to its relationship with the city, he characterised it as follows: "When singular geographic conditions demand an intuitive architectural response"[5]. That intui-

tion leads him to resolve many functions with a neutral base, opening up this base to the city, with the aim of leaving clean on the podium the cubic shapes of the auditoriums, which turn their back on the city to make their way towards the neighbouring hills and open out towards the sea. Francisco Javier Sáenz de Oíza, who was commissioned the task of designing the Museum for the work of his friend and collaborator, the sculptor Jorge Oteiza, solved the problem of the place caused by the sloping location of the artist's home and workshop in a village near Pamplona (Alzuza). The determinant of assuming those popular constructions in the Museum promoted by the Foundation that the artist had created also led it to defend them, protecting them with the new modern construction by means of staggered terraces.

The three buildings are noticeably contemporary[6]. Despite this however they can be considered from a different stylistic point of view, as they range from a certain deconstructivism finished in titanium to a certain brutalism of bare darkened concrete via a certain minimalism in translucent glass. All however share the attention to the relationship established by the building with the place and the important part that this plays in the project process. In the cases presented neither is the building indifferent to the place, as in early Modern Architecture, nor is it absolutely conditioned or determined by it, as is claimed by a certain contemporary sector, and as was already announced by the Christopher Alexander design method. If it is established that the problems to be resolved are those determining the project, it can be inferred that once these are defined the object or building is also defined. Any design problem is initiated, Alexander affirmed with reference to illustrious authors such as L. Moholy-Nagy or Walter Gropius, with an effort to achieve an adjustment between the shape in question and its context[7]. However, here the intelligent capturing of the values of the site, appreciating the possibility of exploiting them, emphasising them, and completing them, and of ignoring or neutralising other less favourable characteristics, must as Moneo points out depend on the skill of the architect's profession and (we can add) also implies an assessment of what is human, of what is definite, which is expressed in the proposed relationship of what is public with what is private.

This is because the question of place, the recognised importance of the place, is connected to the specific spatial definition of the architectural solution adopted. It is clear that the space of early Modern Architecture was abstract (a simple and univocal geometrical definition) in the same way as its form. Throughout the 20th century and into the 21st, after the most crucial period of Modernity, architecture has largely recovered its figuration (partly formal but above all spatial). But can a space be figurative? In my opinion architectural space is all the more figurative the more it accepts and emphasises the various definitions of the

physical space, which have been denominated on other occasions "sense-spaces" (with its qualities of pressure, lighting and colour, sound, temperature, etc.). Its perception and definition range from what is directly or indirectly sensitive to what is representative and intellectual.

In this way a complex spatial structure is distinguished in architecture, because the definitions of each space corresponding to a physical factor do not coincide although there is a relationship between them. It is a less pure space, less capturable in a single instant than the abstract space; but it has a greater sensory richness and is more capable of assuming different meanings: a space richer in associations that involves more the person and his/her action. The action (*Aesthetics in action* is the topic of the congress) projected by these more figurative spaces is greater than that of more abstract spaces. The three buildings studied here in their contact with their surrounding areas (and which they have received and ultimately defined to a large extent) are particularly active because they are more figurative in the spatial sense.

As a result of this their definition is properly spatial-temporal and not unchanging; even in many cases counting on the intervention and significant perception of the variations that occur in the weather; they change during the day and again during the night. These are varied aspects that are perceived by all the senses and that lead to responses with certain forms of behaviour, encouraged by the imagination to which they appeal. Now we feel that these three buildings would not be so striking if they were at different locations; but neither would they be if the architect had omitted this feature in his project. Corresponding to the precision of the places, which is different in each one of them, the three buildings have different formalisations, but all of them are dynamic rather than static. They belong to expressive aesthetics rather than rational ones. For this reason they rouse one to action: the user interacts with those shapes and spaces.

At the Bilbao Guggenheim Museum the surroundings are particularly complex, being defined not only on a floor but also in three dimensions, given the difference in height between the urban street that borders it on one side and the estuary that runs almost parallel to it. Beneath this street run the tracks of a railway that served that industrial area, and which is left accessible by the project. This is complemented by the huge bridge known as the Puente de la Salve that crosses part of the site with its fast and heavy traffic. The architect responds to the dynamic character of these tracks with equally dynamic connections on a pedestrian scale, linking routes and reflecting flows in lakes that appear to extend the estuary itself. These are not only added elements, such as stairways and ramps that leave and surround the building to allow multiple viewpoints of the same; it is rather that the building is dynamic in itself and

has extensions that interest these urban elements. Its open tower that stands on the other side of the bridge engages in dialogue with the room *fish* that crawls beneath it; and with its skylights that rise above the bridge towards the tower with a virtually closed link. The multiple access possibilities equip various visual routes of the building itself, which is sufficiently complex to be of interest from all sides. People move around out of pure aesthetic pleasure to contemplate the building and its surrounding area, and also to look towards where the building is looking. The aesthetics of the building attract them to activate its users and those passing nearby.

The dynamic spatial definition achieved refers to gravity and the effort of overcoming it; to the fast passing of the cars and the slower movement of the ships; to the vision of the bodies and their reflections in deconstructed glass and in titanium; to light and colour qualities that mingle with the sounds of the city, humidity and thermals. It is a variable perception extended in time, in which the person becomes involved not only physically but is also transported to reflection by imagination and the various associations that awake before these organic forms that are linked to natural or urban elements. The visitor tends to return and check the variations that the atmospheric elements produce in titanium and in glass. Sometimes these are stimulated with fireworks or light and vapour shows.

Many studies have been carried out in relation to the tourist attraction of the building-museum and how this has contributed towards the economic relaunch of the city. In an immediate manner by encouraging consumption in nearby establishments, and in a wider manner as part of international tourist routes, this attraction extends to the whole city which is thus culturally revalued by the so-called "Guggenheim effect" that other cities have attempted to reproduce. This phenomenon, which cannot be examined here, is also that of ***Aesthetics-in-action***, as without the aesthetic attractiveness which makes the building a work of art, a spectacular one in this case because it also appeals to the senses of the layman, the effect would not have occurred.

At the Kursaal, as Moneo affirms, "The architecture acts as a tool for recognizing and revealing the site´s presence"[8]. In other words, he physically accepts the space that interests him around it (the geographical space: the mouth of the River Urumea and the long seafront) as it really is, without leaving it aside; on the contrary he encourages it. In accordance with this the auditoriums turn their back on the city, engaging in a dialogue with the hills (on the one hand the Ulía and on the other the Urgull) and with the sea at a scale that is measured with them, starting off already high, on a wide podium finished in dark slate that cuts off the site. The prefabricated concrete elements in which a series of rough slates

have been incrusted to constitute this enclosure are according to the architect a reference to the works of Richard Long, in another manner of approaching figuration. It will reserve the essential union of the building with the city, to the design of the podium, on the street, in the Avenida de la Zurriola; locating in it the cafeteria and the shops, and what he calls the *covered plaza* that gives joint access to the various functions of the Kursaal (auditoriums, exhibition or conference halls, the delegates' dining hall, the ticket office, the stairway to the garage, etc.). In the rainy climate of the city a covered plaza will always be a crowded place in which to take refuge. But the podium is not drilled; the building affirms in it its unity, not allowing access to the beach or affording sea views except by surrounding it, until it is possible to rise from the promenade to the roof of the podium itself. With this the user or visitor acquires a total perception of the building from all points of view. To these can be added the most distant or global ones that geography again allows: from the edge of the Paseo Nuevo and from the sea, from where its widest significance can be better understood.

But there is something more, Moneo says: "The site is where the specific object – the building- acquires its identity and finds its dimension, its unique, unrepeatable condition."[9] . Having an identity is standing out, personalising, a case of something that cannot be anywhere else, that, despite its simplicity is not at all abstract; something that with its specific references can even be considered in line with figuration; something that one can engage in dialogue. Even the most abstract auditoriums refer to two stranded rocks, and they are translucent glass cubes that withstand the attack of the sea breeze and the storms, being inclined (invigorated according to Moneo following Oteiza) by the attraction they feel towards the respective hills. Their size and orientation are different; they may associate themselves with lanterns or telescopes that invite perhaps the viewer or the immediate town centre to see the sea through it. And they are sealed in parallel strips on a slight slope (they are almost horizontal) of concave curved glass. They are also said to be flexible in the wind, avoiding being perforated also by the shape and the force of the waves breaking at their feet. In this way they show the atmospheric variations, the varying nuances of natural light; and of the artificial light lodged between the two glass faces of the wall, which at night takes on a yellowish tone that unifies the two volumes or traces a colour symphony required by circumstances. This precept has also been contemplated in the glass culture that the expressionist Paul Scheerbart[10] defined in detail for the future. This plus of expressivity, which is received from the most immediate minimalistic rationality of the project, is therefore affirmed.

The place in which the Oteiza Museum is set is defined not only by the slope on which can be found a village of stone houses crowned by a church but also

by strong physical and historical pre-existences. Alzuza was the place chosen by the sculptor to live and work during the last stage of his life. He recorded in writing: "I did the right thing in isolating myself here; I came to reflect and to work in silence, to wait in silence."[11] It is perhaps for this reason that he wanted the remains of his wife Itziar to rest next to the church, later together with his own (a mere month before the inauguration of the Museum). He designed himself the united crosses that bore their names and dates and erected them in advance. His house and workshop (traditional constructions of the village) have been added to the new construction (Oteiza wanted the door to his house to be the entrance to the Museum) in such a way as to be visible adjacent to the same, and with the architect having given them a patio of their own to individualise them up to a point. The vicinity of the new building also includes the small popular construction used by the Foundation as an archive at some time in the past. These determinants of the place may perhaps have been the initial catalyst for the design of the staggered terraces with which the architect has protected the buildings mentioned and the new Museum, giving them unity and adapting them to the slope of the terrain, anticipating the parking areas and the ample access that the new functions require.

This irregular series of terraces in sharp and obtuse angles, finished in slate, holds within itself the idea (and very often the reality) of movement, of action: by approximation and intertwining, as an invitation; or for some even as a walled defense. Sometimes with access from the outside, sometimes from the inside of the museum, they stand out from the darkened red concrete of the main cubic section of the Museum, and because of their dark colour combine with the expressive skylights in the roof and other black plate details to be found there. They are not abstract but rather specific, an integral part of the land. While Oteiza was alive this place was already an attraction for the most intimate and intrepid admirers of his teaching and work. Today that same attraction remains open to all because of the reminiscences of the place and because of his work, enhanced with the aesthetic quality with which it is shown in the new architectural ensemble. Oíza also wanted to stress that the nave and main section of the Museum recalls or newly figures the hangar in the half-light where Oteiza worked on his creation of many years previously in Aránzazu where both collaborated. Evidence of this is provided by the so-called sculptural group that marks the entrance to the Museum and reproduces the central sculptures of the frieze of the apostles from the façade of this Basilica: Peter and Paul in confidence or perhaps fraternal correction. A sculpture of a certain abstraction that manages to retain its figuration, and which together with the remainder of the ensemble allows a close interpretation of the person in fully contemporary language.

Now that we have to finish, as common conclusions we can emphasise that the three works considered:

A. Generate urban life around the building. Part of that life is linked to their function, but part is also simply stimulated by its contemplation owing to the aesthetic attraction that is given to the place.

B. Extend the aesthetics of the building to the vicinity, with the core of the building taking on a more important role that imposes itself on what is pre-existing.

C. The resources they use grant a base from which the building arises in a more natural manner, minimising the sharp contrast that the building may provide in a medium of different aesthetics.

D. Avoid the erecting of other constructions near the building to invade it; in other words they create an area of respect to surround it.

E. Develop in this manner a space around it that has an impact on the city centre, a desirable situation that cannot occur in other buildings with only a limited site.

F. As a consequence they interact with urban life in a wider sense. They have to do with the real mobility, or even the imaginary mobility, of peoples, cars, and even ships. Their aesthetics are not only to be contemplated at a distance from a single viewpoint, but rather to be explored, surrounded; aesthetics that call you to approach and enter. Experiences that are not only visual but also tactile, sound, real, or imaginary, in short vital and stimulating.

Endnotes

1. IV Encuentro Internacional El Arte es Acción. Performance & Arquitectura, November, 2011, old Edificio de Tabacalera de Madrid and Auditorio del Ministerio de Cultura.
2. J. Fiona Ragheb, "Museo Guggenheim Bilbao. Bilbao 1991–7", *Frank Ghery Arquitecto*, ed J. Fiona Ragheb, The Solomon R. Guggenheim Foundation, Nueva York y FMGB Guggenheim Bilbao Museoa, Bilbao, 2001, p. 161 ("tuvo especial sensibilidad con el entorno").
3. Rafael Moneo, "[inmovilidad substancial] El Murmullo del Lugar", *Rafael Moneo. El Croquis, 20+64+98*, 2004, pp. 634–641. Based in Rafael Moneo, *The Murmur of the Site*, ANYWHERE Conference, 9 June, 1992 in Yufuin, Japón. Spanish version, Rafael Moneo, *CIRCO* 1995, 24.
4. Rafael Moneo, *Rafael Moneo: Apuntes sobre 21 Obras*, Gustavo Gili, English version, *Rafael Moneo: Remarks on 21 Works*, New York: The Monacelli Press (Random House, Inc.), 2010.

5. Ibid., p. 375.
6. Guggenheim's project was selected in 1991 and the museum was opened in 1997. Kursaal's project was selected in 1990 and its building finished in 1999. Oteiza Museum's first design study drawings were sketched in 1992, its basic project worked between 1995 and 1997, and built between 1998 and 2003.
7. Christopher Alexander, *Notes on the synthesis of form*, Harvard University Press, 1966. Spanish version, *Ensayo sobre la síntesis de la Forma*, Ed. Infinito, 1969.
8. Moneo, *Remarks on 21 Works*, p. 381.
9. Moneo, *Remarks on 21 Works*, p. 377.
10. Paul Scheerbart, *Glasarchitektur & Glashausbriefe*, Verlag Klaus G. Renner, München, 1986. Spanish version, *La arquitectura de cristal*, colección Arquilecturas 37. Colegio Oficial de Aparejadores y Arquitectos Técnicos de Murcia, 1998.
11. Oteiza (Alzuza, February 1975), "Línea de defensa en Altzuza", Josep Quetglas, Guillermo Zuaznabar, Fernando Marzá, *Oiza, Oteiza. Babes.lerroa Altzuzan jarria. Línea de defensa en Alzuza*, ed. Col·legi d´Arquitectes de Catalonya, Barcelona, 2004, p. 81.

Processes

Body and Self Fashioning Research

PETER DOEBLER

Touched and Teased: Somatic, Dramatic, and Constructive Participation in the Experience of Byzantine Icons

Introduction

This paper contributes to our understanding of the role of aesthetics in the practice of religion by exploring the idea of Byzantine icons as "living icons." It is common to describe Byzantine icons as windows, relatively static and transparent images that appeal primarily to vision and the intellect and lead to some abstract, ethereal realm. While icons certainly are related to the spiritual, it is equally important to emphasize the individual objects themselves and how they interact with the individual person in real time and space. I suggest that rather than looking *through* an icon and its concrete form, the sensual materiality of the icon and its interplay with the body and imagination of the encountering person are essential.

I will elaborate this idea of a living icon by examining an eleventh-century marble relief icon of the Virgin Mary from Thessaloniki. (Fig. 1) The icon is unusual for three reasons. First, it is a large-scale relief in marble, which is not as common as painted panels or mosaics. Second, it has strange holes drilled in it. Third, the style is remarkably abstract, even modern. I will argue that these unusual features enable the icon to engage the viewer in three ways: somatically, dramatically, and constructively. First, I discuss how the icon touches the viewer, engaging the body and senses through the use of the unique material and the strange holes. Second, I consider how the unusual style teases the viewer, drawing her into dramatic reflection on a complex nexus of religious ideas that are implied by the icon, and also eliciting constructive participation to effectively "finish" the making of the icon. In these ways we will see the important, even essential role aesthetics plays in a religious practice.

Figure 1: Icon of the Virgin orans, c.11th century, marble,
135 x 68 cm. Museum of Byzantine Culture, Thessaloniki.

Being touched by the image

It was after the period of iconoclasm that icon sculpture flourished and among images of the Theotokos it was the orans pose that was most common, the figure straight and facing front with arms raised on either side, hands at shoulder level. The orans pose had been used in antiquity as a sign of piety, both in pagan and Christian contexts,[2] and appeared on sarcophagi and funeral stelae, but later it became almost exclusively associated with images of the Virgin.[3] Specifically, it has become known as the Virgin Blachernitissa through its association with the sanctuary of Blachernai in Constantinople, which had a great mosaic of the Virgin in this pose. While the original is no longer extant, a close approximation can be seen in the Hagia Sophia in Kiev.

Blachernai was also famous for a miraculous spring of water.[4] This miraculous fountain not only sheds light on the significance of associating the orans pose with Blachernai but also helps explain the holes. Natalia Teteriatnikov describes how "according to the *Book of Ceremonies*, there was a relief marble icon of the Virgin orans without the Christ-child in the *hagiasma* [holy-water spring] of the Blachernai monastery, inside the imperial bath close to the chapel of St. Photeinos. This was located near the holy fountain, and the Virgin was portrayed with pierced hands through which water flowed. Every Friday, the emperor and members of the clergy bathed here after services."[5] Robert Ousterhout provides a further explanation for why the statue was even put by the fountain to begin with. "It was thought that the Virgin had once appeared in such a pose at the *hagiasma*…in the Blachernai Church…. Apparently, after the icon was placed in the church, water began to flow from the Virgin's hands."[6] So, the icon's pose is justified based on the miraculous appearance of the Virgin and is then authenticated by becoming miraculous itself.

It is against such a backdrop that the extant relief icons of the Virgin orans with pierced hands, including ours, may be interpreted.[7] Other reliefs include one in the Istanbul Archeological Museum, one in Messina, Italy, and one in the Santa Maria Mater Domini in Venice.[8] Lyn Rodley notes that such large reliefs with a single figure were a unique feature of Comnenen art in the eleventh- and twelfth-centuries and that some "may have been fountain-fronts, emitting water through holes drilled in one or both hands."[9] The Istanbul Virgin was found near a fountain in the excavation of a church in 1921,[10] giving some support to the understandable assumption that such reliefs would only have holes if they would serve as real fountains. This adds a whole new kinetic dimension to our understanding of icons. Based on the Blachernai description, the participant would not only look at such an icon but would actually interact with it through the water, touching and tasting its cool caress.

This touching would connect with the participant on many visceral levels. It would literally cleanse through touching the skin and quench through touching the lips and mouth and then touching inside as it was swallowed. But it would also touch the viewer through vision. Based on the extramission theory of vision that was popular at the time, in which the eye was seen to actively touch objects via light rays, a relief icon such as ours raised this touching to another level as the image projects out towards the viewer, reaching in a gesture of communion.[11]

Being teased by the image

The relief icon, then, literally touches the viewer's body, but it also touches the mind, activating the viewer's imagination to contemplation through a complex

nexus of associations. The icon "lives" by surprising and engaging the viewer in this nexus through its unique formal aspects including its material, color, pose, and formal style. I will briefly address each these in turn.

Material

First, the simple fact that this is a large-scale relief in marble immediately brings to mind the Virgin's association with stone, specifically marble. One metaphor popular in Byzantine culture was the Virgin as a stone slab.[12] Such a metaphor is rich in typological associations, from Mary being the mountain Christ, the chief cornerstone, was cut from without hands, to her being a new copy of the Decalogue. In our case, the Virgin orans with water can extend these connections with Old Testament typology to include the rock that produced water in the wilderness for the Israelites (Exodus 17:1–7), Mary being the true rock from which the living water of Christ flows.

Color

The use of marble is also significant for representing the Virgin because its whiteness was associated with her purity.[13] Such an association raises the debatable question of if this relief would have been painted. I would suggest no.[14] First, from just a cursory glance at our relief there appears to be no trace of paint. Second, documents from the period indicate that there was an appreciation for the whiteness of marble statues.[15]

The drapery on our relief, however, does recall the cloisonné of enamels or the lines between inlaid glass, other artistic mediums popular at the time. In this way our icon *suggests* color to the viewer. Color played an important role in the Byzantine imagination. It was thought of as materialized light and even the "equivalent of form," hence one reason enamels were so highly valued.[16] What I would suggest is that perhaps the marble relief evokes enamels and invites the viewer to "fill" it in with color, to complete its form.[17] In this way, the viewer participates in the impressing of the icon, condensing the light that reflects off it into solid color. The viewer in a sense becomes the writer. The flipside of this is that the prototype is writing itself into the viewer. The icon, then, is literally performing its function of connecting the viewer with the prototype the icon represents

Pose

We have already seen how the orans pose of our relief is connected with the miraculous fountain at Blachernai. However, the pose also provokes the viewer to contemplation beyond simply Blachernai, to something else that is absent, and in this way further activates the imagination. What sort of absent things could it be referring to? First, the pierced hands of the Virgin in our relief may imply an association with the crucified Christ. Iconographically, suggestive hints at such a connection can be seen in double-sided cross reliquaries, such as the Beresford Hope Cross in the Victoria and Albert Museum, where the crucified Christ is on one side and the Virgin orans on the other. What is especially noteworthy is that Mary is present on both sides, first in the typical position as an observer at the crucifixion with St. John. The cross dynamically captures the narrative Bissera Pentcheva speaks about, that "only at the moment of the Crucifixion does Christ appoint Mary as mediatrix on behalf of humankind."[18] On the reverse side of the cross this is fulfilled as the Theotokos stands in intercession. Thought of this way, our relief presents a sort of modified Pieta where the Virgin literally takes her Son's life-giving body onto herself.[19]

Furthermore, this association of the Virgin with the salvific work of Christ could conjure up Jesus' conversation with Nicodemus where he says that in order to enter the Kingdom of God one must be born again of water and the Spirit. Such a theological reverie is hardly unimaginable during the period, as evidenced by Nikephoros Xanthopoulos' (early 14th century) description of a similar image in the Pege monastery, another site dedicated to the Virgin and known for its miraculous fountain. According to Xanthopoulos there was a pool of water before the image that "render[ed]…it active…incubating it, one might say, and rendering it fertile; and this…I at least would call at present *the spirit of God floating over the water*. For at any rate when the plug opposite the image [of the Virgin] is raised so as to stop the water flow, and the shadowy [image] reflects upon the water, one might see, as if in a mirror, the *Theometor* herself floating in the living water and emitting supernatural sparkling, so that one might wonder which is more believable…, whether out of the water the image is transferred to above…."[20]

Formal style

Xanthopoulos' quote leads to the final way our relief engages the viewer's imagination, conjuring up a vision of the Virgin as she appeared at Blachernai, that is through its abstract form. Compared to the more classicizing style of the other extant reliefs with pierced hands, our Virgin seems to have more in common with the work of modern artists such as Eric Gill.[21]

A brief formal analysis will help elaborate how the form serves the purpose of the icon. First, the sculpture is broken up into clear volumes of circles, rectangles, and squares. These main shapes create the basic lines of the composition, primarily the dominant feeling of verticality through the upward rise of the body and arms which are anchored by the horizontal of the base.

Overall, the work is carved in a sort of middle relief. The figure is carved out clearly, yet it remains adamantly attached to the stone as there is no significant carving behind the body. Furthermore, there is little attempt to convey a "real" bodily figure; basic features such as eyes or hands are given the most rudimentary form. As a whole, then, the body does not lie in the stone or outside the stone, but rather sits in a middle position, as if it is in the process of emerging. The uniform smoothness of the marble surface further contributes to this ambiguous appearing, with no rough surface to break the overall unity.

It is in this idea of emerging that all of the abstract stylistic features come together and what could appear as negatives, the lack of bodily definition, schematic and uniform lines, or no textural distinction, actually appear as positives, for they produce the feeling that we are seeing a vision in a flash of light, that moment right after the initial blindness when what is before you starts to take shape but you cannot see anything with strong definition, just the overall form is discernible and you stand at the moment of mystery and wonder. What breaks through before us is the Virgin as mediator, standing between the present physical and temporal world and the immaterial world of infinity.

In this choice of abstract style we can see an extension of Henry Maguire's discussion of the forms given to saints. Arguing that some stress humanity, corporeality and action, such as military saints, or super-humanity and incorpreality, such as monks,[22] something similar is happening here. By making the relief less "realistic," the image is able to emphasize the association with the miraculous appearance at Blachernai and the immaterial nature of it.

On one hand, the historical and contextual information can lean towards such an interpretation, but much of such a conclusion, perhaps dangerously, rests on our own experience of the object before us right now. Its form draws something out of us. And this is in keeping with Byzantine aesthetics. As Maguire comments, "…in Byzantine society the role of images was more active; they themselves were varied in their formal attributes, in order to *provoke* different responses from the viewer."[23]

Conclusion

"…*provoke* different responses in the viewer." Such a statement is itself provocative, implying that icons are polemical, intentional, and indeed living. But not just

living as simply "in spirited," but living as performative, just as we would distinguish between a human who is biologically "alive" and one who is really living by exercising the body and spirit in interaction with the world around it in acts of communion, those moments we stop and catch our breath and say, "I feel so alive!"

In this presentation I have traced out some of the ways "living icons" engage the viewer, emphasizing how aesthetic considerations support religious practice. Focusing on a particular relief icon from Thessaloniki, we saw how such an icon touches the body with its flow of fresh water and its solid relief form that projects out towards the eyes. At the same time the icon teases the imagination by eliciting associations with its marble mass, by inviting us to supply color, by summoning further associations through the Virgin's pose, and by impressing us with its abstract, wood block-like form. It is a touching and teasing that creates a somatic drama, making the Virgin very present and yet strangely absent, a moment that recalls the ambiguity Xanthopoulos spoke of in relation to the image at the Pege monastery. And while all we presently have in front of us is this projected digital image of a marble slab without its surroundings, even now our imagination is provoked to picture how diaphanous our relief would become in front of a pool that catches the water that flows from it, whispering in the midst of candlelight, and the whole fuzzy sculpture then reflects off the water which shimmers with even more life, as if the Virgin herself were visiting. Would we not call this a living icon?

Endnotes

1. See Katia Leverdou-Tsigarida, "The Mother of God in Sculpture", *The Mother of God: Representations of the Virgin in Byzantine Art*, ed. Maria Vassilaki, Milan: Skira/New York: Abbeville, 2000, p. 239.

2. See André Grabar, *Christian Iconography: A Study of Its Origins,* Princeton, NJ: Princeton University Press, 1968, p. 32.

3. See Annemarie W. Carr, "Orans", *The Oxford Dictionary of Byzantium*, ed. Alexander P. Kazhdan, vol. 3, Oxford: Oxford University Press, 1991, p. 1531.

4. Bissera Pentcheva, "The Virgin of Constantinople: Power and Belief", *Byzantine Women and Their World*, ed. Ioli Kalavrezou, et. al., Cambridge, MA: Harvard University Art Museums/New Haven, CT: Yale University Press, 2003, p. 116.

5. Natalia Teteriatnikov, "The Image of the Virgin Zoodochos Pege: Two Questions Concerning Its Origin", *Images of the Mother of God: Perceptions of the Theotokos in Byzantium*, ed. Maria Vassilaki, Farnham, England: Ashgate, 2005, pp. 229–230.

6. Robert Ousterhout, "291. Icon with the Virgin Orans," *The Glory of Byzantium: Art and Culture of the Middle Byzantine Era A. D. 843–1261*, ed. Helen C. Evans and William D. Wixom, New York: The Metropolitan Musuem of Art, 1997, p. 450.

7. See Nancy P. Sêvcênko, "Virgin Blachernitissa," *The Oxford Dictionary of Byzantium*, ed. Alexander P. Kazhdan, vol. 3, Oxford: Oxford University Press, 1991, p. 2170.

8. There are also many reliefs of the Virgin orans that do not have any holes.

9. Lyn Rodley, *Byzantine Art and Architecture: An Introduction*, Cambridge: Cambridge University Press, 1994, p. 213.

10. See Loverdou-Tsigarida, "The Mother of God in Sculpture", p. 248, n. 27.

11. See Bissera V. Pentcheva, "The Performative Icon", *The Art Bulletin* 88/4 (December 2006), p. 631.

12. Bissera V. Pentcheva, "Visual Textuality: The *Logos* as Pregnant Body and Building", *Res* 45 (Spring 2004), p. 229.

13. See Pentcheva, "Visual Textuality", p. 230, n. 23.

14. For an affirmative view see André Grabar cited in Loverdou-Tsigarida, "The Mother of God", p. 248, n. 34.

15. An early twelfth-century poem by Nicholas Kallikles on a marble icon of Saint George specifically invokes the whiteness of the marble, indicating it was not painted:
    "If he had any ruddiness of flesh
    this became like snow, and was found to be white,
    having been washed out by a martyr's sweat."
    Quoted in Henry Maguire, *The Icons of Their Bodies: Saints and their Images in Byzantium*, Princeton, NJ: Princeton University Press, 1996, p. 76.

16. Pentcheva, "The Performative Icon", p. 640. See also Carolyn L. Connor, *The Color of Ivory: Polychromy on Byzantine Ivories*, Princeton, NJ: Princeton University Press, 1998, pp. 72–78.

17. I thank Rossitza Schroeder for guiding me towards this approach as well as for her encouraging and constructive comments on different versions of this paper as a whole.

18. Bissera V. Pentcheva, *Icons of Power: The Mother of God in Byzantium,* University Park, PA: Penn State University Press, 2006, p. 130.

19. Parenthetically, one could take this even further and see in it a sort of proto-*Zoodochos Pege* (Reinhold Lange actually considers our relief as connected to this type, see *Die Byzantinische Reliefikone*, Recklinghausen: Verlag Aurel Bongers, 1964, p. 63), and later images of the *Madonna Lactans* and *Fons Pietatis*, which at times even come together. Additionally, can we retroactively apply to our relief Amy Neff's analysis of Mary's swoon at the crucifixion as a *compassio,* mirroring the same experience and even bodily pose as Christ? See "The Pain of Compassio: Mary's Labor at the Foot of the Cross," *Art Bulletin* 80/2 (June 1998), pp. 254–273. The difference would be that in this case the Virgin is a double of the victorious Christ so often depicted in Byzantine images of the crucifixion, Christ at once dying but consciously victorious over death and extending his life-giving flow to the viewer and likewise with the living water flowing from Mary. Could the association with liquid be another kind of reflection on Mary's childbirth, as Neff sees Mary's swoon at the crucifixion as an expression of the experience of labor pains? As she notes, Mary's second birth at the crucifixion, identified by Ambrose, is receiving the "child" of John and by extension the church (p. 255). Our observation of the Virgin orans being associated with images

depicting the Ascension fits nicely with this, for the birth of the Church is even more emphatically marked there (along with Pentecost), as Jesus commissions his disciples. So, perhaps if Mary's swoon at the cross is birth pangs, perhaps the watering orans is better seen as the lactating Virgin who, post-birth, feeds the nascent Church.

20. Quoted in Teteriatnikov, *"The Image of the Virgin Zoodochos Pege,"* pp. 225–226.
21. I thank an unnamed colleague for pointing me to the comparison with Gill's work.
22. See Maguire, *The Icons of Their Bodies*, chapter 2, especially pp. 93–99.
23. Ibid., pp. 196–197, italics original.

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Promoting Health in Aesthetics: Towards an Application of the Somaesthetics' Approach

Introduction

In this paper, I present the state of my young research project that I began in 2012. My project started with the dream of giving more recognition to the Feldenkrais method in the field of health. This particular somatic approach focusses on learning and awareness of the sentient body (soma) through movement in the environment. In the field of somaesthetics created by Dr. Richard Shusterman, the Feldenkrais method is one of the approaches that was examined.

Here, I intend to partially answer the following question: In what regard can somaesthetics improve health? I begin with a very brief presentation of some important concepts: soma, somaesthetics, Feldenkrais method and health. Then, I evoke the problem of anxiety that might happen in the Feldenkrais practice and I describe it with the information available to me at this point of my research. This description of the problem is followed by a presentation of some essential points and examples related to it. Lastly, I raise the problem of anxiety again with a new perspective by suggesting some means to partially solve it and answer the initial question about the improvement of health.

Theoretical framework and presentation of the problem

Soma

I use the term soma that indicates the whole person instead of merely the physical body. Shusterman brings up a clear definition of the soma when he says that the use of this term:

> … is aimed at combating this dualism. The concept of soma … denotes not mere physical body but the lived, sentient, intentional, body that involves mental,

social, and cultural dimensions. The soma is not merely an object of conscious-
ness but a conscious subjectivity that displays different levels of consciousness
(and unconsciousness).[1]

Somaesthetics

Somaesthetics is a discipline that includes both theory and practice. It embraces
the *meliorative* culture and the critical study of the soma as a sensory apprecia-
tion site and as a «creative self-fashioning».[2]

In its more pragmatic side, somaesthetics includes somatic approaches like
the Alexander technique or the Feldenkrais method. This last method, on which
I will focus, is more experiential than representational because it is more con-
cerned with «shaping inner experience » than « developing the exterior forms
of the body». [3]

The Feldenkrais method

Feldenkrais method was created by Dr. Moshe Feldenkrais in the 1940s and early
1950s. In Awareness Through Movement (ATM) lessons, a practitioner guides
a group through verbal indications to let the participants explore a sequence of
movements. These lessons are constructed from series of simple and unusual
movements without any model to imitate. In the individual Functional Integra-
tion (FI) lessons, the learner has the opportunity to directly feel the experience
of the movements communicated by the practitioner's touch. In this way, the
learner makes discoveries through the practitioner's sensori-motor evolution.

Health

Specifically, health is considered in my project from an aesthetics experience
of the soma as a site of appreciation of his existence and his lived experience
from his perceptions and sensations. The notions of beauty and pleasure find
themselves from within this sensori-motor experience that can bring more joy
and less discomfort in our everyday life. Shusterman says:

> So "somaesthetics" (a simple splicing of "soma" and "aesthetics") seemed an apt
> name for my new project, which sought to give the body more careful aesthetic
> attention not only as an object that externally displays beauty, sublimity, grace,
> and other aesthetics qualities, but also as a subjectivity that perceives these quali-
> ties and that experiences attendant aesthetic pleasures somatically.[4]

Shusterman expresses that the somatic consciousness would assume to pay attention on our internal sensations, on our posture, on our movements, on our breathing, and on our lived states, which would give us information about our health and allow us to improve our well-being and to know each one better by oneself.[5] I think that when we know more ourselves from being aware of our habits and our ways of moving and breathing, we can have a better system of self-regulation that can balance our imbalances. This way, we may be healthier and the Feldenkrais method is one of these approaches that can help the soma to find a better self-regulation in herself.

Presentation of the problem

Most Feldenkrais practitioners and learners that experience the Feldenkrais method say that this approach helps them to improve their health condition. However, some difficulties can come across the learning process. In this way, Shusterman is interested in discovering when somatic awareness is helpful and when it is detrimental. He says:

> One crucial topic for further study is to explain the differences between those occasions when heightened somatic consciousness is helpful and when it is detrimental, by distinguishing more clearly the various circumstances, motives, emotions, targets, degrees of intensity, control, and levels of skill of such focused attention.[6]

In fact, three possible cases might happen in the practice of the Feldenkrais method:
a) the learner pursues the learning process
b) the learner would like to pursue the learning process but cannot do it
c) the learner refuses the learning process
In the cases a and c, there is nothing to do, but the case b is the problem on which I intend to focus. The question becomes: what can prevent someone « to connect » and thus block the use of the Feldenkrais method?

The awareness through movement, which clarifies our perceptions and our sensations, can contribute as much to our well-being as to awaken a form of anxiety. If we want to improve the quality of our movements, we have to face at first what we do and maybe what lacks in what we do. For some, this awareness can generate a form of anxiety. In this context, is it possible to speak of a contribution of somaesthetics to health if it triggers the existence of a negative feeling? On the other hand, is the unconscious person of her habits registered in her soma can really be considered in health in this form

of ignorance? Paradoxically, the experience of a negative feeling would be necessary for the awareness of one with the aim of improving her condition. So, this negative feeling of discomfort and anxiety would contribute to the aim of the opposite end – that is the physical potential of expression and the calmness. Even if we pretend, in the Feldenkrais method practice, that going slowly and gently would prevent anxiety to be awoken, I noted that for some people, even going slower and more gently can also be stressful. Thus, the following part of this paper addresses the problem of anxiety in a learning process of the Feldenkrais method practice.

Description of the problem

What is anxiety?

Anxiety is a reaction to a stressful situation. Everyone experiences at one moment or another a form of anxiety. Paradoxically, anxiety can help us to increase our performance level, to put more intensity into a project or to face disturbing situations. There is a difference between anxiety and anxious disorders. In this paper, I am only interested in revealing the possible anxiety problem in a somatic learning process.

Some consider anxiety as an excess full of repressed feelings. Feldenkrais associates the body image of anxiety with the fear of falling.[7] He also says that anxiety is an absence of solution of replacement, where there seems to be for the person no other choice of action to be undertaken. According to him, fear is the only type of instinct that prevents a movement from being executed. As a consequence, the person freezes or runs away.[8]

Signs of anxiety in somatic learning process

The anxiety can freeze the learner and prevent him from acting. He can then cry or try to leave, or get isolated, and even give up the learning process altogether. As Feldenkrais practitioners Allen and Montgomery assert, other behaviors might also be signs of anxiety: the learner falls asleep during the exploration of movements, the learner says that he is bored and that this is a waste of time.[9] The learner can also feel that he is drowning or, free falling in space. The learner may wonder what the purpose of this exercise is and what would happen if something changes in himself. Sometimes the learner will even challenge the competence of the practitioner or the relevance of the exercise for himself.

Possible causes of anxiety in somatic learning process

Here is a partial list of possible causes of anxiety in the somatic learning process. So, perhaps:

– the Feldenkrais method is not appropriate for that person (who is learning) because this kind of learning process is too revolutionary and she fears the facing of the unknown and the uncontrollable. She feels discomfort of not being told what to do and how to do it.

– she meets resistance to change habits (the fear of losing something) and she would prefer to take a pill or get an operation instead of feeling and instead of facing the truth and accept to make an effort to change or perhaps it awakes old memories, emotions or sensations that the learner had preferred to forget.

– the learner just went too fast or too far in the learning process or the practitioner has not enough competencies to support the learner and did not guide her with enough empathy.

– the learner has low self-esteem and perceives this learning process as if he is not correct in his ways of moving and learning. He has self-doubt and discouragement.

– the learner has expectations or distracted thoughts (success, failure, reward) and fears of being judged in the eyes of others.[10]

– the anxiety has to do with the difficulty of accepting the awareness of what has to be upgraded and what needs to be changed to improve our condition and evolve.

How can we help the learner to overtake this obstacle of anxiety and integrate new pathways of moving which would be more optimal for his health? Is anxiety a necessary phenomenon in a somatic learning process?

Essential points and examples

Shusterman

Shusterman does not seem to assume that anxiety might be necessary in the somatic attention, but he notices that some people might experiment anxiety by their practice of somatic attention. He says:

> Many of the cases that advocate of unreflective spontaneity allude to—where attention to our somatic means of performance seems to make us stumble, stutter, and otherwise fail to properly perform the action we attempt—could well be cases in which it is not really the somatic focus (such as thinking about our feet when walking a beam or thinking about our mouth, lips, and tongue when trying

> to speak a complicated phrase or sentence) that makes us stumble and stutter or fail. Rather it is the distraction caused by our anxiety of somehow falling or failing that causes such lapses (in our balance or speech), and such distraction of anxiety deeply pervades (and in some way undermines) our efforts to attend to our body parts in our concern to help them do the job we fear they will not properly accomplish.[11]

Also, Shusterman mentions that some people, already educated to this type of somatic attention, can better be engaged in this way of learning and paying attention to them in action.[12] He says: «Some people have better skills of perception and performance than others, and training is one way they have acquired them.»[13] This is one reason why the Feldenkrais method is relevant. As Shusterman says:

> Many (if not most) of us manage to get by with habits of sensorimotor spontaneity that have various minor defects that do not disqualify us from being normal in the sense of having more or less average functioning but that do result in unneeded pain, discomfort, inefficiency, more rapid fatigue, and a tendency to certain kinds of errors or accidents. These more subtle pathologies prevent one's action from being normal in the sense of defining the norm for exemplary, healthy functioning.[14]

Fortin

According to research made with professional dancers in training, some met negative feelings by experimenting the Feldenkrais method.[15] The way of learning, that the method suggests represented for some of them a moment of confusion. Being in the habit of imitating the teachers, it could be puzzling for some dancers to have no model of good movements to imitate and to discover just their respective ways of exploration. In somatic practices, some are anxious to not succeed when there is no performance to be reached. Frustrations were even lived by some dancers who had the fear of losing their technique. Indeed, a situation on which we have no control or which is unknown to us can generate anxiety by the fear of losing our skills by breaking our habits. Thus, resistance to change arose for some dancers by positioning themselves in a status quo. For others, the learning process was made gradually in passing from status quo to a change, while for some others the passage from an awareness to a change was almost immediately made.

As this research was more interested in observing the interiorized prevailing views and relations of power in dancers' profession, less attention was placed on the process of supporting them in their somatic learning process while fac-

ing resistance to change and maybe anxiety awakening. However, this research revealed the importance of using theoretical capsules and occasions to talk of interiorized prevailing views in dance in regard to the dancers' somatic experience with the Feldenkrais method practice.[16]

Doganis

Doganis does not mention the anxiety in itself, but he evokes the necessary delicacy to change a habit, that had become a belief, in a new way of knowing how to do and how to feel.[17] The process of acquiring the capacity to breathe more deeply is a good example: according to him, the muscle memory of the old breath rhythm and of the old more restricted habit represents a problem by its creation of a deep «false» way in which we can easily fall again in the passage towards a change. This requires vigilance and the functioning of breath, which is in us one of the most primary and the most rudimentary processes, reveals the necessary delicacy for the change of others body patterns like our movements, our sensations, our posture, and maybe also our emotions, our feelings, our language and our thoughts.[18] From my point of view, the changes of these deep embodied patterns have to be done with care in order to be well integrated in a new way of knowing how to do and how to feel to improve our health condition and to not awake any discomfort or feeling of anxiety.

The problem raised again and means to partially solve it

The problem raised again

So, is anxiety a necessary phase in a somatic *meliorative* process? According to some Feldenkrais method practitioners, the change should occur spontaneously if the person self-regulates during the learning process and should not awake any state of anxiety. Some others practitioners would say that change is a process that might necessarily imply at least a small disturbing phase before effecting the change. With relation to that, Charles Frankle says: «Anxiety is the essential condition of intellectual and artistic creativity.» Could it also be the same for creating new pathways of moving in somatic learning process? Perhaps anxiety is a necessary phenomenon for the learner who effects a change in himself that requires his creativity to be made. Now, the question is how to better support a learner for whom the phenomenon of anxiety is lived so intensely that it prevents him from pursuing the learning of somatic attention.

Means to partially solve the problem

According to Allen and Montgomery, practitioners and learners have to be aware of «the pacing» and «the leading» in a somatic learning process to not awake anxiety.[19] The learner has to have a sense of safety, or familiarity or enough ground to explore. According to these practitioners, the Feldenkrais lesson should connect to something more consistent in the world, so that the learner does not feel in the unknown. The practitioner should give him just a little bit of unknown. As Feldenkrais valued questions and curiosity, his method is interested in asking questions, in teaching people to ask questions and not to answer them. As for some learners this might be disturbing, in the beginning the practitioner should give the answers or accept the learners' answers, but then, says Allen, the practitioner has to start to widen the gap.

According to Allen, the problem left to practitioners, for which Feldenkrais did not help at all, is when a practitioner is teaching to groups of people who do not have inner tool boxes to experiment this kind of learning process. «So the challenge that the Feldenkrais method gives is how to build a container in which there is both safety and tension present at the same time. And then the balance, the mix of those two things has to be just right.»[20]

Conclusion

From my standpoint, somaesthetics uses theory and reflection on the lived experience, which I suppose are a key to overcome the anxiety in a somatic learning process. Assuming that the use of words and speech prevent anxiety to appear in a somatic learning process, we are out of the limits of the Feldenkrais method but we are completely entering the field of somaesthetics that advocates reflexive somatic attention. In this way, somaesthetics approach gives an important contribution to health improvement by helping to prevent anxiety and a blockage to appear in a somatic learning process. But as Shusterman evokes, the fact of bringing up the unreflexive somatic experience to a reflexive somatic experience represents a challenge.[21] Related to this, the practical part of my research will intend to take up this last challenge; that is of passing from physical sensations to language by applying the Feldenkrais method to a group of physiotherapists.

Endnotes

1. Richard Shusterman, *Soma, self, and society : somaesthetics as pragmatist meliorism. Metaphilosophy,* USA, Vol. 42, No. 3, April 2011, p. 315.

2. Richard Shusterman, *Conscience du corps pour une soma-esthétique* (de l'éclat ed.), Paris-Tel-Aviv, 2007, pp. 11–12.

3. Carter Curtis, *The journal of Aesthetics and Art Criticism*, pp. 419–420.

4. Richard Shusterman, *Thinking through the body. Essays in Somaesthetics,* Cambridge University Press, 2012, p. 6.

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8. Ibid., pp. 79, 92.

9. Cinthia M. Allen & Carol A. Montgomery, *Personal interview* in the workshop *Gait for Wild Human Potential*, Phoenix, Arizona, May 6th 2013.

10. Richard Shusterman, *Soma, self, and society,* p. 319.

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12. Ibid., p. 320.

13. Richard Shusterman, *Thinking through the body,* p. 207.

14. Ibid., pp. 207–208.

15. S. Fortin, A. Vieira & M. Tremblay, *Expériences corporelles des discours de la danse et de l'éducation somatique*. Dans S. Fortin (Dir.), *Danse et Santé: Du corps intime au corps social* (pp. 115–139), Québec: Presses de l'Université du Québec, 2008.

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17. Basile Doganis, *Pensées du corps la philosophie à l'épreuve des arts gestuels japonais (danse, théâtre, arts martiaux)* (Collection Japon ed.), 2012, p. 122.

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19. Cinthia M. Allen & Carrol A. Montgomery, *Personal interview…*

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21. Richard Shusterman, *Thinking through the body.*

Processes

Media and Technological Research

ROSA FERNÁNDEZ URTASUN

Art, Literature, and New Technologies

Since its emergence in the late 1960s, digital communication has revolutionised the way we understand art. As has happened often in history, technological innovations developed in the context of war or power struggles have led to transformations in domestic life, manifested in cultural production. But the evolution from military technology to art galleries was not clear from the beginning. In 1974, Irmeline Lebeer asked the pioneer of visual art, Nam June Paik, if he thought that video art would grow extensively, as there were serious reservations regarding the validity of the form at that time. Paik was unequivocal about his support for the form, believing that it was the only way to do something new, something that would transcend the overwhelming influence of Duchamp in 20th century art[1].

However, Paik did not explain why he thought digital art meant such an innovation. Most likely, it seemed the obvious strategy at the moment, given that video could be deployed as a means of artistic expression that was radically different from any of the materials available until then. But were there real and substantial differences between the industrially produced objects Duchamp used for his "ready mades" and Paik's video tapes?

On the one hand, Duchamp expanded in a previously unimaginable way the number and type of materials that could be used for art. With his *objects trouvés*, he initiated a radical move towards the evolution from materiality to abstraction and conceptual art. On the other, and for the same reason (just *any* material could be used to make art), Duchamp also spearheaded the alternative current of contemporary art in the 20th century that privileged the material aspect of art.

The digital world, however, introduced a genuine novelty. Here, materiality is reduced to a crystal surface that does not present reality or even its appearance, but merely its simulation or fictional nature. Digital art is a new step in the conception of art, where even matter, as Méredieu explains, "is transformed

into something purely abstract, conceptual"[2]. We can conclude that Paik's intuition was right and that his experiments opened the door to a whole current of imaginative and singular art.

The first key step in the use of video installations happened in the context of the Fluxus movement. After Wolf Vostell, who pioneered the inclusion of an operating TV in a work of art (*The German Look*, 1958), Naim June Paik was the first to record a video tape and show it in public as art (*Electronic Video Recorder*, 1965)[3]. A year before this second event, Marshall McLuhan had published *Understanding Media*, a book that significantly influenced counterculture and art in the 1960s and 1970s. Video artists, in particular, used his theories to reimagine their own possibilities. The Canadian philosopher of communication theory argued that we tend to think that technology is only a medium that serves to convey information, but in fact, "the 'message' of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs"[4]. In this context, his opinion of how his contemporaries managed new media impact is rather negative: "The electric technology is within the gates, and we are numb, deaf, blind, and mute about its encounter with the Gutenberg technology, on and through which the American way of life was formed". Further, he continues, "our conventional response to all media, namely that it is how they are used that counts, is the numb stance of the technological idiot"[5].

Artists and activists generally responded to McLuhan's reflections confrontationally, demonstrating their opposition to his ideas about medium by angrily criticizing him and even publicly destroying television sets. That was Wolf Vostell's attitude. In the Yam Festival (1963), he wrapped a TV in barbed wire and buried it "alive" while it continued broadcasting. That same year he led the public of the Parnass Gallery (Wuppertal, Germany) to a quarry where a TV in use could be seen in the distance; then he took a gun and shot at it. His actions became a form of criticism, a commitment to the field of social consciousness. Similarly, Paik's early performances with new media included the destruction of TV sets, but he soon ceased these violent actions. He remained critical, however, treating TV with irony and provocation, and censuring viewers' passive roles. In the long term, he focused increasingly on the artistic possibilities of TV and video's recorded light[6].

In fact, "Paik's work in some sense celebrates the physical fact of the TV set (…), considered as a mechanism and an article of furniture highly charged with a set of social meanings"[7]. In his first solo exhibition, *Exposition of Music-Electronic Television* (Galerie Parnass, 1963), Paik exhibited his initial artistic explorations of the mass media with televisions that used magnets to distort their reception of broadcast transmissions. He continued to work on those "TV sculptures" through time, with works such as *Candle TV* (1975), where he

replaced the cathode ray tube with a candle on a TV empty shell, or *Untitled (piano)* (1993), a complex installation with a piano and fifteen televisions. The piece emits sentimental piano music, while the screens show footage of John Cage and Merce Cunningham, intermixed with other images. Contemporary authors like Gary Hill have continued working with TV sets in a sculpture-oriented way, as seen in the tasteful arrangement of artworks like *Inasmuch as It Is Always Already Taking Place* (1990) or *Crux* (1983–1987).

This kind of original video art should be distinguished, as Danto does, from video installations that emphasize the image itself, "which makes no reference to the physical circumstances of its projection, and which, in some of the most powerful examples of the art form I know, seeks entirely to transcend the material conditions of television"[8]. Video installation is understood today as an art form that foregrounds video as its central component, but one wherein the images relate to other objects and materials, occupying a specific space. Clearly, video installations exceed the limited framework of a TV set and are not conditioned by nor have any relation to television as a medium of communication. New technologies have also enabled projection systems that remove the image from the monitor, eliminating the previous relationship between the image and a screen. The spectator is welcomed to a space that integrates images and other items in it. Bill Viola's work exemplifies the ways video art can convey transcendental themes of human consciousness and experience: birth and death, love and hate, etc. His artwork has a high lyrical quality that impacts spectators deeply. Although his installations have a profoundly personal and contemporary aesthetic, Viola also produces more traditional painting, in works like *The Greeting* (1995), an reimagining of Pontorno's *The Visitation*, or *The Passions* (2003), which reflects the spirit of renaissance Christian art.

Another stage in the evolving relationship between art and new technologies involved the birth of the world of computers, beginning in the late 1960s. The first important computer art exhibition, *Cybernetic Serendipity*, took place in 1968 at the Institute of Contemporary Arts (ICA) of London. Nam June Paik was there, along with other artists such as A. Michael Noll, John Whitney, and Frieder Nak, among others. But the real expansion of digital art came with the manufacturing of the first desktop computers in the 1980s. If Fluxus had expanded the old concept of sculpture to a whole rank of new dimensions, from new media to action or performance, computers where first associated to painting. Using the expression, "digital painting", new experiments including computer generated art or digital animation, digital manipulation of photographs or camera captions, developed. Possibly the best known example is Andy Warhol's "painting" of Debbie Harry, created using one of the first Commodore Amiga computers[9].

The novelty that computers gave to art can be understood from digital expert Herbert W. Franke's declarations in 1985:

> At the beginning of its development it was to be expected that the artistic forms of computer graphics would be integrated into the fine arts, but the latest situation leads one to conclude that computer art will develop into a new field of aesthetically-oriented activity which can neither be classified as part of the existing classical branches of art, nor must it be recognized as art at all. Thus a new profession could emerge as was the case with photography and cinematography[10].

In fact, today, even if digital art as photography and cinematography has an entity of its own, its place in schools of fine arts is unquestionable. Its visual and sound qualities have granted video art a place within traditional arts. I would now like to briefly discuss the relationship of new technologies with another field of art that continues to resist its possibilities and value: literature.

Conceptual art was at its highest point precisely in the 1960s, when the technical revolution began. There was a strong connection between the plastic arts, music, and literary experiments. The influence of new technologies on poets derived primarily from the abstract musical performances of John Cage[11]. In John Ashbery's *The Tennis Court Oath* (1962), improvisatory techniques are used to blend fragments of earlier texts into fractured compositions. Cage's engagement with technology was paralleled by Ashbery's negotiation with reproducibility and fragmentation: "There are poems (…) which express an attitude toward mass culture, and there are poems which are transformed by mass culture because they have structurally absorbed if not wholly integrated a wide range of demotic elements into the medium itself (…). *The Tennis Court Oath* belongs to the latter category"[12]. That form of influence of mass media in poetry was a first step in a complex relationship between literature and technology.

But the more significant foray of technology into the world of literature came with the development of personal computers and software that made the construction of hypertexts possible. Michael Joyce's *Afternoon, a story* (1987), published and distributed in diskettes, is considered the first work of electronic literature[13]. The novel tells the story of Peter, a recently divorced man who has seen a car accident and thinks that his son may have been injured or killed in it. The story is presented in text fragments of variable length that the reader navigates through hyperlinks. Every one of the words in the text is a link; the reader does not know which page he will visit as he clicks on each word. Thus, the reading of the text is not a linear process (challenging one of the traditional

characteristics of literature), and the reader never knows if he has reached the end of the story or, indeed, if he has even read all the pages of the narrative[14].

Electronic works gradually became more sophisticated. *Agrippa (a book of the dead),* (1992), was produced as a box meant to resemble a book containing a diskette. William Gibson wrote the poem on the diskette and Dennis Ashbaugh designed the book. The project's originality lay in the idea that, as the text dealt with the ethereal nature of memories, Gibson's poem was programmed to encrypt itself after a single read and, similarly, the "pages" of the book were treated with chemicals that made the words and images fade when exposed to light. There were, then, special sensorial qualities in the poem's context that made it different from a traditional text in digital format.

Literature displayed on a screen tended, by its own nature, to become pictorial. Computers opened the doors to experiments that harnessed readers' senses, by developing quality visual and phonic kinetic aesthetics. This form of intermedia literature[15] functioned based on a key principle: that images or sounds were an essential part of the work, not merely forms of illustration supplements. Also, as Laura Borrás notes, an essential aspect of cyberliterature was "the concept of movement, which, undoubtedly, is one of the most defining characteristics of digital literature and probably the one that has stigmatised it the most when analysed from a horizon of expectations where the book object, stillness, stability, fixation and absence of movement (except for the movement of the eyes to capture the letters) were unavoidable references"[16].

Although there have been many other experiments done with novels, the most significant achievements in this field have been in poetry. For this reason, I will focus on two projects that serve as outstanding examples of the use of computers in literature.

Poemas no meio do caminho (*Poems in the Middle of the Road*) created by Rui Torres (2009)[17] in Portuguese, offers the reader different reading possibilities, depending on his/her navigational decisions. Rui Torres describes it in its webpage as "a set of combinatory texts programmed in a way that allows the reader to dynamically change the paradigms that feed the original syntax of the poems. The sound is also randomly generated, live-mixing voices and sound textures from a given database. Besides altering the poems, the reader can also save his/her versions on a weblog on the Internet."

The poem presents two interfaces – a vertical and horizontal one; I will centre on the horizontal one[18]. The poem's elegant vision is achieved by creating a textual landscape with infinite vanishing points in all directions. The reader, located in a 3D space, navigates the space and shifts his position by running the cursor over the text. Four different video-sequences contain two poems each.

The reader accesses the next poem by clicking on what appears as holes or empty spaces (containing videos) found in the text. The background voice and sounds soothingly set a poetic tone while reinforcing a sense of space.

This is a work of great elegance, with slow visual movements that create an optimal setting for poetic contemplation and reflection on the various meanings taken on by the verses when a word is changed, even when it is a term the computer provides at random. Here, the logic of the surrealist *cadavre exquis* creates a profoundly moving and effective experience. Multimediality and the possibility of moving from one verse or poem to another create different spaces, each with its own tone.

This form challenges the duality of images and texts as temporal and spatial objects, incorporating multiple levels of complexity. As Matteo d'Ambrosio remarks, "poetry is no longer the art of words. It is, in fact, what Roman Jakobson, who was very familiar with futurist experiments, showed when he foresaw that poetry would settle among the arts of space. From today's viewpoint, it is not difficult to assert that the art of time, and then the art of space, will soon become an art of movement, of dynamism, of immaterial fluidity"[19]. We read these poems in motion, as successive layers or hyper related in labyrinths. The already complex concept of the literary image thus acquires new nuances.

Poemas no meio do caminho also contains a loop of auto-referentiality that connects to Baudrillard's reflections on hyper reality: "Images are no longer the mirror of reality, they have invested the heart of reality and transformed it into hyper reality where, from screen to screen, the only aim of the image is the image. The image can no longer imagine the real because it is the real: it can no longer transcend reality, transfigure it or dream it, since images are virtual reality. In virtual reality, it is as if things had swallowed their mirror"[20]. In fact, this poem combines images and text but, as Baudrillard suggests, they point to other images and texts, rather than to other forms of external reality.

In this sense there is a paradox in the title because, by quoting Dante, *Poems in the Middle of the Road* is a metaphor of the reading practice, poems midway through the reading journey. The work suggests an ephemeral poetic construction that appears and vanishes with one click: "On the one hand these poems destroy the sacredness of the poetic language; on the other they realize the *poïesis*. *Poemas* foreground the dual meaning of the art of practice and the practice of art"[21]. Dante opens the Divine Comedy with the verses: "In the midway of this, our mortal life / I found me in a gloomy wood, astray," to explain the use of a work of art as a milestone at the midpoint (indeed the climax) of lifetime, to explore the relationship between art and life. Torres, however, uses them in a postmodern way: here the process of creation is not understood as a medium

for understanding and appropriating reality but it is examined as a process in itself, as a medium of reflection that makes the reader aware of the structural system of creation.

My second example is composed of two related works: *Text rain*, by Camille Utterback and Romy Achituv (1999)[22], and *Still standing* by Bruno Nadeau and Jason Lewis (2005)[23].

Text Rain is an interactive installation. Spectators do not just sit in front of a screen to perceive and enjoy images and sounds, but they are meant to physically enter the piece and interact with it. As they enter the installation room, participants see a surface (a large projection screen) where letters are falling slowly, as in a rainfall of text. If they face the screen, they see themselves mirrored in it in black and white, and they soon realize that their movements alter the way the letters fall: "they appear to land on participants' heads and arms. The letters respond to the participants' motions and can be caught, lifted, and then let fall again"[24]. The experience becomes dreamlike. As the creators explain in their website, "participants use the familiar instrument of their bodies to do what seems magical – to lift and play with falling letters that do not really exist".

Here, the power of the installation lies in the interaction between the human body and the text. The slow descent of letters asks that viewers make gentle and harmonious movements. Words and verses emerge through the rhythm of bodily movement, establishing a new level and form of communication. Letters that seem to simply outline concepts become material objects, sharing the body's physicality, while the body, projected on the screen, becomes immaterial. Therefore, the concept of the installation forces us to revise whether reading should be considered merely an intellectual act or whether it might more fruitfully be understood as a physical action involving the whole person.

This experience is reinforced in the installation by the poem that is in fact displayed in the screen. Because "the falling letters are not random, but form lines of a poem about bodies and language. 'Reading' the phrases in the *Text Rain* installation becomes a physical as well as a cerebral endeavour" (the poem reproduced is Evan Zimroth's "Talk, you" [25]).

Utterback has explained on different occasions that her main interest is not literature, but the recognition of the role that the physicality of our bodies plays in human relationships. She wants to rethink the embodied self in an increasingly mediated culture, and the nature of human interaction when exposed to new media[26]. Thus, most often, she focuses not only on the body, but also on the symbolic systems our bodies engage with. In this installation, this symbolic system is language.

Still standing is another installation developed with techniques similar to those used in *Text Rain*. It also invites viewers to use their bodies as a reading instrument. The difference lies in that *Text Rain* requires stasis, rather than movement. Passing in front of a large screen, the participant sees a group of letters drifting slowly along the bottom part of the projected image. When he stops, facing the image, the letters begin to assemble and rise, forming the shape of the spectator's silhouette. At that point, they become legible and the participant can read the verses of *Seeking Sedation,* "a poem composed explicitly for use in the installation. It plays with the semantic and etymologic intersection between motion and commotion to advance a theme of longing for a perfect motionless moment"[27]. This moment is attained only if the participants control the constant movement that society imposes over our lives, even over our moments of relaxation and enjoyment. In this sense, it also helps us reflect on the rate at which we have grown accustomed to receiving information in recent years, at a speed that does not allow for the necessary pause and quiet to read a work with significant symbolic weight. For this reason, Roberto Simanowski argues that, in these cases, technology does not marginalise the text, but rather seeks to focus our attention on it, counteracting the force of the action underscored by contemporary art[28].

At the same time, the presentation of the artwork in the ELO webpage states that "the structure of the work, along with its poetic content, might seem to suggest that reading requires cognitive rather than bodily engagement, that stillness is a necessary prerequisite. But the activity of standing still requires rigorous muscular control, such that *Still Standing* serves to remind us that reading is a fundamentally embodied activity"[29]. Interest is decentralised: from the text to the reader, and from the reader's cognitive subjectivity to his objective physicality.

Both installations, therefore, make us aware of the fluidity of the boundaries between artistic fields. These works, although they can be considered literary, are highly participatory, requiring audience intervention: they ask for action, rather than contemplation. In many cases, the installations propose total immersion into the work, which shifts the traditional external, frontal perspective, towards the centre of the work of art.

Research on digital literature shows how the very process of computer creations breaks the horizon of expectations of traditional print literature. Thus, it helps to reconsider questions that were taken for granted until the onset of these media. As TV and computers alter and broaden the limits of fine arts, cyberliterature challenges the limits between the conceptual and the material, appearance and simulation. While most contemporary art tends to leave matter aside (its thickness and its weight) to embrace the ephemeral texture of the

digital, technical experiments have endowed recent poetry with a materiality and physicality it had never had before.

Endnotes

1. Irmeline Lebeer, "Marcel Duchamp n'a pas pensée à la vidéo", *L'art? C'est une meilleure idée! Entretiens 1972–1984*, Marseille: Jacqueline Chambon, 1997, pp. 226–239, 239.

2. Florence de Mèredieu, *Histoire matérielle et immatérielle de l'art moderne & contemporain*, Paris: Larousse, 2012, p. 485.

3. For those interested in this aspect, there is an exhaustive studio of cine and video in Fluxus in Peter Frank, "Un recorrido por el cine y vídeo Fluxus", *Fluxus y fluxfilms (1962–2002);* Madrid: Museo Nacional Centro de Arte Reina Sofía, 2002, pp. 21–38.

4. Marshall McLuhan, *Understanding media: the extensions of man*, New York: McGraw-Hill, 1966, p. 8.

5. Ibid., pp. 17–18.

6. Laura Baigorri, "PAIK TV. Homenaje a un mongol visionario", *Nam June Paik y Corea: de lo fantástico a lo hiperreal*, ed. Menene Gras, Madrid: Fundación Telefónica, 2007, pp. 27–40, 31.

7. Arthur Danto, "TV and video", *The Madonna of the Future*, Berkeley: University of California Press, 2001, pp. 160–169, 161.

8. Ibid., p. 162.

9. http://www.youtube.com/watch?v=30qUd8utr14.

10. Herbert W. Franke, "The New Visual Language: The Influence of Computer Graphics on Art and Society", *Leonardo* 18–2 (1985), pp. 105–107, 105.

11. I highly recommend Liz Kotz's study *Words to be Looked at* (Cambridge, Mass: MIT Press, 2007) to get a deep and inspiring perspective on the relationships between music, poetry and visual arts in the 60s.

12. Andrew Ross, "Taking the Tennis Court Oath", *The Tribe of John Ashbery and Contemporary Poetry*, ed. Susan Schultz, Tuscaloosa: University of Alabama Press, 1995, pp. 193–210, 195.

13. According to the *Electronic Literature Organization* (MIT, Cambridge, Mass) electronic literature "refers to works with important literary aspects that take advantage of the capabilities and contexts provided by the stand-alone or networked computer". It includes hypertext fiction and poetry, kinetic poetry presented in Flash and using other platforms, computer art installations which have literary aspects, interactive fiction and others. http://eliterature.org/.

14. There is a very interesting analysis of the kind of hypertext that *Afternoon* offers in Espen J. Aarseth, *Cybertext. Perspectives on Ergodic Literature*, Baltimore: The John's Hopkins Press, 1997, pp. 85–96.

15. For the concept of intermedia in art see Dick and Hannah Higgins, "Intermedia", *Leonardo*, 34–1 (2001), pp. 49–54.

16. Laura Borràs, "La literatura digital bajo el estigma de la comparación", *Ciberliteratura y comparatismo*, Rafael Alemany and Francisco Chico eds., Alicante: Universitat d'Alacant / SELGYC, 2012, pp. 49–61, 57.

17. http://collection.eliterature.org/2/works/torres_poemas_no_meio/caminho1.html.

18. The horizontal version is a 3D panorama including video that the reader can drag; the vertical version uses html to allow the reader to read and play with the texts in a more conventional and simple way.

19. Matteo d'Ambrosio, "Une sémiotique à venir pour la cyberpoésie", http://www.olats.org/projetpart/artmedia/2002/t_mAmbrosio.html.

20. Jean Baudrillard, *The Conspiracy of Art,* Cambridge, MA: MIT Press, 2005, p. 120.

21. Giovanna Di Rosario, *Electronic Poetry: Understanding Poetry in the Digital Environment*, Jyväskylä: University of Jyväskylä, 2011, pp. 245–253, 253. http://urn.fi/URN:ISBN:978–951–39–4335–6.

22. http://camilleutterback.com/projects/text-rain/.

23. http://collection.eliterature.org/2/works/nadeau_stillstanding.html.

24. All the quotations are taken from the author's webpage cited above.

25. In *Dead, dinner, or naked: poems*, Evanston, IL.: Northwestern University Press, 1993.

26 Camille Utterback, "Unusual Positions–Embodied Interaction with Symbolic Spaces", *First Person: New Media as Story, Performance, and Game*, Noah Wardrip-Fruin and Pat Harrigan eds., Cambridge: The MIT Press, 2004, pp. 218–226, 218.

27. Bruno Nadeau and Jason Lewis, "Inter-inactivity", http://bruno.wyldco.com/stillstanding/papers/inter-inactivity.pdf.

28. Roberto Simanowski, "Event and meaning. Reading Interactive Installations in the Light of Art History", *Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres*, Jörgen Schäfer, Peter Gendolla eds., Bielefeld: Transcript Verlag, 2010, pp. 137–150, 141.

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ANTONI PORCZAK

Art between Cockpit and the Passenger

The experience of art (mainly owing to new technologies) undergoes transformation from pro-scenic contemplation of untouchable works for recipients and created by artists to interactive artefacts, transformed *ad hoc* by the perceiving entity during the *operational perception*. The media interactivity is not an invention of artists, but it has become the experience of the everyday life of the human being in the media terms. I intend to show the technical aspect of the changing perception owing to the use of gadgets and technical devices in day-to-day life and social consequences of the use of interactive environment on the basis of the experience of art. The *cave* type interactive installation, which is characteristic of the arts, and the cockpit of the commonly used technical device, which is a modern car, will be mainly compared in this context. What changes in the perception owing to the operations of the entity who uses technical devices and communication systems as: GPS, radio, telephone in the hybrid (real and media) space, understood and practiced as common environment? The driver and the passenger (the inter-actor and the viewer) are not the only two ways of travelling, but also participation in culture. The passenger of culture consumes ready artefacts created by others as products in the construction of which he/she does not participate, but the inter-actor (the driver) acts just the opposite way, he/she transforms other works into his/her own ones, and navigates, enters into a dialogue with technical devices, sometimes he/she creates new sets of stimuli. The difference between *the conceptual and the contemplative* perception and *the operational* perception, existing in the arts, is also the difference in the ways of participation in culture, and creating different models of understanding of the human. For centuries, mankind has deemed imitation and admiration for other products or gestures as necessary features of the development of the species.

Antoni Porczak

In the beginning there was not the Word, in the beginning of the way of the development of the *Homo sapiens* there was the action, at first the individual one, and then the collective one, which was directed at the common objective, as it required interpersonal collaboration. Only then did the communication accelerate, leading to the emergence of the sound language in small groups, and then the tribal one, and with the course of time to forms of writing, at first the pictorial writing, and then the one based on letters, did occur. The record / registration of reality/ of the picture is a very late invention which has not been properly mastered by societies, and which is, to a great extent, inhibited by Gutenberg's invention of printing, which builds the conviction that verbal and/or writing communication is the exclusive and the most important and scientifically approved. The written language, which is taught as early as in the kindergarten, dominates the brain areas, responsible for other media and ways of communication, but which is less efficient in describing modern reality than the element which can transfer the image and the sound within a second in the complex time and space conditions, while *the written language* needs dozens of pages of the text. Its linearity complicates the actual order of events, which take place in a specific time and space, and reading of which with comprehension exceeds the possibility of focusing attention and coordinating the described components. You can see this by comparing a manual of a technical device, accessible only in the written language, and an audio-visual presentation. The lack of competence to understand technical images by modern people, who are accustomed to the mono-culture of the text, induces stress in the *writing-reading* users, who speak about the flood of images, /which they are unable to *read,* as this skill is not taught at school, not to mention the transformation skills/, but they cannot see the flood of words, the oceans of verbosity, the waste paper in libraries and meanings detached from signs. In science only the text matters, as universities teach writing, and not imaging, doing research, inventing. So, what you cannot describe verbally, does not matter in science, only printing sheets, publications, quotations are important. All that is based on the thinking in accordance with the Gutenberg culture. Reality has been reduced to words, but images and sounds which have not been verbally described in science are not recognised, although they play at least the same role in our civilisation. Multimedia communication is understood as a subordinate appendix to the dominating word, though the word itself is deficient in describing the reality, slow and incomprehensible at the times of multi-media and contextually placed communication meanings. You may be consoled by the communication revolution arising from the bottom-up, as everyday and common technical devices accumulate the experience to use the multi-media tools. Modern communica-

tion technologies may break the Gutenberg era customs, which may be seen in new generations of people *communicating in another way*. There is a difference between the verbal description and imaging which is in parallel to the concepts of *to know* and *can do something*. Most researchers have extensive knowledge, but cannot use the image and sound media. So, there is not only university based aesthetics, dealing only with words, quotations and mixes of historical texts, and separated from current artistic practice and often from empirical studies, but also the users' aesthetics, characteristic of new multimedia technologies, affecting the recipient's all senses, and changing his/her perception in general, not only the perception of artworks. The content and the cognitive structures of both of those experiences are much more different than the technological art whose artworks are intangible and are created and made present by the mediation of machines affecting *seeing and/or hearing*. Technical devices which are used in day-to-day practice seem to have greater influence on human perception than philosophical arguments. In a sense, it was always the same. Research activity / in particular in humanities/ is a reflection of the ability of the human mind to extremely complicate the descriptions of its relations with its external environment. The artwork (artefact) needs social recognition which is necessary for changing it in the work of art in the process of perception. Today, we mainly value it according to the competencies of the perceiving entity, his/her experience and imagination, which are just formed by the means of technical mediation. The range of widespread *operating* experiences which are acquired by people using technical mobile devices, their interfaces and applications, is immense. Also, you cannot omit their consequences in artistic practice and the perception of art. A good example of this multi-sensory technological environment may be the cockpit of the modern car which is a place of forming and developing basic skills and competencies of the *operating perception* of the users. Those experiences which are transferred into the area of the arts /in terms of both creation and perception of artefacts/ change them in accordance with the new paradigm of the media age. Both direct experience and its mediation are not so important for the human brain, because they are new links and new resources /in computer technology terms/. The artificial *natural environment* of the human has become a widely practiced way of his/her existence in the world. It also seems to teach *automatically* to coordinate the body action and technical devices. The hybrid /i.e. real and media/ world is experienced as more comfortable environment than its natural equivalent. Being and action have become more and more mediated, tactile and telematic. From this point of view, previous art is recognised as an art form of high culture which is pro-scenic in its dispositives, and it is most frequently manifested as the antithesis of the life environment in the technical

area. Contemplation and the festive nature as the old perceptual context of art and specific topography of its appearance undergo atrophy and they become the phenomena of the past under the pressure of new technical means of expression, communication and perception.

Interactive Installation and Cockpit

In art perception the interactive installation is not only an aesthetic experience of the appearance of the artefact, but mainly a cognitive action which is analogous to the role of the cockpit of the modern car in everyday life. The interactive installation is the non-proscenic artefact, in which mainly *operating actions* of the interactor matter, so, it is a close analogy to the *cockpit of the day-to-day life.* The driver and the passenger in the front seat of the car occupy seemingly equivalent places, but they are technically armed in a different way and adopted functionally to the different behaviours of their users. The driver of a car (whose counterpart in the arts is the interactor) while driving receives a variety of stimuli (coming from various sources), he/she reacts to them using many devices in order to ensure safe, sensible and attractive journey. He/she uses GPS, radio, telephone, and he/she keeps track of indicators of the devices of the car. He/she operates the devices, changes the direction and speed of driving, and operates in the hybrid (real and media) space, understood and practiced as one environment. The passenger sitting next to him/her may freely contemplate the attractions of the landscape during the journey, as it is not the passenger who drives the vehicle, so he/she does not need to coordinate the data from the real and media worlds in order to move in the environment, because he/she *relies on* somebody else.

A person participating in culture is in a similar situation. He/she may be an active operating entity (a driver) or a passenger. The passenger of previous culture consumes other works as ready-made products, in the constructing of which he/she does not participate, playing only the role of the observer, recipient, consumer. The interactor does just the opposite. He/she transforms other works into his/her own ones, navigates, enters into a dialogue with technical devices, and even creates new sets of stimuli and makes them accessible to others so that they can deal with them in a similar way.

The difference between the *conceptual and contemplative* perception and the *operating* perception in the arts is equivalent to the difference in the ways of participation in culture, which results in forming different types of the human being. Although the same entity may "change" from the passenger's seat to the driver's one, he/she has to master the techniques of real and multi-media "driving"

and methods of coordination of all factors of the heterogeneous environment beforehand. He/she has to familiarise with the techniques which are necessary for the *operating perception*, in which contemplation is not a usual perceptive behaviour, but it occurs rather post-perceptively as a reflection on the actions previously made.

So, how does the perception of art change owing to the use of gadgets and technical devices in everyday life? What could be the social consequences of the use of interactive environments as a result of such an experience? Contemplation and action are various activities in the perceptual process of the entity. During the contemplation the body and the reason are seemingly separated, the reason is fed by the body which plays the role of the energy and stimuli provider and which assures calmness (stillness) for better efficiency of thinking. During this stillness the accumulation of associations at the time of perception, provoked by the stimuli of the artefact finished by the artist, follows. The body and the reason are linked with the action, so, they are intertwined and create new contexts, which are interpreted for next actions. The operating action /understood as an *o p e r a t i o n* on technical devices and interfaces, it also involves kinesthetics and the sense of touch besides seeing and hearing/ is the multi-sensory process of the body action coordinated by the brain. Both cerebral hemispheres are responsible for two different groups of skills and activities, e.g. verbal and image actions. Their work is coordinated, but one of them usually prevails. The multi-media communication and multi-sensory perception are new civilization challenges of the post-verbal reality. However, linear /functional in some texts/ discourses do not have to dominate the entire communication process, as the verbal communication is neither exclusive, nor the universal communication medium. In the cockpit of the car non-verbal information prevails, as it is the *ineffective* medium, so, it is less useful for quick operations which are made instantly. The word is slow and contemplative, and it requires accords /associations/ at first with the user's *database* of the biological memory, invoking experience, imagination /transformation into the image/, and only then the reaction, resulting in the operation, does follow. Written words require decoding signs, sequencing in the linear order, and linking them with meaning created by the contexts, which last long. Audio-visual communication is quick, it contains more information, and its context is generally clear. The image and the sound are *complete,* in the meaning of its real predecessor /the analogue of the reality in which we have seen and heard the unmediated speaker at the same time/. The operations of processing of the image and sound should be a concrete and fundamental object of teaching, but the present culture in a way inhibits the development of the human, because of dividing his/her abilities to communicate

with the world into specific media, and at the same time ignoring multi-media competencies. Clearly, I do not recommend teaching fine arts or music to the same extent as writing, but rather how to sensibly and effectively use various media in the multi-media and multi-sensory communication and *operating perception*. Aesthetics has maintained its old paradigm of the written language as it reflects on images, sounds, touch and kinaesthetics with the use of words. It does not make them present at the same perception time while a scientific text is transferred. Although it seems to me that there are no rational reasons for which other media than words could be deemed non-scientific and condemned to be an appendix to the verbal discourse, hundreds of researchers stammer their speeches in the English version of their mother tongues, referring to images and sounds. It happens so though the audiovisual text allows the recipient to understand more quickly and precisely which version of the aesthetic reality is invoked. If an event is a complex action occurring at the same time, what should its verbal description look like? What should be described at first, later, and in the end? How to coordinate described actions occurring in the course of time? Postmodern criticism of linear writing was nonetheless led in the linear media of the word and printing. So, I am forced to follow this pattern in this text, as other media are deemed irrational, and publishing instructions for contributors require only written texts. The aesthetic discourse does not usually use other media than texts. It sometimes relies on images and sound, referring the reader to the sources, but generally, it uses other texts as if they referred not to the visual or sound works of art, but only to the authors of texts on a given topic. Texts swarm with quotations whose relation to the artwork is meaningless, and at most subordinated, as writing and reading matter more, because of the conviction that the verbal text guarantees rational standard. If multi-media publications were allowed in the rational discourse, aesthetics as the research activity could obtain the tools for the multi-sensory examination and publishing. They could be used to present, show and analyse /not excluding the verbal discourse/ in the same context of images and sounds. The conviction that the verbal discourse is the most efficient tool used in order to describe phenomena in their philosophical aspect has its historical roots. The accessibility of imaging techniques in the past was economically limited, because images and sounds required complex and specialized methods of production. The traditional printing house could be an example of the difference between the company reproducing pictures in large quantities with the use of expensive and specialized machines and individualized methods of computer-aided production, reproduction and networked transmission of images and sounds. The electronic interactive art could serve as an example of how far we departed from

analogue technologies, and thinking in terms of tangibility, place, temporality and philosophical context of understanding communication and creativity. Even though sometime in the past a new style or trend in art or vanguard movement appeared, nonetheless the communication system, the existence basis of the work or perceptual dispositive remained the same. Nowadays, we see the changes of functions of all those elements without detailed considerations in the area of the psychology of reception or mediated experience. The development of aesthetics is not only the result of more and more complicated thinking about art, but principally because of the change of the perceptual paradigm from the pro-scenic to the non-proscenic /installation/, based on *operating perception*, also occurring in the process of transformation of the artefact. The use of the image and sound media, so natural for the young generation, and the possibility of transforming them individually /not only interpreting/ have aroused deeper interest /also in artists/ in the multimedia, multi-sensory and operating techniques. Thus, the museum ban *do not touch* allows to have a sense of more active participation in creative practices /not only artistic ones/ in large numbers of users of the social communication media which are understood in this way. I think that future creative action shall not consist in more complicated *staring* at other works, but transforming other works into artists' own ones. Clearly, we could encounter counterarguments against technological logic, invoking artistic mythology, the elitism of high culture, which are insignificant to the power of development of communication technologies influencing everyday life practices. The reader of this text could think that this point of view is a misunderstanding or everyday life practices cannot play a decisive role, and that art and aesthetics are much more than simply users' operations, but the Facebook user who transforms images and sounds, texts, and uses other works, could create his/her own media message and reality. If he/she stimulates other users to perform creative acts by his/her activities, he/she plays a similar artistic role to such an extent which is recognized by the community of his/her addresses. The *operating perception* as the action preceding the emergence of the object of perception is both the author's act for the creator of the artefact and its user. The object of perception emerges as a result of the interactor's action, and it is not possible for him/her to perceive it totally, the author of the interactive artefact is not familiar with it, as he/she only prepares the stimuli and procedures to use them. Previous author's narration is replaced by interaction and navigation implemented by the user /interactor/ during the *operating perception* of the author's artefact. The artefact of the interactive installation, though organised by the author /artist/, is implemented by users. It appears as one of many possible variations of using the resources for the addresses. If the painting is the or-

ganisation of sensations in a constant form, possible to be seen in totality at the same time, the interactive installation is the organization of sensations in the *expanded form* /inaccessible to the senses in totality/, requiring selecting and transforming the recourses into users' own stimuli. The interactor travels around the installation as the technological environment /not the same, but analogous to the journey/ in the cockpit of the modern car. If the pro-scenic art was assigned for developing interpretative imagination of the recipient, the main issue for the artists of interactive media was the skill of the interactor to transform other artefacts into the object of his/her perception. Apparently, they are different artistic objectives, and communication competencies of the users which require different aesthetic tools.

Translated by Marek Oktawian Bulanowski

KRZYSZTOF MAZUR

Adaptive Aesthetics

The world of a modern man is a world filled with lots of high-tech items of everyday use. Our attitude towards them usually is restricted to looking through the user manual and their practical usage. Understanding manuals and usage of such items on a daily basis, does not mean that they are mentally accepted, that we feel well among them, that we understand how they work as well as the possibilities and consequences of their usage. They are not objects of our thoughts or of seeking a deeper meaning in their existence in our daily lives. Their usage only in a practical way, with no understanding of their basis of work and with no acceptance of their role in everyday life, often leads to feelings of alienation, hostility and ugliness of our surroundings. In these modern utilitarian objects we lack the human touch or touch of the artist. It is not enough, however, to dress them in designer robes because under them we will not see the essence of their existence: it is rather so that each of us must, for example of the artist, feel himself for a moment as an artist, in a phenomenological act co-creates a piece of art, beyond the utilitarian function and beyond their technical understanding. In this way, our artistic recognition of their existence becomes creditable for us, and although it is false and simplistic in the objective, scientific sense, it becomes human, acceptable for us - common users - dimension. Interactive contact with such a creation of high technology for everyday use, apart from its practical application, can somehow identify, discover it as a piece of art almost from scratch. Although it has been used for years in everyday life, our sudden perception and understanding of it effects our joy and lets us have a fuller, in more general context, acceptance to the products of science. The validity of such approach towards his work by the artist includes the aesthetic value of the adaptation.

The technology development in past ages was much slower and newly invented items occurred in our environment quite rarely. Therefore the adaptation pro-

cess was slow and almost imperceptible. In art, the adaptive value did not play a major role. Nowadays, the rapid development of science and technology, and, as a result, faster emergence of newer and newer utilitarian objects and methods of communication, makes different functions of art than in past epochs more important. I think, it can be concluded that today the adaptive aesthetic value in a piece of art begins to play a prominent role.

The function of art, understood as an adaptive factor in society, can be describe referring to the description of internalisation and adaptation phenomena. Here, the artist bears the main burden of adaptation of new elements of reality. Those who have contact with the art, treat art as a kind of model worthy of emulation.

In a sense, this function can be explained on the basis of art through the concept of catharsis, as process of purification, understanding and acceptance, by merging into a single probably universal approach to the piece of art, many of our often harsh, conflicting and stressful experience. A more convincing description of the phenomenon of adaptation, well matched to the area of art, can be found in the work of J. Piaget. In his conception of social adaptation, the essence of adaptation is cooperation of processes of assimilation and accommodation. The process of assimilation is the absorption of new information about the outside world and turning them into patterns already acquired by the individual. If the process of assimilation will be disturbed or becomes impossible to carry out, the mind uses accommodation process and matches held patterns to the external situation. The aim of the adaptation process is homeostasis, that is: obtaining an appropriate balance between the processes of assimilation and accommodation.

In addition, in the field of art, a good way to increase the effectiveness of adaptation is internalization, and artists, who have a particular status, in public opinion can afford quite significantly deviate behaviour from the standards which are in force in the community. New elements of the reality, although widely used in everyday life, are treated as foreign and not fully accepted. Through the social status of art and artists' attitude and values in their works, these elements are adapted and added to the set of elements of the world that we have already considered, so that they will be accepted. You could say that the artist as first adapting to environmental change moves the realm of matter in the realm of culture and through his externalization forms works which are models for others through a process of the internalization. His adaptive effort and, often, his extreme experience covered in the form of art allows communities with much less effort and without exposure to extremes of experience to effectively adapt to changes in the environment.

The artist is, in a sense, a geneticist, intuitively or consciously takes quite naturally memes as the products of our culture, science, knowledge and carries

out manipulation, trying to get memes more fertile, supporting culturally, more familiarized and adapted to our minds.

The artist has a particular sensitivity to changes, to the emergence of new creations in the area of human experience. These novelties disturb the existing order and the artist, as the first, attempts to modify and to repair these disorders. The artist is a culture sniper. Works, as a consequence of his own experience, particularly resonate with our experience, provide psychological adaptation to new creations and acceptance of the changes in the aesthetic order of our worlds.

This task is taken from the depths of artistic psyche, from the internal need and aesthetic sense, with no infirmity in the creation of the industry and advertising purposes.

The artist initially is fascinated with the new technology, its extraordinary features. It can be said, that the very presentation of these opportunities, in the context of art, creates the work. In the initial stage, the artist tries to match this new technology to existing, known to him means of expression, and often the new technology is considered by the artist as an extension of the possibilities of the older technology. But due to artistic experiments, new specific ways of the artistic expression are isolated. However, before this separation, the natural artist's instinct tries to accommodate, to find forms related to the new experience, to the assimilation into the existing order in his work. The experience of such works composes again our existing experience in a more simple and persuasive order.

Sometimes it happens that adapted in this way new technology, reveals the next stage of its own means of artistic expression and develops them so interesting and suggestive, that they become a new convention, or even a new type of art. You can recall the fair term of the cinema at the beginning of the last century, as well as the birth of art of computer games at the end of the same century.

After the initial phase of fascination with new technology by artists, critical artistic attitude expressing lack of acceptance, strangeness, affectation of new technology in the early works, come to the fore. They express a feeling of fear to entering of such works in the area of art and even highlight the poor quality of the first works of art.

This conflict between affirmation and art criticism gradually accommodates new technology extinguishing tension through assimilation of other works of artists into more mature work. In the case of adaptation homeostasis, it could be likely to emergence of a masterpiece.

The ubiquity of new electronic technology is so intrusive that it disappears from the field of conscious vision, but at the same time it is a subconscious problem of adaptation to the human psyche. The art is trying to cope with this problem in increasingly mature works.

Here it is worth quoting the words of Jack W. Burnham1: "As a rule, new and exotic technology has not led to the production of great or even good art. Somehow the aesthetic implications of a technology become manifest only when it becomes pervasively, if not subconsciously, present in the life-style of a culture."

Contemporary times offer a growing technological variety, and hence the traditional divisions of art related to the technology of painting or sculpture are exceeded; new languages of expression peculiar to a variety of modern technologies are created. There is a problem of including activities and works made by using one of the modern technologies in the sphere of institutional art. The same problem arises with the acknowledgement of an author creating in such new technologies as an artist; "It seems reasonable to predict that artists may function in a wide range of occupations, no longer identified with a few medieval crafts, and will be recognized as people who, within the limits of their fields, solve problems in unique and particularly elegant ways."[1]

I would like to add that, especially the implementation of the task of adapting these technologies changes the traditional image of the artist, connecting him with the image of a scientist, and partially - of a therapist, or a guide - the spiritual guru of modern technology. Maybe the term "master high-tech man" would be more appropriate?

These are just my suggestions relating to attempts to describe the phenomenon of adaptation in aesthetics. Description of this issue requires a lot of work. This article aims to draw attention to, in my opinion, an important area of today aesthetic research. Maybe there will be people interested in the area of art that try to study it and seek appropriate way to describe the phenomenon of adaptation through art.

I work as an artist, animator and at the same time as a philosopher I am a researcher of creation and development of works based on one of the commonly available electronic technology – GPS. I do this especially for observations connected to the phenomenon of adaptation through art.

GPS (Global Positioning System) – satellite navigation system, originally developed for military use, is a technology that until recently was known only from spy movies; it suited also well to totalitarian vision of the control over a man, to determine the whereabouts of any person. Today it became the technology of everyday use. It is used in many devices that have appeared in our closest surroundings, so that we use it more and more often, not always with the consciousness. GPS technology is used widely for car and marine navigation systems, outdoor sports, it can be easily applied to the location of our own current position of the intentional and planned artistic movement. As a consequence,

it may provide a spatial record of artistic creation in the form of drawings and sculptures, animations and games. In its original form, this recording consists of lists of specific geographical position recorded with 1 second interval, but in the virtual world of the computer it turns into the lines of any thickness and colour; set of these lines forms a plane, and if the lines are drawn in space – a block.

Such a virtual record of our earth reality has its own character and particularity of expression, a range of opportunities and constraints and thus the so-called art workshop is created, like in any other technology, whether of stone or bronze, or techniques of oil or video recording.

In GPS-art creating, what is material is in fact our movement, but the work itself is revealed only in the virtual reflection, in the trace of this materiality. The question of what constitutes a matter of GPS works is quite problematic. We can say that the product of the creative process is directly related to its documentation, which is a virtual record of the author's movement trace. GPS-art is the creation, in which the documentation is a proper matter of the work and the work form is the art taking place on the border between real and virtual worlds. The creative process is subject to real constraints of gravity and inertia, interference of radio waves, the influence of wind, water currents, physical barriers etc.; at the same time this document, as a result of the impact of these limitations, is created in the virtual world however, where these restrictions do not apply. GPS-art work is thus created in the physical limitations of the real world, but directly in the material virtual matter.

The first attempt in creating GPS-art I made using the Garmin GPS-12 device, but at that time the device inaccuracy and deliberately introduced interferences into the GPS military system did not allow for making drawings of visually satisfactory precision. At the beginning, contact with the GPS was just fun, technology novelty item, entering the market and any awkward drawing of a line as a result of the outdoor kilometres long movement was fascinating. Only mass appearance of modern and cheaper receivers, much demilitarization of GPS technology and the implementation of the atmospheric disturbance correction allowed to obtain adequate precision and speed of the receiver position. At the same time, advanced programs to handle and visualize GPS traces stored in the GPS receivers were created. From the chaotic strokes more and more accurate shapes began to emerge.

Initially, there were attempts to draw in a representational way, from points and lines to create paintings – sculptures, animation - the application of the GPS technology in conjunction with the traditional form of art. There appeared pieces of work documenting the daily activities in the open air, daily mobile activities, meetings with people, events, tours, etc. It turned out that the GPS-art is also an interesting way to stress socially important initiatives in order to

present problems confronting people in public space. I would like to mention the public presentation of walking paths in an overgrown private land "Park Duchackiego" made by using GPS tracks. Residents of the park neighbourhood wanted to raise this area as a public park and persuade the city authorities to its purchase. Eventually, the authorities bought the area and now they are working on creating a city park. Another example of using GPS-art in public space is creating a drawing of a gas mask that was used during public campaign against smog over the Kraków town; the drawing was presented before the vote on the prohibition of the use of solid fuels in Kraków.

The GPS-art works created by myself and others during my project www.gpsart.eu evolved in three categories:
– images made on the 2D plane while hiking, swimming, driving, etc.,
  - spatial forms 3D made while plane flying, paragliding and mountain climbing,
– application of 2D in such a way that after the implementation of virtual modifications in the altitude of a GPS tracks solid sculptures in 3D format were created. For this category, a program was created that allows easy multi-step adjustment of any point of the track, as well as change in the colour and line thickness.

Very interesting are experiences with people not connected with the institutional art, who after completing the workshops start their own projects GPS-art. People intuitively seek out a particular technology for the means of expression. Often, in addition to representational works, only through specific selection of the site, at the same time they indicate a particular social problem, to which GPS technology is well suited. I observed even a change in attitudes towards technology of elderly people in a situation when the application of the device is for other purpose than predicted by the manufacturer. Exactly in the use of artistic expression. This is the way of individual understanding of the technology and reflection on the technology's objects existence in our environment. Thus, these objects become human and adjust to the individuality, which is inside each of us.

Endnotes:

1. Jack Burnham, *The Aesthetics of Intelligent Systems in On the Future of Art*, New York: Viking Press, 1970, pp. 95–122.
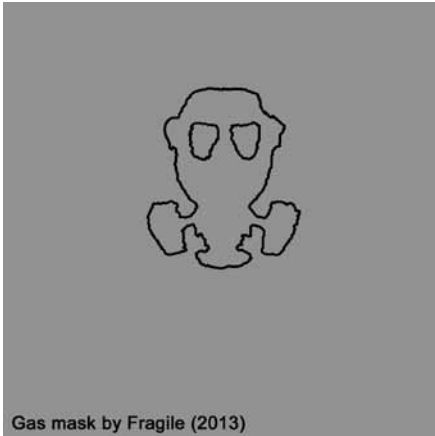
1. Krzysztof Mazur, *Gas mask*

2. Krzysztof Mazur, *Park Duchacki*

3. Krzysztof Mazur, *Vitruvian Man*

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