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This issue addresses the aesthetics of changing place, more specifically the challenges to aesthetic theory produced by rapid transportation, communication, and electronic information exchange. Mediation, as the word indicates, entails transition, a passing through, ordinarily conceived as between fixed points which are the traditional objects of interest. But as movement becomes increasingly commonplace in a world of commercial exchange, tourism, migration, and large-scale displacements, the space-between takes on a new character. Confronting this new domain alters our own sense of identity, how we relate to "our" bodies and to one another, and to the very meaning of location in time and space.

Many of us spend a great deal of time in vehicles, traveling the highways to and from work or for other purposeful activities; and we spend our leisure occupied with images that move across a film or computer or television screen. It is noteworthy that although the experience we undergo at such occasions is dynamic, we ourselves are more or less immobilized, eyes fixed before us, hands at the controls or otherwise passive (unless you knit or peel potatoes or manicure your nails - next issue could be on such gendered busywork occupations.) Contrast this relative inaction with the more integrated experience of walking through a landscape or even a picture gallery. Poised with our remote control, we do not even turn and smooth the pages of a book or take care not to disturb fellow viewers at the theater. While it would be incorrect to deny that interaction takes place between subject and object in the contemporary encounters, it surely has a different flavor from that of the standard instances illuminated within classical aesthetic theory. We infer that the historic aesthetic concepts, which rely on a metaphysics of stable equilibrium and an epistemology of reliable method and achievement, require review. No doubt a similar call for reassessment was raised at the time of the invention of the printing press and again with the advent of photography. Like moveable type and the fixation of images, the new technology blends familiar categories to create experiences that are unfamiliar and uncategorizable.

The essays brought together here seek new metaphors and analogues suitable to our contemporary situation. Working with spatial and temporal, as well as aesthetic parameters that are simultaneous, discontinuous, and uneven, they discern sites of interest in the marginalia and periphery of ordinary life: the access and exit ramps of superhighways, the no-man's land of airport approaches, the exchange surfaces of commuter stations. We do not think of such points as ends-in-themselves or even as noteworthy architectural destinations (like the terminals to which they lead.) Yet their potential for aesthetic interest and, indeed, their demand for our concern are no less than that of the Gare St. Lazare (for Monet) or the Third Class Carriage (for Daumier) or the Grand Canyon (for DuFay). To designate them as such, however, is to invoke some radically new ways of thinking.

We are called upon to regard time and space as elastic and discontinuous, capable of being triggered by the turn of a switch. Moreover separate spatio-temporal invocations co-exist and are superimposable (as we watch an in-flight movie or attend to the "dead space" of a soundless radio or whited television screen). We ourselves, the encapsulated occupants and users of our machines, become their deliverable products as we move through regulated traffic gates, slowed down or speeded up in harmony with

other undetected elements of the same system.

Appropriately, the contributors to this issue are widely disseminated. They come from Greece, Finland, Australia, Japan, Canada, and the United States. They have not met one another face to face and have minimal personal information about one another. Their communication is entirely electronic, instigated by an invitation that was blown into the wind without predetermined destination. Yet it alighted on fertile soil. We believe that the resulting cross fertilization from different cultures and disciplines has achieved an interesting mix of ideas, provocative of further growth, and we commend it to your attention.

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main **Tuija Meschini****Tuija Meschini** PREFACE

Preface

[---]

Hilde Hein *Everything's mine but just on loan,
nothing for the memory to hold,
though mine as long as I look.*

Introduction: Moving Landscape

Erin S. Thomson *Inexhaustible, unembraceable,
but particular to the smallest fiber,
grain of sand, drop of water -
landscapes.*

Arresting Aesthetics

Rowan Wilken *I won't retain one blade of grass
as it's truly seen.*

Textu(r)al Engagement: A Conaesthetics
of Contemporary Freeways

Krystallia Kamvasinou *Salutation and farewell in a single glance.*

Transitional Landscape

Timo Kopomaa *For surplus and absence alike,
a single motion of the neck.*

Ars longa, via brevis - Building Sites and
Road Works in the Streetscape

Wisława Szymborska, **Travel Elegy**,
View with a Grain of Sand, 1995.

Teri Hyvärinen

Losing the Swinging Journeys

Mary Louise Grossman The current IO issue is the second Internet Magazine published by the
International Institute of Applied Aesthetics. Its new layout enables a more
interactive communication between the writers, readers and the publisher.

Tokyo Railway Station Spaces
- Modern Day Sakariba

Tarja Lanu The Magazine is also easily printable as a pdf- document. From now on the
International Institute of Applied Aesthetics will start publishing the Internet
Magazine on a more regular basis.

I Stepped into the Stream

Mieke Vranken

On the Road

The idea for *Moving Landscape* is the outcome of long and intensive e-mail
discussions with Prof. Hilde Hein which started in July 1999. Our ambitious
plan was to propose an environmental subject that would be both local and
communal and would connect scientists, economists, architects and
landscape designers as well as people in literature and the arts. We chose the
subject *Moving Landscape* because roads are more than just ways to
commute and travel, but rather, public places with social purposes affecting
directly or indirectly everyone's life.

Editing an internet magazine teaches how the distance, time and time
difference can influence the working space and atmosphere, and how
challenging a project management without physical contact or understanding
of each others' environment can be. It goes without saying that a virtual
project has practical problems which sometimes appear to be the most
concrete.

We are very proud to launch the multidisciplinary approaches that we have
received. Three areas were invited: experience, landscape and road art. All
of them are important issues whether one's interest is practically or
theoretically oriented. I suppose, it is always a great pleasure to an editor to
find an emerging common field or concern that connects authors with
various backgrounds.

The editors' warmest thanks are due to the contributors: we are grateful for
your cooperation, patience and inspirational works.

The internet design is done by Jonna Iljin and Else Kausola, students of
Institute of Design, Lahti Polytechnic. Thank you for the excellent work, and
a special note to Kristo Helasvuo and Jussi Luukkonen, the supervisors of
the multimedia realization.

Acknowledgement to the European Union for funding the issue at hand.

Last but not least, I would like to warmly thank my co-editor, Dr. Hilde Hein, for her support, indispensable supervising, comments and her illuminating wit.

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Preface

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Hilde Hein

Introduction: Moving Landscape

*The enormous energy of the twentieth century, enough to drive the planet into a new orbit around a happier star, was being expended to maintain this immense motionless pause.*Eoin S. Thomson

Arresting Aesthetics

The claim that advanced communications technologies place us in a state of constant acceleration could not be more accurate: we are indeed *placed* in a society ruled by the illusions of movement and participation. *Place has become the being-placed*. The question here is not to delineate this notion of being-placed against the backdrop of some mythological anterior world in which all was transparently clear. Communication has always been a process of mediation and it is fallacious to believe that one can side step this through any appeal to immediatism.(1 To say that everything is mediated is to say that every relation has, as its defining mark, a mediating function and that the attempt to overstep this function is, at one and the same time, an attempt to fill the between by overstepping opacity in favor of a supposed immediacy whose own possibility lies in transparency.(2

Rowan Wilken

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On the Road

As we will see, the illusion of movement and participation is intimately connected to the illusion of transparency. The importance of the transparency-obstruction tension cannot be overstated. Transparency seeks the breakdown of borders to the extent that those borders prevent the free flow of (mechanical-digital) exchanges. However, advanced communications technologies present us with a profoundly different situation. Rather than spaces of exchange, one is satisfied with the pellucid 'engagement' with the mediating function rather than the person to whom one communicates or the landscape in which that engagement is made possible. Advanced communications technologies are acontextual - they de-realize context/space/landscape as lived. The obsolescence of corporeal interaction breeds a desire for the incorporeal virtual space proffered by communications technologies as the sole legitimate and authentic mode of expression. Desperate for any affirmation of our own existence we rush to our computer terminals to see what is *waiting* for us and what, as a form of anticipatory - though illusory - participation, we *can't wait* to open. The 'open surface' of the terminal leads us inevitably back to the closure of exchange in its terminal consequences. My primary concern in introducing the notion of the being-placed is to highlight the relation between place - being-placed, movement - stasis, and participation - pacification with the hope that the corresponding 'table of values' will encourage response and discussion.

Advanced communications technologies are extolled for their capacity to free us from our enslavement to time and space. Gone are the days when geopolitical concerns remain distant and opaque. The illusion is that such distances are traversed by the immediacy of televisual retinal excitation, an immediacy whose value is carried through via the computer and televisual optical screen. Consequently, these technologies purport to give us immediacy in favor of the opacity that defines human interaction. This repudiation of opacity via the illusion of transparency is intimately linked to the repudiation of place via the illusion of movement: advanced communications technologies proffer movement without source or destination, a dispersal of place through the pacification - the veritable

electrocution - of the participant (one is reminded here of Debord's *Alphaville*).⁽³⁾ If today's information society "makes us more dependent than ever on places that are accessible and comprehensible" this dependency signifies not only the increasing control of lived space by advanced communications technologies, but also the increasing demand placed on us by the illusion of transparency and movement. Bordered by the luminous screen, the 'accessible' does not designate an immediately given but rather the consignment beforehand of what is - what is to be - accessed. Once accessed the accessed becomes accessible; accessibility designates the system of consignment rather than the uncontrolled, undemarcated, free zone often attributed to advanced communications technologies. Consignment both determines as consignable what it consigns and makes accessible what it determines will be - is - accessed. Comprehending the place of consignment, comprehending the place as place, depends upon the rule of this system of technological consignment.

It is not at all surprising that webmasters, whose control over a particular domain is, at least in appearance, analogous to the spiritual powers of the ancient *archons*, often refer to themselves as majordomos. The fundamental difference between those ancient magistrates and the modern coxswain of optico-retinal domains lies precisely in the absence of place that typifies the latter: the digital *arkheion* replaces the domicile of the ancients. However, it does not replace the command these majordomos have not only over their domain but also over the whole process of archivization upon which advanced communications technologies depend. Furthermore, the architectonics of dispersal and de-realization that typifies the digital abode offers up a false community, a community without place, whose communication amongst its denizens is utterly devoid of the mediation of corporeal and, if we must, embodied space. The incorporeal virtual domicile displaces and alienates citizens who thereby become no more than nodes in a sequence of sterile (and largely economic) exchanges. In this way, absence returns as the presence of a terminal existence prefigured in the transparency of dislocated community and communication venues. We no longer speak to one another but are reflected on the surface of our computers through which communication is made possible (that is, reduced). The advances in printing that occurred in the 15th century and Gutenberg's contribution to the printing and typographic methods of the Far East through the invention of the printing press are well known to have had a profound impact on cultural development and social interaction, adding an array of epistemological questions to the pot of academic, political, religious and economic problems at the time. Not the least of which was a question about the distribution of knowledge and its representation and confinement to encyclopaedias. A whole system of archivization emerges; a whole new way of ordering and instituting society, its places and its temporal unfolding. Prior to the printing press, the archivist was a solitary monk cloistered within the dank and cold towers of Medieval Scriptoriums (a type of precursor to 18th and 19th century sanatoriums?) But with the printing press a danger that had haunted the medieval scribe became all the more threatening: to whom should the 'modern' episteme be made available? This is no less the case with advances in computer technologies that eliminate spaces as sites of exchange.

Landscapes take on the appearance of movement when consigned to digitalization but this appearance only diverts our attention from the stasis upon which this illusory movement is predicated. It is no doubt accurate to say that countries in which advanced communications technologies have taken on a ruling force are precisely those countries in which roads and streets, for example, are "seen mainly as conduits." This is because roads and streets place us in a state of being moved, of being the movement they

regulate. Movement is a function of the way parts interact and of the (mechanical) operations of an overall system. To regulate is not to predetermine. That is, we can regulate the movement of various chemicals in a particular solution (chemical flows) or electricity throughout a particular grid (electrical flows) or labor in a particular sector of the workforce (labor flows) or capital in a particular sector of the economy (capital and economic flows) without having a complete sense of just what will result from any given regulatory system. This unpredictability can be overcome only by knowing in advance all the particular aspects of a system and their 'reaction gradients.' Here, a 'reaction gradient' simply designates the degree of freedom each aspect embodies in relation to all the other aspects that together make up the system as a whole. For example, a threaded screw has two degrees of movement while a pendulum only has one. In this way, knowing the freedom of movement is vital in any attempt to calculate and control that movement. Regulation, then, attempts to superimpose a structure overtop of these freedoms to the extent that, ideally, everything can be managed; that is, all movement can be regulated. The more transparent and calculable these freedoms are, the more likely are we able to predict and therefore control the behavior of the system. Essentially, if the unpredictability of the system obstructs our ability to know all we can about the system and our ability to control it, then overcoming unpredictability requires that obstruction be cleared by transparency.

1) See, for example, *Immediatism: Essays by Hakim Bey* Edinburgh: AK Press, 1994 where Bey offers a rather weak and largely rhetorical defense of a supposed community rising in the face of an all-too-prevalent capitalism. What seems to stand out more than anything else in Bey's writing is the fact that he has read a lot of books.

2) I explore the notion of transparency and opacity in greater detail in *The Distant Relation: Time and Identity in Spanish American Fiction*, forthcoming from McGill-Queen's University Press.

3) Attending the cinema is pertinent here. Where before a ticket purchased gave someone a place - such that economic exchange was tied directly to the occupation of space - now a ticket signifies the absence one inhabits all by oneself. One loses one's place by being positioned, shown to their seat, placed by the luminosity of a present without duration. As Virilio has shown, the luminosity of spectatorial exchange within the cinema finally leads us back to the pacivity of domestic interiors that are utterly devoid of a sense of place, of being occupied or inhabited. Instead the home is merely a conduit through which optical images rush without ever being held; that is, without ever taking place.

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A CONAESTHETICS OF CONTEMPORARY FREEWAYS

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In 1960, Sylvia Crowe issued a clarion call for greater consideration to be given to the situation and appearance of roads.⁽¹⁾ That this issue persists is not surprising given the common and continuing conception of freeway roadsides as blank 'non-space', or what the art critic Christopher McAuliffe describes as 'ambient space between destinations'.⁽²⁾ Understanding the design and appearance of *contemporary* roadside space, however, requires new critical and aesthetic tools.

How can we get a purchase on the contemporary situation? One useful place to begin is by examining the relationship between freeways and the media, or, more specifically, between *cars* and the media.

Strong comparisons have been drawn between cars and the mass media. For instance, Jean Baudrillard and Paul Virilio both equate the automobile with the audiovisual. Baudrillard conceives of the 'private telematics of driving' in the following terms: 'The vehicle now becomes a kind of capsule, its dashboard the brain, the surrounding landscape unfolding like a televised screen'.⁽³⁾ Virilio arrives at a similar equation, stating that 'what goes on in the windshield is cinema in the strict sense'.⁽⁴⁾

Both statements would appear to be little more than passing observations. Nevertheless, by connecting freeway landscape with the televisual, there is an implicit presumption of freeway landscape as *continuous* when viewed through the windshield of a car travelling at speed. This is not a difficult conclusion to reach, as will become apparent. But coming from such prominent thinkers, the relationship between landscape and the televisual, and the underlying presumption of continuity of visual experience, warrants further scrutiny.

Equating moving landscape with the televisual would, at least on the surface, appear quite a reasonable association to make for a number of reasons. First, the phenomenology of freeway transportation bears marked similarities to that of viewing moving television and film images. Television and film are generally viewed in stationary position, usually in a domestic environment or darkened cinema, with images flickering before the viewer's eyes. Similarly, in the case of the car, even though the vehicle is in motion, the occupant-viewer, because seated, *appears* as if stationary with the scenery scrolling past.

Secondly, both experiences are characterised by an endless barrage of images: programming segments and advertising in the case of television; passing traffic, billboards, signs, and other landscape features in the case of freeways. In other words, the two are contiguous experiences, similar configurations of what Baudrillard describes as the interplay of 'profusion' and 'display'.

Thirdly, and perhaps most critically, this image saturation is delivered *at speed*: 24 frames a second in the case of cinematography, 100 k/ph or more in the case of freeway landscapes.

In combination, these three factors suggest a fourth similarity: fluidity of

visual experience - an apparently seamless engagement with the flood of continuous images 'unfolding' at speed.

On the surface, then, it is reasonable to assume that freeway landscapes (and transport through them) in many ways equates with television and film.

When viewed in more detail, through the lens of media theory, the relationship between freeway landscape and television (especially) is arguably even more strongly homologous. But it is of an order significantly different than that proposed by Baudrillard - one that challenges the presumption of a seamless continuity of visual experience. The design and visual perception of freeways can be reconceived through a comparison with two different aspects of broadcast television: (1) the logic of programming and (2) the phenomenology of viewing- each will be examined in turn, beginning with the logic of programming.

1) Sylvia Crowe, *The Landscape of Roads* (London: The Architectural Press, 1960).

2) Christopher McAuliffe, "'No Particular Place to Go": The Roadside and Public Art', *Dialogue*, No. 12 (August 1999), p. 10.

3) Anne Friedberg, *Window Shopping: Cinema and the Postmodern* (Berkeley & Los Angeles: University of California Press, 1993): p. 203, note 1.

4) Ibid.

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main **Krystallia Kamvasinou****Tuija Meschini** **TRANSITIONAL LANDSCAPE**

Preface

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Hilde Hein

Introduction: Moving Landscape

Introduction**Erin S. Thomson**

Arresting Aesthetics

The landscape is a dynamic place shaped by natural forces that is culturally processed and refined by human action. It is both a container for humans and an object contained in human life that can be used and modified.

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways

Traditionally human cultural factors shape landscape and vice-versa: peoples inhabiting and gazing at this same landscape shape their own culture accordingly.

Krystallia Kamvasinou

Transitional Landscape

Timo Kopomaa

Ars longa, via brevis - Building Sites and Road Works in the Streetscape

Nowadays however there is a radical change in this 'traditional', tangible relationship. In a society that is becoming increasingly mobile, more and more people belong to a new category: they are temporary inhabitants. They travel further, more often, sealed-off and at higher speed than ever before; they are those who do not inhabit land but commute through it and perceive it on the move when transported in high-speed 'capsules'; those who do not fully engage their senses in the landscape experience but reduce the 'physical' interaction to a remote gaze; those at last, who have no roots in the landscapes they traverse.

Teru Hyvärinen

Losing the Swinging Journeys

Mary Louise Grossman

Tokyo Railway Station Spaces - Modern Day Sakariba

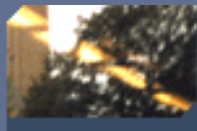
Tarja Lanu

I Stepped into the Stream

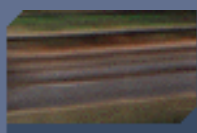
In his book "The practice of everyday life" (1984) Michel de Certeau refers to this state as 'traveling incarceration; immobile inside the train, seeing immobile things slip by'. It is only the machine (the train) that is in fact moving. But this movement causes a complete new vision of the world outside.

Mieke Vranken

On the Road



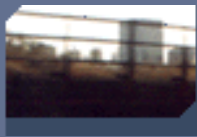
The machine is the primum mobile, the solitary god from which all the action proceeds. It not only divides spectators and beings but also connects them; it is a mobile symbol between them, a tireless shifter, producing changes in the relationships between immobile elements. (1)



Accordingly, there is a new category of landscapes 'in transit' which users on the move experience. These are peripheral sites, adjacent to transportation routes. Traditionally, they were part of rural land. City walls would enclose and protect city life leaving the countryside outside. Following the evolution of cities these 'clear' boundaries were gradually abandoned. Under the process of urbanization, large amounts of peripheral land were absorbed to accommodate the growth of urban population. Less regulated and understood than city centers, urban sprawl produced 'hybrid' landscapes, mixed industrial, suburban and rural. While offering a substitute for qualities of urban life, it also increased distances. People have to commute longer to go to their daily workplaces, travelers have to cross these 'in-between' landscapes by train or by bus, even if they are traveling by plane, since airports are usually located outside cities. Urbanization thus supports a new type of public space and produces moving landscapes. Airports, train stations, port terminals, as well as interconnecting transport means, have become the new social places of a mobile society. The new category of 'temporary', 'in-between' landscapes, which will from now on be referred to as transitional landscapes, are the ones 'on the route' just before arriving or departing from the city, for instance in-between city and city airports. They are landscapes yet to be completed, work in progress. Placeless, meaningless and ephemeral, residual spaces of an architecture of power, itineraries in-between, they appeal to our sensitivity by reminding us of the temporality of our own existence: one moment they are here and the next one they are gone.



There is however a noticeable tension between the experiences of those landscapes as static or as mobile. Completely different in physical terms, independently of whether better or preferable, it would be useful to identify the key elements of the moving experience (positive and negative). Since it is becoming so common in our lives, it is worth trying to understand it.



To sum up, travel is at present a key element of everyday life. As we come to accept that mobility and transition are inherent properties of the society we live in, there is a vital quest to document and explore experience of landscape in transition; furthermore, to discover and reclaim 'beauty' in transition; finally, to embrace transition as a dynamic, fluid equilibrium, indispensable to a living contemporary landscape.



Transitional landscape



In 1963 Donald Appleyard, Kevin Lynch and John R. Meyer wrote in the preface of 'A view from the road':

We became interested in the aesthetics of highways out of a concern with the visual formlessness of our cities and an intuition that the new expressway might be one of our best means of re-establishing coherence and order on the new metropolitan scale. We were also attracted to the highway because it is a good example of a design issue typical of the city: their problem of designing visual sequences for the observer in motion. But if in the end the study contributes something toward making the highway experience a more enjoyable one, we will be well satisfied(2).

The highway experience they refer to is one of several few landscape experiences one is familiar with when travelling to a city. Others include the railway, flying or boat experiences. A common element of all is that the traveller is subject to high speed, the restrictions of a container and a more or less 'distant' interaction with the adjacent landscape, which one perceives in transit. Remoteness however is not just about distance; it is a state of mind. The reduction of sensory involvement makes the whole journey quite different from travels of the past: there is less or no physical effort to keep up with the 'physical' route; and almost no engagement at all of other senses apart from vision (and sometimes sound). However what initially may appear as a loss, could actually be considered a gain, in the sense that vision is enriched to a degree not often achievable otherwise:

You shall not touch; the more you see, the less you hold - a dispossession of the hand in favor of a greater trajectory for the eye.(3)

Another common element of experiences of transition is the character of the moving landscapes. In relation to the main body of the travel experience, these are peripheral landscapes, which are spaces-'interfaces', entry or exit zones between the city and the countryside, such as city motorway entrances, service areas, and landscapes adjacent to railway lines or airports.

Transitional landscapes hover between city and nature, urban and rural, no-man's land and everybody's terrain, at the same time technological and dreamlands.

There is something at once incarceration and navigational about railroad travel; like Jules Verne's ships and submarines, it combines dreams with technology. The 'speculative' returns, located in the very heart of the mechanical order. Contraries coincide for the duration of a journey. A strange moment in which a society fabricates spectators and transgressors of spaces... (4)

Travelling through transitional landscapes we notice the complexity and the interchange in character and experience taking place, between the first landscape frame (nature) and the last (city) or vice-versa. The scale and nature of the settings changes gradually, and so does the morphology of the surroundings, the density of the built environment, the solid-to-void

proportions and the layers and depth of field. The speed at which all the above are perceived affects the experience. For instance, the experience of the materiality of a railway landscape influenced by the non-material factor of high speed, which distorts the user's perception of detail.

At the same time transitional landscapes do not cease to be working landscapes (no matter whether industrial, infrastructure, backyard or peripheral). Thus there is tension between the static experience on the ground and the experience of observing them when travelling at speed.

We notice that the moving experience becomes more complex because 'dynamic' factors to do with technological achievements (such as speed changes in transport) interfere. The effects of factors like these are not easily measured in advance. If the landscape has not been designed to accommodate or even to transgress these effects, it will not be left undisturbed. For example, motorways usually affect the original landscape in both aesthetic and environmental terms, although they provide motorists with new prospects (Appleyard, Lynch, Myer 1971; Geuze 1988).

Moreover, according to Nishitani the gaze modifies both viewer and object. The viewer looks at the landscape and an inanimate landscape looks back at him. How one travels affects his gaze as much as changes in the landscape. The landscape is effectively modified because of change in the viewer's perception. If the sealed-off traveller is the inhabitant of temporary landscapes, then fast trains, which blur one's vision by compressing physical distance to the limits, result in the distortion of the idea of the physical landscape itself (Virilio 1997).

1) Michel de Certeau, *The Practice of Everyday Life*, ed. University of California Press, Berkeley 1984, p. 113.

2) Donald Appleyard, , Kevin Lynch, , John R Myer.,, *A View from the Road*, ed. The MIT Press, Cambridge, Massachusetts, Massachusetts Institute of Technology, 1971, p. 2.

3) Michel de Certeau, *The Practice of Everyday Life*, ed. University of California Press, Berkeley 1984, p. 112.

4) Ibid, p. 113.

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main **Timo Kopomaa****Tuija Meschini** **ARS LONGA, VIA BREVIS - BUILDING SITES AND ROAD WORKS IN THE STREETScape** (1)

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On the Road



Building a city is a continuous process - and one that produces building sites and road works. The city is always both under construction and deteriorating. When an urban design is made the first thing physically created is not the space itself, but rather obstacles, inconveniences, noise and building sites or road works that disturb the normal pedestrian and traffic movement. The work sites are a permanent part of the cityscape, even though they seemingly change location once the building work is completed. The buildings and city districts wear out; they lose their "designed" look. The aim is then to maintain the activities of the city and strengthen the living environment. Repair work and building sites can never be got rid of, because the city is never fully completed.

Every era and ruler also wants to leave a mark on the city. For those authorities responsible for urban planning in Helsinki the year 2000 has been a clear point in time for the creation of as pleasant and externally distinguished a city as possible. The 450-year anniversary of the founding of the city, Finland's chairmanship of the EU (July-December 1999), and Helsinki's selection (along with 7 other cities) as European City of Culture for the year 2000, have been preceded by a "face-lift". Many large and small, more and less prominent, building projects materialised simultaneously in the centre of the city, their net influence presumably being a stake in developing the cityscape. The idea of putting the final touches to a capital city that fulfils the requirements of a true European city has united the different administrative bodies. The investment has been seen and felt in the streets; small armies of building workers have temporarily occupied the city centre and there has been an abundance of crash barriers and fences set in place. As a tourist in Central Europe one notices that elsewhere more attention has been paid than in Finland to road works aesthetics, and yet, as we will shall find out shortly, a clear change has also taken place in Finland, especially in Helsinki. In connection with the building or renovation of key public buildings in the city centre, attention is being paid to the appearance of the building sites as aesthetically distinguished parts of the cityscape. Building sites and road works are a special kind of representational space and in key locations their appearance has received a new cosmetic treatment.

In Helsinki building sites, and sometimes even road works, are now perceived as aesthetical and designed objects; and at the very least that has meant keeping the sites tidy. A building site can be defined as "a front-line-like enclosed area that is subordinate to an area of restoration or new building, which is characterised by being temporary and by a certain performance-like nature of the place".⁽²⁾ In the presentation of building sites the aim has been not only to improve the public image of each site, but also to preview and advertise the building under construction. Public buildings have thus greeted their present and future users.

Thousands of building works, road work excavations and road surface and paving works are carried out annually in Helsinki, influencing the life of the streets. In order to make the streets more pleasant, urban design has taken note of the new demands of the pedestrian level and temporary back-stages of the city, and has offered them new clothing. The general public has become acquainted with a new type of temporary public art, which might be

there for only a brief moment. The issue has indeed been about public art or publicity to the extent that projects have been carried out in public urban places. In environmental art a written or visual documentation is often a part of the production of the works. By comparison, however, too little attention has been paid in urban research to documenting equivalent urban building processes.

Street art

In large cities, such as New York, Stockholm or Helsinki, temporary or permanent art works or environmental art have been made depicting the repair of the underground networks that support the city. In the presentation of building sites there have also been conscious attempts to create an artistic or informative 'format', which can be either temporary or more durable, and that would awaken the senses or curiosity of the general public.

Those responsible for the changes on the street level or to the cityscape generally can always be perceived as some kind of artist or landscape architect, and building sites and road works are their art works. The initiated can distinguish specific layers in the excavations: the surface layer, the load-bearing layer and the underpinning layer. Below and between these layers is a hidden world of which we laymen of the underground city can get only a hint during the excavations.

The object of the public's observations is not just the physical work site being transformed, together with its paraphernalia, equipment and building materials, but also the actions taking place on the site. Building sites and road works are in that sense unusual places, in that it is here that one can see people do physical manual labour in the city. The workmen, their clothing (or lack of it) and the machines, together with their operators, may stop the passer-by. The artist Tom of Finland has recorded in his *Mike* comic strip the visual erotic side of men occupying the work site:³ the road workmen create the landscape also with their bodies. The site tools and machinery are the portable stage props of the construction work's theatre stage. The idea of "theatre of the street" would perhaps require tidy stage props that "frame" the event, but this can hardly be said of road work equipment.

The area fenced off as a building site offers a stage-like episode to the observer. It is thus an open-air theatre, created as if by accident and as a by-product, an accidental trip to one of the backstages of the city. The building site becomes an open-air stage most arguably when those working there become aware of their audience and begin to perform to them.⁴

Building sites and road works are an exception in the rhythm of the city and street, and therefore they are noticed. When their performance-like nature is discovered the "street art" is created in the eye of the viewer. The building materials in their packaging and containers are on display, offering repetitiveness that precisely satisfies the desire for order; old newspapers are glued on to the granite bases of buildings as protection against the splashes from the paint being applied to the exterior walls; or the whole building might be hidden behind a veil-like stage curtain. It is no wonder that environmental art has utilised the techniques and materials of building construction, such as asphalt, paving and concrete. The environmental artist Christo has wrapped traffic signs, monuments, bridges, buildings and park walks with coverings and ropes. Among his most well known coverings of public works are the wrapping of the Pont Neuf bridge in Paris (1985) and the German Chancellery building in Berlin (1995). Christo has also wrapped a Finnish design classic, the UFO-like Futuro plastic house.

When the public place is temporarily covered with sheeting to make it a piece of environmental art, an obstacle has been created that beckons the viewer to look behind it. Christo has not just wanted to create a spectacular work or a pleasant landscape with his environmental works, but to create a cultural drama that seeks its meaning in the political, economic, social and environmental issues of our time. The wrapping projects also remind us of the temporary shelters of nomadic tribespeople and a mobile lifestyle. The materials used are temporary, and therefore the object becomes an event that the public must visit without delay.⁵

Robert Smithson (1938-1973) is another interesting and still topical environmental artist. The "Smithsonianly" urban building sites can be defined as hypothetical continents, non-spaces and earthworks with only a temporary existence. Building materials, singularly, packed, or as assembled units, disclose the non-spaces of the present-day world. Simultaneously, the covered elements of the cityscape awaken our curiosity and wonder, and even our apprehensions: what is happening behind it?

1) *Ars longa, via brevis* (art lives long, the road is short) as opposed to the more commonly known *Ars longa, vita brevis* (art lives long, life is short). This is a shorter version of article that is published in a book about the urban culture of Helsinki (Kopomaa 2000).

2) Kopomaa 1996, 1999, 2000.

3) Tom of Finland 1992.

4) Mason 1992: 5.

5) Baal-Teshuva 1995.

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Preface

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Hilde Hein

Introduction: Moving Landscape

I have a problem. After travelling by train I usually have an ugly feeling that I have lost something. Recently I made a journey between two towns in the central Finland, Orivesi and Seinäjoki. In the train I could hear the clacking sound of the old time trains. It was a real old time swing of wheels passing over the joints of the rails, like the one I heard as a child when I travelled to my father's. After that voyage I did not have that frustrating feeling, and I was surprised.

Erin S. Thomson

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Transitional Landscape

Why is it that children who are imitating trains do not try to sound like modern trains? The sound of their train is still the old "tsu-tsu-tsu - -" like the whistle of locomotives and the shouts of the crew. However, the "tsu-tsu" does not exist on the Finnish railways any more, except in some museum trains. Besides, the whistle is also quite rare, and the shouts are replaced by the announcements heard from a computer. The "tsu-tsu" sound signifies the steam engine, which is no longer in use in Finland. Even the parents of small children usually have not travelled by steam train. Why does the old railway soundscape live in the children's mind?

Timo Kopomaa

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Losing the Swinging Journeys

Mary Louise Grossman

Tokyo Railway Station Spaces - Modern Day Sakariba

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On the Road

Before I continue this article, I will shortly introduce acoustic ecology, a subject which deals with living organisms and their relations to the audible environment. The founder of the subject is R. Murray Schafer from Canada. In *The Tuning of the World* (the first edition: 1977) he introduces the basic terms and his ideas about the position of the sounds in the culture and nature. The research comes from different disciplines such as musicology or architecture. Usually the living organism that is researched is a human being.

In this article I use the following acoustic-ecological terms, which are defined by Schafer:

Hi-fi and lo-fi soundscape. Hi-fi soundscape has a favourable signal-to-noise ratio, which means that different sounds are recognizable. In a lo-fi environment sounds overlap each other and they are often difficult or impossible to recognize.

Keynote sound is a sound which is heard continuously or frequently enough so as to create a sonic basis for other sounds occurring in a soundscape.

Signal is a sound that has a special meaning, like ringing of a telephone.

Sound romantics will be discussed in the next chapter.(1)

The Romantic Train

Barry Truax defined sound romance as a past or disappearing sound remembered nostalgically, particularly when idealized or otherwise given special importance. He continues by writing that romantic sounds are often regarded as unimportant when they are actually current; later however, they may, achieve a romantic status by reminding the hearer of something important. In order to create this kind of memory a sound has to be recognizable. And the sounds of the trains really were that.(2)

The swinging character of the sound of a train passing over bolt-jointed rail

ends is caused by the distances between the wheels of the trains and the lengths of the rails. If these two measures do not have a small integer as the common divisor, we do not hear the system of the clacking sounds as even. As in music, we can hear accented strokes, usually that of the nearest pair of wheels, as main strokes. The subdivision between these is not even, so the clacking can not be heard as regular, like in western art music, but swinging like the blues. The shouts and whistles mentioned in the first paragraph are also nostalgic sounds. Passenger trains leaving a station do not whistle any more, and they haven't whistled for decades. Moreover, automatic announcements make the work of a conductor easier, and they also can be uttered in several languages. There are at least four languages used in Finnish trains: mainly Finnish, Swedish, English, but also Russian in the trains between Helsinki, St. Petersburg or Moscow. The announcements are usually read by the voice of a single woman, and her pronunciation of English is sometimes parodied by youngsters feeling smart.

According to Truax's definition, we can conclude that the soundscape of old trains has been very significant. It can be remembered easily: we don't have to travel by train to remember it, and whenever heard it is easily identified.

1) Schafer 1980, 271 -275.

2) Truax 1978.

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On the Road

Following the Meiji Restoration in the late 19th century, life in Tokyo was characterized by two locales, one of residence and one of streets. *Sakariba* is defined as the entertaining aspect of street life common to the late Edo period, and early Meiji era, of Tokyo urban life. It embraces the idea of an "entertainment district" or area of urban crowding and commercial activity. The origins of *sakariba* lie in activities of Edo festivals (*matsuri*) and shrine and temple worshipping, but at the turn of the century were found in theatre, dance, and the neon of commercial areas. The service of *sakariba* to the average person was one of escapism, as well as fulfilling needs for tradition, within the context of chaotic urban life (Ishizuka, 1988).

Urban transportation planning by rail enterprises in early modern Japan, capitalized upon the intense activity and traditions of *sakariba*. Waley proposes three essential components of *sakariba*, or crowded places - communication, consumption, and entertainment (Waley, 1994). *Sakariba* during the Edo period were largely located in areas of bridges affording great views (*hashizume*) and noted scenes (*meisho*). This is reminiscent of often over-crowded Tokyo railway stations today. Also, viewing opportunities exist from vehicular overpasses (Shinjuku South Exit) and are attractions of restaurants in towering department stores and hotels, near major stations. From these vantage points city "passengers" can take in a panoramic view for as wide as conditions permit. The strategies employed by railway enterprises regard the station as a commercial urban element that affords the greatest variety of associated commercial opportunities.

In origin, the precincts of the largest temples and shrines were those most common locations of *sakariba*. However, these temples and shrines, apart from the traditional shrine districts such as Asakusa, cannot draw the enormous crowds they once did. Also, Edo's main ways or streets once served as fire escape routes and had the advantage of supporting commercial events that would result in "sakariba". Today, with the prohibition of street entertainment early in the 20th century, and the predominance of vehicular activity, the former *sakariba* of roadways has transformed in terms of location. While Tokyo city streets are no longer designed to support these activities, contemporary "pedestrian paradise" zones established from the early 1970's (i.e. Sunday shopping where streets are free of cars) in Shinjuku, Shibuya and Ginza for example, feature such crowding on weekends or other festive occasions (Waley, 1994).



Sakariba were once spatially defined according to the location of intensity of crowding. Secondly, *sakariba* were defined according to their composition - as multifunctional and featuring entertainment. In Nihonbashi, the central fish market and vegetable market were once located. "Foot-of-bridge" spaces featured such markets due to the convenience afforded by transport of goods by water nearby. Today, a similar condition exists in the department stores associated with or near major train and metro stations.

These modern sakariba also offer complex and flexible arrangements of those two important attributes of consumption and commerce; foodways, restaurants, galleries, and goods (Waley, 1994).

Early European 20th century railway stations featured hotels as part of their investment while in contrast, large scale retail activity was part of early Tokyo station developments. More recently, both European and Japanese urban stations serves the daily activities of commuters joined with retail opportunities to increase rail enterprise investments. The emphasis in Japan has been to increase these investments from early times, while only major stations normally feature such variety of retail offerings in the examples of Paris and large cities of Germany such as Frankfurt, Stuttgart and Berlin (Kaminagai RATP 1999, DB Stations and Services, 1999).



Once the terminus of long journeys, grand stations in the west were made more pleasing and less invasive as new urban forms, by virtue of their classical interiors, and grand facades. Station plazas were once the open spaces which adorned these facades (Suzuki, 1995, p. 12). In Tokyo, stations were not designed as terminal stations and often featured small station plazas which ultimately permitted access to other modes of transport. Contemporary goals of "seamless transport" necessarily favor the commuters, though often see the station plaza reduced to supporting inter-modality rather than providing an aesthetically rich urban open space.



Over time, the role of station plazas has become predominantly traffic-related, rather than serving as a landscaped urban plaza space. Reactions against this trend are noted in many examples (Pleuss & Braendli, 1999; Suzuki, 1995). Efforts to make the station plaza a focal point of a uniquely inspired local urban identity, ("face" of *machizukuri* or urban design), or an urban plaza for relaxing community use, are often overwhelmed by the demands of transportation. Nevertheless, the Japanese station plaza space has many implied functions which are important, though indirect in nature. Annual festivals featured during traditional seasonal events often originate from, relate to, or focus on, the station area for community use (e.g. *obon* or summer festival). Another important role of the plaza is in providing all means of support during earthquake or fire (evacuation, rescue, provision, etc.).

Recently, the planning principles of Japanese railway stations are changing once again. With pressure to increase patronage in local areas, East Japan Railway Co. has begun to promote the role of stations in community development. The planning concept of new regional stations now emphasizes community, accessibility, and culture (e.g. theatre, library, gallery, community meeting area, etc., Suzuki, 1995). Having stations adopt local community themes requires that the plaza once again be viewed as the focal point of a meaningful urban design (or "*machi zukuri*"). It is unlikely the station plaza could ever serve demand for open space, due to size restrictions. However, there are strong movements to support the station plaza as the impetus from which integrated plans for pedestrian-oriented designs may originate.

Experience

Major urban areas in Tokyo are often thematically characterized sub-centers (Shibuya - stylish and youthful, Shinjuku - new commercial Metropolitan Government center, Asakusa - historical and cultural district, Ginza - wealthy financial and government center of early Meiji Era/20th century, Ueno - area of artisans and markets, etc.). Would we also share attributes of

these thematic identities were we to reside in proximity to these sub-centers? The greater urban mass is a structural mosaic of these thematic areas, and is made comprehensible by their existence (Jinnai, 1991). Transportation such as rail and metro serve to unite the disparities or divisions of these areas in space and time.

The notion of *sakariba* is supported in two ways with relation to these sub-centers. Firstly, in the daily life of major urban stations there are limitless commercial opportunities. Secondly, the ever present, though unfixed and flexible uses of space which arise with traditional festivals, the spontaneous markets, rhythms of weekends pedestrian paradise, and unpredictable elements of nature. Multifunctional space use is a very prevalent theme of Japanese urban space, which characterizes transportation space. The experience of transit-related space in Tokyo, is one which is subject to change, and follows a variety of rhythms, all within the context of multifunctional use.

Adjacent advertising is another element of Tokyo urban space which warrants mention. City planning laws regulate signage in areas of historic or tourist interest. Rail enterprises also have regulations regarding the use of advertisements on their properties. Adjacent to rail at the location of stations and along rail and metro platforms, such signage regulations are not subject to strict regulation. The resulting experience is not uncommon in major urban centers. It does however, exploit the phenomenon of "captive audience" which characterizes rail patronage.

Tokyo Metro Station Spaces - *Contemporary Art Gallery*

Underground

Evidence of changes in metro in the last three decades, are featured in the institutionalization of visual amenity in public art programs in London and many cities of the United States. In 1990, the Underground Group, now London Transport formally adopted the *Percent for Art* program as a direct response to a public survey (Miles, 1997). In New York (1985) *Arts for Transit* was also adopted as part of an effort to reduce crime, graffiti and increase patronage. Earlier examples of public art on rail and subways in the US originated with private sponsorship of artworks in Massachusetts transit. Public art programs are one way of legitimizing transportation; by making it part of community development programs, ameliorating transit-related urban change, enhancing local identity, and increasing public appreciation of the arts (LA, MTA, 1999).

Subways in Tokyo have also joined the movement for change in the corporate identity of public transit, to one more visually oriented. Tokyo Metro has no system-wide formal program for public art but features corporate sponsorship of art within the overall vision of the new #7 Line (*Nanboku sen*). This public art includes local character determined by station location as part of thematic Art Walls and Media Walls (Teito Rapid Transit Authority, 1999). Becoming more international in scope, the "*metro as museum*" concept, is now featured by metros including London, the US and in Tokyo.

In Paris, *Renouveau de Metro* is now underway due to the success of a prototype at St. Ambroise, where architects of Atelier Gaudin furnished the guidelines for various aspects of renovation. Among these are the strong visual enhancements of both interiors and art works which adorn them. Thus, for Metro, the experience of the urban center, while unique in the



differing imagery exhibited, is fast becoming a cultural experience when all metro stations feature such art gallery spaces (Kaminagai, 1999).

Experience of the urban landscape, while on rail or metro are quite different. In rail, and while commuting, if we are actually able to see outside of our heavily crowded trains, the surrounding imagery passes by too fast to focus and each collective and singular visual element, monument and landmark, changes depending on our perceptual vantage point from within the train. Once again we are subject, in Tokyo and most other countries, to a plethora of advertising within each rail car, often successfully distracting us from the landscape outside.

In Metro, our concept of time and place, are altered while passing from station to station underground. Art is served in both static and dynamic forms, in images meant to be glimpsed while still and while moving. The everyday act of metro travel is becoming a new cultural ritual.

Which public does transportation-related public art intend to serve? And who prescribes the mandate of public art in transit. It is argued that artists are risen to professional status by virtue of simple authorship (Miles, 1997). The required collaboration of the public, planners, architects, landscape architects, artists and engineers may have a variety of impacts on the outcome of simple good intentions. Who can deny, the delight of visual enhancement when faced with transit facilities void of aesthetic pleasure; pleasure which can be part of part of daily life.



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Tuija Meschini ON THE ROAD

Preface

Via Appia

Hilde Hein

Introduction: Moving Landscape

The airportal environment has a similar status to the old roman roadways. These Roman Via Appias lead you all through their territory, like a plane that globally takes you anywhere where there is a *landing possibility*. This landing possibility indicates that human is present and shapes the landscape according to his needs, just as the Romans did.

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main—Hilde Hein**Tuija Meschini**

Preface

Recently retired from her job teaching aesthetics in the Department of Philosophy at Holy Cross College, Worcester, Massachusetts, USA.

Hilde Hein

Introduction: Moving Landscape

She will be joining the Peace Corps to teach English in Morocco in June, 2000.

Erin S. Thomson

Arresting Aesthetics

She has been a Trustee and Program Chair of the American Society for Aesthetics.

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways

She has published a number of articles in the Journal of Aesthetics and Art Criticism and was for nine years co-editor of the ASA Newsletter.

Krystallia Kamvasinou

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Timo Kopomaa

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Her books include: *The Exploratorium: The Museum as Laboratory; Aesthetics in Feminist Perspective* (co-edited with Carolyn Korsmeyer) and *The Museum in Transition: A Philosophical Perspective* (forthcoming in fall 2000).

Terri Hyvärinen

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Mary Louise Grossman

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E-mail: hein@gis.net< **Contributors****Tarja Lanu**

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main—Dr. Eoin S. Thomson

Tuija Meschini

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Independent scholar who has taught in the Philosophy Departments at Trent University, Peterborough and Algoma University College, Sault Ste. Marie.

Hilde Hein

Introduction: Moving Landscape

He is the author of *The Distant Relation: Time and Identity in Spanish American Fiction*, forthcoming from McGill-Queen's University Press.

Eoin S. Thomson

Arresting Aesthetics

E-mail: ethomson@philosophers.net

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For example, the World Trade Organization had hoped to develop, at its November banquet in Seattle, a transparent set of standardized market and trade rules by which differences between countries could be flattened out. In this way, the WTO makes freedom of movement a function of the regulatory controls superimposed over the degrees of freedom each particular economic node embodies. The breakdown of borders necessary for the transparency of global movement requires the mobilization of localized (undiluted, consolidated) communities; or, rather, the mobilization of their goods. This mobilization really requires that the community stay right where it is - both geographically and economically. The obstruction to globalization proffered by these communities when they move on their own must be overcome, which means flattened out, made to reflect the Whole through the transparency of standards and regulations organized from the centre.

By extension, roads and streets are public to the extent that the public is a matrix of transfer points for the movement of digitally encoded and mechanically decoded information. The public has thereby been redefined: it is no longer a place of exchange but has become the exchangeable place.

When joined through optical networks - the television, the computer, the videophone - and highspeed transportation systems, these points form what we might call, following Virilio, an informatic grid. What one sees not only on the surface of the computer or television screen but also on the surface of the earth is an effect of a mechanical distribution and organization of digital information. In this sense, for example, the traffic in tourism and the advances in digital photography supportive of that industry lead to a sense of de-realization of space through the mediating function of a digitalized eye whose particular mediating function repudiates sight. This is not to say that roads and streets have not always been mechanisms for the movement of people, goods, and ideologies. Rather, it is to say that roads, streets, and technologies mediate differently when subjected to the rule of digitalization. If we want to argue that the seeing eye is a constructing eye, that what we see is indissociable from how we see (both neurologically and culturally), it is necessary to take into account the effects digitalization have on both these processes. Furthermore, in an attempt to answer questions concerning the relation between the experience of one's environment, the experience of place, and advanced communications technologies, it is necessary to critically examine the more or less precise sense in which we employ certain terms - 'movement,' 'regulation,' 'digital,' 'mechanical,' 'public' - in the analysis of distance, place and time in societies marked off by such technologies.

In a situation where everything moves, a system of control organizes itself not only to regulate passage but also to give this passage meaning. That the regulatory principle is intimately bound, for example, to the meaningfulness of contract employment and the transience upon which this employment is based opens a problem directly related to our discussion. That one needs to be mobile in one's occupation has become so commonplace that we are not at all surprised to hear that our neighbors change careers three or four times throughout their working life or that they engage in gainful employment through nomadic displacement. This multiplicity of occupations and geographic locations is often raised beyond the level of economic necessity to become a value in its own right. That one moves is as 'natural' as it was

for our ancestors to hold fast to their place. Place is now what cannot be held. And yet, the construction of modes of 'communicative networks' for the relocation of labor and capital in the form of transient economic nodules signifies a 'progressive' dislocation of the meaning of place. The redistribution of meaning evacuates space and time of its occupants, leaving place as only a marker of what passes in the instantaneous profusion of temporary exchanges. To be temporary then means to have become immaterial (incorporeal) as opposed to the hard and fast materiality of place. 'Here I am' becomes 'I am moved elsewhere;' or rather, 'Moving landscape, digital body, I is elsewhere.'

However, set against the supposed impermanence of some economic relations, the projection of transitory desires and mobile occupations comes to resemble the continuity it nonetheless ultimately displaces. This is particularly evident when one passes through the revolving door of work-placement centers. In these centers for distribution transient workers find themselves positioned - placed in stasis - before terminal screens through which they will be transported into new employment opportunities elsewhere: computerized virtual waiting rooms where we are paused by a regulatory system functioning at high rates of mechanical-digital exchange. Consequently, data transmission interfaces bring the fluid biological and desiring process of the transient to a grinding halt. It is also not surprising that the necessity to have one's 'own means of transportation' is vital to this whole process of job (re)placement. More and more one is expected to travel, to be willingly moved by the forces of mechanical-digital transmissions. In this sense, we have entered an era of auto-motive careers; careers motivated by auto-production - the auto-matic production of desire and movement that leads to terminal stasis. Digitalization comes to signify the perfection of auto-transportation by removing all obstacles in the way of interfacial transparency. Nothing is blocked. A continuous flow without interruption resolves transparency through the repudiation of space/landscape/context: only what is positioned, placed, can be controlled; that which is constantly moving is uncontrollable.⁴

4) The need on behalf of governments to capture the underground economy is significant here because it signifies the instability of advanced communications technologies - their limit and double or exterior. The juxtaposition of these two economies - the legitimate and the underground - serves less to promote an alternative to the policies of legislative organizations than it signifies the constant tension that grounds economic exchange. For every attempt to capture the fluid - even by making it appear more fluid and mobile - is met by an equal force that frees economic exchange from the manacles of control. This is no less the case with corporations bent on controlling entire sectors of the economy - their movement - than it is with governments grappling for all that slips away. In this sense, the underground economy is utterly opaque - is obstructive - in comparison to the transparency of the mobile and transient career caught in prescribed relations of exchange. Sent to the periphery of a system that works towards the eradication of a centre from which economic forces can be controlled, the underground economy reappears as the limit and extent of mobilization and relocation. The periphery then appears within an anti-centrist system as the mobile and absent centre that refuses to be placed, whether by legislative policy or the forced catatonia of communication technology through which this policy and policing is enacted and enforced.

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~~main~~ **Mr. Rowan Wilken**

Tuija Meschini

Preface

Teaches in Media & Communications at Swinburne University of Technology, Melbourne, Victoria, Australia.

Hilde Hein

Introduction: Moving Landscape

He is also presently engaged in postgraduate research investigating the topic of virtual communities and the future city.

Erin S. Thomson

Arresting Aesthetics

E-mail: rwilken@swin.edu.au

Rowan Wilken

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The Logic of Programming

Raymond Williams, in his now classic study of television form, posits the notion of *planned flow*. For Williams, this is a way of marking a subtle but significant shift from the concept of 'programming as sequence' to a new logic of television form that accounts for the continuous nature of information delivery. 'In all developed broadcasting systems,' he writes, 'the characteristic organisation, and therefore the characteristic experience, is one of sequence or flow. This phenomenon, of planned flow, is then perhaps the defining characteristic of broadcasting, simultaneously as a technology and as a cultural form'.⁽⁵⁾

However, Jane Feuer, the American media critic, suggests that what Williams really means by flow should more accurately be conceived of as 'segmentation without closure'.⁽⁶⁾ Feuer argues that the notion of *pure* flow is a fallacy. Rather, it would 'be more accurate', she writes, 'to say that television is constituted by a dialectic of *segmentation* and flow'.⁽⁷⁾ Retaining Williams' central thesis, Feuer refines it further by stressing the way in which television is based upon a seamless concatenation of program segments, advertising segments, trailer segments, and so on.⁽⁸⁾ Importantly, Feuer also stresses that the relationship between flow and segment is always dialectical; there is a perpetual tension between the dual forces of flow and extreme fragmentation.

This understanding of the logic of broadcast television programming is in fact readily transposable to a consideration of freeway landscape design, and it is apparent that *all* freeway landscapes can be seen to be constituted by a dialectic of segmentation and flow. Freeways are curvilinear, fluid spaces linking two or more places. While it is easy to reduce freeways to 'non-space', freeway fabric can be described more accurately as a constructed space in which a series of 'segments' (on/off ramps, noise abeyance devices, rest bays, vegetation, and other landscape features) are strung together - much like nodes on a network. This string of segments is then further 'punctuated' (interrupted?) by smaller scale 'segments', such as billboards, road signs, and other points of visual interest or distraction.

The Phenomenology of Viewing

If we are to conceive of freeway landscape *design* as a dialectically constituted interplay of segmentation and flow, then the issue of how we *view* these landscapes also becomes of particular interest. Does the landscape unfold before us like a televised screen, as suggested by Baudrillard, or is there a different logic at work? In responding to this question, it is worth returning to a discussion of television, albeit to a somewhat different aspect than before - the issue of the phenomenology of viewing.

The American film critic Nick Browne, in an influential essay entitled 'The Political Economy of the Television (Super) Text', characterizes the television text as a fractured text. 'The "television text" as a concept and a practice is a unique sort of discursive figure', he writes. 'Its phenomenology is one of flow, banality, distraction, and transience; its semiotics complex,

fragmentary and heterogeneous.'⁹ While intended as a description of the distinctive poetics of television text formation, Browne's statement reads equally well as a description of the phenomenology of television viewing practice. When viewed within the familiar hurly-burly of the domestic scene, televised images rarely (if ever) unfold seamlessly in an uninterrupted way. Within this setting, the television is always in competition with myriad other distractions. (It is this aspect of TV viewing practice that led Rick Altman to theorize a supplement to Williams's notion of planned flow - Altman terms this 'household flow'.¹⁰

A similar mosaic of flow, banality, distraction, and transience befits the phenomenology of freeway transport at speed. Like the domestic television viewer, any visual experience of a freeway landscape from within the capsule of an automobile is broken up by manifold competing distractions. These range from radio noise and conversation (either telephonic or with fellow occupants), to basic navigation and changing traffic conditions. Compared to Baudrillard's preliminary observation, visual perception of freeway landscape is in reality a distinctly multiform operation, one that is characterised not by a seamless unfolding so much as by fleeting and distracted 'grabs'.

The fractured nature of our perception of roadside landscape is captured superbly in Jean-Luc Godard's 1958 cult film, *Breathless (A Bout de Souffle)*, through his strategic deployment of the jump cut. In contrast to the more conventional 'forced logic' cut, Godard's use of jump cuts in *Breathless* is deliberately jagged. Far from flowing smoothly, these jagged cuts function to disorient the spectator; they create disruption, calling attention to shifts in time and place.¹¹ A particularly memorable instance of the use of this technique is during a brief scene in which Michel Poiccard (Jean-Paul Belmondo) and Patricia Franchini (Jean Seberg) travel across Paris in a stolen convertible. The idle conversation of the pair, and Patricia's distracted glances at the passing scenery, are punctuated by abrupt cuts to the roadside cityscape. This disruption of time and place contributes to an overall sense of time and, most importantly, *landscape* as remembered in fragments. Godard's use of the jump cut in this particular scene means that he economically captures the precise way in which we experience landscape visually when transported through it at speed: fleeting, almost disinterested glimpses that are disrupted and disjointed.

The above comparison of landscape with media theory (especially theory pertaining to television form and television watching) is useful in that it allows for an alternative conceptual position to that which considers freeway landscape as continuous, either by design or in our viewing of it. It enables a reconfiguration in which freeway design is constituted dialectically as segmentation and flow, and where our engagement with these landscapes is both fractured and distracted.

5) Raymond Williams, *Television: Technology and Cultural Form*, 2nd Edition (London: Routledge, 1990), p. 86. It is interesting to note that much of Williams' work was prefigured in the late-1930s in James Joyce's *Finnegans Wake* - see Darren Tofts & Murray McKeich, *Memory Trade: A Prehistory of Cyberculture* (North Ryde, Sydney, N.S.W.: 21oC / Interface, 1998), p. 94.

6) Jane Feuer, 'The Concept of Live Television: Ontology as Ideology', in E. Ann Kaplan (ed.), *Regarding Television: Critical Approaches - An Anthology* (Los Angeles, CA: University Publications of America, Inc. / AFI, 1983), pp. 15-16.

7) *Ibid.*, p. 15. Similar configurations of television form as a series of segments following segments are provided by John Ellis ('Broadcast TV Narration', in Horace Newcomb ed., *Television: The Critical View*, 4th edition, [Oxford & New York: Oxford University Press, 1987], p. 553-565) and John Fiske ('Postmodernism and Television', in James Curran & Michael Gurevitch eds, *Mass Media*

and Society [London: Edward Arnold, 1991], p. 58).

8) Feuer, loc. cit.

9) Nick Browne, *Quarterly Review of Film Studies* (Summer, 1984), p. 76.

10) Rick Altman, 'Television Sound', in Horace Newcomb (ed.), *Television: The Critical View*, 4th edition (Oxford & New York: Oxford University Press, 1987), pp. 566-581.

11) Jonathan Baumbach, 'Breathless Revisited', in Leo Braudy & Morris Dickstein (eds), *Great Film Directors: A Critical Anthology* (New York: Oxford University Press, 1978), p. 362.

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main—**Krystallia Kamvasinou**

Tuija Meschini

Preface

MLA, Architect and landscape architect. Currently PhD student, University of Westminster, London. PhD topic: "*Transitional landscapes: the relation between landscape change and mobility-travel*".

Hilde Hein

Introduction: Moving Landscape

Enin S. Thomson

Arresting Aesthetics

She has worked in various architectural practices in Greece including Second Prize in the competition for the landscape design of the area 'Halikaki' and First Prize in the competition for the redesign of the old quarry area 'Theater Vrahon, Melina Mercouri', in Athens.

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways

She is interested in photography and has participated in group exhibitions.

Krystallia Kamvasinou

Transitional Landscape

E-mail: K.Kamvasinou@wmin.ac.uk

Timo Kopomaa

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Teru Hyvärinen

Losing the Swinging Journeys

Mary Louise Grossman

Tokyo Railway Station Spaces - Modern Day Sakariba

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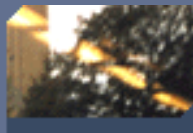
On the Road

In these travels the moving transitional landscape is the threshold to another world, dislocated, sealed-off, blurred and not easily identifiable; a world similar to that of dreams or remote memories.

...It is the silence of these things put at a distance, behind the windowpane, which [...] makes our memories speak or draws out of the shadows the dreams of our secrets. The isolation of the voting booth produces thoughts as well as separations. Glass and iron produce speculative thinkers or Gnostics. This cutting-off is necessary for the birth, outside of these things but not without them, of unknown landscapes and the strange fables of our private stories(6).

Let us take for example the landscape experienced from a train just before arriving at the city. What could be argued at first glance is that, compared to the main body of travelling, the arrival experience is usually poor, less interesting, even nasty and hostile at times. Either industrial or roadside, badly maintained and self-regenerated, the surroundings are also quite often disorientating: the traveller has no clear idea where he is or where the city starts. The transitional landscape is usually the leftover of architectural interventions, a residual space, fragmented and ambiguous.

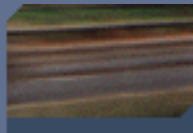
However, there is potential for improvement. In 'the view from the road' (1971) Appleyard, Lynch, Myer propose a method of recording, describing and analysing highway sequences of landscapes using a new graphic language. They also highlight ways that these concepts and this language could be used to analyse the impact of an existing road and to illustrate how a new road might be designed.



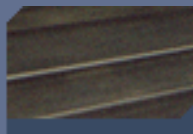
In an affluent society, we may well choose to build roads in which motion, space, and view are organised primarily for enjoyment. But even on highways whose primary function is the carriage of goods and people, visual form is of fundamental importance and can be shaped without interfering with traffic flow. It is the landscape seen from these workaday highways that we deal with here.(7)



The main question is how these peripheral (transitional), ordinary, undefined, ambiguous, 'terrain vague' landscapes (Sola-Morales 1996) serve or function as 'introductory' or 'farewell' narratives to the city(8) (or countryside, according to your point of view) by means of the way they are travelled. Perhaps there is even some unique quality in the experience of these landscapes in transition. For some people industrial landscapes attain almost a certain charm when experienced at speed and aided by the blurred vision of the traveller. If an investigation of this experience was carried out and potentials of city-nature transition done in a way that constitutes an introduction to the city were identified, then the results could be used in future design of the 'moving transitional landscape'.

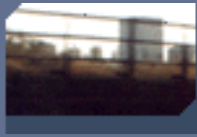


In relation to media, there is an analogy between the experience of the landscape from a sealed-off container and the cinematic experience of a movie on TV. We could also find an analogy between the relationship of moving user and landscape and that of people communicating via the Internet. Like living in a capsule the train experience does not include sense experience like smell, taste etc. in the same way that there is no bad hair day over email! There is a special kind of intimacy occurring because of the lack of constraints of every day encounter. The medium of communication imposes its own constraints and at the same time allows for more liberation in certain domains (for instance to information that was hardly accessible before).





In the same way, the landscape can be experienced from the safety and comfort of the container without the user being exposed to the 'danger' of wilderness, pollution and so on. The observer has the opportunity to notice the unnoticeable: things that are unique to this particular experience, things that do not exist outside of speed, aided by the filter (windowpane), and the landscape's remoteness.



However if we take the analogy a bit further we may end up with what Paul Virilio⁹ describes as "critical transition", the "accident of the present", and the elimination of physical distance and, as a result, of the journey ('teleportation'). The 'terminal citizen' of a 'teletopical city' does not need to move at all in order to experience the landscape: this can be enjoyed from the comfort of one's home via the TV or the computer screen.



Though none of us would dispute the inalienable right of the disabled to live the same way as everyone else, and therefore with everyone else, it is none the less revealing to note the convergences that now exist between the reduced mobility of the well-equipped disabled person and the growing inertia of the over equipped able - bodied person, as though the transmission revolution always yielded an identical result, no matter what the bodily condition of the patient, this terminal citizen of a teletopical City that is going up faster and faster¹⁰.



One question thus raised here is why and in what ways the transitional experience could become more fully embodied with all senses. To answer this, one needs to address first the issue of documentation of the experience.

The above mentioned analogies almost suggest a way we could go about documenting and representing the landscape in question, which favors 'works like' over 'looks like'¹¹. It is quite difficult to have an exact reproduction of the moving landscape, since this is a complex system and therefore it is more than the sum of its parts. We need not look for a perfect simulation but rather for the equivalent in terms of quality of experience. If the relation between passenger and moving landscape is equivalent to the one between spectator and TV screen, then the representation technique could rely on filming tools in order to reproduce the ambiance of the journey.

In the following section I will try to justify why such a technique is necessary given the nature of the experience we want to represent and when compared to existing techniques.

5) Norman Bryson, *The Gaze in the Expanded Field*, in *Vision and Visuality*, ed. Hal Foster, Dia Art Foundation, Bay Press 1988.

6) Michel de Certeau, *The Practice of Everyday Life*, ed. University of California Press, Berkeley 1984, p. 112.

7) Donald Appleyard, , Kevin Lynch, , John R Myer., *A View from the Road*, ed. The MIT Press, Cambridge, Massachusetts, Massachusetts Institute of Technology, 1971, p. 3.

8) In analogy with writing, if a city is a text, then the gateways are the introduction.

9) Paul Virilio, *Open Sky*, ed. VERSO, London, 1997, p. 14.

10) Ibid, p. 12.

11) Stephen M. Ervin 1999, "*Computation of the landscape*", in: Greenwich 2000 Digital Creativity Symposium Proceedings, The University of Greenwich, January 2000, London, UK, pp. 387-392 (p.389).

~~main~~ **Timo Kopomaa**

Tuija Meschini

Preface

PhDSocSc, Researcher at the Centre for Urban and Regional Studies,
Docent in Social Policy, Helsinki University of Technology, Finland.

Hilde Hein

Introduction: Moving Landscape

His current research interests are: telecommunications and the urban way of
life, especially the use of mobile phone; the transience of the urban
environment, which becomes permanent, especially construction sites and
"rock architecture"; how the city is constructed and prepared for the
disasters and social crises.

Erin S. Thomson

Arresting Aesthetics

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics
of Contemporary Freeways

E-mail: timo.kopomaa@hut.fi

Krystallia Kamvasinou

Transitional Landscape

Timo Kopomaa

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Mary Louise Grossman

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From the periphery to a momentary centre: the building-crane ballet.

At the end of the 1980s a group of art students carried out a "choreography for seven tower cranes and two floodlights" in the centre of Helsinki on the building site of the Forum shopping centre. During the event, the movements of the tower cranes were directed by remote control. The coordinated movements of the tower cranes created an image of giant robots or steel wading birds. The movements of the cranes were highlighted in the dusk by the floodlighting, and when snow began to fall during the event it seemed a magical sight. The ambient-type pre-tecno music from loud speakers could also be heard by those who had stopped by the fence of the building site.

At the end of the working day the turning brakes of the tower cranes are unlocked, which means that the crane jibs follow the direction of the wind, thus increasing the stability of the whole construction. Consequently, the tall cranes seem as if they are parked solemnly facing the same direction. Cranes are a visible part of the cityscape, and thus advertising can sometimes be seen on their jibs.

The crane ballet brought art into the pedestrian environment. The building site, which was on the periphery of the main cityscape, now became the centre, surrounded by the public "no-man's" town of strangers. During the event the public became a community, where the common experience was shared. The accidental passer-by was shaken from his or her everyday narcosis.

Wrapped facade: Helsinki City Hall

When writing about so-called 'facadism'⁶ as a phenomenon of postmodern architecture Johnathan Richards (1994) mentions Helsinki City Hall as a building where the inside has been completely rearranged and only the facades have been preserved in their original form. The facades of the building thus have no structural connection to the new architectonic composition. When the facade of the City Hall was repaired at the end of the 1990s the building was covered by a wrapping with the image of the building painted on it, reproducing the architecture of the hidden facade itself at a scale of 1:1. This was a sort of double facadism, with the building covered with a facade of a facade. The facade imitation attempted to preserve the historic information - what little remained of it.

The aim of the project, in cityscape terms, was to beautify the environment, to "stylise" it in order to meet the expectations of locals and visitors. The painted covering was charming and a conscious "aesthetic" choice that emphasised order instead of the traditional chaotic situation of building sites. The facade of the City Hall is not just simply the wall of the building, but in cityscape terms a part of the capital's most elegant square and a part of the organisation of the whole market square facade. The building is situated in a main part of the city, a place which is seen from both sea and land, and to which most city visitors gravitate. The coverings both hide the object that is being repaired, and create a new temporary facade. The decoration of the building site facade is a conscious attempt to utilise the scar that the building

site has created in the townscape, a tear in the normal order of things.

The reproduction painting of the Helsinki City Hall was a "replica" (at a scale 1:1) of the facade. It covered the facade of the building situated in the main tourist district of the city and retained the illusion of an unchanging state of affairs - a non-incompleteness. The cityscape appears permanent only when no single element of the panorama is missing. The view is thought of as if it were the object of the gaze that records it on to film - which indeed might be the case for the tourist using a camera. On the street level the wall turns out to be a replica, but a very good one, though not good enough to pass for the authentic object at close scrutiny.

The surrounding walls are particularly meaningful from a cityscape point of view, in preserving the genius loci of the square and its demarcation. It was thus justified to perceive the building site as a place of traditional culture and design, which has a cherishable and esteemed background and historical past. It is only with the help of modern technology that it is possible to answer these historic challenges according to present day needs, for instance by re-creating the images on huge canvases with modern techniques. By strengthening the attraction of a place it has been possible to renew and enliven a community and its economy. It has been shown that a building site can mean other things than disturbance. A view perceived as a blot on the townscape has been effaced, albeit that it has not been possible to avoid traffic problems at the street level.

An aestheticised building site facade, as a work of art, does not only represent itself or the masked building behind it, but also the whole city and, in connection with the capital, the whole nation. The camouflaged facade is noticeable or recedes as a new spatial element in the urban landscape. Facade coverings have also been used as commercial advertising space, conveying the images of companies and products. If we understand open urban spaces, streets and squares as being the rooms of the city, and the buildings as the walls of the rooms, one must be conscious about what one hangs on the walls. One must decide whether the intention is to hide or present oneself in public.

The building site can be a distinguished edifice, in which case the intention is specifically to direct the attention of the user of the street space towards that particular part of the scene. The idea of creating townscape spectacles is similar to the stage set architecture of gigantic rock concerts; an illusion is created of a state of maximal entertainment. Rock concerts have moulded our views of what sort of an experience an urban mass event should be, and what its townscape framing should look like. It may well be that this type of temporary architecture can achieve a wider foothold in urban planning. The moving masses are offered a scenic experience.

6) Richards 1994.

main—Tero Hyvärinen

Tuija Meschini

Preface

MA, Researcher, in a project called Acoustic Environment in Change, which deals with acoustic environment of six European villages. Institution of

Hilde Hein

Introduction: Moving Landscape

Musicology, University of Turku, Finland

Erin S. Thomson

Arresting Aesthetics

His interests are traffic sounds and rhythms of soundscape. Doctoral dissertation will examine *Nagu*, a village in the archipelago of south-western Finland.

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways

E-mail: hyvarter@lpt.fi

Krystallia Kamvasinou

Transitional Landscape

Timo Kopomaa

Ars longa, via brevis - Building Sites and Road Works in the Streetscape

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Losing the Swinging Journeys

Mary Louise Grossman

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Hilde Hein **The Effective Train**
 Introduction: Moving Landscape

Erin S. Thomson Since the railways have been repaired, the clacking has stopped. What is
 Arresting Aesthetics left? The answer is a real lo-fi environment filled up with different kinds of
 whizzes and murmurs. This is a general trend. One of the important aims in
 the design as utensils is low noise. No great success is audible: although
 some engines and motors have become quieter, our world is full of hums and
 beeps yielded by electric devices and the roar of increasing traffic.

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Mary Louise Grossman
 Tokyo Railway Station Spaces
 - Modern Day Sakariba

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Mieke Vranken **Onboard Myself and Train**
 On the Road

What happens when a passenger sits in a train? He or she moves with his train, or at least the person wants to be on the move, of course. But it seems that a regular passenger doesn't want to feel the motion. He or she wants to sit and be relaxed. (That's why all the passenger trains are full of seats.) In addition, some passengers seem to be bored. They want to sit in the restaurant car and drink coffee or beer. If they wanted to feel movement they would look out of windows or listen to the sounds of the train and maybe try to find out where the train is at that moment.

Margaret Morse introduces an idea of analogy between watching TV and travelling by car: in both cases all the action occurs behind a screen⁽³⁾. The passenger/watcher sits comfortably on his seat and is able to think about whatever comes into his mind. He moves in the nonspace. I would like to develop this idea a little further: it is dark and the passengers can't see anything outside the train. They can hear only the murmur of the train, and no changes of smells or temperature reach the carriage. Does it therefore matter if the world between points of departure and arrival does not exist?

I would like also to ask whether it is correct to think even further: if the vehicle isn't moving but the world under the wheels is, like in the cinemas where the audience is sitting and the world of the film rolls against them. This idea has a major problem. Millions of vehicles and pedestrians are moving on the surface of the Earth. Every time something begins to move, the Earth has to be accelerated into a new rolling movement, which demands an excessive lot of energy. Thus my idea seems to be absurd. If it, however, is considered from the angle of the phenomenology, it does make some sense. Morse's idea is a Husserlian phenomenological reduction⁽⁴⁾. She is talking about the process of knowing. The world behind the windshield, train window or TV-screen is perceived differently than world that can be participated more concretely than only watching through a window or a

screen. In other words, "more concretely" means that the observer is using more than one sense this time. By saying that my idea makes only some sense means that there is still a problem left. I would like to accept Morse's idea if the problem of existing world can be solved. My idea includes an assumption that the train around a passenger is an existing object that has accelerated the Earth into a rolling movement. Thus the train seems to exist. But what happens when a train is leaving a station or arriving at another one? When does the contingently existing world behind the screen or window turn into the necessarily existing one where the passengers can step out of their train and which is not perceived through the window? According to John Heritage's introduction to Harold Garfinkel's ethnomethodology, there is a chance to research either the existing world or its recognition⁵. The existence might be acceptable without any questions. Nevertheless, there is still a problem. If we don't have to see the existence of the world behind the window as problematic, is there any reason to juxtapose the films and windows of any vehicles? Yes, there is: the world outside a vehicle is clearly of minor importance for the passengers who think like Morse. The major difference between a TV-screen and a train is obvious. When a train stops, the world outside does not finish existing. But when a film stops, its world disappears.

Maurice Merleau-Ponty proposes that we belong to the world by our bodies. He speaks widely about sensing and sets painters in a special position, as they are seeing persons *par excellence*.⁶ I have to confront his idea about the supremacy of the sight. As an acoustic ecologist I am willing to set the sense of hearing in much more important position than where it now is. All passengers belong at least to the world of the vehicle they travel by. According to Merleau-Ponty they are visible and seen there. I would say that they can be heard by each other.

Now, if somebody happens to travel by a Finnish train on an old railway, and the clacking is audible, I have to ask where does the necessarily existing world end? Clacking is caused by the wheels passing over the joints of the rails. So, the rails do belong to the existing world. The clacking sound changes a little on the bridges: probably they are existing too. The sound of a bridge is caused by its materials and construction. We have to accept them, too. And so on - -. It seems that the juxtaposing is useless.

Signals, please!

The final problem is between Merleau-Ponty's and Morse's ideas. The world outside the train exists, but passengers may be uninterested in it. I would solve the problem by saying that the more we can perceive existing objects outside the train, the less likely we can ignore the world they belong to. Is it necessary to be aware of the places along railways? Perhaps not, but if we were able to do so, the journeys would be something better than sitting in a tube and waiting for the arrival. In the second paragraph of this article I asked why the children do not try to imitate the modern train. There is no significant sound which could be imitated. The whizz, the murmur and the beep are heard in a car or a café, too. That is why signals of the movement are needed; being on move is not insignificant.

3) Morse 1990, 206.

4) Husserl 1995, 61.

5) Heritage 1996, 62.

6) Merleau-Ponty 1993, 17.

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main—Mary Louise Grossman

Tuija Meschini

Preface

Doctor of Engineering, University of Tokyo, Japan (1995) (dissertation, *Tokyo's Early Modern Public Parks: Evolution and Change*).

Hilde Hein

Introduction: Moving Landscape

Researcher, Institute of Transport Policy Studies, Tokyo Japan (1999 -)

Erin S. Thomson

Arresting Aesthetics

(research, *Station and Station Plaza Planning, Policy and Design, with International Examples*).

Rowan Wilken

Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways

E-mail: mlgross@jterc.or.jp

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[Tarja Lanu](#)

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~~main~~ Tarja Lanu

Tuija Meschini
Preface Artist from Lahti, Finland.

Hilde Hein
Introduction: Moving Landscape A graduate from the Institute of Fine Arts, Lahti Polytechnic.

Eoin S. Thomson
Arresting Aesthetics She makes drawings, photographs, videos and sculptures - these are more than a technique.

Rowan Wilken
Textu(r)al Engagement: A Conaesthetics of Contemporary Freeways Her interests are observing the visual and concrete world, or just watching the change of squares in clothes or landscape changing in a float.

Krystallia Kamvasinou
Transitional Landscape Common to all of these things is the curiosity to see this world, contemplate and try to understand, perhaps.

Timo Kopomaa E-mail: tarja.lanu@lpt.fi
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Tokyo Railway Station Spaces
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I will tell you about two trips which I made going down the river Porvoo and how I made videos of them with my husband Olli Lanu, artist in spring 1996.



Late winter 1994 I was listening to a lecture on wanderers. I realised then that for years I have been wandering after Olli, a wanderer and I felt that I had gained a very valuable experience. Near our home flows a small river Porvoonjoki, which has influenced our comings and goings, you always had to go around it somehow. That river is not normally used for recreation; it is more or less thought of as sewage. I decided to go down the river on a small boat and to make a video of it. My purpose was to create a situation where Olli is observing nature as always on our trips.



The arrangement in the boat was: the video camera was tied in the bow, I was sitting behind it on a bench, behind me there was a microphone - Olli had made a stand and he was sitting at the stern and rowing and backing the oars. The video was shooting the landscape in front of us and the microphone was taping our talking. We went down the river twice since the taping didn't succeed then. The first time was June 7, 1996, the

second two days later.

During the first trip we were wondering how this wonderful experience had not happened earlier. How different the river looked from the new angle. Much more valuable than when looking on the muddy beach. It was moving.



What I had expected really happened: the smooth, even flow of images changed on both sides and also in the front. I have always been interested in how people come down rivers in the movies, not the excitement but the way how you - in a way - walk into the picture.

The flowers of bird cherries made dots on the water and the muddy edges. Goldeneyes and mallards with their young ones were swimming into the safe thicket. Berry bushes, rose bushes, alders, birches and lonely pines were gliding past us. The familiar landscape reminded of itself. We went south, then north, then east and then west. All the time we had an urge to locate ourselves on the map.



When we were gliding down the second time, the river itself as well as the experience were familiar. Even so the number of bends surprised us. We anticipated the difficult places and the easier travelling. At the



beginning and at the end of the route there were long straight distances and shorter ways, too. In these places the river was about 10 meters wide. It felt as if we had been rowing in the middle of a park. But the more bends

there were in the river the more complicated it was to move on it. The narrowest points were about 5 meters wide. The spirit of adventure on the second trip was now different - we knew we would survive. I noticed that I was thinking about a small outboard motor. Olli was enjoying the peacefulness and his observations.



Sometimes we felt like watching an exhibition - especially made for us. On the river banks there were wonderful constructions of dry hay and branches of trees that were left by the flood from the previous spring. Sometimes the roots of the trees growing on the banks had been revealed by the water flow. The trees looked as if they were standing on their toes.

The high mud walls reminded of the melting masses of ice from thousands of years ago. We were in the middle of a historical museum.

I had an exhibition in the Lahti Art Museum in the spring of 1997. The exhibition was called "I Stepped into the Stream - bends on the way, but O. Lanu dated the landscape."

It consisted of two videos, one I showed with the videoplayer on the wall, of photographs which I had taken before the trip imagining how the trip would be, as well as of graphic proofs which represented the memories experienced during the trip.

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main—Mieke Vranken**Tuija Meschini**

Preface

Postgraduate student at the Goldsmithing department, Institute of Design, Lahti Polytechnic, Finland.

Hilde Hein

Introduction: Moving Landscape

She has studied in London and Antwerp, Belgium, MA in Option jewellery, 3D-design.

Erin S. Thomson

Arresting Aesthetics

Her work is inspired by cultural interaction and results in sensitive objects; a subtle seduction is an important value of her jewellery. At present, she is specializing in stonemasonry and silversmithing. The theme of her design is the national Finnish epos "Kalevala".

Rowan Wilken

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E-mail: m_vranken@hotmail.com**Timo Kopomaa**

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~~main~~ **Tuija Meschini**

Tuija Meschini
Preface MA, Administrator of the International Institute of Applied Aesthetics.

Hilde Hein
Introduction: Moving Landscape PhD student, University of Helsinki, Finland.

Eoin S. Thomson
Arresting Aesthetics She teaches aesthetics, and is currently the Secretary of the Finnish Society for Aesthetics.

Rowan Wilken
Textu(r)al Engagement: A Con aesthetics of Contemporary Freeways E-mail: tmeschin@iapt.fi

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Hilde Hein

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> [Tero Hyvärinen](#) MA, Researcher

Eoin S. Thomson

Arresting Aesthetics

> [Krystallia Kamvasinou](#) MLA, Architect

Rowan Wilken

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of Contemporary Freeways

> [Timo Kopomaa](#) PhD SocSc, Researcher

> [Tarja Lanu](#) Artist

Krystallia Kamvasinou

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> [Dr. Eoin S. Thomson](#)

Timo Kopomaa

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> [Mieke Vranken](#) Postgraduate student

> [Mr. Rowan Wilken](#)

Tero Hyvärinen

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Mary Louise Grossman **EDITORS**

Tokyo Railway Station Spaces
- Modern Day Sakariba

> [Dr. Hilde Hein](#)

> [Tuija Meschini](#)

Tarja Lanu

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Mieke Vranken **DESIGN**

On the Road

Jonna Iljin

Else Kausola

(*Institute of Design, Lahti Polytechnic*)

main**Tuija Meschini** **BIBLIOGRAPHY**

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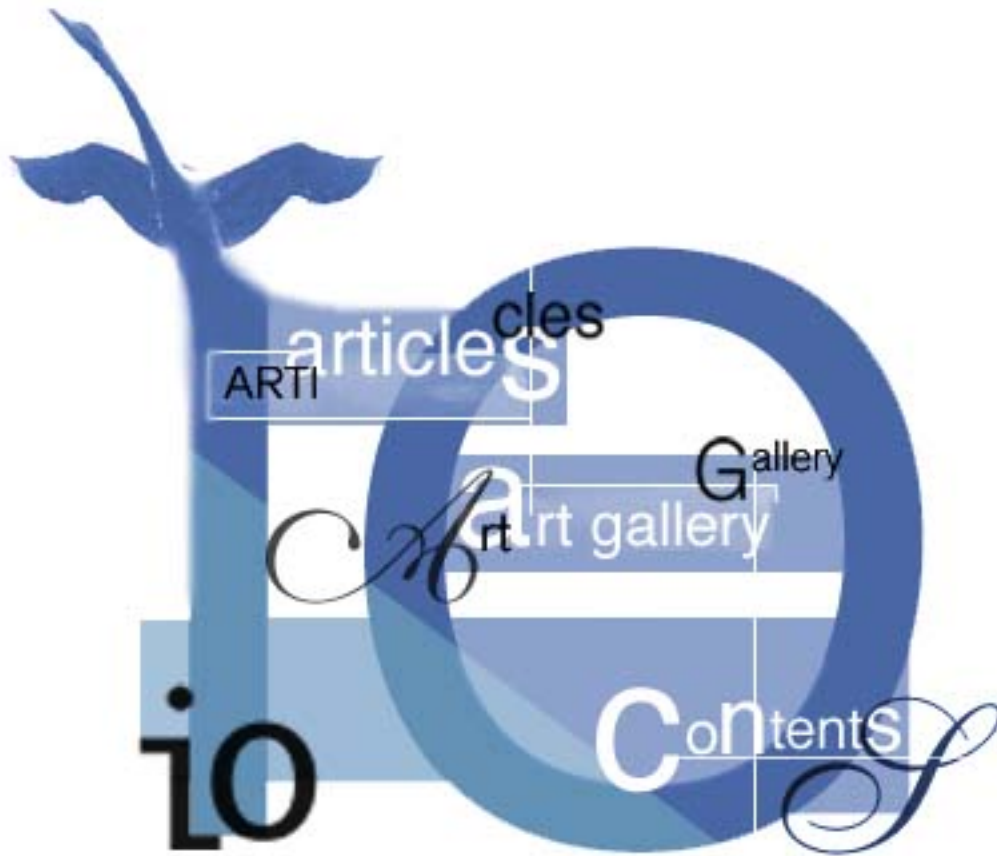
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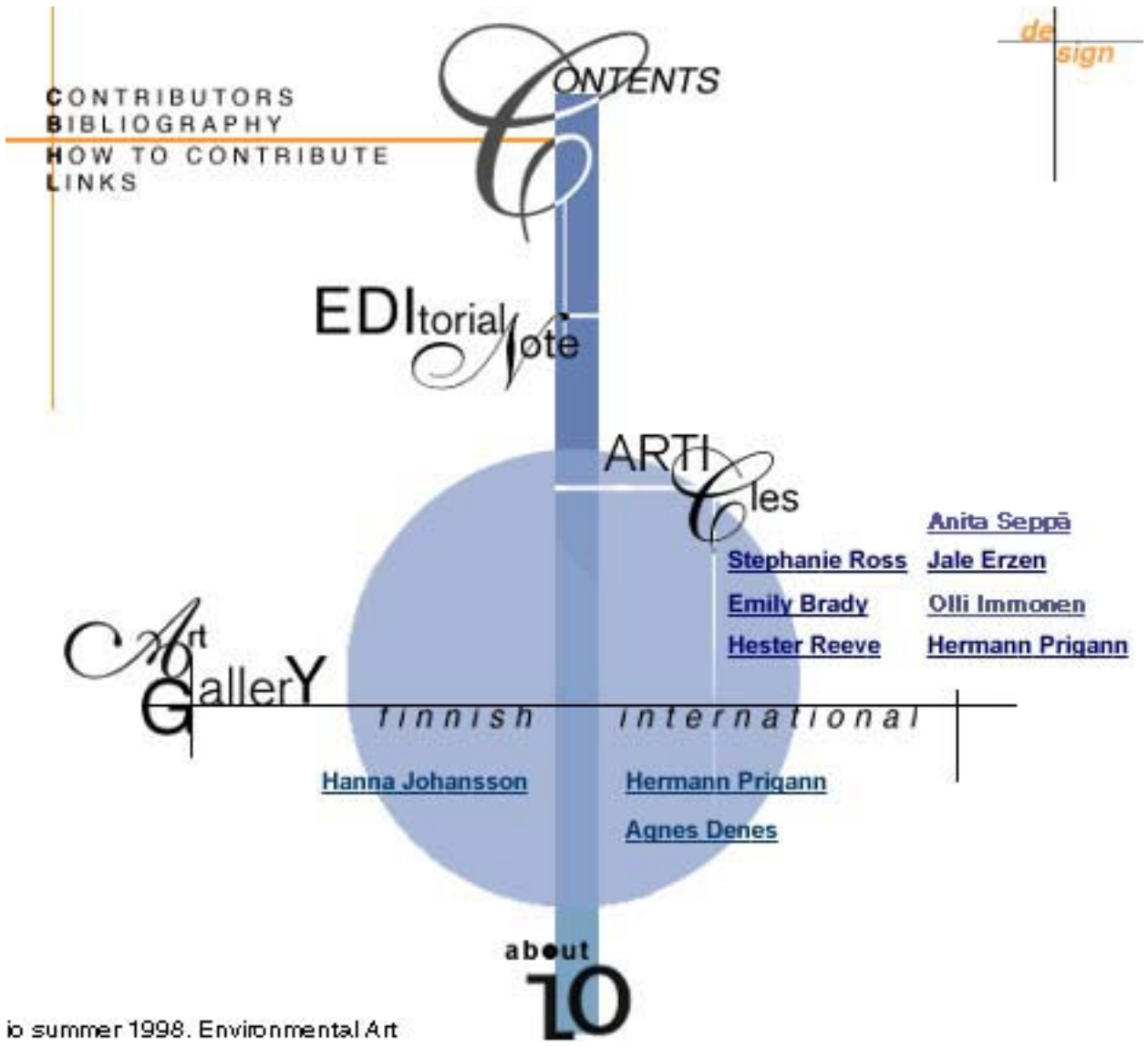
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