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NATURE
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ABSTRACTS

The semiotic experience of 'place' reflects how physical location intersects with, and is informed by, biologic and individual habit emerging through time. The various tempos of habit and societal lifeways thicken the threads making up the fabric of location. The paradigmatic warp, like harmony, lies in wait for each insertion of woof, for each extraction of melody. Some units and scales of analysis may be brief or serendipitous, some enduring or repetitious. The nomadic experience distinguishes itself at any unit or scale. Nomads do not wander aimlessly, but typically follow seasonal trajectories, scalloped by inspired digressions.

Taking Saami reindeer breeders as a case in point, one can observe that the reindeer migration routes – themselves a synthesis of the biologic, the geographic, and the sociocultural – are mimicked by mobility of persons and objects at other scales of smaller spaces and abbreviated time periods. While people, their immediate possessions, and the reindeer move about the landscape seasonally and periodically within the season, their every moment in any setting involves motion. Individuals of all ages move about the room, in and out of the tent, and from task to pastime to emergency. At the same time, furniture, tools, and clothing exhibit mobility as well, transported by people, pets, and weather from place to place. 'The carpet, too, is moving under you' (Country Joe and the Fish) might be the theme for this wide-angled interrogation of Saami motion.

Rael Artel

The presentation deals with a specific type of contemporary sculpture that is more an environment than an object. In this case, the space becomes a form and the place becomes an object. The audience can be inside the sculpture, can cross the sculpture, and be totally surrounded with it. One environment is generated into another, one place into another place, and so the double space appears.

The presentation will work with several examples of the contemporary environment-scale sculpture. The paper explores different qualities of that kind of art pieces: the process of generating meanings, the value-systems which function in these environments, the social reactions of public space users who are forced to use these spaces.

The paper is accompanied with illustrations.

Since the 18th century artificiality is one of the central categories of the modernity. On first hand artificiality expresses a definitive farewell from nature as something what we experience immediately, as something what talks of God or of Gods. Ever since we are living without such a nature, after this nature. The gods departed and not even the romanesque nature-philosophy could recreate this animated nature and its gods. This artificiality, deplored as loss (Schiller) or praised as winning (Baudelaire) constructed yet another myth – the myth of the city and of poetry itself – starting with Baudelaire, going over to the surrealist movement and Walter Benjamin up to Woody Allen this myth is forming one of the *a priori*s of the recent modern process. But a new myth not simply takes place of the elder one, the discarded concept nests as a residue in the modern comprehension and landscape turns into an image, a sign. The modern idea of the city as landscape reveals the Janus' head of the construction of this modern myth. Walter Benjamin's notes in his Arcades Project, where Paris is presented as the capital of 19th century, show the process of the metropolis' image configuration: Paris is the world, the universe is Paris. The savannas and the pampa, the Black Forest are only the squares of this enlarged Lutecia; the Alpes, the Pyrenees, the Andes, the Himalaya are the hills of Sainte-Genève... The interlaces between city and cosmic space, between the metropolis and nature on which Benjamin focuses are the result and the sign for a sort of enigmatic cyclic states, references to a mythical world without history but full of stories.

The lecture will try to reflect such entanglements in the images of the modern city by Charles Baudelaire, Walter Benjamin, Louis Aragon, giving also outlooks to some examples of contemporary art and video production, settling in the same interstice.

The landscape of rural Latvia is undergoing immense change because of many factors: the return of land to owners after the fall of the Soviet Union, abandonment of surplus land, migration of young people to the cities, an ageing population, collapse of rural infrastructure and decay of old houses and rural buildings. However, no proper attempt has been made to assess the values of the older, traditional cultural landscapes and the importance of these to the national culture or as part of the national identity.

The research collected data from a sample of rural and urban dwellers throughout Latvia, of both the Latvian and non-Latvian ethnic groups. The project's aims were to explore the value and importance of different landscape elements and types to the population of Latvia, both rural and urban dwellers, and to relate this social information to perceptions of land use change and historical beliefs about the landscape, especially the pre-Soviet, first Latvian republic images of the countryside. A key issue was the sense of marginalisation that might be felt by people living in remoter areas with poor communications. The research followed social science approaches. First a set of questions was developed and used in five focus groups held in Riga, the capital, and three rural areas representing the main landscape regions of the country. The findings from this research were used to develop a questionnaire used to collect quantitative data from six different rural areas, two regional towns and Riga. At the same time land use change in each of the six rural areas was examined by comparing maps from the 1930s with modern maps, using GIS. The questionnaire data was analysed to see what differences in perceptions and values were held by different segments of the population, such as Latvians and non-Latvians, men and women, different age groups, people with different levels of education and rural *versus* urban dwellers. The differences between the six rural areas were also compared.

It was found that there are certain key elements that compose the traditional Latvian landscape and help to form an archetype that contributes to the Latvian sense of identity. It was also found that the recent changes to the landscape, especially the results of land abandonment, are perceived in a negative light. The feeling of marginalisation affects locations further from towns and where transport and communications are poor. This is likely to have continuing effects on the migration of young people away from the countryside. The rural landscape is an important contributor to the Latvian sense of identity and policy makers need to pay more attention to the protection, management and restoration of the archetypal landscapes and landscape elements, many of which are at risk of disappearing.

**TELEPRESENCE IN THE ERA OF MARS SETTLEMENT.
FROM VISUAL PROJECTIONS TO VISIONARY SIMULACRA
Elize Bisanz**

II-C

The recent developments on the field of neuroscience show symptoms of a cultural turn in the scientific language, this using above all semiotic categories such as *representation* and *signification* for the explication of complex neuronal phenomena and for tracing the biological location of the self. In this context the discussions proceed distinguishing various modes of neural mappings signifying the self and uncover a shift in the proceedings of the body mapping language from stationary locations to more fluent and continuous states of the self. In this process, the visual system operates as an interface or even as a translation centre between *seeing*, *perceiving*, *mapping* and *being*. Thus, the visual perception being at the same time the source that anchors the mental self in the biological location and the projection point for mapping the world in schemes of virtual environments.

From this point of view the paper poses the question: which impacts have our self-locating strategies on the scientific and technical development and to what extent does the technical development widen the parameters of our mapping fields opening new horizons for new dimensions of *transitional locations*?

**THE LOGOS OF SPACE AS CULTURAL PARADIGM
IN THE THINKING OF LIFE STORIES
Dace K. Bormane**

I-B

Space, place, narrative, the past of the present, memory, locus society, life story are the key words for this topic.

The semiosis of the life story space is not a geographical or geometrical category, but is becoming, rather, a moral and living-world category. The histories of the individual and the space merge – to become the identity of place. The life story represents the process in which this merging takes place.

This provides an opportunity to search for answers not only in the corresponding life spheres and plots but rather in the ways in which the communication about these spheres develops. There past is topical. If people had no ties to a place, there would be no culture.

The focus of this theme is the modification of space as it is constituted in the life story, the memory of space, and the use of space, and its use as it is created; the shaping of the grand narrative, which constitutes the landscape of thinking.

This theme addresses the permanent and changing, the expressions of being and becoming in the perception of individual and regional identities.

The life story is solipsistic. Subjectivity becomes objectivised (distanced) and is applied to society as a whole as a subject, which collects thousands of narratives. Not only things and memories, but also relationship signs are located.

By focusing on a spatial description, the narrator has organised her relationship/attitude toward history as well as her sense of identity. The narrative contains information that makes it possible to live in the space – potential environment in which you are now. (It may be that one space of universal citizenship?)

The landscape is always an interpreting representation. It is a cultural product and as a symbolic property of particular community, it has its own history and values (as a property it sometimes undergoes commodification). Aesthetic is linked with ethical here. In its 'morphology' landscape is ordered with socially legitimated categories: we–others, known–unknown, good–bad, beauty–ugly, etc. But within the narratives of the past there are additional modeling semiotic elements: memory and the past itself.

In recent years in ethnology auto-narration (various 'remembered texts') has been transferred from its former role of evidence to that of ethnographic material. In this fashion, memory has been treated as a tool for a semiosis of the past which, in addition, operates on both sides of anthropological interpretation, i.e. the researched and the researcher. In thus conceived memory, authenticity, envisaged as the expression of truth, becomes a challenge. Accepting the initial thesis maintaining that ethnography consists of the translation of texts, one may observe the mechanism of an autobiographical reconstruction of the past as a manners of its 'entextualisation' (and thus operationalisation), in order to disclose the creation of the world depicted in the research practice of anthropology.

Ethnographic material shows a privileged position of emotional topography of places in narratives of the past (it shows also a specific semiosis of the past, and uncovers the past and memory as a semiotic device). Detailed landscape stays in an apparent opposition to blurred real situations that have taken place in that space, although even those details are signs 'within the story'.

**THE OPEN AIR-ART MUSEUM AT PEDVĀLE.
THE INTERRELATIONS OF THE PROJECTS OF CONTEMPORARY ART AND THE LOCAL
ENVIRONMENT**
Ruta Čaupova

I-B

The Open-Air Art Museum at Pedvāle is the largest interdisciplinary cultural and art centre in landscape surroundings in Latvia.

The Museum acts as a laboratory of intellectual and artistic initiatives where new conceptual creative ideas and suggestions for the regional development programmes are generated and put into practice.

The Open-Air Art Museum is situated in the cultural region of the Western part of Latvia called Kurzeme or Kursa (Curland, Kurland, Curonia), 120 km from Riga. At present its territory covers 200 hectares of lands that stretch on the left bank of the primeval valley of the Abava River, near to Sabile which is considered to be one of the most beautiful small towns in Kurzeme. The Open-Air Art Museum at Pedvāle occupies a central position within the wider space of a specially protected cultural territory – the Abava Valley. The Abava Valley is a unique earth-land formation shaped in the period of the Ice Age by the interaction of several glaciers, and when the Baltic Lake regressed. The landscape is rich in well preserved geological and geo-historical elements. In the territory of the Museum there are picturesque ravines with steep, narrow pathways along which different art objects and installations are placed. Hills and grasslands form a remarkable natural setting for various sculptures, installations, signs, earth art objects and other contemporary works.

The Open-Air Art Museum at Pedvāle was founded in the early 1990s by Ojārs Feldbergs, who is one of the leading contemporary sculptors in Latvia. Since the beginning of his professional career during the first part of the 1970s Feldbergs' creative ideas and interest were focused on defining new and broadened vision of art/landscape and landscape/art relationships which mirrored *green thinking* and actions around the world.

There are several major factors, which have to be mentioned describing the innovative character of the Open-Air Art Museum at Pedvāle and those dimensions by which it is connected with the Abava Valley project and problems of regional development. Creative approach forms the conceptual and also practical bases of all the directions of the museum's activities.

The whole conception of this special type cultural centre is aimed at finding and defining new forms of relationships and a creative dialogue between man and nature, between contemporary art and landscape environment, between the historical context of the place and the new functions of the site.

The museum has been created following the principles of precise and also flexible contextual vision and planning, underlining the significance of the landscape scenery and geo-historical elements of nature. Art works exposed to daily and seasonal changes of nature from an integral part of the local environment.

Feldbergs often says that he conceives all the processes connected with the development of the Museum at Pedvāle as a large-scale happening or a succession of happenings. It may be also looked upon as an area where some elements of earth art practice and certain conceptual stand-points of Art in Nature movement are successfully applied in due proportion to the local landscape.

Feldbergs himself with his keen and thoroughly cultivated contextual vision of a sculptor acts as the main planner and coordinator of the programmes and processes, but at the same time all art and other activities at Pedvāle are permanently open to new ideas and contextual realisations suggested by those Latvian and foreign artists who come and work at Pedvāle as participants of regularly organised

symposia and seminars in Latvia. Pedvāle is a new type of multi-functional Open-Air Museum with a special emphasis on presenting contemporary art and also alternative forms of creativity.

A new meaningful context and a new environment have been created, where it is possible to experience intricate semantic interpretations of the given landscape situations. Contemporary art objects, sculptures and installations offer new angles of vision and conception of the landscape. Professor Janīna Kursīte, a specialist in the field of mythology, in her report devoted to the analyses of the mythological roots of landscape perception, has compared the feelings one experiences when walking along the pathways through the Rambulīte ravine with ancient rituals of initiation. Many art works are interactive objects. It gives the feeling that you are involved in some fascinating ritual of acquiring new impressions, which stimulate a more sensitive approach to the history of the place and the subtle elements of landscape.

The first open-air symposium at Pedvāle was organised in 1994. The first installation symposium formed the basis for the permanent outdoor display of contemporary art objects. In then following years many new objects and installations were installed at Pedvāle. During the period 2000–2004 those artists who installed their objects and different structures at Pedvāle participated in a common large-scale project *Prime Elements of the World – Fire, Water, Earth, Air*. Each summer one of elements was chosen to be the main theme for developing different creative ideas. For the season of 2004 the element is Earth and the common theme of the symposium is *Territory*. This motto has inspired several artists to create new earth art objects. It should be mentioned that the annual project competitions organised at Pedvāle are especially popular among young artists, who in the process of creating their objects, obtain a valuable experience of contextual thinking.

**THE STONE OF WERDER:
JAKOB VON UEXKÜLL ON MEANING, NATURE AND TIME
Tobias Cheung**

II-C

Jakob von Uexküll's *Umweltlehre* is part of the reformulation of subjectivity in the first half of the 20th century. Born in Estonia, he studied physiology and embryology at the University of Dorpat (Tartu). After his research on reflex mechanisms of muscles and the development of sea-urchin larvae in Heidelberg and Naples, he focused on a new research project that became later on the *Umweltlehre*. Within the *Umweltlehre*, Uexküll relates the subject on the one hand through a 'functional circle' to its environment, and on the other hand to encoding and decoding processes. The paper will focus on the later aspect in analysing the narrative plot of the novel *The Stone of Werder* (1940). In the novel, an apparently 'unreadable text' plays a central role. The text is an 'inscription' that left only 'traces'. And yet, the 'original' text becomes visible, but its meaning is immediately dispersed into many perspectives. As the 'spider' that opens the imaginary space of the novel, the inscription becomes the invisible 'origin' of these perspectives in a net of narrative nodes that combine history, memory and nature. The paper reconstructs this plot to discuss the relation between the notions of code, text and meaning as well as between text, time and nature in Uexküll's *Umweltlehre*.

After the end of Communism the human experience of many Germans is determined by transformations and locations of permanent transition. Above all the experiences of those born around 1975 in one but grown up in another system are interesting. Since the last years we can consider the expressions of those members – as we call it – ‘Generation fall of the wall’. One voice, belonging to Julia Schoch (b. 1974), a young German writer, will be examined focusing on her special dealing with the experiences of transformation.

Evidently this object absolutely requires dynamic models for cultural and especially environmental analysis. But – as pointed out – spatial models still concentrate on ‘synchronous aspect, regardless of time’. And *vice versa*, models analysing time do not consider space. It is due to Bakhtin’s category of chronotope not only to bring space and time together, but also to examine their relations. So a dynamic model is generated by a relational thinking (Ernst Cassirer), including synchronous and diachronic aspects.

According to the Bakhtinian chronotope, the problem of analysing space and time refers to a deeper level than categories like landscape, milieu and so on. A chronotope determines the composition and touches the logic of narration. As we shall see we have to analyse the structure of narration, not only spatial moments. Contemporary literature dealing with processes of transformation will hardly follow a linear model of development. Keeping this in mind we have to raise the question, Are we able to think dynamic environments with Bakhtin?

To make a contribution for the analysis of dynamic environments, we try to systematise the different approaches offered by Bakhtin. First of all we have to discuss the potential of chronotope and ways of chronotopic analysis in opposition to models analysing ‘just’ time (Günther Müller, Gérard Genette). Adjacent we take up a thesis pointed out by Bakhtin facing the era of Dante: contradictions in one time lead to a narrative model organised by absolute simultaneity and coexistence. In the case of Dante’s *Divine Comedy* the world is shown in elevation of one moment, not in a linear way of development. For Bakhtin, Dostoyevsky stands in the tradition of Dante. As we can also see in his earlier studies on Dostoyevsky, Bakhtin differentiated between a narrative world organised by space (Dante, Dostoyevsky) and by time (Goethe, especially *Wilhelm Meister*). We will follow and examine the suggested equivalence between space in transition and a space based logic of narration.

One of the best-known signs of the former Soviet epoch is its classical ballet. Although classical ballet was a heritage of the pre-Revolutionary Russia, it was accepted by the new system in an immutable form. Classical ballet has become one of the best-developed spheres in the Soviet culture. In my presentation I make an attempt to explain the reasoning behind such preference.

Using Yuri Lotman's comparison of the 19th-century Russian military parade and ballet there can be established a certain similarity between the Soviet ballet and the Soviet army. These can be both considered as examples of the highest discipline and regularisation. The Soviet state from its very beginning was a highly militarised country. Order and discipline were constantly worshipped although not always followed. Military model was also applied in the sphere of upbringing the new generation finding its climax in the 'Zarnitsa'-like militarised games and the militarised summer camps such as 'Artek'. Such ideas as 'all like one', 'don't try to differ, be like all the others' have become the principal slogans of the social life. Although it sounds nearly paradoxical, all these features belong to the structural basis of the classical ballet.

That is why both became a kind of 'façade' of the Soviet Union. When it was needed to demonstrate to the very important foreign guests the strength and power of the country, they were invited to a military parade or ballet performance (mostly to the *Swan Lake*). There is one more essential feature uniting the military affairs and classical ballet: both deal with the problem of 'good' and 'evil', 'heroes' and 'enemies', with life and death, with the ideals and readiness to sacrifice one's own life for them. So it can be said that ballet provided the totalitarian power with symbolic content and its regular form of the most desired ideological structure. Thus the Dying Swan became quite natural emblem of the period when the Soviet leaders deceased after short lapses of time.

**GENERATION TSOY:
RUSSIAN 30-YEARS-OLDS AND THE REVISION OF SOVIET CHILDHOOD**
Linor Goralik

IV

The generation of today's 30-years-olds – the people who will naturally become the country's leaders in the next decade – was the last generation of those who spent their childhood and early youth under the wings of the decaying Soviet Empire. In my presentation I suggest that this fact has created a unique world outlook and a very special perception of many issues – from politics to personal freedom, from body issues to family values and career patterns. This generation's complicated and complex mentality seems to be a product of both educational matters, traumatic personal and social experiences gained during the Perestroika and the chaotic Russian 1990s and today's mature introspection of both their own childhood and – through the prism of it – the period to which this childhood belonged.

As the result, the normal positive and negative connotations of early experiences, the attempts to understand and reflect on personal psychological patterns and individual preferences, the ideological and moral opinions of this generation as well as the conventional nostalgia for the 'lost paradise' of childhood intervene here with memories and understanding of the political and social system which, as we all can see, is too early to declare 'beaten' in Russia.

The paper is based on the materials collected during my current work on a book named *The 70s Children: We Were Here*, dedicated to the generation of the 30-years-olds in today's Russia. Among the rest of materials, I base my research on personal internet project named *The 70s Children*, which was created in order to gather opinions about memorable events and symbols of the generation's childhood era – the project that has attracted more than 1000 participants.

Each society uses certain mechanisms of memory, communication and interpretation providing its existence and surviving. One of these most basic mechanisms is the emblem, i.e. specific unit for semiotic translation and keeping together visual and verbal elements. Functional structure of the emblem determines its paramount usage in such societies where the gap between 'real' state of affairs and its interpretation tends to be considered as a point of criminality. Soviet Union gives the best example of this kind of semiotic situation, when emblematisation gains its totality and totalitarianism becomes a sort of the emblem. Obliteration of the visual component of this situation leads to misinterpretation of the cultural mentality of the period.

Illustration of soviet textbooks is one of the most important instruments of this total emblematisation. They seem to be facultative, not obligatory in comparison with official primacy of verbal text, but still they constitute the very basis of the mechanism of persuasion and verification (or falsification), and thus they form inevitable natural part of the conscious and especially – unconscious of all inhabitants of the Soviet Empire.

Classical art is so authoritative that it is supposed to be beyond any criticism that makes it so advantageous for persuasion. 'Big' names and works were used for a guarantee and verification of quality and verity of verbal statements and the whole system of Soviet education as such. From the other side each visual piece placed into a textbook context automatically gained the status of the classic. So it was evidently a system of self-authorisation.

Those texts form collective visual memory or visual culture of several generations, and the historical picture of soviet mentality will be never complete without considering this material in its wholeness.

The presentation analyses the restoration of historical architecture and urban environment, relying on the restoration theories by Cesare Brandi and Paul Philippot. Although their theories mainly apply to restoring paintings, they often refer to architecture in their work. The term *lacuna* is generally used in the restoration of pieces of art. I will try to extend the term on architecture and urban construction environment, starting with the context of old town areas as historically and aesthetically valuable architectural monuments.

Terms – meanings and interpretations

Lacuna (*Latin lacūna*) is an abstract noun denoting a blank, empty part, missing portion, cutting, cavity, disappearance. Lacuna refers to something missing. The meaning of the term may be interpreted as an interruption of an activity or a process. Lacuna as an empty space in urban construction may denote the disruption of the continuity of the development of a historical city. One of the synonyms of lacuna – interval – means time gap between two events. Relying on the above, the meaning of lacuna may be interpreted as the detachment of events in time and space. Lacuna as disappearance may denote gaps in our historic memory.

Lacuna in restoring a piece of art. A restoration theory and the interpretation of lacuna by Cesare Brandi

In general, lacuna is used to denote a violent interruption of the integrity of a figurative image of a piece of art. Lacuna or a missing part interrupts the continuity of an artistic form of an object, destroys its image. Opposite to a general understanding in lacuna, Cesare Brandi does not see the most serious problem for a piece of art in a missing part but incorrectly inserted part. In such a way lacuna has a shape and colour that originally do not belong to the figuration of an image of a piece of art and is therefore alien. Brandi presents the following practical restoring principle: 'Any addition has to be easily noticed at a close look whereas it should not destroy the integrity of a piece of art, that is, from a distance allowing a general look at the piece of art, the addition has to be invisible'. Upon restoring the missing parts, the main question is at how big scale the image of a piece of art has to be retained. As the main idea of his restoration theories, Brandi points out the aesthetic value of a piece of art over historic values. Thus, the aim of restoration is bringing back the aesthetic value of a broken piece of art, its physical shape and integrity of the image, or in other words the potential integrity of a piece of art.

Lacuna in a historical urban space

The request for a potential integrity is most easily applicable in a historical urban environment. The aim of protecting old town areas has been the restoration of integrity of urban construction. In case a potential integrity is provided by each material fragment, in a city it means that the restoration of an old town area as a holistic urban construction image may take place by restoring the structure of buildings (spatial composition of buildings, image of streets) and the structure of planning (the network of streets, plans of buildings and sites). If in a painting lacuna is a destroyed colour, in a building it may be a missing door, window or any other detail of construction and in an old town area it is a disappeared building or street.

Restoring old town areas

The volume and architecture of new buildings in old town areas is a topic of an ongoing discussion. Quite recently reproducing the copies of destroyed buildings or their parts was widely spread. Architects today

favour the principle of contrast in developing new buildings, new buildings are opposed to the old ones in material and shape. Brandi suggests a solution that disperses at looking from a distance but can be identified as slightly different at a closer look. Relying on Brandi, new buildings in old town areas should be clearly distinguished but not damage the integrity of urban construction and a general look. At a general look they should not to be eye catching but serve as a neutral background to original buildings. Paul Philippot states that in case of the architectural objects carrying a social function, missing parts may at a much wider extent be replaced than those in case of archaeological remains. In spite of some derogation, the principle that original details have to form the main elements of the newly produced structure, has to be applied here as well. Such creative integration requires knowledge in ancient buildings and their historical context. In order to retain an image characteristic of an ancient complex, modern creation has to be adapted to existing materials and structures. Philippot states that the aim must be reaching a balance between modern environment and historical architecture. Otherwise, the renovation of urban environment comes to modern architecture on the account of ancient buildings.

The presentation will be visualised by photos and city plans.

A TOPOLOGICAL MODEL **II-C**
FOR UNDERSTANDING THE RELATION BETWEEN THE CONCEPTS OF CULTURE AND NATURE
AS LANDSCAPE AND ITS DEVELOPMENT BASED ON PEIRCE'S SEMIOTICS
Jette Hansen-Møller

Inspired by the semiotics and phaneroscopy of the American philosopher Charles S. Peirce and the considerations of social space by the French sociologist Henri Lefebvre the paper will present a topological model for the investigation of the meaning of landscape as a social construction and its possibilities for development. The model is a diagram of which the horizontal axis comprises three concepts: Nature, Culture and their mutual relation, Landscape understood as Representamen, Interpretant and Object-relation respectively. Vertically, three modalities of each concept are shown. These are named Possibility, Actuality and Habit respectively referring to the qualitative, quantitative and habitual aspects of the phenomena. As such Landscape is characterised as a Habitat, a Representation of space and a Symbol. In order to get an understanding of similarities and differences or even conflicts in the meaning of landscape to its users it is considered necessary to investigate the often self-evident aspects of all nine fields of the model and their combinations. Thereby conditions of former processes of changes can be revealed and possibilities for the future outlined.

No city will ever be finished. Urbanity is a continuous development, the city an organism continuously mutating at different scales and speeds. The evolution of a landscape takes centuries; the development of urbanity takes decades, whereas functional use of buildings can alter within years. All these developments nevertheless take place simultaneously and are intertwined. Traditionally, spatial design disciplines like urban planning, architecture, interior design, or art are brought into action separately. Bringing the disciplines together intensifies the creative process of development of a place. In this manner, a site-specific art project might help to provoke action in the field of urban planning.

The projects discussed in the publication 'interfering' represent this interaction between disciplines. They all take place in the continuous moving body of the city. Here, they are interventions in the cityscape. They may, for just a moment, illuminate all times and scales of a place. Anchored in a sometimes very personal understanding of the city, the projects reveal hidden layers, demand attention for the peculiarities of a place, and maybe show a fragment of its memory or future.

The book is a collection of narratives, essays and photographs about contextual interventions in urban space. Interventions that alter her appearance, her functions, her transportation routes, or interventions that simply try to influence how one experiences the city.

Seeing things age is a form of beauty
Ed Ruha

Patina is a consequence of the life of a work of art from the moment of its creation to the present day. In the broader sense the term 'patina' can be described as the traces left on an art object by its passage through time. The exposure to natural decay factors and its use within the human society induces alterations that changes its original appearance, which is often rather far from what might have been the intention of the artist. With regard to traditional art we are used to give a great importance to those traces of time and signs of ageing to which we attribute important added values, such as historical value and age value. Patina is considered to be part of the identity of the object. The physical changes of the material, which are forming the art-objects, are considered carriers of an immaterial dimension of historical, scientific and emotional values.

Against the historical value, according to the theory of Cesare Brandi, stands the artistic value, which forms the immaterial part of the work of art. This artistic value refers to its image and the role of the original constituent materials are merely 'transmitting agents', which should never take precedence over the image. Therefore, contrarily to archaeological objects, when talking about works of art, the artistic value is the primary value to be preserved and enhanced. The material alterations, which are forming the patina and thus the historical value, should be respected as long as they do not overshadow the image, i.e. the artistic value of the work of art.

To find the best balance between historical and artistic value has made the question of the patina one of the most discussed issues throughout the history of the conservation theory and practice. Paul Philippot wrote in this regard: 'Patina is precisely the 'normal' effect that time has on material. This is not the physical or chemical, but a *critical* concept.... The concept of patina does not concern material but rises from the critical domain and always implies an aesthetic judgement'.

Already an extremely problematic issue in conservation of traditional art, the concept of patina becomes even more discussible in conservation of contemporary art. Contemporary art is the art of our times and is expected to look 'new'. The dilemma arises from the fact that most contemporary art is ephemeral and tends to show the signs of the time much earlier than we are ready to accept them. When in traditional art the traces of time such as change of colours, yellowing of the varnishes, *craquelure* seem to be acceptable, giving even additional historical dimension to the work of art, in contemporary art they are often disturbing or even destructive for the object. How much time has to pass before we start to accept the historical dimension of a piece of contemporary art? Or shall we do it at all – maybe it is just made for the present time and not meant to assume future historic values? Is it maybe necessary to rethink all traditional values?

Generally the artistic value, being the message of the work of art or the intent of the artist, is accepted as the primary value of a work of art. This seems to be even stronger in contemporary art, where often the idea of a work of art is to be unchangeable from a material point of view. This constitutes a pre-requisite for the discussion about the possibilities of patina in contemporary art.

**PLACE POLITICS AND CITIZENSHIP:
AN INVESTIGATION INTO THE POLITICS OF LANDSCAPE
Teresa Hoskyns**

I-C

This paper aims to explore the relationship of space, politics and citizenship in late capitalism. Looking at two new models of democracy it aims to uncover the landscape of changing politics. The models given by a political philosopher and a philosopher of science?

Chantal Mouffe's agonistic model of democracy proposes a democracy linked to the new social movements where 'subject positions' linked to democratic struggles like environmentalism and feminism are the actors in an inclusive rather than exclusive democracy. Bruno Latour's 'the politics of nature' uses a dichotomy in political philosophy. Democracy or nature where the rule of the people is seen as the alternative for the rule of nature. Latour uses this to argue an end for nature and a politisation of the sciences. He sets out what he describes as 'the parliament of things'. One example of a species of butterflies that are now extinct and he asks who in politics was representing them.

The two propositions above evoke the possibility of a deep democratisation of society. They imply a political relationship with the environment that will transform identity and citizenship. The paper will explore questions about representation or participation and the individual or the group to build a political landscape. How can democracy effect the power relations that form space and how can changing power relations in space inform politics? What does it mean for the Public realm?

The painter Paul Klee has said that to draw is to take a line for a walk. The line drawn is the trace of a gesture, just as the path on the ground is the trace left by the footsteps of walkers. Lines and paths always overtake their destinations, for wherever one may be at any moment, there is always somewhere further one can go. But now suppose that the line or path is cut into segments, and each segment rolled up into a point or dot. To reconstruct the journey we have to join the dots. In the reconstruction the original gestural trace is replaced by an assembly of point-to-point connectors. I argue that this replacement is symptomatic of the transition to modernity in the related fields of textuality (where storytelling is replaced by the pre-composed plot), mapping (where the drawn sketch is replaced by the route plan) and travel (where pedestrian wayfaring is replaced by destination-oriented, vehicular transport). It has also transformed our understanding of place: once a knot tied from multiple and interlaced strands of growth and movement, it now figures as a node in a static network of connectors. People in modern metropolitan societies inhabit an environment that, to an ever-increasing extent, has been built to conform to the latter model, according to which movement is confined within places while travel is undertaken between them. Yet they continue, in practice, to thread their own ways through the environment, tracing paths as they go. For them the environment comprises not just the surroundings of a bounded place. It is also a zone in which their several pathways are comprehensively entangled. In the tension between these two perspectives lies the contemporary dynamic of human–environmental relationships.

What is the ‘environment’? Is it a purely detached sphere where objects appear which are not intrinsically connected to humanity, or in an antirealist perspective: Which are merely product of our own thinking? Or is there a sphere of signs, which is so intrinsically connected to our own lives that any blow we deal the ‘environment’ will effectively be a blow against ourselves?

This paper suggests that our perspective on the environment is based on an inherent paradox, which we cannot escape. This paradox rests on the human belief that there is a division between inner and outer semiosis. In the course of history of philosophy, various traditions have tried to explain the said division. The subjectivist and objectivist traditions are a result of this urge to explain that there is seemingly an inner as well as an outer world. In short, these claim that the world of objects is either a product of our mind, or that we are governed by the impressions of the world. Neither takes into account that the whole point is already a result of reflection, and therefore ignores the reality beyond the mind.

The only theory which takes into account both the inner and the outer semiosis is Peirce’s pragmatist semiotics. In this paper, I will explain how the artificial division between nature and culture manifests itself in our view on the world we live in and how it is based on our inherent view of being separated from the world around us, which we call the environment. The discourse on the environment is defined by our decision of how signs are coded, namely ‘natural’ or ‘cultural’. The division between culture and nature is therefore a crucial one. It is, as I will show, based on convention. I will give various examples for these processes from the environmental discourse. Therefore, in order to overcome the problems of the ecological-environmental paradox, we need to escape the convention and set the foundations of a new one. Pragmatist semiotics has the potential of doing so, redefining nature and culture as mere symbolic domains within one sphere of signification and semiosis, in which all signs are interdependent and form a single, universal resource for cognition and interpretation.

**TRANSFORMATION OF URBAN SPACE:
CIRCUITS OF CAPITAL AND RESISTANCE**
Jussi S. Jauhainen

I-C

Urban environment is made meaningful through many activities, among them spatial practices of people, informal, formal and coded plans to transform the materiality of urban environment, and discursive framing of particular places. Despite the rise of virtual dimension of everyday life and cities as nodes of 'spaces of flows' the significance of material environment and people's attachment to the particular 'space of place' have remained important.

David Harvey elaborated in the 1970s and 1980s a political geography and economy approach to study the significance of urbanisation, urban environment and material changes in cities. His idea was that there are three circuits of capital that can be used to characterise the change from industrial to postindustrial city. Despite quite structural viewpoint the basic point on directing investment to industrial space, then to housing and later to technology holds still well in the early 21st century.

My idea is to elaborate further this framework to explain and understand transformation of urban spaces. Two aspects I am interested in are the fourth and fifth circuit of capital, namely investment into consumptory space and speculation with the development right without concrete material construction of urban environment. The idea is linked to the spaces of neoliberalism developed by Neil Brenner and Nik Theodore and especially to the role of public sector in the transformation of urban environment. Furthermore, the possibilities of resistance are discussed – developing the ideas of 1970s urban scholars to the 21st century. Empirical examples mostly used in the presentation are reflections on urban transformation in Estonia.

In one of the most canonical genres of folklore, the fairy tale, the transition of the hero, who starts off in realistic circumstances, into an unreal world is a common element. Although in the Estonia of the late 19th century when the bulk of the Estonian tales were recorded, the mental world map of the storytellers representing what at the time was a rapidly vanishing genre for adults certainly contained numerous countries and nations of the world, the poetics of the genre did not favour the use of toponyms. The fictitiousness characteristic of fairy tales requires that the characters are hardly ever named, and the immediate surroundings of the narrator as well as further geographical locations remain unspecified.

In her *Ethnopoetry* (1977) Heda Jason has suggested that if fairy tales refer to a country that exists in the life-world, it appears first and foremost in the capacity of 'a symbol of a far-away undefined fairy-tale country'. On the basis of the text corpus of Estonian fairy tales (*Tales of Magic*, AT 300-749, more than 5000 texts) it becomes apparent that in case of most of the named locations the idea holds true. Still, in case of some narrators and recorders deviations from the mainstream can be observed, such as using a specific region as the setting or naming a particular country. Often this turns out to be a device typical of certain authors that the latter tend to use excessively in their texts, giving names to numerous characters and determining the concrete settings. At times this technique locates their texts on the margins of the fairy tale genre or even excludes these from the genre. The presentation will offer a more detailed discussion of such cases.

1. All life is semiotic.
2. Life is a difference that makes a difference. Only differences can produce differences, therefore, diversity is the fundamental characteristic of life.
3. The unit of life is the relationship between organism and environment; this relationship is of semiotic kind. In this perspective, self appears as an embodied mind (rather than *vice versa* – minded body – which is the usual locus of identity and subjectivity in traditional western philosophy). As the embodied mind encompasses a far larger space than that which is limited by the (human) skin, it includes the ever-multiplying channels for the communication with the multiple environments constituted in the semiotic processes.
4. Culture is a subsystem of biosphere and like any other subsystem of biosphere, it is functionally related to the total web of semiotic interrelations in biosphere. Culture includes sign systems that are autonomous of other sign processes in the biosphere. That is, we should consider culture as a complex system exhibiting emergent behaviours.
5. The relationship of humans with their environment is culturally mediated and culturally conceptualised. The ecosemiotic view prerequisites inhabiting two contradictory positions simultaneously: first, assuming that life is semiotic and diverse in itself; and second, that it can only be perceived and stated from the perspective of human *Umwelt*.
6. Culture, also, is the production of differences that make a difference. The distinction between culture and nature as inside and outside is a specific difference produced by culture. The assumption that semiosphere coincides with the biosphere leads to a cultural reconceptualisation and transformation of the relations between culture and its natural environment.
7. Diversity equals to the existence of non-convertible forms or differences. Diversity of culture means the co-existence of many non-convertible value systems. Qualitative diversity as a basic value is more fundamental than any measurable (quantitative) value. Diversity is a basis for meaning, dialogue, creativity.
8. Context-dependence of forms stabilises diversity. Consequently, an extensive decontextualisation destabilises diversity, thus becoming its threat. Technological standardisation and formal sign systems as introduced by cultures may thus act as a source for ecological conflicts.

The object of cultural analysis in the present paper is the war memorial at Tõnismägi in Tallinn. Although it had been one of the important monuments of Soviet occupational power, it was, exceptionally, not eliminated together with other similar monuments after regaining independence. Instead, it was thoroughly modified. These modifications concerned not only the monument itself (changes in the verbal text attached to it on a plaque) but also the square it is located at (different design and burnishing of the square, new pathways etc). The paper briefly describes the modifications the monument has undergone during its history and discusses the new meanings these modifications have created or were supposed to create.

Further, another important set of changes regarding the monument is observable in the cultural practices connected to it. During the Soviet occupation it was one of the important representative objects for the dominant political power. At present it is mostly visited by the members of Estonian Russian-speaking community, most importantly in order to commemorate the end of WW II on 9 May. The second aspect of the changes in practices relating to the monument is not coherent with the modifications in the design of the monument and what I take was 'officially' meant to be its semiotic effect.

From the symbol of the occupational power the monument was turned into a place for commemorating all the fallen of WW II, but it is neither visited nor recognised as such by Estonians. Even for the Russian-speaking community it is a location of very different interpretations and the various meanings they create through and while visiting it, go beyond these connected to WW II.

The monument and the interpretational practices connected to it will be analysed as signifying processes in terms of the different ways history and culture are narrated through these practices by Estonian authorities, by the Russian-speaking and by the Estonian community in contemporary Estonia.

Finally, the history of the monument at Tõnismägi will be considered in the context of the history of the monuments of totalitarian regimes in other European countries, especially in Germany. The differences in the treatment of these monuments and in the interpretational practices relating to them, manifest the extraordinarily ambivalent and anxious attitude Estonian people have towards WW II – not only in comparison to the Russian-speaking community in Estonia, but also in comparison to other European nations.

Purity and cleanness are the most important constituents of the conception of comfort. The meanings of these notions have undergone transformations according to the changing conceptions of comfort. Historical values typical to the natural and rural landscape are commonly invalid in the urban environment.

The topic of my paper is the meaning of pure/inpure, clean/unclean, fertile/infertile, sacred/profane, healthy/unhealthy etc. in different environments and periods of culture.

My purpose is to find out the degree and type of the connections between the aesthetic appreciation of the environment and the evaluation of pureness.

**LANDSCAPE IMAGE AS A MNEMONIC TOOL IN CULTURAL CHANGE:
THE CASE OF TWO PHANTOMIC SCENERIES**
Kati Lindström

II-D

The present paper addresses the question how a culture manages its common memory during the epochs of cultural change. The focus of the discussion is on how a culture uses the image of landscape as a mnemonic tool, which not only is a representation of the way people perceive and assess their environment, but can be consciously used for ideological purposes. In slow and constant process of cultural change the landscape image changes relatively unnoticeably, gradually updating the public landscape image according to the mnemonic needs of people (some parts of the landscape may be excluded from the mental map if the memories with which they are connected are no longer needed). The present paper, however, will concentrate on how an abrupt change in political and ideological environment (which inevitably causes changes in real landscape, too) effects the mental landscape of a culture and how this landscape image is deliberately used to remember parts of history not favoured by the official ideologies or how a new ideological framework can use the landscape image consciously to rewrite the memory, to introduce new episodes into the culture's past that were not commonly accepted before. In my analysis I will bring two examples, one historically and geographically close and the other distant, namely the image of landscape in Estonian haiku literature from 1960s to the present day and a scene from the 17th century Japan.

Maria Luchkova

The term 'entrance space' means any kinds of spaces where it's possible to start 'reading' urban space in general, beginning with the cultural space of the city, points of crossing between local districts of a city or its special parts – for example, historical centre. In this area the research subject is actually entrance as urban and architectural unit with such special signs as rather small size (in the urban scale) and some 'point of crossing' from space of one type to another.

This research considers metamorphoses of semantics and typology of entrance space during the period from pre-urban stage to modern times. It suggests a classification of city's entrance spaces, which include: ways of entrance space forming, their essential elements, possible directions and levels of their perception. It also concerns the process of forming city entrance space, its historical transformation, social and cultural aspects of forming, conditions of creation, development and perception of city's entrance space by different kind of visitors.

In sociological and cultural meaning entrance spaces consist of different kinds of signs, which mean entrance to the 'familiar' human territory from 'unfamiliar' nature space, forming the whole city image in the consciousness of citizens and visitors.

Clear entrance signs structure of historical cities formed and kept safely from ancient times to Renaissance period and partly to the pre-industrial period. Such are fortress walls, entrance gates, visual dominants such as churches and towers. Nowadays in modern urban planning there are dozens of problems, which are connected with city entrance forming. Often industrial zones and zones of unstructured building of different and unclear function are located on the edges of city. Edges of city decrease in human perception; so the border between 'familiar' and 'unfamiliar' spaces disappears and destroys the image of city.

In this research also attempts are made to find possibilities of 'modeling of semantic' in modern urban situation, such as creation of sign perception network.

**'PLACES IN-BETWEEN:
THE TRANSITIONAL LOCATIONS OF NOMADIC NARRATIVES'.
THE URBAN SIGNS AND SPATIAL ELEMENTS OF THE IN-BETWEENNESS
Ana Mafalda Luz**

II-A

what does it mean to reflect upon a position, a relation, a place related to other places but with no place of its own – a position in-between?
Elizabeth Grosz

how should we describe what happens every day and recurs everyday: the banal, the quotidian, the obvious, the common, the ordinary, the infra-ordinary, the background noise, the habitual?
Georges Perec

Il y a toujours l'Autre.
Henri Lefebvre

Spatially speaking, the position of the in-between implies a middle location between two events and opposed spaces: for instance, inside vs. outside, private vs. public, solid vs. void, positive vs. negative, foreground vs. background, etc. This paper argues against this encompassing dualism or binary logic, discussing the occurrence of a third space between them – Lefebvre's other space and Perec's space of the infra-ordinary. It assumes that, in contemporary city scenarios, the continuous flux of people, events, things and information determine a new public domain of connection, exchange, journeys, walkscapes and mobility. And that these in-between places of transition and passage are not an amorphous and abstract space of demarcation between departure and arrival spaces, rather a liminal space that is simultaneously both origin and end. It is the physical location of nomadic narratives, insofar that it is a potential place of visual and function overlapping, co-existing directions, changes of perspectives, exchange of intentions and juxtaposition of usage and meanings.

This text argues that built-environment disciplines disregard the in-between as an entity *per se*, capable of form-giving and as canvas for new possibilities of urban design. In particular, it elicits that in architecture these transitional locations are understood as grey ill-defined areas, neglected gaps and habitual voids between the solid forms of buildings. And almost in tandem, that in urban design, the old typologies for street furniture and places of transition are either outmoded or too fixed, unable to offer open possibilities for dynamic interaction between pedestrian users (the nomadic public man) and the urban setting.

Considering this third space classification, the aim is to shift from the previous spatial narratives into a more social-based approach, which identifies the user as the creative element in the construction of the transient situation. The philosophical context for this proposition is located in the writings of Lefebvre and the Situationists, Perec, Soja, de Certeau, Gehl, Norberg-Schulz, Careri, Hertzberger, and Hajer and Reijndorp.

Based on these groundings, an alternative design strategy is considered by means of concepts such as adaptation, reinterpretation and misappropriation (use, misuse and abuse). In this context, the paper will examine the elements (i.e. objects, things and non-things) that populate (or not) the in-between scenario of urban settings. The possibility of new strangely familiar urban artefacts will be presented, connecting the unexpected boundaries between the visible, visual and sensory reality with the invisible urban signs of mobile situations. Undetermined meanings, new forms, flexible functions and creative uses will also be considered. As a mode to mediate the concept of the in-between location, a journey through a number of urban experiments, sustained by texts and previous architectural examples, will thus complete the talk.

'Nature' is perhaps the most complex term in our intellectual heritage. If one only looks at the European and Western traditions, significant changes of meaning can be seen. Various historians of ideas have tracked the development of the notions of nature from antiquity to the modern era. The main idea seems to be that there have been various dominant concepts of nature – beginning from the early notions of cosmos and essence, and ending with the dominant modern conception: nature as the realm of reality outside humanity or human influence.

There is value in this research, but it ignores important questions. The modern notion of nature may shroud our eyes to the complexity of this intellectual history. We are working under the modern preassumption that 'nature' has one clear meaning – it refers to a realm of the world, although ideas about that realm may differ. The dualism of culture and nature guides the way we read older conceptions of 'nature'. Thus we tend to think that as we now have a (supposedly) clear concept of nature, this must hold true for earlier periods. This illusory clarity is perhaps upheld by the established role of 'nature' in discussions of scientific demarcation and by the modern environmental discourse. Nature is part of our everyday discourse, and familiarity is deceiving.

But there haven't always been clear concepts of nature. In my presentation I explore different meanings of 'nature' in the philosophy of Jean-Jacques Rousseau, especially in conjunction with notions like the state of nature and natural man. I propose that instead of using one concept of nature, or even two or three (like God, Essence and the Natural World), Rousseau is engaged in an intellectual conflict where the word 'nature' is being used as a tool to promote social and political ideas. The point of reference changes constantly depending on the ground where the debates take place. Older meanings of 'nature' are being put to new uses, on the other hand the modern nature–culture divide is being born. The familiar meaning of 'nature' is visible, but putting too much emphasis on it may lead us astray. This has been a source of misunderstanding about terms like 'state of nature'. This nature is not the same as the nature we know so well, the realm outside humanity. The modern element plays part here, but to understand the meanings of 'nature' we have to approach them from the viewpoint of the political-philosophical debates of the Enlightenment.

I propose that by exploring this history we may understand how 'nature' so easily gets unintended moral and political connotations. For us it seems so clear what 'nature' is, yet we still employ the conflictual meanings of 'nature' that stem from older eras. It is debates like this that have loaded the familiar term with such a rich layer of meanings.

On the roads of discovering the existing as existent.

There are two ways of understanding history: either as a sequence of events, objectively taking their course outside of ourselves or as a subjective sensual apprehension, as something that the *ego* produces with victories and defeats preserved on one's personal (photographic) film. Hereby it does not make a difference whether we are talking about the history of society or of an individual; according to the latest discoveries of scientists self-awareness is characteristic to even the most primitive forms of life, let alone a state, a city or a commune which, by vehemently keeping up its social memory, chooses its icons from the grounds of the collective *ego*. May these be then the towers of churches, lighthouses or common graves. Thus history as a process has two different levels of comprehension; on the one hand change is expressed through causal connections that occur by the bringing forth of the informative and semiotic qualities of events which are really or apparently related to each other in a temporal sequence.

On the other hand history is a form of thought, to be described as inseparable from the subject, as a topic describable on the various levels of phenomenology, which in its interpretation resonates very different impulses and sensations of pain once obtained. The problem of these two notions of time – and hence also history – is best described by St. Augustine, for whom divine time means the objective and unmoving concept of ever being present above the axis of the flow of past, present and future, while human time, on the contrary, means subjective time, changing in space and time, split by mortal fear and the existential worry about the probable consequences of divine predestination and determined by the circle of life. Monuments, which should last longer than a human lifetime – Stonehenge or the pyramids of Egypt, express nothing but man's age-old desire to escape the closed circle determined by lives and deaths. Being incapable of guiding (but also of comprehending) the star tracks of the soul's wanderings, the Western philosophy of history is stumbling in the various alcoves of historicism and its formal expression – historicism.

Until very recently the task of the protection of antiquities has been the desperate protection of the material attributes of the past against the inevitable demands coming along with the constant changes of time. One might say that the protection of antiquities in the 20th century has evolved as a protest against the predominant philosophy of space and aesthetical flow of the 20th century – modernism. Both of these paradigms proceed from the same causes. They both regard the past as separated from the future. With both systems the present is almost non-existent. Both have evolved in the English protestant society – among the circle of Oxford scholars, on the grounds of the thought laboratories of Charles Darwin and John Ruskin.

The present discussion has inspired the undersigned for years to speak of a 'modernist protection of antiquities'. While looking for an alternative I have, in drawing upon St. Augustine on the one hand and upon the reincarnation of the Eastern teachings in the philosophy of antiquities on the other (e.g. in 1991 at the international forum on the protection of antiquities in the form of the so-called Charter of Nara), shaped the term of 'post-modernist protection of antiquities'. On the occasion of modernist and post-modernist protection of antiquities we are dealing with two fundamentally different approaches and methods. Most of all there is a difference in the subject of authenticity.

On the occasion of modernism the focus is on the thing which, while located in a so-called 'empty space' (term by Peter Brooke) has, since the development of the modern European world, created an Aristotelian understanding of the individual and the general, the theories on the original and the imitation in the history of culture and art and the discussions between the opposing principles of conservation and restoration.

On the occasion of post-modernist protection of antiquities, matter is being dealt with as a part of the spiritual world, as the form in the sense of Plato, to which only an idea or ideas that reach from the past into the future can give meaning and temporal continuity. This way the gate is opened to the understanding of time and space as a part of an expansive universe, ever again reborn. It is likewise to how spring is followed by summer and summer is followed by autumn and winter. Or like on the island of Bali, where young maidens, while united in a ritual procession, are braiding new chains of flowers each Sunday morning. Time, subjective and objective, as standing still and as flowing, has fused into one on the lips of these maidens, who are ever again newly awakening to love.

In order to finally, after all, return to the Western philosophy, which has arisen from the grounds of catholic thinking, I would like to call upon letting go of a discursive faithfulness to the method – on the one hand of the longing in Hegel's system and on the other hand of the vain protest of Heidegger against the very same system and to treat things, people and thoughts like they appear to us in the hearts of old civilisations somewhere in Rome, Catania or Naples – intertwined and distinguished from each other, as remembering and as creating, as inspiring on the verge of chaos and order. It is meaningless to ask, who is the creator of this brim-full space, since the individual genius that has defined the epoch and the style has fused with the collective will, human time has fused with divine time, the past with the future. Like from the etchings of Piranesi, we discover in this medley of memories and fantasy a volcano – the present. We discover the moment, which has come to be in the unique (authentic) touch of the future with the past, we discover the existing as existent – that which we would want to hold on to with tooth and nail, with the full power of our thought and emotions.

Ecosemiotics is the branch of semiotic research, which studies the semiotic relations between human culture and nature. According to definition given by Kalevi Kull, ecosemiotics deals also with 'the semiosis going on between a human and its ecosystem or a human in ones ecosystem', that means it includes the individual's perspective as well (Kull 1998: 350).

Ethical issues of culture–nature relations have been the essential part of environmental studies since at least early seventies, being most profoundly studied in environmental ethics. Semiotics, however, may offer here a somewhat fresh perspective by focusing mostly on communicative relations. For instance, Susan Petrilli and Augusto Ponzio have propounded the concept of dialogism as the foundation of their comprehensive project of semioethics (Petrilli 2004). Semioethics rests in the deep understanding that healthy semiotic relations require diversity and difference – the existence of the other in its own rights for being.

In the present paper, a slightly different approach is introduced. By proceeding from the *Umwelt* concept of Jakob von Uexküll and the definition of sign given by Charles Sanders Peirce, it is argued here, that in the sign processes human subject and object of nature under concern are connected into an inseparable unit of meaning. Peircean three-component sign is irreducible and therefore it becomes very difficult to determine the boundaries between a subject and its environment as an object with which the subject has the sign-relations. In the course of every such interaction human subject becomes changed or remade and therefore also in every sensation, cognition or contemplation about nature, nature becomes a part of what the subject is through that particular act of interpretation.

According to the respective view, the ethical appreciation of nature becomes self-evident because of acknowledging of our inherent interwovenness with our environment through meaning relations. Every emerging meaning relation with the environment should then be carefully considered, as its possible role in our subjective world and our self-description in the future is not yet determined in the present.

Emphasising the role of meaning relations with the environment and fellow beings, instead of valuing them only as objects in themselves, prevents us also from manipulating our environment and fellow beings in order to ensure us some safer or more pleasurable state of affairs in the future. If we tried to do so, our intention to manipulate would unavoidably become a part of the meaning relations with them and thus also a part of our future self.

By demonstrating the direct connection between personal identity and ethical issues through the meaning processes, such approach holds tremendous ethical potential.

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Music and social life are closely related. Before codifying music as a system of sounds and their organisation, humans and other animals must have codified their music as a system of social rules, even if very basic ones, like phatic coordination. That is to say, they establish, through music, places, times, roles and relations within the members of a community.

To study musical processes, thus, firstly implies that the subject of investigation is not only the sound object itself, the latter becoming music only as soon as it comes into relation with an individual. Musical processes constitute this relation, which is the ethological, behavioural aspect of musical activity.

The study of music as a social fact includes at least the following topics:

- 1) the *social character of music*, i.e., music as a cultural, ritual and social occasion;
- 2) the crucial relation between music and bodily movement, notably *dance*;
- 3) the *musician's role*, i.e., what the musician represents for the cultural context s/he belongs to and, particularly, his/her function within the musical event;
- 4) some examples of *instrumental music* in non-human animals, which is a little-studied topic as compared to non-human vocal music. That fact alone perhaps makes it worth mentioning;
- 5) a more detailed examination of the musical phenomenon as related to the *number of performers*, from soloists to duets to groups. In addition to purely structural issues (unisons, polyphony, etc.), the topic carries interesting ethological implications, since its manifestations are strictly related to the function of each musical event;
- 6) the *cultural dimension of music*, i.e., what establishes conventions common to a whole community or species, in opposition to *individual nuances*, which result from diverse personalities, interests and sensibilities;
- 7) *imitation*, what is probably more a non-human than human musical issue, although it will soon become clear how basic this practice is for all musical activity, human or not;
- 8) *interspecific musical communication between humans and other animals*, in particular the experiment performed by American musician Jim Nollman with orcas (*Orcinus orca*).

The aim of the present paper is to illustrate a number of these topics within a semiotic interface.

**TIME AND TIMESPACES IN URBAN PUBLIC PLACES:
EXPLORING TEMPORAL ATTRIBUTES OF URBAN PUBLIC SPACES IN THE PROCESS OF
DESIGNING MORE HUMAN PLACES**

II–A

Filipa Matos e Silva

This research paper will inform on the multiple kinds of time and timespace existent in urban public places, on questions of how time can be sensed and perceived, and under which forms and processes time can be understood and visualised in public spaces. Furthermore, it will announce 'time' as potential working tool and concept in the design process of urban public spaces, and argue that studies on (urban) time have the potential to give a new stimulus to the urban design theoretical debate and deliver in particular insights on issues of 'place', namely the 'sense of place' and 'place formation'.

In the city, time is a factor to which human bodies and minds depend of, relate and respond to, while performing in urban places. Public spaces are principal 'spaces of representation' where time(s) is sensed and experienced, and where forms of representation of time(s) can be observed.

Particular feelings of pace and regularity in particular urban spaces impact how individuals live and behave in these places (slower or faster; interacting, resting, relaxing or simply passing by). This influence the way people value these spaces, through the utility and pleasure they receive from it, how they engage with these spaces and how they personally relate to it.

The paper will elaborate on three major topics a) the processes of sensing and perceiving various times in space and b) the various conceptions of time(s), which one can observe in urban places, and c) the forms of representation of time in public urban space.

a) Repetitions as well as changes perceived in public space nurture senses of times. People's senses of time are shaped by acting in response to natural impulses and biological needs as well as to timetables and schedules, systems of social discipline with particular spatio-temporal settings, and instruments and devices which regulate and manipulate its pace and direction. Also, narratives under the form of memorised sequence of events can be codified and translated into personal or collective senses of time. Furthermore, geographers' concepts of timespace(s) are attempts to better understand radical changes in society and its relation to changes in urban space (Harvey 1989; Thrift 2001)

b) Urban places are vehicles for performance where people respond to organic, clock and artefactual times (Adam 1995). These times have regular or irregular paces overlaying in a complex spatial pattern, which regulates and directs our decisions and behaviour.

c) There are various forms through which time can be read in urban public space. These include changes in the image of the spaces provoked by succession of natural cycles, and multiple other rhythms and sorts of temporal regularities and irregularities (Lefebvre, 1996; Zerubavel, 1981).

These insights will add another layer of understanding of how public spaces work and how people perform in it, and have the potential to inform urban design discipline in the process of conceiving and designing urban public spaces, on which I will concentrate in the later course of my research.

In process to better understand how urban places work and elaborate on its utility and meaning for people, time becomes an unavoidable factor to look at and take into consideration in the process of evaluating, thinking and designing urban spaces.

Poetry is a dynamic art, the time and space are not linked inextricably in poems, but there are variable and intricate relationships between time and space in poetry and that fact sometimes determine, whether we can speak about the dynamics concerning the environments, places and landscapes which are represented in poetry. We may ask, how do places speak in poetry if they traditionally have been observed as fixed and static elements, which consist of fixed meanings in literature.

Poetry uses rhythmical forms in representing time: usually the representation of time is fragmental in poetry like the shots in film, although the fragments can constitute a linear model of the representation of time. Time may move or stand still in our imagination (for example, the parallelism, i.e. 'consecutive different moments of an event can be perceived as if existing parallel in time', Merilai 1999: 268, expresses stopped time according to Arne Merilai's hypothesis). Traditionally narrative is absent in poetry and it seems that the motion of time is quite free: 'Different utterances can express different times which may be incoherent' (Merilai 1999: 276). So, if we may speak about active or passive time (Osadnik 1994: 224), the time in poetry seems to be heterogeneous.

The space can be represented in different ways in poetry: as a landscape, toponymic or onomastic allusions, descriptions etc. Sometimes we may create the spatial image in our mind only through the motifs and figures, i.e. the place may be also anonymous in poetry. When the time is heterogeneous and can move in different directions it seems the place may move or change with the time or it can also be static as the contrast to the time. The place, as well as time in poetry, may be active or passive, but the representation of space has different means than the representation of time. Although poetry is a verbal art and the representation of time depends mainly on verbal language, the representation of space includes also the pictorial signs into the creating, reading and interpreting process. And the pictorial signs may exist both in the printed text and (in my opinion basically) in the reader's mind and memory, which are dynamic phenomena.

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In the semiotic theory of C.S. Peirce meanings are ultimately habits of action. Objects of perception are interpreted in terms of habits that are somehow related to these objects. Meanings are not only social and cultural habits of discourse. As embodied beings we move ourselves in place and time, and this kind of habits of action are also tools of interpretation. Culture and nature are not separated from each other. Habits of discourse and spatial movement form an intertwined network of meanings with which we interpret our natural and cultural environment.

**GROUND ZERO:
LOCATION, PLACE AND THE LANDSCAPE OF SWEET NOTHINGNESS**
Kenneth Olwig

I-A

Michel de Certeau's work on the concepts of space and place though often misunderstood provides a provocative means of linking these two concepts to that of landscape as a semiotic world of worlds. de Certeau's landscape analysis takes its point of departure in the contrast between the maplike view from the location of the World Trade Center of Manhattan, and the place generating practices of the pedestrians in the world below. The reduction of the WTC to 'Ground Zero,' however, gave the vanished structure a world of meaning through the empty hole of its structural antithesis, a place marked by the epistemology of zero. This paper will illustrate the theoretical perspectives presented by this transition from location in gridded, striated, space, to place within a landscape generated by narratives of practice, through a contrasting of the new-world urban space of Manhattan and the narratives shaped by Copenhagen's old-world landscape of places. This analysis will be based, in part, on personal experience, since the author is a native of New York City, and a long time resident of Copenhagen. The presentation represents a further development of the author's analysis of the intertwined history of the concepts of landscape, place and location in the book: *Landscape, Nature and the Body Politic* (Madison: University of Wisconsin Press, 2002).

Cosgrove (1984/1998) has argued that each socio-economic formation creates its own landscape with its own symbols, value systems. The changing formations should bring along changes in functions, meanings, and understandings of the landscape. Culture inscribes itself on the landscape as the sum of erasures, accretions, anomalies and redundancies over time. However, never all the elements are removed; the landscape we have today has remnants of several former periods. This dialectics is caused by the different strategies that the different power levels presumably practice in the landscape – as the primary settlement units and their affiliations have conservative property and power relations, they also behave in the landscape in a conservative way. At the same time, rapid changes in the top level of power could bring along drastic reorganisations in the organisation of cultural landscape.

Departing from this we will try to show how this multilayer landscape system is formed and changed; how different readings of this landscape emerge; how one layer is being replaced by another, and which is the role of powerplay and circulating reference of imagery-'reality' in this change.

Kaisa Pennanen

Some of the Finnish lakes are facing the problem of algae, blue green. Here the problem has been studied in the context of humanistic place/landscape interpretation.

Dirt as a phenomenon is known worldwide. Anthropologist Mary Douglas has presented a concept of dirt with the concepts of cultural categories and of metaphorical dirt. Douglas' idea of metaphorical dirt as a /matter out of place/ is clearly a categorical one. According to Douglas dirt is not absolute, but always found in a system. Douglas' idea of metaphorical dirt can be defined as 'third category'.

Douglas' idea of cultural categories and the metaphorical dirt presented is been analogically transformed into the context of humanistic place interpretation. Humanistic place/landscape interpretation can be thought as a system in which dirt can be defined. Douglas' idea of metaphorical dirt seems to suit the structural concept of place and can be further on formed into the question of the experience of dirt within the concept of humanistic place interpretation.

Problems rise when connecting Douglas' idea of dirt as the third category into the context of poststructural place interpretation. Within this context, the third category does not represent only dirtiness but all deconstruction of meanings.

Even if dirt exists only in a system, at the same time, it formulates its own category. How dirt gets to be signified? How do we know that something is dirt or dirtiness? Signification of dirt has been analysed from the interviews of the people living by a lake with the problem of blue green.

**TOWNSCAPE MARGINALISATION
IN THE TRANSITION PROCESS FROM SOCIALISM TO CAPITALISM
Vaidas Petrulis**

I-C

Different political cultures express different understanding of space. When inner logic of the system abruptly changes, the spatial reaction comes as a consequence. One of the most important questions today – the spatial heritage of Soviet Union – can also be treated in such a perspective. During the Soviet era, and in the period of sharp political changes in the end of 20th century, plenty of negative Post-Soviet town spaces emerged: desolated military and industrial areas, neglected public areas, achromatic living districts.

An important category of the desolated Post-Soviet city areas is deserted places of micro-districts. Some of them suffer planning problems; especially micro-rayons built in 1960s, with weak urban and aesthetical conception. Another interesting phenomenon is, that what seems rational decisions of socialist town planning, in reality becomes 'socially rejected places'. This heritage is obvious manifestation of discrepancy between social life and socialist utopia.

Another example of city dehumanisation is abandoned public spaces. The phenomenon is also related to fast changing political situation. The most typical situations of this kind are unfinished buildings of the large scale, and buildings, which are left without owners after the collapse of Soviet Union. The change of sociocultural situation caused collapse for these buildings with very different outcomes for the town spaces.

Industrial areas are another piece of deserted town places. Nevertheless some of them are quite natural because the process of changing technologies in industries is a specific problem of post-soviet cities. A big part of industry was directed to satisfy the demands of Soviet Union, and in the changing period it did not manage to find the niche for further development. Most harmful for the city are industrial territories, which are located in the central areas of city.

Thus, the transitional period brings changes paradigmatic for the cities of post-communist zone, and proposes the task to solve the above-mentioned problems.

**ONE REGION – DIFFERENT HISTORIES:
THE CASE OF KOHTLA-JÄRVE, ESTONIA
Anu Printsman, Tiiu Jaago, Hannes Palang**

II-D

One region can contain different histories. These histories are reflected both in the physical appearance of a landscape and in the cultural image of it. Time, political, economic, environmental, cultural and social changes, especially migration, could add new layers to the landscape. Our study helps to understand the temporal changes in landscape and its perception, the divergences of gaze and everyday practices between ethnic groups in situation where two completely different landscapes could exist simultaneously.

This paper will study different local landscapes (as ways of seeing) in Kohtla-Järve, a mining town founded in 1946 in the northeast of Estonia. Kohtla-Järve is a place of sharp contrasts (spatio-temporal liminalities) mainly due to political and economic changes that brought along environmental and social changes. The (post-soviet) situation of today is clearly a result of past events. The life-stories of its inhabitants articulate constant adaptation with ever-changing circumstances on the second half of 20th century. The aim of the paper is to explore how the inhabitants of Estonian and Russian origin of Kohtla-Järve see themselves in this particular environment, how are their views influenced by personal life-stories or cultural backgrounds, how their identities have altered/adjusted in changed political circumstances, how much they appreciate their home town etc. For this qualitative methods of folkloristic narrative research and oral history will be used.

The theme of the presentation is the function of proper names in the organisation of place and place-related memory. This paper will examine, on the example of a village in the North-Eastern Estonia (Lokusoo village, Kadrina parish), how naming and forgetting of proper names accompany social changes in the village. We will focus on the following problems:

1. The transformations in the structure of the village and in proper names: naming, re-naming, disappearance of names (farms, collective farms, new structures that have appeared during the last decade, changes in the population) and corresponding changes in the boundaries between 'ours' that is conceived as unique and singular and that is related to the proper names by nature; 'alien' that is identified by a proper name; and anonymous spheres.
2. The interconnectedness of different naming strategies in the place-related memory within one generation, the remembering or forgetting of the proper names and the spatial and mental organisation of the place.

Modern understanding of the past is best reflected by the museums. The nature of a modern museum as an institution is mostly inherent to the Western intellect-focused society, where human knowledge has displaced divine wisdom and assumed the focal position in society. The tangible sources used to embrace the past serve as a basis for the creation of a legend of the same.

The methodology, used by the museums for the depiction of the course of time, is largely based on the Cartesian perception of the world. Modern museum developed in the 19th century on the basis of a rational understanding, according to which knowledge is gathered with the help of intellect and not mind. The essence of such systematic and catalogued type of a museum has not changed, although various museum types attempt an exit from the paradigm of a modern, linear and intellect-based museum and move towards more post-modern ways of the interpretation of time. This process is visualised, for instance, with the replacement of momentous historic narratives by the stories based on individual experiences and, instead of the opposition of the subject and the object, by their equal involvement.

This presentation studies the past (and present) functioning of different time models in the museum context, finding ways (if any) for their mutual identification, and attempts to find any possible connections between the models of time and museums. The linear model of time, serving as a basis for the Western cultural movement, is best reflected by expositions of national history museums. The periodic time model, mostly inherent to primitive cultures, is often expressed in the exposition halls of the thematic and person's museums. In the context of Western museums the cognition of time as a never-ending circulation, which is characteristic to Taoist world perception, materialises in the form of ethnological museums. This report attempts to analyse the attitude of the different conceptions towards the material and spiritual traditions of the past and the exposed space as a whole, i.e. how time is being represented.

**PLACE AS A SETTING FOR BEHAVIOUR:
SEMIOTIC MECHANISMS OF SELF-REGULATION AND SUSTAINABILITY
Maaris Raudsepp**

II-C

The paper examines the dynamics of places from the place perspective in psychology. According to this approach, the units of analysis are persons in relation to their sociophysical environment (man-in-environment systems; S.Wapner, A. Lang, I. Altman) – instead of isolated persons (or groups); and places as organised wholes (R. Barker, D. Stokols, D. Canter) – instead of isolated (and aggregated) environmental factors.

A classification of various psychological place theories is presented according to a model of multi-layered structure of places and multiple levels of behaviour regulation:

- 1) non-semiotic level (physical and spatial affordances in the immediate environment)
- 2) phenomenological level (un-mediated subjective experience of place)
- 3) functional level (place in relation to pragmatic aims of a rational subject)
- 4) symbolic level (symbolic meaning of places)

Definitions of place, the structure of place and explanations of the dynamics of place in different models are presented.

Two theoretical approaches are characterised more thoroughly:

- a) the model of behaviour settings, which describes homeostatic self-regulation of man–environment systems and explains their relative stability (R. Barker) and life cycles (D. Stokols);
- b) models of semiotic regulation of human activity (semiotic ecology by A. Lang, theory of social representations by S. Moscovici), which provide description of individual and collective place meanings and explain their development with semiotic mechanisms.

Two illustrative examples of the analysis of the dynamics of places as settings for behaviour include: 1) Kadriorg park as an evolving system of physical aspects (natural and artificial objects), activities (of human and non-human agents), and meanings; and 2) Tõnismägi war memorial as an illustration of semiotic regulation of group-level phenomena (shift of manifest and latent meanings, semiotic tension used for intergroup differentiation).

I argue that place perspective may be useful for understanding general mechanisms of sustainability: self-regulatory processes in places (coordinated functioning of heterogeneous components) serve as a model for sustainable development of complex systems. Place perspective enables to deduce a set of conditions for sustainability (e.g. diversity of places and diversity within places; necessity to conciliate different participants and layers of places (especially utilitarian and symbolic ones); maintain the symbolic meanings of natural environment; cultivate respectful attitude towards all (human and non-human) components of places; holistic conceptualisation of places (being aware that sustainability of any component depends on the sustainability of the whole).

**ST. PETERSBURG, THE SENATE SQUARE.
THE *DANGEROUS PLACE* AND ITS ORIGINS
Olga Roussinova**

I-C

1. The Senate Square, as it can be seen in the pieces of literature of the so-called 'Petersburg text', has a definite mark of the *dangerous place*. This tradition originated from Pushkin's 'Bronze Horseman' and got its final shape in the 'Silver Age' literature.

As documents and manuscripts show, during the last decades of XVIII and the first decades of XIX century the Senate Square is also mentioned in connection with terrified or suddenly upset situations. It was the monument to Peter the Great (1767–1782) that above all caused this worry.

2. The manifestation of the monument produced emotions very intensive, according to the conception of *sublime and horror* which Falconet, sculptor of the monument, followed. It had been the first Russian city monument and it differed from the traditional European equestrians also, hence there was not any authoritative and monosemantic interpretation for it.

Instead of the sculptural precedents, the same conception of *sublime and horror* suggested the very topical images of volcano Vesuvius – and fireworks as its cultural paraphrase. Therefore, the space of the Senate Square acquired connotations of the *dead cities* (Herculaneum, Pompeii, Stabia), more often latent than deliberate ones. They also influenced the rigorous Classical last version of design of the square (architect Yuri Felten).

Semantics of the Senate Square as a dead space produced a meditation in Russian culture prolonged up to the period of the Siege of Leningrad, which reversed its meaning.

3. I point out that Senate Square receipted through the codes of the *dead cities* was so stable *topos* (as well as reception of the monument through the Vesuvian/fireworks codes) that it particularly determined some of K. Rossi's and A. Montferrand's buildings and resulted in the image of *Classical Petersburg*. My idea is that the design of the square, with its rigorous regularity and static predominating over the activeness and dynamic of the monument, partly influenced this well-known image.

The same *topos* expands in the problem of the *heroic death* and its realisation. So almost 50 years before the Decembrists' riot took place at the Senate Square, Falconet himself listed objects, which met his requirements of *sublime and horror*. There he included not only the volcanic eruptions, which bury cities, but also added: 'les effets physiques et moraux du tonnerre lance de la main de rois et des tyrans atroees...' (physical and moral impressions of king's arms rattling and of tyrants deposed).

**PRISONERS OF THE CALIFORNIAN DREAM.
PANIC SUBURBS IN HONG KONG
Laura Ruggeri**

I-C

In investigating Palm Springs, a Hong Kong gated community near Wo Shang Wai, this paper explores the process of myth-making, the codification of symbolic landscapes by developers; the representation of socio-spatial order through the discourse of advertising, and the incorporation of meaning in the construction of their social identities by the residents themselves.

New, exclusive enclaves such as Palm Springs are underwritten by an explicit marketing text, a strategy of 'place advertisement', which is accentuated by the compelling products of postmodern architectural 'imageneering' that defines a commodity laden with mythical content.

In Palm Springs, both the direct advertising message and the motifs of landscape form are received and retransmitted as cultural signals by those who live there. A dreamscape is conjured up by the means of space compression – one can experience California, the epicenter of global image and fantasy, without leaving home. Palm Springs becomes the base camp for an adventure of the imagination, an imagination that often feeds on films and TV programs.

Hong Kong gated communities, fashioned after their American counterparts, have become a standardized product, like cars or television sets, offered in a finite range of models. Living behind gates, protected by armed guards, and surveillance cameras is seen as a prestige element, what separates the merely well-off from the truly rich. Palm Springs ushers in the new (cosmetic) style of 'real imitation life', the Californian lifestyle, which can be imported, like any other commodity.

Gated communities are master-planned residential areas with restricted access, such that normally public spaces, like streets, have been privatized, while street furniture and signs are customized to provide a recognizable spatial identity and visual coherence to the development.

Property developers are able to construct new landscapes of power, dreamscapes for visual consumption, using designer-reconstructions of remote places, objects and life-styles to confer distinction. Names such as Palm Springs, and its streets, all named after Californian places, evoke an alternative geography, making the lived experience of the urban increasingly vicarious, screened as it is through simulacra, those exact copies for which the original has been lost.

Cleverly packaged, these communities can be situated almost anywhere, independent of their surroundings. In fact most of them have been placed in the periphery and have as their neighbors squatters settlements, impoverished rural surroundings, dumping sites, and landfills.

Virve Sarapik

Reference to a really existing place, as well as reference to some fixed moment of time seems to be the soundest means to guarantee, at least partially, the truthfulness of the written/depicted activities. In fine arts, this could, for example, be a landscape, a cityscape, or in a less trustworthy form, a historical painting. Truthfulness is guaranteed by 'one's own eye', the presence of the author of the representation and the one who experiences it. A fixed point in space is a preferred guarantor of truthfulness. Time is preferably the guarantor of truthfulness in the case when the represented activities or events take place as close to the present time as possible. In such a way, description seems to be the most truthful way of representation in an intentionally artistic work.

A historical event requires the presence of either the documentation or memory, but the trustfulness of these is already lower than that of an immediate experience. Such representation is accompanied by knowledge, by, let's say, a scientific fact, which, at the same time, needs not to be a true fact.

A fictional narrative usually specifies a certain time and place already in its first sentences. Their having been left unfixed, the fictionality of the narrative is emphasised, and *vice versa*. The reality of a place is marked by recognisable toponyms, and very often reference to reality is limited to that.

After such introduction, it is suitable to move to the question of lie. Proceeding from a semiotic point of view, it is tempting to base the following on Umberto Eco's much too well-known statement: 'Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessarily have to exist or to actually be somewhere at the moment in which a sign stands in for it. Thus semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot in fact be used 'to tell' at all. I think that the definition of a 'theory of the lie' should be taken as a pretty comprehensive program for general semiotics.'

It is remarkable that whereas the question of truth has been among the central problems of philosophy, the question of lie has not deserved similar attention. The same can be admitted, regardless of Eco's provocative statement, about semiotics. And so, the first question of the present paper is, whether there exists a possibility for a semiotic definition of lie? And second, how can the problem of truth and lie be related with the space–place–time relationship?

Aesthetics is about sensations, experiences and emotions, but also about the rational mind that guides them. At the centre lies the feeling, sensing and thinking individual. The world unfolds from within oneself. No matter how remote a spot one chooses, it becomes the centre of the world; everyone travels with his own centre of the world, inevitably. He is, I am, the centre point.

Our egocentrism is somewhat broken by our awareness of the fact that others also have an equal sense of being in the centre. They are centres of their own worlds. We have to adjust our world, our understanding of it, to fit in with others, to form a common reality; and we must get along with each other.

Man in general, as a species, is the centre point for us. Me-and-you is different from me-and-it. We can hold as a human value to be compassionate and understanding towards a wider range of life, the earth and nature.

When an astronaut looks upon the Earth, he is very distant, but for precisely this reason he can see his usual earthy circle of life as a whole; he can see its limits, which one living on Earth can never perceive in the same way. From the astronaut's experiences of the beauty of the Earth we only need to take a small step into an affection and compassion towards the Earth that crosses geographical and cultural barriers.

Concern over humanity and affection to our native planet are integral parts of the humanistic manifesto: at its centre lies the declaration of inter-dependency.

The paper approaches park as a mark. Park is like an expression of human being originally belonging to nature and his search for beauty and harmony. Creating parks can be concluded as an attempt to restore the primeval Garden of Eden and the birth of every single new garden or park is another proof of it.

Park is literally a living monument. Being built up of living material – trees and plants – it is born and it dies, grows and develops, is in constant change within days, seasons, years and centuries. During time the complete integration of nature and culture takes place in it. Human being creates an artistic composition of plants, nourishes and grows it. At the same time the park is living its life also according to nature's rules and does not mind if human nourishing stops. The human, on the other hand, is able to find beauty both in new, just planted park composition as well as in an old one, savage and dying park. In a new park he admires the vitality of young plants and the purity of the composition as in an old park he is able to find melancholic and romantic beauty.

The paper looks at different development stages of parks in Estonia and searches traces of the dialogue between culture and nature.

**DESTRUCTION AND RECONSTRUCTION IN BERLIN:
IAN McEWAN'S TEMPORAL TOPOGRAPHY
Ene-Reet Soovik**

I-E

Berlin: Temporal Topographies, the title of an interdisciplinary project carried out at Stanford University, stresses the inscription of time in space in relation to the city's multilayered cultural histories. This presentation observes some literary representations of Berlin as a node of transformation in which legacy of the past is united with the hopes and fears for the future.

Christopher Isherwood's camera-eye depictions of Berlin during the fall of the Weimar Republic and the violent political events evoked in his 1930s writings have created a framework for representing the German city as a scene of social and political tension in British fiction. Towards the end of the 20th century Berlin re-appeared in Ian McEwan's novels *The Innocent* and *Black Dogs* as a setting pregnant with political underecurrents that are also reflected in changes in the architectural environment, in renaming and restructuring of parts of the city. Berlin is represented as a historically developing entity that is constantly being recreated.

In addition to discussing the author's treatment of these changes, the paper also traces the transformations that take place in the focal characters' perceptual space and reflects on the emergence and erasure of the personal significance the places hold for the characters.

What kinds of tours engage citizens in creative responses to places?

The aim of this paper is to develop a theoretical position concerning the dialogic and haptic in the production of walking tours of urban sites. It also seeks to position definitions of illegal and accidental through the production of off-track tours in an everyday place. It is intended that the development of theory of relationality put forward in this paper will be productive in the creation of a series of architectural tours or escapades embedded in oral and aural legacies of sites in London.

Does the tour work on dynamisms and tensions? Or does it offer a closed interpretation? Guides to places can be quite formulaic but if you really let people explore they become secure in making associations and connections with their own experiences. Associative language works in opposition to communicating clearly through engaging participants in private, messy interrelations. In this way we could describe architectural tours as escapades and the guide as facilitator – public authoring as creative educational practice.

Walking as positioning

Actually moving through the built environment, I argue, presents opportunities for the visitor to explore the intrinsic connectedness of temporal and spatial relationships in ways that are not solely dependent on visual observations but on a fusion of haptic indicators – connecting sense with place. Primary, unmediated utterances such as a sideways glance, muffled whisper, double-voiced, gesture, fragment, trace or stumble can problematise didactic interpretations of site and contribute to the formation of latent dialogue about that place. The nature of the tour and the remit of the tour guide can be crucial in determining the exposure of such utterances to the visitor.

And so, the guided tour raises questions about the relationship between interpretative arts and visitor perception of sites and how this might inform innovative approaches to making architecture more accessible to the public. How will good experiences of visiting architectural spaces influence future engagement with places? Do they make the participant more creative in future dialogue with buildings? How might this be manifested through the production of guided tours? Considering how visitors might appropriate the tour questions institutionalised authority through engagement with happenings *en route* – as opposed to presenting the end product as static, solitary, sanitised space. This paper outlines how a case study project, Deptford Relics, demands that the participant in a tour witnesses events in an everyday place rather than observing from the pages of a guidebook and, as such, requires a degree of complicity to evolve between the tour 'guide' and participant.

Tour as dialogic event

In developing a sense of complicity between tour guide and participant, the tour guide actively seeks to undermine an established version of events – and in this way can be described as an illegal tour guide. This guide may use poetic devices such as overtone, allusion and connotation to engage their participants in dialogue about a place. Developing participatory engagement into the tour, the illegal tour guide opens up potential for latent dialogue – within and away from the site. As utterances form the tour so the event takes shape through dialogue between tours of buildings and streets.

**ARCHITECTURE AS ONE OF THE SIGNS IN PROTECTED LANDSCAPE:
FEELING *GENIUS LOCI* OR NOT?**

I-D

Vladas Stauskas

The scale of protected landscape is very large: from strict nature reserves till natural or regional parks and tourism or recreational areas, where natural values are protected not 'from man', but 'for man'. In the first case, of course, objects of architecture do not exist, and *genius loci* here is the spirit of wilderness. But in Europe 'clean' nature reserves and National parks are only relicts in the Northern areas of Scandinavia and Finland. In countries of East Asia with great density of population they are in the high mountains only. The largest amount of protected landscapes is cultural ones, where many signs of history and work of local inhabitants exist and are as important as natural ones.

The first and tested expedient is conservation and strict preservation of old dwelling houses or other different buildings as cultural relicts. Their location, shape, materials in most cases has good relation with local environment, and helps us to feel local 'spirit' – historical and natural together. We can see such examples in some very old (the 11th – 12th century) stone-wall villages, covered by turf, in mountains of Norway near Bergen; or in fishermen islands in Siam Bay national park in Thailand; or in timber houses of late Curonian tribe on the shores of Curonian lagoon and spit area (National park in Neringa, Lithuania, UNESCO); or in dense location of wind-mills in Estonian archipelago. By the way, in village Nida (Neringa area), an old cemetery with examples of wooden grave monuments – unique in the world – is restored and protected.

But the problems appear when constructions of new architectural objects start to rise up here. Most European national parks are not and cannot be only 'museums', but also living ones. Next to historical agriculture, forestry or fishery, new trends of contemporary tourism and recreation activity are very significant. Therefore, new hotels, sports arrangements, harbours, etc., are in process of permanent construction. Here architecture, as a part of culture, must be very subtle and respectable. Here we can recommend 3 ways to reach positive results: I. Restoration of old façades of protected buildings; and reconstructing interior spaces for new interests of new inhabitants or guests. The best protection is proper use. II. Constructing new buildings, but using some traditional architectural elements (e.g. building materials, colours, shape of roofs, etc.). III. Constructing houses by trends of contemporary architecture – but strictly respecting the size, height, traditions of location in plot, typical for the specific area of protected landscape.

Positive and negative examples from some countries will be presented by slide-show during the oral presentation. Unfortunately, there are a lot of mistakes in practice. Architecture must be not a host, but a guest in the protected – as well touristic – landscape.

Then notion of the environment is central in many semiotic approaches:

Greimas launched the categories of englobé/englobant (surrounded/surrounding) as early as in his *Sémantique structurale*, Yuri Lotman and others have the idea of semiosphere, Jakob von Uexküll coined the terms *Umwelt* and *Ich-Ton*. However, in a naive sense we encounter every day problems like: what is the relationship of an individual to his environment, whether one's life is determined by external conditions or by what is within himself/herself. The dialectics between inner/outer, endogenix/exogenic, interoceptive/exteroceptive plays a crucial role in such reflection.

In this paradigm we meet theories from Hippolyte Taine and Martin Heidegger to the existential semiotics in which the interaction between *Dasein* and transcendence lets also new sign categories appear. Nine logical cases of a subject in relation to an object, i.e. environment can be sketched: conjunction, i.e. harmony, disjunction, i.e. discrepancy, striving for, getting rid of, indifference, loneliness, environment without centre, i.e. subject, dominance by subject, and dominance by object (surroundings). These can be further narrativised and illustrated by cases of artistic texts, such as musical ones.

The presentation begins with the supposition that architecture can be understood as language and this is more than only a metaphor. The two terms – meaning and context respectively – correspond to the different approaches in the interpretation of architectural meaning. The first is concerned with a building as principal architectural expression, other expressions defined *via* their roles in the determination of the meaning of building. The role of building in the semantics of architecture is isomorphic to that of a sentence/proposition in the semantics of verbal language. This approach ignores the pragmatic aspects of meaning and its logical model can be found in the semantics of Wittgenstein's *Tractatus logico-philosophicus* and Fregean semantics. The main problem for such an approach is the concept of truth, which is indispensable in the classical semantics. In the second approach, as the term itself shows, the architectural meaning is understood as context dependent. There are several ways how to conceptualise the context, the term designating not only spatial or architectural context. The difference between the two interpretations of architectural meaning reflects also the new understanding of city. The city is not only 'a big architecture' as in classical definition of Leon Battista Alberti, but can be defined using non-architectural categories which, in turn, have an impact on the concept of context. The discussed approaches are not contradictory, but could be treated as supplementary devices in the theoretical understanding of architecture.

One parameter of studying culture as an intersemiotic space has been metacommunicative aspect. Each cultural artefact can be surrounded by a whole array of texts of different media and discourses that are all metatexts in relation to it. The theory of metatexts has tried to approach this situation by typologising metatexts; theories proceeding from intertextuality consider textual relations in intertextual communities more important. In the meeting point of intertextuality and metatextuality both post- and precommunicative processuality become important.

On the one hand, culture is an endless perception and reception. The possibility for one artefact to appear in different materials, e.g. as a novel, film, ballet or a symphony, shifts the ontological borders of the artefact and makes it into an intricate and dynamic mental whole. But besides this also the processes of creation of artefacts have entered culture and culture has begun to resemble a writer's worksheet, covered with unrelated phrases, drawings, but also coherent thoughts. What is important is not their existence as such but their location on a sheet of paper that makes it possible to recreate the force field of thinking, to see an intricate whole in these fragments.

Thus the creative process itself becomes an explicit part of culture and the receiver can communicate with not just a completed text but also with a possible world in which the text as it is has developed and in which also other kinds of developments could have taken place. A film in the cinema and on DVD can be of different lengths; a DVD can contain omitted shots and sequences, screen tests etc. Creative process has become a part of marketing and the text is diffused in media already before it is completed. Thus the traditional status of the original text or the prototext disappears and new means have to be found to carry out a holistic analysis. Not all texts are located in culture as wholes with definite borders and the diffuse creative process often merges with the diffuse receptive process before the text itself is recognised as an immanent whole in culture. It is the change in proportions of explicit and implicit properties of cultural artefacts that, in turn, presupposes the capability of the scholar analysing culture to respond to the new situation with new research strategies.

In 2001, Tallinn City Government started the realisation of a prolonged building plan – an extension of one of the main roads of Tallinn city centre. **The Tartu Road breakthrough** was intended to connect two of the main roads in the city heart – Tartu Road and Rävåla Avenue. The brand-new road with a huge underground car park was planned to run straight through the historical territory of **St. John's Almshouse and Hospital for Lepers** (or Jaani Seek, as it was called), which was founded in the first half of the 13th century. Some buildings of the historical complex of almshouse have been preserved to this day: the church of St. John's Almshouse (13th c.), limestone hospital for the poor (19th c.) and sauna (19th c., rebuilt) and the basement of an 18th century outbuilding (a modern wooden construction had been built on the basement in 1970). Besides, it was obvious that there had to have been a medieval leprous cemetery on the territory, but the exact site of the cemetery was not known. The territory of St. John's Almshouse, occupied also by Soviet utilitarian and industrial buildings, formed a neglected backyard between high buildings of the 1990s – right in the heart of the developing Tallinn city. The district had been connected with the old and sick even some 50 years ago, when there was a clinic of skin and venereal diseases, which was closed down only in 1960. The whole complex and territory of the almshouse, which was listed as a historical and archaeological monument, bore the stamp of the stagnation of the Soviet period.

During the archaeological excavations, the 18th century plague cemetery and the **remains of two medieval buildings** were found. The plan to demolish the ruins (because of the planned underground car park) evoked a scandal, since these were regarded as the remains of the buildings belonging to St. John's Almshouse (a hospital and a chapel). The public scandal and crisis, concerning the realisation of the breakthrough and the preservation of the ruins (both becoming quite famous during this time), lasted almost a year. As a result, one of the excavated ruins was preserved under a glass pavilion, which raised the cost of the whole development project even more. The other of the ruins was demolished and the 18th century skeletons were reburied. The medieval leprous cemetery was not found at all.

Briefly:

- there were different layers of conflicts coded into the area of St. John's Almshouse even before the beginning of the development project:
 - o the contemporary welfare world (banks, department stores, apartment houses) *versus* the remains reminiscing the miseries of the medieval world (leprosy, plague, syphilis, hunger, poorness);
 - o modern high buildings (glass, steel) *versus* historical buildings, remarkably small and low in the modernising environment – church, hospital, archaeological ruins;
 - o straight fast line of the planned breakthrough *versus* the centuries-long stableness of the medieval settlement beneath the soil;
 - o and the most of all: activities of business and city-building *versus* heritage protection;
- the conserved ruins with the glass pavilion over them have different layers of meanings:
 - o as a mark of one of the oldest suburbs of Tallinn – Kivisilla (Stonebridge) suburb – at the side of an ancient trade route to Russia;
 - o as a reminiscence of the pre-capitalistic Soviet Tallinn, where the historical ruins could succeed to remain 'undiscovered' more easily because of economic stagnation;
 - o as a symbol of the evergreen conflict between the 'development' and a more conservative attitude, or **rapid development versus sustainable development**.

Background: Each object shown in a cultural history museum is part of a whole, the museum display. In a museum, the museum object acts as a culturally agreed symbol for another time or culture, where the prevailing worldview is also greatly affecting the exhibition design through categorisation and various power structures. However, the research tradition of museum studies rarely considers the spatial dimensions, when analysing the meanings of objects. All the same, the surrounding elements, which affect the museum objects, such as other objects, showcases, the surrounding space, lighting and colours are vital to the meanings created around the object. Recent experiments with artists in cultural history museums have questioned the prevailing categorisation systems in intriguing ways (like for example Hans Haacke in London GIVE&TAKE exhibition in 2001.)

Research objectives: Exhibition design is a cultural, political, social and historical construction built by some ones. In some degrees, the interpretation can be manipulated; however, the museum object is not interpreted always in the same way. In my research I have created and tested different surroundings for the museum object. In my fictive museum installations I wanted to encourage various interpretations of the fictive museum objects, which are made of glass. The objective was to leave a certain amount of uncertainty of the origin, function or even materials of the objects. That is to say, the interpretation of the objects in the fictive museum constructions demands the viewer to take an active role in the process of producing meanings from the object. The objective was also to experiment fictive museum installations as test spaces/places as a part of a cultural study.

Art as test spaces: During the past eight years I have been dealing with the museum theme in my own work as an artist. My interest lies in exhibiting the presentation. The three fictive museum installations, which are part of my dissertation, act as test spaces for the interpretation of museum objects. In the seminar I wish to present analyses of the following three installations. The first one, 'Imprisoned Setting' at the Design Museum, Helsinki in 2000, dealt with the questions of the museum as a sacred place, where the museum objects were ennobled in their vitrines. The second installation, 'Memories from a Curiosity Cabinet' at the Vantaa Art Museum, Vantaa in 2001, had a fictive collector, who created the narratives around the objects, which were placed into a site hut inside a white cube, in an art museum. The third test space 'A British Noblewoman's Collection from the 19th Century India' in Kiasma, Museum of Contemporary Art, Helsinki in 2003, was an open subjective museum construction with the atmosphere of colonialism.

Vilsandi and Vaika islets are located in the westernmost margins of Estonian territory. They are remarkable not only because of their geographical or climatic conditions, but also due to the fact that already as early as in 1906, bird protection was organised there. Therefore, the area is biologically well studied, but it has also attracted the attention of a number of creative writers. Majority of the literature with belletristic ambition written about Vilsandi and Vaikas can be considered as nature writing.

Nature writing is understood here as texts that are based on the author's immediate experiences of nature, expressed in literary style. Such texts normally require some 'environmental literacy' from both the author and the reader. The main function of a piece of nature writing is to direct the reader's attention towards the actual natural environment, and to point out the need to know it in order to understand it.

In the presentation, an attempt is made to observe the alterations and changes in the environment of the Vilsandi and Vaika islets, as they are reverberated in the pieces of nature writing from different time periods. The writings of Artur Toom, the initiator of bird protection in Vaikas; of Alma Toom, his wife and one of the first Estonian woman nature writers, and of Johannes Piiper, Professor of biology in Tartu University are analysed as examples from the period of 1920's–1930's. The landscapes and attitudes towards environment described in these texts are compared with pieces of nature writing from the period of 1960's–1970's, by biologists Fred Jüssi and Haide-Ene Rebassoo. Selected pieces of poetry and fiction from the 1980's and publicist texts from the turn of the century form the third layer of textual material.

The presentation seeks to raise the question of textual representations influencing the perception and understanding of the real environment, of the ways humans interact with it, and of the ethical consequences of this process.

The salient characteristic of the theory of arts born in the Renaissance was its somewhat cosy leaning on the principles of ancient rhetoric and poetics. Seizing on the visual metaphors that were originally meant to illustrate the tasks of well speaking and good writing, art theorists inverted these in the way that a commitment of visual arts to literature came to be implied. Together with narrative structure (*istoria*) implanted thus in the arts, the ancient attitude to colour as inferior to line was inherited by the mainstream of Renaissance art theory (Alberti, Vasari).

It has been asserted that the high esteem placed by the ancients on relief and graphic design as such, was a corollary of their Apollonian rationality and separatism, i.e. of the masculinity of their thinking. In the same vein, the more favourable assessment of colour making its appearance at the beginning of the Roman Empire (Seneca the Elder, emergence of landscape painting, controversy about Asianism and Atticism) has been looked at as a testimony to the resurgence of Dionysian femininity banished from earlier classical culture. Be that as it may, the fact is that Renaissance masculinity celebrated by Michelangelo's vigorous *disegno* was complemented by the more gentle and colourful approach of Venetian painters: notwithstanding the historical advantage line had over colour, the debate about these two technical elements formed a consistent part of Renaissance art theory. Furthermore, as it made its way across the disputes between Poussinists and Rubenists to Romantic (Delacroix) and strictly Modernist ideas on art (Baudelaire, Gauguin), the quarrel has, so to say, a great epistemological value. First, it delineates the troublesome path arts have trodden to come to comprehend their own medium – visuality – by the aid of verbal arts. Second, the debate entails an immediate extension to the typological problem of art history summed up traditionally as modernists versus ancients.

In its broadest outline, *querelle du coloris* reveals itself as an aspect of the changed attitude towards space. The ancient conception had maintained that space is finite and inseparable from the object contained in it, that is, space was attached to body and defined by line. The Renaissance, on the contrary, was inclined to discover space as pure dimensionality and emptiness, intimating the possibility of infinite extension. The invention was, of course, related to the Renaissance studies on perspective. Although perspective itself was often elaborated on geometrical grounds (having its counterpart in aerial perspective), the notion of expanded space paved the way for modern art perception centering not so much on contour as on the colourful substance, i.e. on the universe as flesh (*la chair*).

Liina Unt

It has been maintained that behaviour shapes vision. Movement models the stories of the space, narrative forms of comprehension, it unites space and time. Moving activates only certain possibilities, until realised in movement, these paths – landscapes – stories remain possibilities, some of which are ignored and some stand out.

A great deal of landscapes we experience on a day-to-day basis are repertory, whether town-, land- or even mindscapes, they constitute our repertoire of landscapes. Our habitual behaviour – the path we take – leads us through the same environment. Rituals depend on repetition that turns them into a practice rather than a one-time occasion. The question with the environment tends to be whether the piling up of similar experiences seems to nullify itself, familiar sights often become invisible.

I believe that rituals (a broad term that by Schechner's definition comprises social rituals like everyday life or politics, religious rituals and aesthetic rituals such as codified forms, *ad hoc* forms) more often than not depend on their environment, even up to the point when places gain their meaning from the ritual and *vice versa*. Sacred places for instance, are active participants in the ritual and may become void, meaningless without the practice; lose their identity, that makes them stand out, be seen. The constant transformation of a real-world place into fictional space, its constant shift between multiple meanings, forms an important part of its identity. It is their duty to embody a world unseen in a repertory mechanism. Is there a conflict hidden here?

Wandering off to the imaginary other end of the ritual – habits and everyday repetition, the daily landscape comprises of different spatial and temporal layers that are experienced and shared by different people. If the customary layers are misplaced, we find ourselves in a new context, even though the environment formally remains the same. In a place that is in constant and active use, it seems to 'get crowded', instead of spreading over time, the layers pile up and shift.

Similar to performing arts, experience tends to be somatic and affective. Instead of mere on-lookers, we become participants and lose – or are at the verge of contemplative vision.

Ilia Utekhin

Communal apartment is more than a type of Soviet urban dwelling but rather a phenomenon of the Soviet everyday life. It has repeatedly been represented both in artistic literature and in cinema. In Soviet and Post-Soviet cinema, communal apartments and communal way of everyday life appeared on the screen in order to achieve different artistic and ideological tasks ranging from satiric depiction of characters and situations of life with no privacy to highly realistic presentation of interiors and behaviours. We consider how and why communal apartments, communal characters and communal behaviours are shown in Soviet and Post-Soviet movies.

A special interest of the totalitarian Soviet culture for the world of childhood has been already noticed by several analysts. But the focus of these studies is mostly the Stalinist era. The Brezhnev time, however, developed new important strategies of dealing with this topic and, of course, new forms of its visualisation. Whereas under Stalin, children were commonly portrayed as little adults, which is related to their model role for the society that was permanently undergoing an educating process and that defined itself through subordination to the authorities, in the aesthetics of the Brezhnevism children become much more childish and build up their own universe that interacts with the world of the adults in some complicated way. The rusty political system obviously made use of its children to evoke an impression of its own imaginary youth. It was at that time that the Great State Children Choir was founded, the children's satiric film magazine *Ералаш* appeared and many films were created that transform and modernise the old Stalinist topics (for example, *Кортик*, *Неуловимые мстители* or *Тимур и его команда*). Also many entertaining films for children were produced that seemingly had no clear ideological point and concentrated just on the vision of the 'authentic' children's cosmos (*Внимание, черепаха!*, *Приключения Электроника*, *Где это видано, где это слыхано*).

In opposition to the Stalinist world, the evolution of the social person towards some higher quality was no more interesting in the Brezhnevism. The society stagnated and even seemed to go backwards, i.e. to return to a happy puerile condition which in this context also meant decadence. That is why the visualisation of the childhood often contains allusions on decline and death. They can be quite obvious, like, for example, the permanent danger of death in the revolutionary struggle, in which the young heroes participate, or more discreet, hidden, like speech defects or latent physical violence the depicted little persons are suffering from. This paper will thus focus on aspects of the interaction between childhood and death in the visual culture of Brezhnev's time.

A modernistic tradition in design has been most accepted and prevalent. During more than 80 years modernism has been the guiding principle with only a few contradictions. This paper will look closer at this design heritage from an especially Finnish point of view. In Finland, modernism is often called also functionalism, and it has achieved a good status as a humanistic and socially responsible design movement. Conversely, functionalistic principles have been criticised since the late 1960s and it has been quite a familiar topic in design discussions ever since. As a consequence, harmful aspects of design have also been highlighted, although admiration for its products still dominates the professional scene.

People encounter numerous items produced by modernistic design ideas in their everyday lives, and the conceptions of good product environment, useful objects, etc. are influenced by them. One of the less discussed consequences of modernism concerns people's feel of indignity or humiliation in the interaction with modernistic forms. The paper will illustrate and analyse people's encounters with common places and things, where such forms cause embarrassment. How and why do they cause social and mental stress? The examples will be taken mainly from public interiors. The intention is to show that the effect of modernistic/functionalistic design is double. Modern design with its goal to facilitate everyday activities in many areas of modern life also hampers people to carry out their tasks; the aim to improve the semantic and aesthetic qualities of the product environment may not be achieved by applying modernistic ideas.

Vilmos Voigt

Dreams are signs. They reflect personal attitudes and psychological functions, they make the dreamer's behaviour transparent, they express the regularities in acquisition of space and localities. In any culture the places (and locations), which occur in dreams are modelled by the sign system of the world view in a given society. It is easy to find far-reaching similarities in dreams from different ages and cultures by transcultural and comparative analysis.

It is less known that not the Freudian dream interpretation was the first attempt to describe the 'signs of time and place' in dreams. As Raymond Firth (1973) has already shown, Georg Friedrich Creuzer (from 1806 on) and especially Carl Gustav Carus (1846) have made an elaborated theory of symbols in dreams. Even before that time the 'Dream-Books' in Europe offer instant dream interpretations from the Antiquity (see Artemidore) until today. Mantic technics of using the dreams are present from the Australian Aborigines to Shamanism or today's addicts of gambling and lottery.

However, in my paper I want only to give some hints to old theories of the dreams, followed by Renaissance authors, and my major source will be a paper by the Hungarian philologist György Gaal, 'Polylogical Entertainment on Dream and Sleeping' (1821). It is a non-symbolic interpretation of dreaming and dreams: still it can be understood by terms of semiotics. In my interpretation I will concentrate on the dichotomy nature/culture as reflected in dreams.

Considering the developments during the last decades in humanities and social sciences, a drift toward interdisciplinary understanding of *performance* can be noticed (Schechner 2002; Carlson 1996; Tulloch 1999; Thrift 2000). The concept has been accepted in various fields of cultural theory including those that deal with the topics of ecological thinking and tourism (Szerszynski *et al* 2003; Edensor 2001).

Performance elicits and actualises dynamic and processual aspects in human–nature relationships that recede into the background when we talk about ‘representations of nature’ or about ‘landscape as a text’. Performance emphasises proximate participation, interaction, here and now experience of being there.

Performance suggests different particularities offering a fruitful alternative to more common concepts such as *spectacle*, *sight* and *gaze* in tourism studies. The latter point up the visual dimension and turn a tourist into either a passive audience of prearranged spectacles or a consuming subject, while the natural environment remains an object, merely a decoration. Performative perception of nature is not limited to or centred on the visual only; it includes all senses and assumes an active position from both performers and audiences. At the core of a performance lays the *event* – co-presence in the same place. Some of Richard Schechner’s (1967) axioms of ‘environmental theatre’ seem relevant here. *Performance* in nature is similarly a set of transactions, it uses the whole of space/place, the focus of visitors here is changing and flexible, all elements of the performance speak their ‘own language’, the written text is neither a starting point nor the end of the performance.

Performance can be attributed seven main functions in culture: entertainment; creation of beauty; marking or changing identity; making or fostering community; healing; teaching or persuading; dealing with sacred or demonic (Schechner 2002). Materiality and performativity have actualised in the theatre studies of recent years, implying that performance not only signifies something else (theatrical signs being ‘signs of signs’) but also refers to itself. Performance has a unique power of showing live instead of verbal descriptions or technically mediated representations. Having simultaneously an exhibiting and a reflexive character, performance can contemplate about the gap (created also by itself) between human being and nature, thus becoming a *locus* of ecological consciousness (Read 1993).

Thinking about nature in performative terms opens up new possibilities both in theoretical as well as in ‘real-life’ applied level. It seems promising to examine ecotourism as a performative process. Tourism itself can be seen as neo-colonial enterprise and even ecotourism, though opposed to mass-tourism, carries this heritage, ‘nostalgia of wilderness’. The contents of ecotourism vary strongly when understood by academic ecological discourse or by developers of tourism industry. Nevertheless, ecotourism gives an opportunity to an ethically minded tourist and can have functions similar to performative ones listed by Richard Schechner.

Three basic components meet each other in the definition of ecotourism – visitors, environment and local people. Ecotourist experience has a strong participatory element sometimes turning into a real adventure. Ecotourism has the component of in-betweenness – relations between the visitors and the locals, between the visitors and nature are fundamental. Ecotourist performances can be repeated and they have a ritual aspect, and at the same time they vary considerably according to environmental conditions (e.g. weather) and the diversity of the participants. All environmental performances have a noticeable theatrical quality – they range from low to high level of cultural productions combining both elements of entertainment and efficacy. Nature as performance requires a reconsideration of the ethical as and *in* experience – as active, embodied, contingent (Szerszynski *et al* 2003)

Ecotourism in Estonia is progressing. Present paper focuses on the analysis of some particular 'ecotourist attractions' in Estonian nature, finding out what kind of a *mise en scene* (idea, concept, story) is established and how it is accomplished (scenography, props, actors). I concentrate on visitor–stage relationship putting it finally into the extended frame of the ecotourist performance (staging–natural environment–visitors–local culture).

Die Tradition

Holz als Baumaterial ist in der Stadt im Laufe der Geschichte als eine schlichte und billige Alternative neben der Steingebäude gewesen. Kürzere Lebenszeit und das Fehlen der für die Steingebäude charakteristischen Solidität hat bedeutet, dass die Holzgebäude automatisch zu niedrigeren Klasse gehört haben. Auch das in der Fälle, wenn das äussere Aussehen dazu keinen Grund gegeben hat. Holz als Träger der architektonischen Ideen hat eine selbständige Bedeutung erst Ende des 19. Jahrhundert mit Neostilen bekommen und als der Schweizer Stil weitläufiger bekannt wurde. Später hat sich die Rolle des Holzes verringert erreichen den Tiefstand während der sowjetischen Zeit erreicht und wurde nur bei Utilitärgebäuden und Sommerhäusern gebraucht. Einzelne Holzgebäude aus dieser Periode, die in die Architekturgeschichte gegangen sind Ausnahmen, die die Regeln bestätigen. Die neue Zeit hat Holz als Baumaterial rehabilitiert vor allem bei Einfamilienhäusern, bietet aber auch intrigierende Aufforderungen und interessanten Ausgang für Architekten. Am meisten Polemik und widersprüchliche Auffassungen der Ursachen heute das Schicksal der historischen Holzhäusergebiete: sollte man die renovieren oder abreißen und durch neue Steinbauten ersetzen. Die traditionelle Auffassung von ihrer Rolle basiert in Vielen auf vorstehend Erwähnten – Holzbauten sind billiger und zeitweilig und müssen gleich in der Vergangenheit verschwinden, wenn wirtschaftliche Möglichkeiten die neuen grossen Steinbauten zu errichten erlauben. Diese Logik geht nur von dem Gebrauchswert und Preis des Grundstückes aus. Für die Stadt als eine Einheit sind aber andere Werte an der Bedeutung.

Die Bedeutungen

Lotman spricht nach dem Beispiel von Sankt Petersburg, wie aus der von kürzlich errichteten Utopiastadt entsteht im Laufe der Zeit eine normalfunktionierende Stadt, mit mehreren Beschichtungen und semiotischen und kulturellen Kontrasten.

Diese oben erwähnte Theorie in den Kontext des heutigen Vortrags einknüpfend könnte man die Holzarchitektur als eine Beschichtung in der Stadtraum behandeln. Räumliche und esthetische Vielfältigkeit und Kontraste sind bedeutende Komponente für Bildung und Aufbewahrung für verschiedene Weltanschauung und Menschen. Das Letzte ist in Schlüsselrolle der Bildung der Identität von der Stadt. Existenz der Kontraste ist die Voraussetzung für kulturelle Bildung. Die Aufbewahrung von verschiedenen architektonischen Milieu (darunter auch die Gebiete der Holzbauten) ist eine Möglichkeit für Weiterexistenz der Stadtlegenden.

Die mit einem Ort verbindende literarische und traditionelle Geschichten gehören zu semantischen Flecken der Stadt, bilden den bedeutendsten Teil des Textes von der Stadt, wovon wir meinen uns erzählen will. Die Stadt bekommt ihre Bedeutung dann, wenn sie von den Legenden, Geschichten, Gedenken und Ideen umringt ist. Das architektonische Milieu hat eine Bedeutung nur für Menschen, das ist ein Teil von Erkenntnis des Subjektes. Je vielfältiger sind die frühere Raumerfahrungen eines Menschen sind, desto mehrschichtiger und spannender nimmt er einen neuen Raum oder Ort wahr. Damit ist die Aufbewahrung des vielfältigen des architektonischen Milieus (darunter auch Holzarchitektur) ist ein direkter Weg für die Bildung der reicheren Erfahrung und mehrdimensionellen Wahrnehmung des Menschen.

0. The presentation deals with towers, mainly in Russian (=Moscow) architecture, that can be considered hallmarks of a historical 'landscape'.

1. Nowadays Moscow as a centre of intensive economic and political life in modern Russia undergoes great renovation and represents a striking pattern of a breakthrough in architectural development. During two last decades the city's appearance was drastically modified – with a lot of new buildings erected and many old ones reconstructed Moscow now looks like a huge building-site. Meanwhile in respect of aesthetics the changes can often be evaluated ambiguously. The dominant trend in the renewed city manifests itself in business centres, banks, shopping centres and other public buildings and is based on quotations from historical and modern styles. It can be regarded through tower – a detail, which is one of the most distinctive tokens in the so-called 'Luzhkov's Moscow'. The towers crown most of the new buildings and are often shaped as pyramids made of glass and concrete. Due to its frequency and predominance in the city silhouette Moscow towers should be discussed from the viewpoint of message that the form relayed through centuries.

2. The modern towers trace back to the historical past of Moscow and define its specific look. They initially followed Moscow landscape: the city is located on several hills – one of the arguments that was used to underline a symbolic link between Moscow and Rome with the corresponding ideological consequences of it. The historical heart of the city is formed by the Kremlin – an ancient fortress surrounded by 22 towers. Erected in different periods of time these towers to great extent became a significant hallmark of the city conveying the idea of state power. In Stalin's times Moscow architecture towers came into being in skyscrapers that evoked the Kremlin and appeared as a metonymy of Soviet regime as such.

3. In Russian cultural context tower as a symbol of empire can be seen in cultural meaning of this architectural feature in Russian language: the Russian word for tower 'bashnia' derives from Turkish 'head', and it extends this etymology on the cultural body. Thus 'tower' as a watch-tower conducts a meaning of fortress as a location protected from aggression and transmits it to a 'tower' as a state symbol as well as a sign of dominance. The issue of tower's vertical dominance roots in archaic beliefs appearing as symbols of masculinity. Pyramid on the contrary represents triangle as the most stable geometrical figure based on feminine symbol. United in two parts of contrapositions *male/female* pyramid tower can be read as 'prolific (=efficient) superiority'.

4. In nowadays Russia that is full of contradictions, an imperialistic rhetoric tends to abandon the political discourse. Meanwhile it comes into the evidence as inclination with pyramid shaped towers of public buildings. In modern Moscow they assume to reflect the significance of the uprising middle class that proclaims its established superiority in spite of being aware of its vulnerability at the top of shaking social hierarchy.