



NORDISK ARKITEKTURFORSKNING

Nordic Journal of Architectural Research

1-2018

**THEME ISSUE:
TRANSFORMING
SITE METHODOLOGIES**

Nordic Journal of Architectural Research

ISSN: 1893-5281

Theme Editors:

Daniel Koch and Shelley Smith.

Editors-in-Chief:

Daniel Koch,

Royal Institute of Technology, School of Architecture, Sweden

Madeleine Granvik

Swedish University of Agricultural Sciences, Department of Urban and Rural Development, Division of Landscape Architecture, Sweden

Magnus Rönn

Nordic Association of Architectural Research, Sweden

For more information on the editorial board for the journal and board for the association, see <http://arkitekturforskning.net/na/>.

Submitted manuscripts

Manuscripts are to be sent to Madeleine Granvik (Madeleine.Granvik@slu.se), Daniel Koch (daniel.koch@arch.kth.se) and Magnus Rönn (magnus.ronn.arch@gmail.com) as a text file in Word, using Times New Roman font. Submitted papers should not exceed 8 000 words exclusive abstract, references and figures. The recommended length of contributions is 5 000–8 000 words. Deviations from this must be agreed with the editors in chief. See Author's Guideline (<http://arkitekturforskning.net/na/information/authors>) for further information.

Subscription

Students/graduate students

Prize: 27.5 Euro.

Individuals (teachers, researchers, employees, professionals)

Prize: 38.5 Euro.

Institutions (libraries, companies, universities)

Prize: 423 Euro.

Membership for the association

5.5 Euro (for individuals who get access to the journal through institutions).

Students and individual subscribers must inform about their e-mail address in order to get access to the journal. After payment, send the e-mail address to Trond Haug, trond.haug@sintef.no.

Institutional subscribers must inform about their IP-address/IP-range in order to get access to the journal. After payment, send the IP-address/IP-range to Trond Haug, trond.haug@sintef.no.

Payment

Sweden, pay to: postgirokonto 419 03 25-3

Denmark, pay to: Danske Bank 16780995, reg.nr. 3409

Finland, pay to: Danske Bank 800013-70633795, IBAN code FI30 8000 1370 6337 95

Norway, pay to: Den Norske Bank 7877.08.13769

Outside the Nordic countries pay in Euro to SWIFT-address: PGS ISESS Account no: 4190325-3, Postgirot Bank Sweden, SE 105 06 Stockholm.

Published by SINTEF Academic Press

P O Box 124 Blindern, NO-0314 Oslo, Norway.

CONTENTS

TRANSFORMING SITE METHODOLOGIES – EDITORS’ NOTES.....	5
SHELLEY SMITH, LEA HOLST LAURSEN AND ANNI VARTOLA	
FOUND IN TRANSLATION: WORKING WITH ACTOR-NETWORK THEORY IN DESIGN EDUCATION	11
ANNE TIETJEN	
TRANSFORMATIVE ACTS THROUGH A CONTEMPORARY LENS – DEVELOPING AND EXPLORING DESIGN METHODS.....	35
SHELLEY SMITH AND VICTOR ANDRADE	
SITES AS SUCH AND DEVELOPING METHODS*)	65
INTERVIEW WITH PROFESSOR JOAN BUSQUETS BY SHELLEY SMITH AND VICTOR ANDRADE	
LANDSCAPE INSTALLATIONS: ENHANCING THE EXPERIENCE OF NATURE THROUGH ART AND ARCHITECTURE.....	79
LINE MARIE BRUUN JESPERSEN	
SELECTING DESIGN SITES IN THE URBAN LANDSCAPE	101
LEA HOLST LAURSEN AND DITTE BENDIX LANNG	
SNØHETTA WORKS – A CONVERSATION ON SITE DESIGN*)	121
INTERVIEW WITH JENNY OSULDSSEN BY LEA HOLST LAURSEN AND DITTE BENDIX LANNG	
EXPLORING LANDSCAPE URBANISM IN TWO DANISH SUBURBAN DEVELOPMENT PROJECTS	133
TINA MARIA RODEN	
A “MORE-THAN-REPRESENTATIONAL” MAPPING STUDY: LIVED MOBILITIES + MUNDANE ARCHITECTURES 	153
DITTE BENDIX LANNG	
UNDERWAY: SITES AS PLACES OF BECOMING	175
TINA VESTERMANN	
CONTRASTING LENSES – SITES IN NEW WAYS	201
MARIE MARKMAN	

^{*)}This is an interview. It has not undergone the same review-process as the scientific papers.
Photo on the front cover: Shelley Smith. *Relief – plaster and pigment*, Shelley Smith.

LANDSCAPE INSTALLATIONS: ENHANCING THE EXPERIENCE OF NATURE THROUGH ART AND ARCHITECTURE

LINE MARIE BRUUN JESPERSEN

Abstract

This paper investigates the concepts of site-specificity, place and experience as they have been interpreted in a number of projects with a strong emphasis on the characteristics of the site, in the form of small architectural or artistic interventions in the open landscape in Norway and Denmark. The Nordic examples are part of a global tendency. The idea of site-specificity is re-emerging in contemporary architectural discourse in a series of projects that aim to enhance or frame the quality of the site and also aim at being a mediating element between man and nature.

As the interventions have the experience of the site at their core, this paper investigates two aspects of the projects: Firstly, a broader theoretical framework for the concept *site-specificity* will be introduced in order to discuss the selection of sites and artistic strategy chosen for enhancing the experience of the sites. The theoretical framework draws on seminal texts about site-specificity, space and place, from cultural geography, art and architectural theory. Secondly, selected projects will be analyzed in terms of how they interpret or intervene with the site, and the experiential potential that this interpretation holds will be included in the analysis.

The paper discusses how the small architectural interventions operate with a narrow concept of site, and that the large variety of artistic strategies and types of site-specificity found in contemporary art could serve as inspiration to open up and broaden the concept of site-specificity in the small architectural interventions, as well.

Keywords:
site-specificity, place and space,
land art, landscape, architectural
interventions, artistic
intervention

1 Introduction

1.1 Site-specific interventions

This paper investigates contemporary notions of *site-specificity*¹ in a series of architectural and artistic interventions that are part of the National Tourist Route project in Norway. The idea of site-specificity is re-emerging in contemporary architectural discourse in a series of projects, in e.g. the Norwegian project *National Tourist Roads* and the Danish project *Places in the Landscape* where small architectural interventions are meant to: "enhance inherent qualities of the already existing landscapes, create an attractor, create specific identity of place, by working determined with the interplay between architecture and landscape" (Laursen, 2012). At the same time, artists are exploring the concept of site-specificity and place in a variety of artistic strategies. Author and curator Miwon Kwon lists "site-determined, site-oriented, site-referenced, site-conscious, site-responsive, site-related" as "various permutations of site-specific art in the present" (Kwon, 2004).

The purpose of this paper is to ask:

- Which characteristics do the sites selected for the national site-specific projects have?
- Which aesthetic strategies are activated to enhance the experience of the site?
- What potentials and possibilities for visitor experiences do the projects add to the sites?
- What exactly is added to the site?
- What is the relationship between landscape and intervention in terms of materials, proportions, content etc.?

These questions are asked to get a deeper and more detailed understanding of how the artists and architects understand and work with the site; how site-specificity unfolds when it comes to meeting between open landscape and contemporary art, architecture and design. The Norwegian national tourist route projects serve as examples of different approaches to make landscape experiences accessible to a broader audience, and the analysis of these example points to preferred types of interventions and thereby also modes of experience.

1.2 An Expanded Concept of Space

The paper is concerned with the concepts of site-specificity, place and the experience of place as they are interpreted in the contemporary landscape projects. The way the projects "read" the site and the strategies for intervening in the landscape, reveal a contemporary way of understanding site and place.

1 The term site-specificity is referring to art/architecture/design created for a specific site that display a high degree of sensibility towards the special characteristics of the site and let these significant features inform and impact the design. The term is related to terms such as site-based development, place-based potentials, place-specific, site boundness known within an architecture vocabulary, while site-specific is the most widely used term within art theory and -history.

A complex, tripartite understanding of space, as Edward W. Soja presents it, serves as the underlying framework for the investigation of the relationship between site, intervention and experience, in the small architectural interventions. In the book *Thirdspace*, Soja (1996) bases his work on Henri Lefebvre's *Production of Space* (1991), where the dualistic division between the physical (objective) space and the mental (subjective) space is bridged in the social space, thereby paving the way for a three-layered understanding of the social spaces, which takes both the physical, mental and social aspect of spaces into account.

Firstspace is concerned with the physical manifestation of a site, that is the scale, the shapes and the space between the objects, which can be described through observation. The term site is here used as the most objective, neutral indication of a location and topography and the physical structures that constitute a specific site. *Secondspace* is the conceived space, where mental images of the site such as memories and narratives about the space fill the space and lend meaning to it. When an artist or an architect is working in or on a site, an interpretation of both *First-* and *Secondspace* takes place. A dialogue between what is already there and the artistic contribution is initiated and manifests itself in the project: "Secondspace is the interpretive locale of the creative artist and artful architect, visually or literally re-presenting the world in the image of their subjective imaginaries ..." (Soja, 1996, p.79). So, each artistic or architectural project adds willfully designed structures to the site, which serves an aesthetic purpose: "Architects and urban planners try to evoke senses of place... Artists and writers attempt to reconstitute places in their work" (Cresswell, 2004, p.16). When it comes to the aesthetic experience, this *staging* of the site and the user experience is a manifestation of the interpretation of the site, and it reveals which aspects of the site and the intended user experience are most valued in the project. *Thirdspace* is the social space, where the two other aspects fuse, and manifest themselves in the way the space is used and lived. In both Lefebvre's and Soja's understanding of space, the geographical site and its spatiality only represent one aspect of what a place is, while human presence – human interpretation, memories and interactions in the space – are equally valuable aspects for understanding the meaning of the place and must be taken into account.

John Agnew's three aspects of "place as a meaningful location" (Agnew, 1987) follow a similar structure. He calls the three aspects: Location – Locale – Sense of Place. Location points to *where* on the earth's surface, Locale refers to the "material setting for social life" (Cresswell, 2004), and Sense of Place is the subjective and emotional connection to a place. Soja, Agnew and Cresswell are geographers and take the position that places are socially constructed. A socially constructed place is not a fixed, established entity, but is constantly evolving through negotiation between all various practices related to the place. In this sense, humans

have the power to change a place – and vice versa (Cresswell, 2004). This understanding of what constitutes a place is a relevant and useful approach to analyze the transformation of a space through artistic or architectural interventions. The idea of the place changing and becoming something else when the intervention is added can be included in the analysis.

In addition, the significance of human presence and the meaning that is ascribed to the place through social life leaves room for the experiential aspect of the place. Michel De Certeau's often quoted: "Place is a practiced space" (Certeau, 2011) indicates that there is a difference between the physical site and the relations to site occurring when interaction between man and site happens. Spaces become places when they become a lived or practiced space. A place is what the users relate to and thereby it has a meaning to the users. Cresswell states that a place is both space, volume, history and meaning to you, so it is important to create such a relation between users and site that the user will assign the site with meaning, when working with place-making (Cresswell, 2004).

In geographer Yi-Fu Tuan's writings, it is the experiential aspect that is in focus, as he has a phenomenological approach to place. Tuan makes a distinction between spaces, as connected to movement, as the distance you move through from one place to another, while places are where you pause and dwell. Places are where humans get involved, and a relationship to this specific place is established (Cresswell, 2004). The experience of a place is for Tuan both rooted in perception of the place, by the use of all senses, though some senses are more important than others are, and by influence of culture. A place has a different meaning to a local and to a tourist, and similarly the meaning of a place can change over time. Tuan uses the example of Stonehenge, which meant something different to the people who built it than to visitors today (Tuan, 1977). The phenomenological approach is focused on human perception of the place, and is therefore more focused on the subjective experience of the site. Tuan's interest in which senses provide humans with a sense of space and spatial qualities is one example, while the focus on the mobile body that experiences the world in sequences of spaces and places is another. In its intimate focus on human perception, the phenomenological approach brings the experience of places to the forefront of attention.

1.3 Place and space in art

To be able to analyze architecture and art interventions and their relation to the sites, i.e. the places they create, it makes sense to look to art theory and art history to find relevant analytical tools. The example projects in the paper all take their point of departure in significant Norwegian landscapes and are part of a tourism project that aims at attracting tourists to these specific landscapes. Lucy R. Lippard writes that today landscape is both associated with place, nature, view and scenery. The view of the landscape is essential, the term landscape is closely related

to a scene framed through viewing: "A once-lived-in landscape can be a place, if explored, or remain a landscape, if simply observed" (Lippard, 1997, p.8).

Lippard describes a difference between landscape and place. Landscape is something to look at, like when we are looking at a great view, and a similar way of looking can be found in landscape painting. A meaningful relation between landscape and viewer is created and a sense of place emerges when a bodily exploration of the landscape takes place, and a bodily connection is made. "The spatial experience of a landscape can be impressive, because it evokes a known place or, on the other hand, because it is so totally unfamiliar" (Lippard, 1997, p.8). Lippard follows the phenomenological approach to place, while other writers have dealt with the relation between site and artwork from other viewpoints. Two main approaches will be introduced here:

- Rosalind Krauss' text *Sculpture in the Expanded Field* (Krauss, 1997) has had a huge impact on art history and is an immensely important text in the discourse about sculpture in the 20th century. As Lise Skytte Jakobsen notes, the text marks "a point in time, from which sculpture as concept never again is unproblematic" (Jakobsen, 2011, p.29), and also that it is especially Krauss' fetching title which refers to the expansion of the forms of sculpture which has meant that the text had such an impact, while the naming of four categories of *spatial art* in the expanded field have not reached any widespread recognition in the discourse (Jakobsen, 2011). However, Krauss' four categories of "spatial art" can describe different ways of working artistically with a site, and they can be used as a tool for analyzing site-specificity in art and architecture projects.
- Miwon Kwon's presentation of the general "ethnographic turn" will be included in the discussion of the projects (Kwon, 2004). Kwon claims that a variety of site-oriented practices exist side by side today, so the interest in the relation between site and artwork is being revisited (Kwon, 2004, p.1, 3). According to Kwon, these recent developments in site-specific art can provide a set of analytical concepts for understanding contemporary site-specificity.

1.4 The expanded field

To Krauss, sculpture is a historic category; it belongs at a "certain site and speaks a symbolic language about the site's meaning or use" (Krauss, 1997, p.112). In Krauss' argument, the pedestal is an integrated part of traditional sculpture and it creates a meaningful connection between sculpture and the site. The pedestal is a visual knot that ties the sculpture and the site together, both visually and iconographically. The traditional sculpture is vertical, figurative and follows the logic of the monument. The modernistic sculpture loses the pedestal and most large modernistic, semi-abstract sculpture "lands" directly on the ground. The modernistic sculpture also loses the close relation to the site; since it

does not refer to anything outside itself (Jakobsen, 2011, p.33). This situation makes Krauss disqualify the term "sculpture" as appropriate for the postmodern sculptural forms that appear in the 1960s, in avant-garde art environments.

Therefore, the point of departure for Krauss' text is her statement that postmodern sculpture is everything that is not architecture and not landscape. Spatial art exploded in so many different forms that the term sculpture in postmodern art discourse was stretched so far that it lost its meaning. Instead of calling all spatial art forms sculpture, Krauss suggests that a refinement of the categories is needed.

In the following case analysis, Krauss' categories will be used as tools for understanding the expanded field between landscape and architecture (and art), in order to describe and nuance the relationship to the physical context and the idea of site specificity in the projects.

2 National, regional, local interest in site specificity

2.1 Local trademarks emphasized

The examples that form the basis of investigations and discussions in this paper are all small architectural interventions designed for significant landscapes in Norway. However, this type of projects can be found all over Europe – even globally – in remote areas, with unique and precious landscapes.

The Danish project *Places in the Landscape* is meant to explore the potential of the outskirts and remote areas of Denmark. The focus point here is "to show how the experience of the landscape can be enhanced through sensitive, architectonic intervention of the site where man and nature meet" (Stedet Tæller, 2014, author's translation). The Danish projects were initiated in 2013, but none of the projects are finalized yet. Places in the Landscape are thought of as destinations, not as parts of routes, but the goal is to attract visitors, and highlight the qualities of the existing landscapes (Stedet Tæller, 2014 – Steder i landskabet).

Similar projects of small architectural or artistic interventions into significant landscapes can be found on a global scale. Projects like *Shiruko ro-do* in Sugunami, Japan (Kural, 2006), the *Garden of 10.000 Bridges in Xi'an*, China (West 8, 2014) and the *Camera Obscura* in Aegina, Greece (360° Visits, 2008) are examples of creating a mediating structure between landscape and humans in a diminutive and site-enhancing manner.

An essential aspect of the projects is the idea of enhancing the site, opposed to transforming the site. The architectural interventions serve

to frame and highlight certain qualities of the site, so the interventions should not overshadow or transform the site into something else, hence the small interventions. The purpose of the projects is also to make the sites more accessible, so the interventions create new possibilities for experiencing the site, and in this sense, the projects are about place making. These architectural installations, as they can be observed in the Norwegian project "National Tourist Roads", share similarities with the folly or the pavilion as architecture/landscape typologies, but the small interventions also hint at various forms of land art and art in general.

The overall purpose of the projects is to create destinations for tourists and other visitors, to create access and to stage the experience of the site.

2.2 Selection of case material

The primary focus in this paper is an investigation of the place making strategies, found in the example projects. The analysis will therefore focus on the artists' or architects' work, as it manifests itself in *Second-space*, but the tripartite understanding of space will also be used to challenge the understanding of place prevailing in the projects, and characterize the example projects in comparison to a broader understanding of site/space/place, including the phenomenological and art-specific approaches presented above. The goal of this paper is not to make a normative evaluation of the Norwegian national tourist road project, but to use this large national strategic, architectural program as a test-zone for contemporary site specificity in landscape architecture. The basis of the analysis of the small architectural interventions and their interpretation of site-specificity is an initial survey of the 58 realized projects on the National Tourist Routes.

The survey is based on Rosalind Krauss' four categories of site-specific art, so the first investigation of the projects was to sort them into: Sculpture, Marked sites, Site Constructions and Axiomatic Structures (Table 1).

Since the National Tourist Routes have also initiated architecture problems that primarily serve a functional purpose related to ensuring accessibility and facilities on site, and do not have a tight integration between the built structure and the experience of the site as a significantly integrated part of the project, there is also a category called Architecture in the survey. By adapting the terminology developed by Krauss, the survey defines the intersections between landscape and architecture in the projects, and can describe the ways of enhancing the experience of place (landscape) that is at stake here. The initial survey is "rough" and lacks detail. Some of the projects share traits from more categories, but this initial sorting of the projects gives an indication of the preferred choice of sites and aesthetic strategies for place making and enhancing the experience for the visitors.

After the initial analysis of the sites and projects, a few examples have been chosen as a focus in this paper. The examples will be described and analyzed by adapting theoretical approaches and concepts from geography and art theory. The case analysis will be followed by a discussion of the potential for employing more types of site-specific practices to the landscape projects.

Table 1
Survey of the projects: 58 projects placed into Krauss' 4 categories, Architecture and a rest group that falls outside the categorization.

Category	Architecture	Sculpture	Marked Site	Site Construction	Axiomatic Structure	Beyond Krauss' categories
Characteristic examples		Mefjellet Nedre Oscarshaug	Vedahaugane	Trollstigplatået Sohlbergplassen Stegastein		Steilneset memorial
Total	32	2	5	16	0	3

Obviously, the National Tourist Route project is also a strategic branding effort, to promote Norwegian landscapes and the opportunities for tourism, offered by nature. The National Tourist Routes capitalizes on and commodifies the experience of the landscape. In this paper, the focus lies on the aesthetic choices made by artists and architects when working with the interplay between design and site. Consequently, the projects in the National Tourist Routes will not be analyzed from an experience economic point of view.

3 Nasjonale turistveger

3.1 Securing access to spectacular sites

Nasjonale turistveger. National Tourist Routes – scenic roads for exploring Norway's breath-taking landscapes (Turistvegseksjonen, Statens vegvesen, 2014a) was initiated in 1994 and has since developed projects all over Norway. More than 50 architects and artists have been involved in the realized projects, and more projects are planned. In 2010, the project was presented in the Norwegian pavilion at Expo2010 in Shanghai and since 2012, the project has been promoted as a tourism and travel product (Statens vegvesen, 2014).

The National Tourist Routes are chosen from criteria that, among other things, stress varied and unique landscape qualities, drives that are good experiences, and stops that will enhance the experience. Therefore, the National Tourist Routes must invite tourists to travel in Norway and experience the landscape. The project invites the tourist to explore alternative routes and make stops along the route, to expand and deepen the experience of the landscape and the journey through the country.

National Tourist Routes consist of sites where spectacular nature, significant landscapes and important cultural heritage are found. The sites are primarily in remote areas. The sites chosen for the tourist routes are landscapes of wild nature without traces of human interaction, with a few exceptions. The sites are almost virgin spaces. There are hardly any untouched spaces left in the western world, and while urban space has a lot of traces of time and history, it is characteristic that the sites of the tourist routes are sites where nothing has been built before.

Typically, the sites have a great view of the coastline, a valley or mountaintops. The architecture should display great sensitivity towards the existing landscape, and preferably direct the visitor's attention towards the landscape (Turistvegseksjonen, Statens vegvesen, 2014a).

3.2 Architecture and axiomatic structures

A large portion of the projects can primarily be described as "Architecture", where built structures with programs such as restaurants, rest rooms, parking for cars and bicycles, outdoor seating areas and ramps/paths for accessibility are added to the sites. The projects in the architecture category have functionality as a primary purpose, and the facilities make it possible to make stops at the sites, but the experience of the site is not staged by the built structure to the same degree as in the other categories. The overall focus on that architecture, design and art can facilitate the experience of Norwegian landscapes means that the projects falling into the architecture category are designed with a sensibility towards the site characteristics. Projects like *Eggum* by Snøhetta AS borders on being a site construction, with its integration of the architectural space into the hilly landscape, and the architecture, stretching out into the landscape in the form of a circular, amphi-theater like terrace. While many projects belong to the Architecture group, the Axiomatic Structures are underrepresented. The Axiomatic Structures are interventions into an already existing architectural environment that they merge with or stand out against. If the National Tourist Routes had included contexts of cultural historic value, i.e. industrial areas, this category could prove valuable.



3.3 Site Constructions – In between Architecture and Landscape

The second most used category is the Site constructions, placed between architecture and landscape, and characterized by being designed structures that transform the site. The structures can be follies or other objects with a highly experiential oriented purpose, so that the aesthetic aspect is accentuated. If the designed structure primarily served a functional purpose, the work would fall into the Architecture category.

A recurring typology in The National Tourist Route project is the viewing platform, which is represented in varying scales. The overall purpose of a viewing platform is to create access to special views of the landscape. As the projects at Sohlbergsplassen, Stegastein and Trollstigplatået show, the platform is staging or framing the view of the landscape, as well as staging the act of viewing. The design of the platforms varies in scale and obviously also in design. The viewing platforms are all dimensioned for a lot of visitors, and they are platforms in a rather spectacular design. The ideal viewing spot of the landscapes is celebrated in architecture lifting the visitors high up or far out, so no land and/or forest will obstruct the view; the visitors get a sense of flying above the landscape while having the best possible overview of the area.

Sohlbergsplassen is a platform that stretches from the road, through some trees, towards the lake and the view of the Rondane Mountains. The plat-

Figure 1
Eggum, Nasjonal turisveg Lofoten.
Arkitekt: Snøhetta AS.

FOTO: JARLE WÖHLER/STATENS VEGVESEN

form is elevated from the ground on pillars, and the platform flows in-between the trees, in that way taking its shape according to the openings between the tree trunks. The highly organic shapes of the platform lead the eyes of the viewer in and out of the woods, and towards the view at the edge of the platform, which is a true view-point and known from the famous painting by Harald Sohlberg from 1901. The painting depicts the sublime view of the majestic landscape towards the Rondane Mountains. Lippard says about landscape painting that: "A painting, no matter how wonderful, is an object in itself, separate from the place it depicts. It frames and distances through the eyes of the artist" (Lippard, 1997, p.19). Both the painting and the architectural intervention are products of the artist's efforts and interpretations in secondspace. Hølmekvakk's design makes a place that supports the experience of viewing the landscape; a staging of the act of viewing is created.

The viewing platforms at Stegastein and Trollstigplatået are characterized by their immense height. The platform at Stegastein makes it possible to enjoy the view of the fjord from a 650-meter altitude, and the platform lifts the viewer 30 meter outwards into the air. The platform is made from laminated wood shaped like a plank, reaching across the gorge and then turning downward. The design of the platform is minimalistic and simple. The horizontal platform ends in a glass wall, just before the platform turns vertical, so visually the platform ends in open air and the visitors will experience the thrill of being exposed to the openness, at the end of the platform. This viewing position will probably instigate vertigo – and if you are afraid of heights, you probably will not even want to enter.

The platform at Trollstigplatået hovers above the Trollstigen hairpin road and the waterfall. Both the road and the falling water on the almost vertical mountainsides give a good impression of the steepness and height of the mountain. The platform allows the viewers to experience the landscape from above, from an angle that was not possible without the platform. The design of the platform at Trollstigplatået has a complex shape, and it is split into different angles – creating more views in different directions, so the visitor can move from zone to zone.

The viewing platforms can be characterized as site constructions. The viewing platforms are clearly architectural elements, which stand out from the landscape both in their design, materials and shapes, and with their focus on the scale/the height/the steepness of the landscape. They are designed to support the spatial experience of the landscape. They emphasize the interplay and dialogue between architecture and landscape. The viewing platforms are elements descending in the landscape as a "friendly alien", accentuating the characteristics of the landscape by its "otherness". The contrast between the designed culture-product and the wildness of nature, and the staged contrast between human scale

and majestic landscape scale is key to the whole National Tourist Routes project. The landscapes are attractions in themselves, and the spectacular views have existed without the platform, but the well-designed platform, the thrilling experience of entering the platform and probably also the aesthetic promotional photos of the platform in the landscape, have created a place and produced a not previously accessible site.

In terms of place making, the platforms create both a bodily relation to the site (vertigo/fear/thrill) and a visual memory: the view and the photo opportunity. Lippard compares the gaze of the tourist to the gaze we apply to a landscape: "Like tourism, painting formalizes place into landscape" (Lippard, 1997, p.20). While the projects along the national tourist routes were to secure better access to the sites, the sites of the viewing platforms are chosen for their spectacular view, so they also provide ideal conditions for the tourists' gaze. While Tuan's approach to place is phenomenological, he recognizes sight to have superior spatializing faculties. He asks: "What sensory organs and experiences enable human beings to have their strong feeling for space and for spatial qualities? Answer: kinesthesia, sight and touch" (Tuan, 1977, p.12) and "the organization of human space is uniquely dependent on sight. Other senses expand and enrich visual space" (Tuan, 1977, p.16). Tuan stresses the importance of touch, as part of the kinesthetic input that forms our repository of experience of the world, which we heavily rely on, when translating the visual impression of a place. The dominant position of the sight, even in Tuan's phenomenological understanding of places, helps explain why the visual perception of the landscape is given such good conditions.

3.4 Site installations

A Vedahaugane, a concrete walkway lifted above the ground on low pillars, follows the edge of the hillside in a curvy shaped profile and ends in a small cave. Along the walkway, at certain vantage points, a bench that follows the shape of the walkway is added. The artwork *DEN* by Mark Dion is situated in the cave. It is an installation-like work – a vast archive of found objects, with a hibernating bear on top of the mountain of things. The found objects are for example tools, parts of machinery related to farming, toys, parts of furniture etc. Manmade objects piled up, supposedly by the bear, and used as a bed for hibernation. The variety in materials of the found objects, and the levels of detailing and associations connected to the collection of objects make the cave a "wunderkammer" of manmade objects.

Berge and Dion operate with two different strategies of adding to the landscape: An architectural element that creates a path gives a route and direction to the visitors, leading them along the walkway, so they will experience the site through their moving body. *DEN* plays on the collision between culture and nature, which is meant to evoke emotions, memories, feelings, and associations in the viewer. Based on individual capaci-

ties for framing the artwork, the viewer's experiences are brought to the front. The viewer is activated in what Claire Bishop would call a *Dream Scene* and this introduces a narrative layer to the site (Bishop, 2005).



Figure 2
Harald Sohlberg: Vinternatt i fjellene (Vinternatt i Rondane; Winter nights in the mountains), 1917.

Figure 3
Sohlbergplassen, National Tourist Route Rondane.
Architect: Carl-Viggo Hølmekbakk.

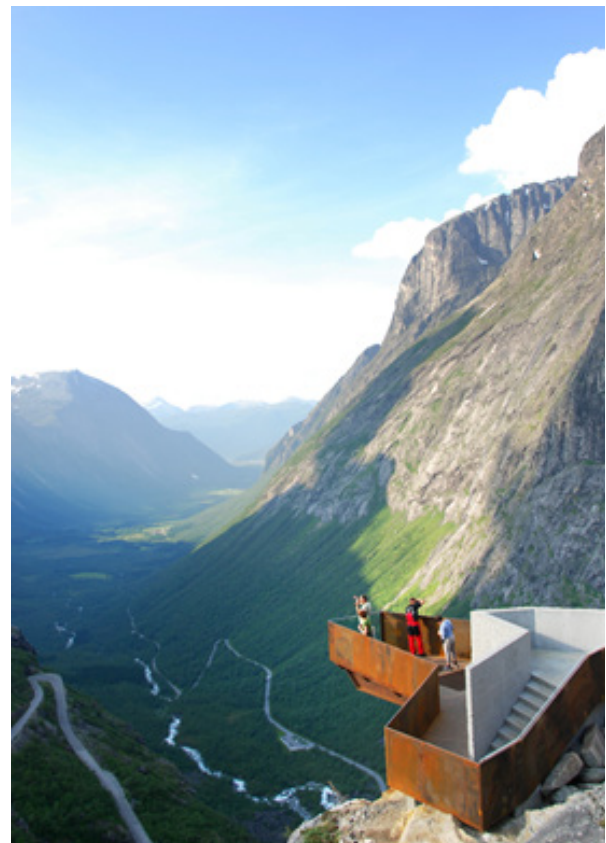
PHOTO: ROGER ELLINGSEN.

Figure 4
Stegastein, National Tourist Route Aurlandsfjellet.
Architect: Todd Saunders / Saunders-Wilhelmsen.

PHOTO: PER KOLLSTAD.

Figure 5
Trollstigen, National Tourist Route Geiranger-Trollstigen.
Architect: Reiulf Ramstad Arkitekter as. Landscape architect: Multiconsult.

PHOTO: PER KOLLSTAD.





3.5 Sculpture: Between the negative definitions “Not Landscape” and “Not Architecture”

The projects at Mefjellet and Nedre Oscarshaug are rather small interventions, and can be described as having “human scale” or object status, rather than being architectural interventions. Tuan argues that any stable object that catches our attention, contributes to place making: “as we look at a panoramic scene our eyes pause at points of interest. Each pause is time enough to create an image of place that looms large momentarily in our view” (Tuan, 1977, p.161) and he states that: “sculptures have the power to create a sense of place by their own physical presence” (Tuan, 1977, p.162).

At Mefjellet, the National Tourist Route project consists of two elements: a rest area with the view of a glacier and mountain peaks, and an artwork in granite made by Kurt Wold.

The artwork is a hollow cube of rock – which also gives associations to a picture frame or maybe a window with a view of the landscape. The cube relates more to human scale than to the vastness of the landscape, even though it is a “window” of monumental dimensions. The cube is made out of rock and matches the landscape. The artwork creates a focus point, an anchor on the plateau. As an object, it is clearly manmade, and visitors can and use the work as a departure point to experience the landscape or as goal/destination, when arriving to the site.

The granite frame by Wold fits perfectly into Krauss’ sculpture category. The sculptural object has a vertical orientation, but – like the modernist sculpture – it has no base/plinth, and it is placed directly on the ground. The whole plateau becomes the base of the sculpture. The text on the National Tourist Routes webpage says: “a motif favoured by photographers” (Turistvegseksjonen, Statens vegvesen, 2014b), so the sculpture offers photo opportunities, where visitors can create a document of the visit, supporting the memory of the visit.

Figure 6
The artwork “DEN”. Artist: Mark Dion.

PHOTO: ROGER ELLINGSEN. INTERIOR OF CAVE.

Figure 7
Vedahaugane, Aurlandsfjellet.
Artist: Mark Dion. Architect: Lars Berge

PHOTO: ROGER ELLINGSEN.

At Nedre Oscarshaug, the installation is a “viewing scope” on a small circular platform. It is a viewing device made up of a table with indication of the surrounding mountaintops and a turning upper part of two glass plates, enabling the viewers to focus their attention towards the mountain peaks. The viewing scope has a technological look, and the way the machine invites the viewers to examine the surroundings by comparing heights is a rather scientific approach. It is difficult to describe the viewing scope as a “sculpture” in traditional terminology. In this specific context, the viewing scope works as an “experience machine”, that makes experiencing the site in a certain way possible, while challenging the viewers to engage in this particular experience modus.

The place-making strategy in the sculpture examples is focused on creating special experiences and individual memories for the visitors. Both sculptures are activating the visitors when they address the viewer’s curiosity and create a framework for the visitors for expressing themselves. There is a kind of simple interactivity at play here, and the installations mediate between the views of the landscape via viewing machines. Again, the visual impression of the place plays a significant role, but in the two examples, the artworks initiate a certain activity, so the body as well as the intellect is stimulated, for a multifaceted experience.



3.6 Marked Sites: Between Landscape and Not Landscape

In the Norwegian Tourist Route project, the all-landscape category “Marked Sites” is hardly represented. The project’s purpose is to use architecture as an active agent in these projects. In between landscape and not-landscape, Krauss is placing a category of works that can be described as artistic manipulations of the site. The artistic manipulation would typically be shaping, collecting, removing etc. of materials already present at site, so a clearly non-natural trace is made by artistic labor, but without adding any foreign elements. This artistic strategy is seen in Steinplassen, where two huge rocks are put on top of each other.

Figure 8
Mefjellet, National Tourist Route
Sognefjellet. The work of art by Knut
Wold.

PHOTO: WERNER HARSTAD.

Figure 9
Nedre Oscarshaug, National Tourist
Route Sognefjellet. Architect: Carl-Viggo
Hølmebakk.

PHOTO: WERNER HARSTAD.

Another trademark of the marked sites is the scale: they are typically very large projects that invite the viewer to walk along or even through the area of the work, and thereby submit bodily to the proportions of the work.

Among the National Tourist Routes projects, there are no projects that fully fit the marked site category. There is too much “architecture” involved. The project at Vedahaugane, with Dions *DEN*, invites visitors to a walk along a route, and thereby experience the landscape in motion, but it does not fully qualify as a “marked site”, as there is way too much “new” material added to the site.

However, the sculpture projects and Dion’s *DEN* show that if more artists were included in the projects, the experiential dimensions of the relation to the landscape might be explored in more ways than just through vision, and more marked sites might have appeared.

3.7 Beyond Krauss’ categories

As described, the landscapes chosen for the national tourist routes are primarily remote destinations, chosen for their landscape quality, but the interventions made by artists like the projects by Mark Dion and Louise Bourgeois are incorporating a narrative in the design in order to create a place. In Dion’s project, the narrative has a dreamlike associative character, while in Bourgeois’ project the narrative finds its content in tragic historic events that took place at the site. Steilneset is a memorial, and as a typology, it is what Krauss describes as a historically bound category, the monument or the memorial, which commemorates historic events. Both the community specific approach and the phenomenology inspired approach are methods to engage and activate the audience in ways that both rely on the audience’s participation and operate with a situated aesthetics versus timeless and almost transcendental interventions with the landscape.

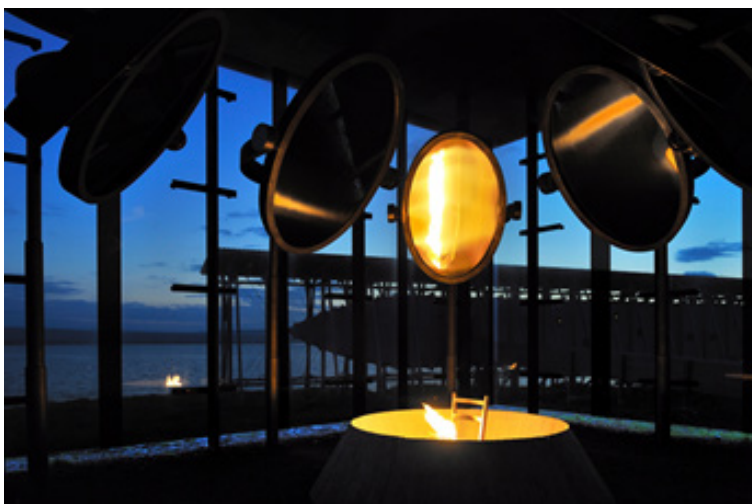


Figure 10
Steilneset Memorial in Vardø, National
Tourist Route Varanger. Artist Louise
Bourgeois Architect Peter Zumthor.

PHOTO: JARLE WÆHLER.

3.8 More forms of site specificity

The *ethnographic turn* in art, as described by Hal Foster (Foster, 1996), Miwon Kwon (Kwon, 2004), Nick Kaye (Kaye, 2000) and others, is the effect of a de-stabilized concept of site, resulting in efforts to rethink site-specificity. Artists who use ethnographic or anthropological methods base their work on collaboration with the people living in the area. This can be described as a movement from the site-specific to the community-specific (Kwon, 2004, p.6), because the lives and experiences of the communities are central in the works. In Miwon Kwon's book *One place after another. Site-specific art and locational identity* (2004), the relation between site and artwork is investigated from the 1960s to contemporary art of today from an art history perspective. Kwon describes a variety of approaches to site-specificity and organizes her observations into three paradigms:

- a) The Phenomenology-experimental understanding of place, inspired by minimalist art where the confrontation between site, viewer and the objects on site creates a situated experience of presentness (Kwon, 2004). Michael Fried said about minimalist art that: "the experience of literalist art is of an object in a situation" (Fried, 1998, p.125).
- b) A social/institutional approach to site, where the artist addresses problems of the art institution as context for art, and becomes "a cultural-artistic service provider rather than a producer of aesthetic objects" (Kwon, 2004, p.4).
- c) A discursive site-specificity that has public relevance and aims at "placing public art in a broader societal system" (Kwon, 2004, p.5). This type of site-specificity is played out in community projects and covers what Susanne Lacy called *New Genre Public Art* (Lacy, 1995).

Kwon's three paradigms can open up the concept of site-specificity. It becomes apparent that not just the concept of site is changing, but also the role of the artist.

In the National Tourist Road project, the phenomenology-experimental understanding of place is predominant. Both sculptures, site constructions and marked sites aim at giving the users the best view of the landscape; they invite the users to engage in the new places by stopping at new anchor points, by leading them on the way along paths that follow the topography of the places and by giving the users opportunities to explore the landscape from new positions, not previously accessible.

All of Kwon's three paradigms can result in highly site-specific works of art, but conceived in different processes, and expressed in different media. When looking at the Nations Tourist Route projects, it is surprising that more senses and experience modalities are not present in the projects. In contemporary art, the phenomenological approach to create experiences for the audience is explored in much installation art. The same kind of bodily, playful interaction with the works is found in much urban design, but it seems largely to be absent in the small architectural interventions, where the experience is rooted in static viewing or relaxed walking through the places.

Only a few of the National Tourist Route projects deal with the history of the site and make use of this aspect in the projects. The sites chosen for the small architectural interventions are “virgin spots” with spectacular features; they are rarely cultural heritage sites, so the sites have only few traces of being lived or practiced spaces, in the past.

A broader concept of site that activated time/history as a parameter in the experience could also challenge the interpretation of site-specificity in the small architectural interventions. In the projects, an element of collecting memories is present both in the form of the spectacular experience of the Norwegian nature, and by preserving the memory by giving the visitors great photo opportunities. Another type of memory activated here is the bodily memory of the experience: the viewing platforms stage a thrill, which leaves an impression on the sensing body, but both these examples refer to the contemporary users’ experience of the site, and do not recognize the history of the site.

4 Conclusion

The expanded field can be used as a tool to discuss, how the National Tourist Route projects intervene with the chosen landscapes, and to define the artistic strategies for intervening with the sites. In many of the projects, the concept of site-specificity is expressed through a respectful interpretation of *Firstspace*. The aesthetic picture quality of the landscape is celebrated in an experiential mode, primarily based on vision. The projects take on a very physical form and have an architectural or sculptural quality, while other approaches to the site such as working with performative elements or ephemeral aesthetics that would accentuate the relations between site and humans in a more situated aesthetics, are rarely found in the projects.

The examples in this paper work with a form of site-specificity that focuses on the look of the landscape; a focus on the view, the photo opportunity, the overview perceived by a small and relatively fixed or passive viewer has been the image of the audience for several of the projects. Some projects play with this theme and work with subtle levels of activation of the visitor, but the experience is still centered on vision. There seems to be a lack of interest in other senses, bodily movement or intellectual activation that could mediate between visitor and site. The small architectural interventions could explore more types of site-specificity – the practice is not diverse and innovative: there is no ethnographic turn in architecture, when it comes to communicating the majestic landscape to tourists. The ambition to mediate between man and nature is created in beautiful and highly aesthetic projects that make the human being a visitor who engages respectfully with nature.

Acknowledgements

This paper has been written as a part of Line Marie Bruun Jespersen's research as assistant professor at AD:MT and the Department of Communication at AAU, which has funded the position and the research.

- 360° Visits, 2008. *Tourism "Sightseeing" Camera Obscura*. [online]. Available at <http://www.360visits.gr/en/panorama_id109> [Accessed 7 September 2014].
- Agnew, J.A., 1987. *The United States in the world-economy: a regional geography*. Cambridge: Cambridge University Press.
- Bishop, C., 2005. *Installation art: a critical history*. London: Tate.
- Certeau, M.D., 2011. *The practice of everyday life*. 3rd ed. Berkeley u.a.: Univ. of California Press.
- Cresswell, T., 2004. *Place: a short introduction*. Malden, MA: Blackwell Pub.
- Foster, H., 1996. *The return of the real: the avant-garde at the end of the century*. Cambridge, Mass.: MIT Press.
- Fried, M., 1998. *Art and objecthood: Essays and reviews*. Chicago; London: University of Chicago Press.
- Jakobsen, L.S., 2011. *Metaskulptur: kritiske analyser af skulpturmediale grundlagsproblemstillinger*. Ph.d. Akademiet for Æstetikfaglig Forskeruddannelse, Aarhus Universitet.
- Kaye, N., 2000. *Site-specific art: performance, place and documentation*. London: Routledge.
- Krauss, R.E., 1997. *The originality of the avant-garde and other modernist myths*. Cambridge, Mass.: The MIT Press.
- Kural, R. 2006, Byen som Arena. In: J.M. Overgaard, ed., 2006. *Ud i byen*. København: Realdania. pp.8–23.
- Kwon, M., 2004. *One place after another: site-specific art and locational identity*. 1. Cambridge, Mass.: MIT Press.
- Lacy, S., 1995. *Mapping the terrain: New genre public art*. Seattle: Bay Press.
- Laursen, L.L.H., 2012. Enhancing the landscape – architectural installations in the landscape. In: V. Andrade, S. Smith and D.B. Lanng, eds., 2012. *Musings: an urban design anthology*. 2012. 1st ed. Aalborg: Aalborg University Press. pp.102–112.
- Lefebvre, H., 1991. *The production of space*. Malden, Mass.: Blackwell.
- Lippard, L.R., 1997. *The lure of the local: senses of place in a multicentered society*. New York: The New Press.
- Soja, E.W., 1996. *Thirdspace: journeys to Los Angeles and other real-and-imagined places*. Cambridge, Mass.: Blackwell.
- Statens vegvesen, 2014. *Historikk*. [online] Available at: <<http://www.vegvesen.no/Vegprosjekter/Om+vegprosjekter/Turistveger/Historikk>> [Accessed 7 September 2014].
- Stedet Tæller, 2014. *Fokusområderne, Steder i Landskabet*. [online]. Available at: <<http://www.stedet-taeller.dk/fokusomraaderne/steder-i-landskabet.aspx>> [Accessed 7 September 2014].
- Stegastein, 2014. *Stegastein, Aurlandsfjellet*. [online] Available at: <<http://www.nasjonaleturistveger.no/en/aurlandsfjellet/stegastein#img2>> [Accessed 7 September 2014].
- Turistvegseksjonen, Statens vegvesen, 2014a. *National Tourist Routes in Norway*. [online] Available at: <<http://www.nasjonaleturistveger.no/en>> [Accessed 7 September 2014].
- Turistvegseksjonen, Statens vegvesen, 2014b. *Attraction along Sognefjellet. Mefjellet*. [online] Available at: <<http://www.nasjonaleturistveger.no/en/routes/sognefjellet?attraction=Mefjellet>> [Accessed 12 March 2015].
- Tuan, Y., 1977. *Space and place: the perspective of experience*. Minneapolis, Minn.; London: University of Minnesota Press.
- West 8, 2014. *Garden of 10.000 bridges*. [online] Available at: <http://www.west8.nl/projects/garden_of_10000_bridges/> [Accessed 7 September 2014].



Biographical information

Line Marie Bruun Jespersen
MA, PhD. Associate professor
Department of Communication, AAU
Address: Rendsburggade 14, 1.215 DK-9000
Aalborg
Phone: +45 2128 0047
Email: linebruun@hum.aau.dk

Line's research focuses on art and the public sphere, and public space. In her PhD dissertation "Urbane Installationer" (Urban Installations) from 2011, the meeting between urban spaces, contemporary three-dimensional art forms and public/urban life was analysed in order to describe the potential of art as place making and for generating socially inclusive public spaces. Contemporary approaches to site specificity in art and design and the role of art in local and regional development are central themes in Line Marie Bruun Jespersen's current research.

