

Study on Landscape Ostranenie from the Perspective of Persons Exposed to “Sikake”

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Abstract

We have interpreted a landscape as something that is built on the relationship between a person’s “self” and an environment around the person. Then, we have adopted ostranenie to the field of landscape study and defined it as phenomenon in which the relationship is broken and revitalized with a certain catalyst and a new landscape is produced in person’s mind based on the revitalized relationship. Our study aimed to analyze our installation works from the three perspectives: 1) a person, 2) an environment, both of which were exposed to design tools, and 3) relationship between a person and an environment, and to consider design tools in relation with landscape ostranenie. From the analysis of three cases, it was found that a landscape can be ostranened if there is design for a person, an environment, and/or the relationship between a person and an environment. From what has commonly been observed in the three cases, we could come to the conclusion that if design is made so that the relationship between a person and an environment can be destroyed and revitalized at the same time, landscape ostranenie may occur without design for a person or an environment.

1. Introduction

“Sikake” can be regarded a design tool set in a certain environment which stimulates a person to exhibit a different behavior in the environment. It has been thought that before behaving differently in the environment, a person has to undergo change in their cognition toward the surrounding environment. We have interpreted a landscape as something which is built on the relationship between person’s “self” and “the surrounding environment”, and challenged ourselves to produce works based on the concept of landscape ostranenie. In this study, we attempted to analyze some of our works from the viewpoint of a person who experiences Sikake and then considered Sikake and landscape ostranenie in landscape design from this respect.

2. Theory of Landscape Ostranenie

2-1 Study Background

The word, “ostranenie” was proposed in the fields of linguistics and semiotics, and Viktor Shklovsky developed the concept of ostranenie and defined it as “turning something that has become over-familiar into something revitalized”¹⁾. It has been thought that the concept of ostranenie is of great importance in considering person’s awareness toward an already familiar environment. Okada and others adopted the ostranenie method used in the field of art into their study on technoscape ostranenie, and sought an applicable method for physical space design²⁾. Although their study has been suggestive in considering the relationship between ostranenie and design, it has not dealt with persons who actually behave differently and have different awareness in an ostranened environment. The landscape that people envision in the mind should be taken into consideration when Sikake is used as a design tool.

Landscapes do not only refer to a physical environment but also include the psychology of a person who is aware of it and their signification of the environment³⁾. Many landscape studies have so far discussed the importance of “perception, or Manazashi in Japanese”⁴⁾ of an environment, which includes person’s awareness of the environment by the use of visual sense and the psychology of a person who become aware of it, as well as their implication of it. Most of the studies have attributed landscape ostranenie to the transformation of a physical environment, and only few attempts have been made so far at studying landscapes from the viewpoint of Sikake, which may stimulate a person to enact a different behavior in an ostranened environment.

In recent years, when there have been more concerns over global environmental problems, it is necessary to make the best of existing design tools and resources, while reducing as much as possible any changes in environments as part of city-building efforts. Under these circumstances, it has been thought that it is of great significance to consider the possibility of producing Sikake which may stimulate

a person to take a different behavior in an ostraniened environment, by designing a catalyst which may destroy and revitalize relationship between person's "self" and an environment at the same time.

Yoshimura et al.5) separated "landscapes" from "environments", and defined value production of landscapes as turning a certain environments into a landscape through self-interpretation of the environment. With this definition, they conducted a series of studies on the process for value production of landscapes. In their studies, they explained value production of landscape, quoting the term "familiarization", which means that once a certain environment has been over-familiar to a person, the person tends to pay no or less attention to the environment and be less aware or unaware of it. They have mentioned that the person perceives the over-familiar environment again with a certain motive, and the environment is defamiliarized and eventually transforms to the landscape6).

Their argument of landscapes based on "familiarization" and "defamiliarization" processes has been highly suggestive in the point that it dealt with change of persons' awareness toward an over-familiar environment. We thought, however, that there may be processes of landscape production other than those proposed by Yoshimura and others in which an environment that becomes familiarized or domesticated enters the subconscious of a person, and is perceived by a person through defamiliarization. On this assumption, we have conducted a series of studies based on the concept of landscape ostranenie.

In one of our studies, we investigated the persons' awareness toward an environment before Sikake was installed in the environment, and found the existence of three groups of persons: 1) a group of persons who had never known about it, 2) a group who had not been conscious of it because of domestication, and 3) a group who had been aware of it without domestication. Next, we compared the awareness of each group before and after Sikake was incorporated, and revealed that persons envisioned landscapes differently after incorporation, depending on the degree of their awareness before it7). From this study, it is clear that, even exposed to the same Sikake incorporated in the same environment, persons become aware of it differently and behave differently according to the degree of their awareness of the environment before incorporation.

2-2 Landscape Ostranenie using Sikake

We have interpreted a landscape as something that is built on the relationship between a person's "self" and an environment around the person. Then, we have adopted ostranenie to the field of landscape study and defined it as phenomenon in which the relationship is broken and revitalized with a certain catalyst and a new landscape is produced in person's mind based on the revitalized relation-

ship (Figure 1). Seen from the viewpoint of a person's "self", it can be explained as the phenomenon in which, irrespective of whether an environment is familiarized or not, a person physically and mentally perceives the environment which the person has already known differently and the environment becomes a person's landscape.

Since landscape ostranenie occurs in the mentally in people, we cannot create a specific landscape in persons' mind. Therefore, it seems reasonable to analyze the approach for designing a catalyst that may trigger landscape ostranenie in the mind, especially when considering landscape ostranenie in relation with Sikake. In this study, we regarded Sikake as a design tool or product which may turn a domesticated landscape into a ostraniened one in a certain way. Our study aimed to analyze our works from the three perspectives: 1) a person, 2) an environment, both of which were exposed to design tools, and 3) relationship between a person and an environment, and to consider design tools in relation with landscape ostranenie.

Specifically, we took as the subject to be studied three of the works which we have produced with design tools as part of our efforts to bring landscape ostranenie to people, and considered design tools from the three perspectives.

3. Case studies of works deigned to bring landscape ostranenie to people

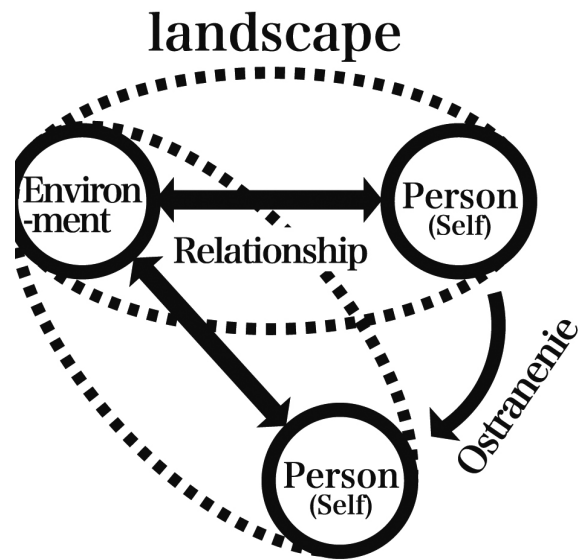


Figure 1

3-1 Case 1 - Gulliver's scope

Gulliver's scope was produced in the workshops, designed to ostranenie a domesticated landscape in the mind of persons, with the technique of reducing size of persons relative to an environment by using figures of one-87th of the full size of human beings, usually used in model railways.



Picture 1



Picture 2



Picture 3



Picture 4

Participants in the workshop were asked to take some of the figures, go out with them and take pictures of landscapes including the figures. Since the locations of taking

picture were not indicated, participants were able to take pictures freely (Pictures 1 to 4).

Since 2009, people in various age groups, including children and adults, participated in the workshops and have taken pictures in their domesticated environments in their towns and college campuses. The survey, conducted with the participants after the workshops, showed that some participants reported that the swing in the park they often used looked different, while others mentioned that they did not realize the presence of such a place on the street until taking pictures, even though they use the street every day. These results suggest that domesticated landscapes were ostranized in their minds in a certain way.

When the work were analyzed from the three view-points, figures and cameras served as design tools which may influence persons, while nothing that may change an environment was provided in this workshop. Relationship between a person and an environment was reflected in the tasks assigned to participants, including placing figures in an environment and taking pictures including the figures (Table 1).

person	figure and cameras
environment	
relationship	placing figure and taking pictures

Table 1

In this study, we did not make any change in the environments but stimulated participants to perceive environments around them differently and to change their involvement in the environments. As the result, they actually viewed the environments differently, eventually bringing about landscape ostranenie.

3-2 Case 2 - The fourth nature

With the purpose of encouraging a person to view nature differently, this work was produced with art installation introduced in the mountains in Minou City, Osaka Prefecture. "Fake plants", or plants artificially made of plastics, were installed in 30 places along a walking path in the mountains, rich in nature, to stimulate viewers to ostranize landscapes consisting mainly of mountains and nature. Visitors to the exhibition were given a map showing 30 locations of fake plants and looked at the works while walking along the path with the map. When visitors came to the place of fake plants, they were not able to distinguish the fake plants from real ones at first sight, because the fake plants went well with an environment around them. Once they realized the existence of fake plants in the environment, however, they also perceived plants wildly grow-

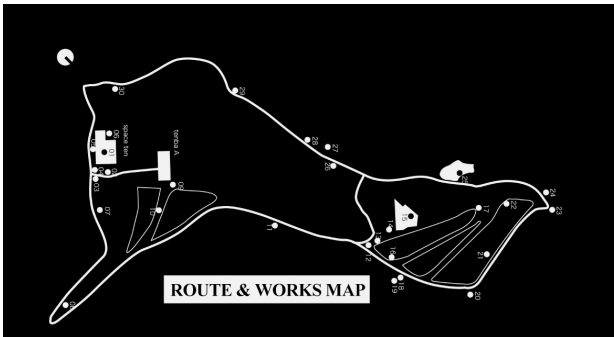
ing in the environment as part of the work, which brought landscape ostranenie to the visitors (Pictures 5 to 8).

The analysis of this work from the three viewpoints showed that the map showing 30 points was given to visitors as design for a person, fake plants functioned as design products for an environment, and the design for the relationship between a person and an environment the 30 points (Table2).

person	map
environment	fake plants
relationship	viewing

Table 2

In this work, we designed only a single Sikake for a person, or the map to be given to a person, but there were many Sikake in the environment, although they were too subtle for visitors to recognize them. It is thought, therefore, that change in involvement of visitors in an environment with the map, rather than an environment itself, stimulated a person to ostranize a landscape.



Picture 5



Picture 6



Picture 7



Picture 8

3-3 Case 3 – Shining Spring after Clearing Fog

Shining spring after clearing fog was an installation art, targeted at inpatients, visitors, nurses, doctors, and other hospital staff at the in-patients ward in two large-scale hospitals with about 1,000 beds. It was exhibited at the open ceiling space in Osaka City University Hospital in March 2010, and Osaka Red Cross Hospital from January to February 2012.

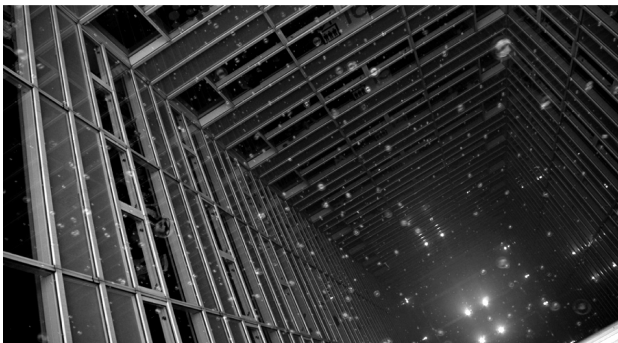
The hospital buildings have a square open ceiling space, with its floor area of about 120m² and 10-story height, at their center, and have windows facing the open ceiling space. The smoke machine was placed on the base of the open ceiling space to make artificial fog, and the snow machine and bubble machine were installed on the rooftop of the buildings to make snow and bubbles fall down to the open ceiling space. While installation art was performed, sound effects were also made in the whole building. Installation art was performed for 30 minutes once a day. The open ceiling space was closed to people, but anyone was able to look at the installation art through the windows (Pictures 9 to 12).

The analysis of this work from the three viewpoints showed that nothing was designed for a person, while a series of artificial phenomena including fog, snow, bubbles, and sound were designed for an environment. Relationship between a person and an environment was created by using a person viewed as part of the environment as well as a person viewing the environment (Table 3).

This work successfully transformed appearance of the environment with a series of artificial phenomena we designed, and triggered a person to ostranize a landscape. These phenomena urged a person not only to view the environment differently, but also to enact unusual behaviors, such as approaching the window and looking at the work. It can be said that these persons' unusual behaviors also worked as a Sikake for changing the appearance of the environment.

person	
environment	fog, snow, bubbles and sound
relationship	viewing and be viewed

Table 3



Picture 9



Picture 10



Picture 11



Picture 12

4. Considerations

The above-mentioned three cases were compared and analyzed for consideration.

In Case 1, although there was nothing that was designed for an environment, design was made for a person to receive design tools and be actively involved in the environment, specifically placing figures in an environment and taking pictures of the environment including the figures, which brought landscape ostranenie to a person.

In Case 2, design was carefully made in the environments so that Sikake were not so outstanding, and only the map to be given to a person was the design for a person. However, appreciation of the work in the mountains, which was designed to create relationship between a person and an environment, worked as a very important role in landscape ostranenie.

In Case 3, there was no design for a person, but large-scale artificial phenomena were designed for an environment, and stimulated a person to ostranize a landscape. Since people viewing the environment and a person viewed by another person as part of the environment were used as a design for the relationship between a person and an environment, this work is characterized by acceleration of landscape ostranenie by unusual behaviors taken by a person.

From the analysis of these cases, it was found that a landscape can be ostranized if there is design for a person, an environment, and/or the relationship between a person and an environment. From what has commonly been observed in the three cases, we could come to the conclusion that if design is made so that the relationship between a person and an environment can be destroyed and revitalized at the same time, landscape ostranenie may occur without design for a person or an environment.

5. Foresight

In general, human behavior reflects the interpretation of a surrounding environment, and when a person does not take

a common behavior in a familiar environment, they interpret the environment in a different way. In this study, we regarded Sikake as a design tool or product which may destroy and revitalize a landscape that is produced through the relationship between a person and a surrounding environment, and assessed the effectiveness of landscape ostranenie from the viewpoint of persons exposed to Sikakeand. In our future study, we will investigate relationship between a design technique or element and change in human behavior.

Notes and References

1) Peter Steiner, 1984. *Russian formalism:a metapoetics*. Cornell University Press, 216pp.

2)OKADA Masaaki, Ljahnicky Andrea, and NAKAMURA Yoshio, 1997. *A Study on Interpretation of Technoscape with the Concept of Ostranenie*. journal of the Japanese Institute of Landscape Architecture 60(5)

3) Landscapes have been studied by researchers in the fields of geography, landscape architecture, landscape planning, and others, such as Kevin Lynch, the author of “The Image of the City”, Yi-Fu Tuan, who wrote “Space and Place: the Perspective of Experience”, and Augustin Berque, the author of “Nihon no fūkei, Seiō no keikan : soshite zōkei no jidai “.

4) This study defines the term “perception (or Manazashi in Japanese)”, as subject’s awareness of an object by the use of visual sense and consciousness of it that may lead to the generation of a landscape. The perception includes subject’s psychological impression toward and implication of an object, as well as awareness of it by the use of senses, and refers to a specific cognition structured as part of local culture.

5) UMAKI Tomoko, and YOSHIMURA Akiko, 2000. *Study on Landscape value Generation through Analysis of Diaries on Japanese Round-trip Gardens*, journal of the Japanese Institute of Landscape Architecture 63(5)

6) YOSHIMURA Akiko, 2004. *A Study on the Value Production of “the Archetypal Landscapes”*, journal of the Japanese Institute of Landscape Architecture 67(5)

7) HANAMURA Chikahiro, 2013. *The study for the landscape foreignization based on the view change caused by the art installation*, journal of the Japanese Institute of Landscape Architecture 76(5)