

Natural Elements and Phenomena of the Atmospherescape as a Material for Public Art

Indra Purs and Evita Alle, *Latvia University of Agriculture*

Abstract. The landscape, a system with its elements and processes, is the material for creativity of the landscape architect. This study was designed to increase the knowledge in the field, where the landscape architect works as a landscape artist with natural elements and phenomena of the atmospherescape as an artistic material. The aim of this paper is to identify whether and how natural elements and phenomena in the course of the year in the atmospherescape are used as a material in public art. In this paper the public art works were selected for case study instead of the works of landscape architecture due to their small scale, short duration or temporality, experiments and pioneer processes in the landscape. The research was organised into two parts. In the first part, a conceptual study in the course of the year in the atmospherescape was conducted. In the second part, the case study of public art was performed. As a result of the conceptual study, climate, weather, seasons, diurnal rhythms and time were identified as the thematic components for the atmospherescape. The water, air and light were extracted as the principal elements of the atmospherescape. The visual natural elements and phenomena in the course of the year in atmospherescape were systematized in the context of landscape architecture theory. In the case study the examples of contemporary public art were sought by classified visual natural elements and phenomena. Thirty-two examples of public art have been selected and studied further. The case study demonstrated that both authentic and artificial nature elements and phenomena in the course of the year in the atmospherescape were used as a material in public art. Hypothetical assumption that atmospherescape is 100 % authentic and that it is not possible to make changes for phenomenon in the course of the year in the atmospherescape was overturned. Surprisingly, artists had found a way to imitate natural elements and phenomena of the atmospherescape by use of the modern technologies. It is concluded that characteristics of natural elements and phenomena in the course of the year in the atmospherescape have been successfully highlighted by artists that transform them to the art form. The artistic creativity in art works in public space as proved by this case study could highlight taken-for-granted natural elements and phenomena in the course of the year in atmospherescape on artistic stage, and thus they became sublime and festive from taken-for-granted and everydayness. This study extends the landscape architecture theory, and it can be applicable as a tool for practice in landscape planning, protection, conservation, management and design, as well as deepening the knowledge of the landscape as a material for public art.

Keywords: course of the landscape year, atmospherescape, public art, natural elements and phenomena.

Introduction

One of the objects of enquiry in the landscape architecture theory is the landscape, its definition and landscape elements, morphology and syntax. An understanding of landscape forms the grounds for landscape planning, protection, conservation, management and design. The landscape or outdoor, in contrast to indoor, has its own characteristic materials and system' principles. The landscape is spatially open to the flux in the course of the year, subject to physical and visual seasonal weather, circadian rhythms and ephemeris. Catherine Dee [16] identifies three components of the landscape design: Art, nature and utility. Thus, the profession of landscape architect unites in the creation of landscape as art and planning utility or functionality of landscape. The scope for this paper is to explore landscape as art. An artist's material varies upon artistic fields: Clay, glass, paint, man (in dance) and the like. The landscape – a system with its elements and processes – is the material for creativity of the landscape architect. This study was designed to increase the knowledge in the field, where the

landscape architect works as a landscape artist.

In 1969, Ian McHarg developed the idea of 'Design with Nature' [35]. The continuity of this idea was reflected in the ideas of the New Urbanism, Landscape Urbanism and Ecological Urbanism [40, 65]. The essence of these ideas is the transfer and adaption of principles and the wisdom of aesthetics in nature and the qualities of nature as a system in shaping the human-planned environment – landscape, outdoor, urban environment, rural environment or human habitat, regardless of the meaning put in each of these concepts by researchers or practitioners. Thus, the research question of this paper becomes: Can nature elements and phenomena in the course of the year in the atmospherescape be designed, and if so, how? Humanity's progress in science and culture has changed people's lifestyle in perception and in use of landscape within the memory of civilisation, nation, family or even within a lifetime, while the the course of the landscape year has remained unchanged nearly permanently in the time scale of

civilisation. Like any paradigm, it is necessary to revise the existing archetypes as to how to use the landscape in the course of the year.

This paper is a part of on-going research in the course of the landscape year. The object of enquiry of this paper is on the course of the year in the atmospherescape in the context of landscape architecture. The course of the year in the landscape is one of the 'taken-for-granted aspects of life' [45], for which everyone has both the experience and opinion. Surprisingly, however, this theme is included in the landscape architectural theory and practice as only too simplistic, with the inadequate level of knowledge and cultural experience. During the research period and while generating an insight into the object of enquiry, we faced some confusion among the experts of architecture and landscape architecture: Is it worth exploring materials that are not able to be designed or are not convertible, and something for which the conclusions about this topic has already been determined? With an understanding of the depth and capabilities of the object of enquiry, we sought answers outside the experts of architecture and landscape architecture. The theme is examined in-depth by painters, photographers, tourists, geographers and the people with the conscious recreation and contemplation experience in the course of the year. General reviews confirmed that a considerable body of knowledge is amassed in the course of the year in other scientific disciplines. However, the objectives of the research differed from the theory frame of landscape architecture make it necessary to adapt this knowledge and to integrate it into the landscape architecture theory and to proceed with complementary research for the missing subjects. M. Elen Deming and Simon Swaffield [17] argue that 'landscape knowledge is thus actively constructed rather than found or discovered, and it must always be interpreted in its context' [17].

Landscape is the largest public space. In the Preamble of the European Landscape Convention, the parties agree in 'believing that the landscape is a key element of individual and social well-being...' [15]. Public space is an important place for manifestation of creativity of landscape architects and artists. The visual works of art in the public space is used for artists' creativity and variety of materials and their use as a form of expression. In this paper, the 'public art' is understood as contemporary visual art; for example, installations, three-dimensional objects, actions and performances, which are erected in public space; that is, outside the interiors and museum spaces. Artists are viewed as pioneers whose experiments are able to highlight certain materials. Public art in the dimension of time includes both monumental

and temporary works of art where the latter empower experiments. The feature of public art is a relatively small scale compared to the works of landscape architecture. Thus, the pioneer process, the small scale, the short duration or temporality and the experiments are the criteria governing the choice of public art works for case studies.

Like Ian McHarg's term 'Design with Nature', this study has sought the use of the nature as a material for creativity. The aim of this paper is to identify whether and how natural elements and phenomena in the course of the year in the atmospherescape are used as a material in public art. For this research, the atmospherescape means the space that is above the surface level of the landscape and runs through the airscape to the infinity of the skyscape and the universescape.

To achieve the aim of the paper, the research was organised into two parts. In the first part, in order to systemise and clarify all aspects of the object of enquiry and to compile the criteria for further research, a conceptual study in the course of the year in the atmospherescape was conducted. The conceptual study is defined also as a thematic analysis [23] and like any other qualitative research, it is performed to the point of saturation. Ian Thompson [61] describes it as 'more akin to analytical philosophy' [61]. In the second part of the research, the case study of art in the public space was performed.

The part of the results from this research study was presented on PECSRL 24th Session 'Living in Landscape: Knowledge, Practice, Imagination' held in Riga and Liepaja, Latvia in 2010 [52], ECLAS Conference Sheffield 2011 – Ethics/Aesthetics held in Sheffield, England in 2011 [53], ECLAS Conference 'The Power of Landscape' held in Warsaw, Poland in 2012 [1] and UNISCAPE International Conference 'Landscape and Imagination: Towards a New Baseline for Education in a Changing World' held in Paris, France in 2013 [2].

The conceptual study

The course of the year in the atmospherescape

The Earth's revolutions around the sun and around the Earth's axis, the Earth axial tilt and the time are the cause for the landscape change in the course of the year. The holistic system in the course of the year in the landscape could be divided into four conceptual components – (1) the atmosphere, (2) the Earth's surface, (3) the hydrosphere and the cryosphere and (4) the biosphere – that can be formulated in the language of landscape architecture as: (1) The airscape, the skyscape and the universescape, (2) the terrestrial landscape,

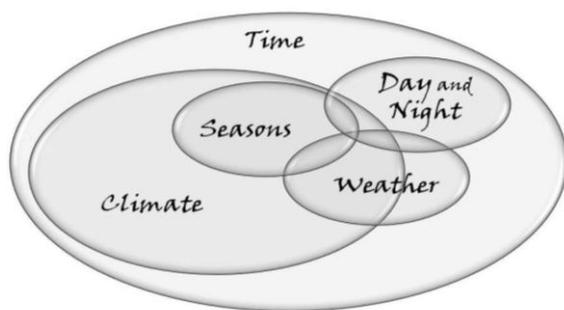


Fig. 1. Players in the course of the year in the atmospherescape theatre

[Source: construction by author].

(3) the waterscape and the icescape and (4) the living landscape – the landscape of flora, fauna and human. Each of these four landscape groups differs in system composition, behaviour and materials. At the same time, it should be further noted that the studies based on the assumption ‘that systems are not self-evident objects, but are human ... mental constructs that help us understand the world’ in its totality [22]. Thus, this research is narrowed to the atmospherescape. For this research, the atmospherescape means the space that is above the surface level of the land and runs through the airscape to the infinity of the skyscape and the univesrescape. Landscape architecture is anthropocentric discipline with a research scope defined by perception of human. Man in landscape meets the macro dimension in the course of the year. Thus by scale, the object of enquiry is a cross-section of the landscape’s macro dimensional effects on human’s micro dimensional perception.

The course of the year in atmospherescape includes several themes – climate, weather, seasons, diurnal rhythms and time (Fig. 1). The rotation of the Earth around the sun and around the Earth’s axis, the Earth axial tilt and the rotation of the moon around the Earth result in diurnal rhythms of the landscape. Diurnal rhythms are inherent in a cyclical nature of time, and at the same time, they can have ephemeral character.

The weather is defined as the state of the air and atmosphere at a particular time and place [36]. In terms of time scale, the weather sets a momentary ephemeral landscape. Phenomenologist Gernot Böhme [7] contemplated on the analogy of weather and landscape. According to these authors’ of book ‘Arium’, the ‘weather and architecture’ set ontology and possible interrelations between architecture and weather.

The Earth’s axial tilt is the reason for the seasons in landscape. Due to the Earth’s revolutions around the Sun and the Earth axial tilt, the landscapes situated away from the equator experience seasonality to an increasing degree. Also topography, altitude and microclimatic conditions are reasons for the seasonal variety in

landscape. Researchers of the book, ‘Seasonal landscapes’, [45] defined seasonality as a mixture of natural phenomena and human constructs. The object of enquiry for this paper is narrowed to the natural phenomena of the seasonality. Michael Jones [27] introduced cyclicity as a distinguishing character for the seasonality. That certainly is a characteristic feature of the seasonal time, but especially within the context of landscape architecture theory, the definition should be complemented by Paul Brassley, [8] who actualised ephemerality of landscape. Thus, the seasonality is both cyclical and ephemeral phenomenon of natural processes and humans in landscape.

Climate, in a narrow sense, is usually defined as the ‘average weather’, over a long period, which is a cyclical character of time. Gernot Böhme [7] defines climate as landscape. From phenomenological point of view Julien Knebusch [30] stated that ‘climate refers to a large meteorological time such as seasons’ and that ‘seasons refer to human scale of climate’. Also climate is landscape component set for European landscape classification purposes [41]. The climatic character of landscape is a component of regional and a place’s landscape identity. These cognitions on climate as the landscape and weather as the landscape stimulated to extend the enquiry in the course of the year in atmospherescape and its nature elements and phenomena as a material and creative form of expression in public art.

The passage of time can be treated as a flux of moments. The European Landscape Convention [15] in the definition landscape combines an understanding of an area that is result of interaction between nature and / or human with perception of human or mental landscape. Humans ‘do not perceive time as such, but changes or events in time’ [34]. Thus, the mental course of the landscape year is flux of ephemeral and cyclical (recurring) moments in landscape.

Visual nature elements and phenomena in the course of the year in atmospherescape

Unequivocal is the range of human sensual grasps of the landscape [9, 10] due to change in the course of the year and their individual and interrelated aesthetic values. However, in this paper, it was considered to expand the research in visual aesthetics, and it was summarised in Fig. 2 shows nature elements and phenomena of the course of the year in atmospherescape that are visually perceivable to human. As a result of bibliographical and conceptual exploration, the water, air and light were extracted as the principal elements of atmospherescape. ‘Air’ is label for gaseous atmospherescape space spanning from the surface of land through the airscape to the infinity of the univesrescape. The label is selected because the air

is in close proximity to the place of human perception. Furthermore, it was sought for the natural elements and phenomena in the course of the year in atmospherescape in the frame of the three principal elements from indicated 'players in the course of the year in the atmospherescape theatre', as reflected in Fig. 1. The analysis showed that the atmospherescape groups 'climate' and 'seasons' are human conceptualised set of conditions and therefore did not fulfil the criterion to be an element or phenomenon. Accordingly, the use the climate and the seasons in works of art in public space could be examined in an individual study. The groups 'day and night' and 'weather' fulfilled the criterion to be composed of natural elements or phenomena, and were analysed by their components. The group 'time' is part of natural phenomena because it is inherently a process. In this paper, the division of the visual natural elements and phenomena in the course of the year in atmospherescape, as reflected in Fig. 2, is selected in the form and degree of detail that are adaptable to theory of landscape architecture and corresponds to the aim of the study.

In Fig. 2, the water phenomena and elements were sorted according to groups of water cycle: Evaporation, condensation, precipitation, freezing and melting, which are natural phenomena and which have the process character in the time scale and that characterise the physical states of water in nature – liquid, gaseous and ice formations and their transition states from one another. The characteristic feature for water in its diversity of natural elements and phenomena is its location in space from the ground. For example, condensation of water vapour results in either a cloud which is distant from the

earth and the human as perceiver of landscape or a fog, which is the same cloud only close to ground. The 'ether', having an ancient and religious origin, as a label is used for characterisation of the spatial visual emptiness of the 'air' that has a significant role in theory of landscape architecture. The group 'particulate matter' in addition to dust and floral pollen also contains water, but it is detailed in the group of the principal element 'water'. 'Wind' in landscape is energy or a movement that is visually observable indirectly through the manifestation in matter.

The diversity of visual natural elements and phenomena in the course of the year in atmospherescape contained in the Fig. 2 is related to singularity of the regional landscape and lived experiences of people inhabited the landscape and the language which the experience is shaped by describing the state, processes and texture of nature elements and phenomena. Meto J. Vroom noted that language of landscape 'indicates the existence of a phenomenological and mythological relationship between man and his environment' [64, 180]. Hans-Georg Gadamer developed the idea on the role the language plays in bringing experience to understanding [23, 388]. Norman Pressman noted that in Inuktitut language there are twenty-nine words for 'ice' and twenty for 'snow'[49]. Benita Laumane [33] has summarised the research results of the natural phenomena in Latvian linguistics in the book 'Golden rain was falling gently: Names of natural phenomena in the Latvian language'. The findings characterise landscape perception as reflected in Latvian language. All of the above argue that the theme is a part of regional and place's landscape identity.

Water	Air	Light
I. Evaporation	I. Ether	I. Celestial bodies
▪ water vapour	II. Particulate matter	▪ the sun
II. Condensation	▪ dust	▪ the moon
▪ clouds	▪ floral pollen	▪ stars
– position: high, low, middle, vertical	III. Air temperature	II. Orbit caused phenomena
– form: cirrus, cumulus, stratus	▪ below zero	▪ path
▪ fog, mist	▪ freezing	▪ rise
III. Precipitation	▪ above zero	▪ set
▪ liquid	IV. Atmospheric pressure	▪ twilight
– drizzle	▪ low	▪ light
– rain	▪ high	▪ dark
▪ freezing, melting	V. Atmospheric perspective	▪ shadow
▪ frozen	VI. Wind	▪ moon phases: new, full
– snow	▪ direction: N, E, S, W	▪ white nights
– hail	▪ speed	▪ polar day, night
IV. Freezing and melting	– calm	III. Luminous phenomena
▪ rime	– breeze	▪ lightning
▪ ice	– gale	▪ rainbow
	– storm	▪ Arctic lights
	▪ rhythm and flux pattern	▪ mirage

Fig. 2. Visual natural elements and phenomena in the course of the year in atmospherescape [Source: construction by author].

Course of the landscape year in the context of aesthetic theory

The attitudes and values held by landscape architects for their profession are presented in research led by Ian H. Thompson. The research concludes 'that there is a 'trivalent' approach to landscape architectural practice which optimises values across all three areas' [61, 81]: Ecology, community and delight. The 'delight' that summarises aesthetical values with 'artistic expression' as one of them where landscape architects 'aspire to produce landscapes which could be regarded as works of art' [61, 86].

In recent publications, many authors have observed that the aesthetic theories are in the transition to the new phase of the new understanding of aesthetics. Anna Jorgensen indicates that 'the definition and scope of landscape aesthetics is of course closely connected with the physiological and psychological processes that underlie landscape aesthetic evaluation and produce aesthetic experience'. [28] Edmunds Valdemārs Bunkše [9, 10] explores aesthetics of sensory experiences in landscapes by all the senses – touch, smell, hearing, sight and proprioception and actualises the term 'sensescapes'.

In the context of ecological practices, Mohsen Mostafavi notes that we miss out on opportunities to delight in the aesthetics of necessities [40] Anna Jorgensen drafts the future directions in landscape aesthetics research with conclusion that ongoing competition between scenic or ecological aesthetics will be replaced by wider and more comprehensive frames of reference [28].

Mark Francis indicates that 'there is critical need for case studies of more modest, everyday landscapes...' [22] Yuriko Saito explores the concept of everyday aesthetics with examples from Japan [55]. Rebecca Krinke [31] complements landscape research with the theme of contemplation, which has a significant role in the perception of landscape change in the course of the year.

Michelle Ogundehin, characterised the genesis of true trends: 'True trends... are visual manifestation of cultural conclusions' [42]. Similar is the cognition of phenomenologists Alfred Schütz and Thomas Luckmann in 1973 that society functions in conjunction with the existing comprehensions that are constantly interpreted and reinterpreted by man [24]. The archetypal use may be revised by creativity and revaluation in compliance with contemporary cultural conclusions and the taken for granted impermanence in the course of the landscape year revealed again.

Among these opinions, the proposed approach is existential aesthetics - aesthetics of life and actuality within the impermanence in the course of the landscape year. In our current society, these increase

the value of human life. There is actual notion that we live in the '24 hour 365 days' model. That focuses on aesthetics of every day – aesthetics of the sublime and the everydayness. The aesthetics of every day in landscape has close relation with the course of the landscape year – the taken for granted everyday landscape in the impermanence in the course of the year. The set value of every day states the need to reconsider values for landscape planning, protection, conservation, management and design. Aesthetics should be understood also as utility, thus emphasising its importance in public welfare and well-being.

Nature as a material for the public art

The landscape has been viewed for centuries from the point of view of the art world as a source of inspiration and material; for example, in painting and garden art. Nowadays both landscape architects and artists are working with ecology-related issues, natural and urban structures, the permanence, and the ephemeral. Katie Kingery-Page [29] marks three content areas for the overlap between contemporary art practice and landscape architecture: (1) Art and embodied landscape – trends centered on the human body experience; (2) art, time, perception and landscape – development related to phenomenological ideas of time and perception; and (3) landscape as change, art as resistance – interest around issues of urban decay and reinvestment.

Artists tend to offer new forms of human and nature coexistence by reviewing the human relationship with nature. Many artists work with naturally occurring materials and use the natural processes. This contributes to relationships with nature and its processes, as seen, for instance in Land Art, Eco-Art, Bio Art and other types of art that operates with materials from the nature [3, 59, 62]. Artists use the flux of nature materials in the course of the year in the works of art. The materials and the duration of works of art based on ecological aesthetics affect weather processes and elements (temperature changes, precipitation, wind, and sun), as well as processes of entropy and ecological succession, for instance, moss. These processes may cause rusting, rotting, melting, decay or overgrowing. Nature aesthetics and understanding and transmission of nature as system in creating works of art are used in arts similarly in theories of Landscapes Urbanism and the Ecological Urbanism.

The issues involve assessment of delight and taste, as well as art as experience. Contemporary culture so far has lacked appreciation of aesthetics in everyday life, and it was placed in a museum as static 'art'. There have been attempts to diminish the strict line between life and art in many artistic

directions that extend the understanding of everyday aesthetics. For example, Fluxus tried to focus people's attention on small everyday topics. Beginning with Futurism, Dada, Fluxus, performances or happenings, as well as the Situationist movement, the emphasis is put on the work of art as experience, not an object. Through the study of social sculpture in the fine arts, the emphasis is switched from the product and the object to the quality of relational aesthetics in the context of the architecture. Thus, the architecture has been involved in everyday life.

The case study

Materials and methods

In order to identify whether and how natural elements and phenomena in the course of the year in the atmospherescape are used as a material in public art, classified visual natural elements and phenomena regarding Fig. 2 were queried by examples of contemporary public art. Selected examples were analysed by four groups of criteria.

First criteria: Method of the landscape reading by the landscape visual measures, for more expressive characterisation of examples. Visual measures affect the perception of a work of art from the landscape architecture and visual aesthetic point of view. The following landscape visual measures used in theory of landscape architecture and photography with the addition of compiled visual measures by Indra Purs [51] are selected for cases study, which are arranged in alphabetical order:

- | | |
|--------------------------|---------------------|
| ▪ altitude; | ▪ motion; |
| ▪ angle; | ▪ orientation; |
| ▪ brightness; | ▪ prediction; |
| ▪ choreographic pattern; | ▪ proportions; |
| ▪ colour temperature; | ▪ reflection; |
| ▪ colouration; | ▪ rhythm; |
| ▪ colourfulness; | ▪ scattering; |
| ▪ contrast; | ▪ shadowing; |
| ▪ darkness; | ▪ shape; |
| ▪ density; | ▪ size; |
| ▪ depth; | ▪ speed |
| ▪ distance; | ▪ texture |
| ▪ duration; | ▪ time-specific; |
| ▪ enclosure; | ▪ transparency; |
| ▪ lightness; | ▪ vibrancy; |
| ▪ mat; | ▪ visibility; |
| | ▪ weather-specific. |

Second criteria. Characteristic in the course of the year is continuum or fluidity in time of the landscape and its nature elements and phenomena. It defined the selection of criteria based on whether dimension of time is used as artistic quality in public art. It was analysed whether nature elements or phenomena in the works of art are (a) flux in time, or (b) static in time in the examples.

Third criteria. It was analysed whether (a) the natural elements and phenomena have unlimited duration in a work of art, or (b) the nature elements and phenomena are fixed term in a work of art.

Fourth criteria. Hypothetically, atmospherescape is 100 % authentic, and it is not possible to make changes for phenomenon in the course of the year in the atmospherescape. It defined the selection of criteria based on whether (a) authentic, or (b) artificial nature elements and phenomena is included in public art.

Nature elements and phenomena in the course of the year in atmospherescape in the cases of public art

Thirty-two examples of public art have been selected and analysed in the case study. Examples have been grouped according to identified natural elements and phenomena of the course of the year in the atmospherescape in Fig. 2. Examples are organised according to three identified principal elements in the course of the year in the atmospherescape in separate tables: 'Water' in the Table 1, 'air' in the Table 2, 'light' in the Table 3. Selected examples were included into particular subgroups according to nature elements and phenomena in Fig. 2.

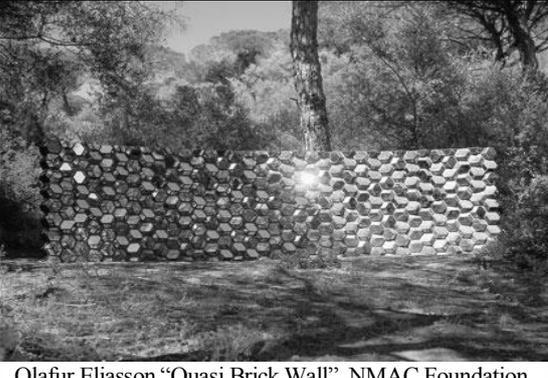
In the group 'water', five subgroups are revealed: 'Clouds', 'fog', 'rain', 'snow' and 'ice'. During the selection of examples, more broad degree of detail and possible subgroups as artistic material were not found. Degree of detail of the subgroups – the transition from gaseous to a frozen condition as artistic material was used in generalised terms. For example, 'clouds' or 'rain' was used in the works of art, but it was not highlighted in more detailed diversity of visual qualities that are already merged in crucial ones in Fig. 2.

In the group 'air', three subgroups are revealed: 'Atmospheric perspective', 'wind: direction and speed' and 'wind: speed'. During the selection of examples, the following subgroups such as 'ether', 'particulate matter', 'air temperature', 'atmospheric pressure' and 'wind: rhythm and flux pattern' were not found. A full range of 'wind' characteristics or a complete degree of detail was applied in the 'wind direction' and 'wind speed' subgroups.

In the group 'light', five subgroups are revealed: 'The light of celestial bodies', 'the sun, sunrise and sunset', 'the stars', 'lightening' and 'rainbow'. During the selection of examples, the following subgroups as artistic material for public art such as 'the moon', 'path', 'twilight', 'light', 'dark', 'shadow', 'moon phases: new, full', 'white nights', 'polar day, night', 'arctic lights' and 'mirage' were not found. Created phenomenon in 'Double Sunset' by artist Olafur Eliasson [19] represents a natural phenomenon in comparison with Luminous phenomena of 'light' phenomena, which uses the term, 'sun dogs' in English or 'atsaule' in Latvian folklore [33].

TABLE 1

The use of 'water' as natural element and phenomena in the course of the year
in atmospherescape in the cases of public art [Source: construction by authors]

<p>Clouds (complementary: light, air)</p>  <p>Anish Kapoor "Cloud Gate", Millennium Park, Chicago, Illinois, 2006 [37]</p>	<p>Clouds (complementary: light, air)</p>  <p>Valerij Bugrov "Himmel und Erde", Kunstverein Springhornho, Germany, 1991/2000 [25]</p>				
		1	choreographic pattern, depth, motion, scattering, sky reflection, texture	1	choreographic pattern, motion, scattering, sky reflection, texture
		2	flux	2	flux
		3	unlimited duration	3	unlimited duration
		4	authentic	4	authentic
<p>Clouds (complementary: light, air)</p>  <p>James Turrell "Skyspaces - Space That Sees", Israel Museum, Jerusalem, Israel, 1992 [57]</p>	<p>Clouds (complementary: light, air)</p>  <p>Olafur Eliasson "Quasi Brick Wall", NMAC Foundation, Vejer de la Frontera, Cadiz, Spain, 2002 [54]</p>				
		1	choreographic pattern, depth, distance, enclosure, motion, speed	1	brightness, reflection of celestial body, scattering, weather-specific
		2	flux	2	flux
		3	unlimited duration	3	unlimited duration
		4	authentic	4	authentic
<p>Clouds (complementary: light, air)</p>  <p>Air & Water Show, Chicago, USA, 2010 [6]</p>	<p>Clouds (complementary: light, air)</p>  <p>Tetsuo Kondo Architects and Transsolar "Cloudscapes", Museum of Contemporary Art Tokyo, Tokyo, Japan, December, 2011 to March, 2012 [48]</p>				
		1	altitude, choreographic pattern, depth, distance, duration, motion, shape, size, speed	1	choreographic pattern, duration, density, mat, texture
		2	flux	2	flux
		3	fixed term	3	fixed term
		4	artificial	4	artificial

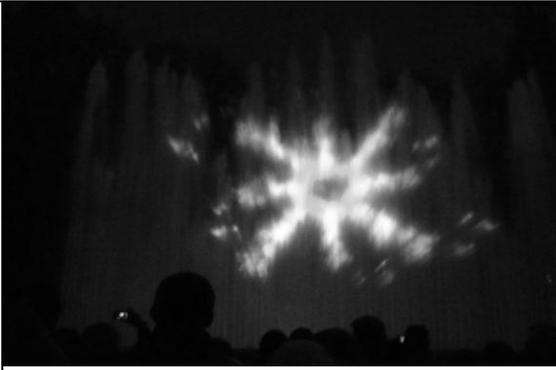
1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

CONTINUATION OF TABLE 1

Fog (complementary: light, air)		Fog (complementary: light, air)	
	Fujiko Nakaya and Ojars Feldbergs "Stone. Fog", the Open-Air Art Museum at Pedvale, Latvia, 2011 [44]		Fujiko Nakaya "Fog Sculpture #08025 (F.O.G.)", Guggenheim Museum Bilbao, Spain, 1998 [21]
	1 density, mat, texture		1 density, mat, texture
	2 flux		2 flux
	3 fixed term		3 fixed term
4 artificial	4 artificial		
Fog (complementary: light, air)		Fog (complementary: light, air)	
	Andris Kronbergs, Mikus Lejnicks, Inta Berga, Janis Gagainis "Sun Boats" fountain, Jaunpilsetas Square, Ventspils, Latvia, 2000 [Source: photo by E. Alle, 2009]		Cai Guo-Qiang "Fetus Movement II: Project for Extraterrestrials No. 9, 1992" Explosion Event, The Kassel International Art Exhibition, a military base, Hann, Münden, Germany, 1992 [39]
	1 colouration, colorfulness, density, mat, texture		1 choreographic pattern, density, mat, texture
	2 flux		2 flux
	3 unlimited duration		3 fixed term
4 artificial	4 artificial		
Fog (complementary: light, air)		Fog (complementary: light, air)	
	Olafur Eliasson "Yellow Fog", Vienna, Austria, 2008 [43]		Usman Haque "Primal Source", Glow Festival, Santa Monica, California, 2008 [50]
	1 colouration, colorfulness, density, mat, texture		1 choreographic pattern, colouration, colorfulness, density, duration, mat, vibrancy
	2 flux		2 flux
	3 unlimited duration		3 fixed term
4 artificial	4 artificial		

1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

END OF TABLE 1

Rain (complementary: light)		Rain (complementary: light)	
	Janis Petersons and Raimonds Tiguls “One Moment with Light Fountains”, The festival of light “Staro Riga”, Riga, Latvia, 2011 [Source: photo by E.Alle, 2011]		Mary Miss, a temporary installation, a grove of pine trees with a series of long wood framed troughs that collect rainwater and reflect the trees, Jyvaskyla, Finland, 1994 [38]
	1 choreographic pattern, colouration, colorfulness, darkness, density, duration, mat, texture		1 sky reflection, texture
	2 flux		2 static
	3 fixed term		3 fixed term
4 artificial	4 authentic		
Snow		Snow	
	Simon Beck, St. Jacques Bowl, painting snow art with feet, France, 2013 [4]		Andy Goldsworthy “Giant Snowball” (13 pieces), London, United Kingdom, June, 2000 [12]
	1 distance, duration, size, texture, time-specific		1 duration, texture, time-specific
	2 static		2 flux
	3 fixed term		3 fixed term
4 authentic	4 authentic		
Ice (complementary: light)		Ice (complementary: light)	
	13th International Ice Sculpture Festival, Uzvaras park, Jelgava, Latvia, 2009 [Source: photo by L. Zeltiņa, 2009]		Olafur Eliasson “Ice Pavilion”, Reykjavik Art Museum, Reykjavik, Iceland, 1998 [26]
	1 duration, proportions, shape, size, texture, transparency		1 duration, shape, size, texture, transparency
	2 static		2 flux
	3 fixed term		3 fixed term
4 artificial	4 authentic		

1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

TABLE 2

The use of 'air' as natural element and phenomena in the course of the year
in atmospherescape in the cases of public art [Source: construction by authors]

Atmospheric perspective		Wind: direction and speed	
	Christo and Jeanne-Claude "Running Fence", Sonoma and Marin Counties, California, USA, 1972/76 [63]		Götz Greiner "Wie der Wind sich dreht", the "Gauforum", Weimar, Germany, 2001 [66]
	1 angle, duration, motion, orientation, prediction, rhythm, speed		1 angle, choreographic pattern, duration, motion, orientation, prediction
	2 flux		2 flux
	3 fixed term		3 fixed term
4 authentic	4 authentic		
Wind: speed		Wind: speed	
	Sabina Lang and Daniel Baumann "Comfort #4", Nuit Blanche, Ecole Elementaire de Belleville, Paris, France, 2010 [13]		Mark Nixon "Chimecco" an interactive instrument and kinetic sculpture, Sculpture by the Sea, Aarhus, Denmark, 2011 [14]
	1 choreographic pattern, duration, motion, orientation, prediction, speed		1 angle, choreographic pattern, duration, motion, orientation, prediction, rhythm, speed
	2 flux		2 flux
	3 fixed term		3 fixed term
4 artificial	4 authentic		
Wind: speed		Wind: speed	
	Pinuccio Sciola, "sound stones" open-air museum in San Sperate, Sardinia, Italy [11]		Luke Jerram "Aeolus", Acoustic Wind Pavilion, Canary Wharf, London, United Kingdom, March to May 2012 [58]
	1 angle, choreographic pattern, duration, motion, orientation, prediction, rhythm, speed		1 angle, choreographic pattern, duration, motion, orientation, prediction, rhythm, speed
	2 flux		2 flux
	3 unlimited duration		3 fixed term
4 authentic	4 authentic		

1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

TABLE 3

The use of 'light' as natural element and phenomena in the course of the year
in atmospherescape in the cases of public art [Source: construction by authors]

The light of celestial bodies		The sun, sunrise and sunset	
	Andy Goldsworthy "Refuges D'Art", La Forest, Haute-Provence Geological Nature Reserve, France, 2009 [Source: photo by E. Alle, 2010]		Nancy Holt "Sun Tunnels", the Great Basin Desert, Lucin, Utah, USA 1976 [56]
	1 brightness, choreographic pattern, contrast, duration, enclosure, orientation, shadowing, time-specific		1 brightness, choreographic pattern, duration, orientation, time-specific
	2 flux		2 flux
	3 unlimited duration		3 unlimited duration
4 authentic	4 authentic		
The sun, sunrise and sunset		The sun, sunrise and sunset	
	Olafur Eliasson "Double Sunset", panorama, Utrecht, Netherlands, 1999 [19]		Stu Phillips, The Millennium Fountain, River Walk, Enfield, United Kingdom, 2000 [47]
	1 altitude, angle, brightness, choreographic pattern, distance, duration, orientation, reflection, time-specific		1 duration, orientation, shadowing, time-specific
	2 flux		2 flux
	3 unlimited duration		3 unlimited duration
4 authentic	4 authentic		
Stars (complementary: air, water)		Lightening (complementary: air)	
	Chris Drury "Star Chamber", Vanderbilt Dyer Observatory, Tennessee, USA, 2006 [20]		Walter De Maria "The Lightning Field", Western New Mexico, USA, 1977 [18]
	1 angle, brightness, diurnal rhythm, enclosure, reflection, time and weather-specific		1 choreographic pattern, contrast, darkness, duration, lightness, motion, prediction, texture, vibrancy
	2 flux		2 flux
	3 unlimited duration		3 unlimited duration
4 authentic	4 artificial		

1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

Rainbow (complementary: air)		Rainbow (complementary: air)			
	Opening festival of „Riga 2014” European Capital of Culture, Riga, Latvia, 2014 [Source: photo by E. Alle, 2014]		Cai Guo-Qiang “Black Ceremony – Rainbow” Explosion Event, Doha, Qatar, 2011 [67]		
	1		brightness, choreographic pattern, colouration, colorfulness, contrast, darkness, duration, lightness, motion, prediction, rhythm, speed, texture, vibrancy	1	choreographic pattern, colouration, colorfulness, density, duration, mat, texture
	2		flux	2	flux
	3		fixed term	3	fixed term
4	artificial	4	artificial		

1 – the landscape visual measurement; 2 – flux/ static; 3 – unlimited duration/ fixed term; 4 – authentic/ artificial.

Selection of examples required sufficient effort because on the topic of research – nature elements and phenomena in the course of the year in the atmospherescape as a material for public art – there are no precedent exemplary studies so far. Therefore, there is no comprehensive summary from which to carry out the selection of examples. A large range of examples for case study was found in some groups. Materials that have already been identified intensely enough for creating public art, are revealed. Frequently, one element is highlighted and becomes popular and used in a similar artistic expression in art world; for example, it appears in ice sculpture festivals, fireworks, or other events of fireworks and airplane air shows. Each selected example reflects one or more natural elements and phenomena in the course of the year in the atmospherescape that are designed, used purposefully or unintended as additional components. Frequently, ‘water’ and ‘light’ elements are interrelated and combined. ‘Air’ element appears as an additional and unintended element in both groups, ‘water’ and ‘light’. In turn, elements of ‘wind’ subgroup are not combined with other elements.

Time and visual aspects of natural elements and phenomena in the course of the year in the atmospherescape used in the cases of public art

The results show that the selected examples cover wide range and variety of the landscape visual measures by applying the landscape reading method according to the landscape visual measures in the case study (First criteria). Most frequently, the following the landscape visual measurements were used: Choreographic pattern, colouration, density,

duration, sky reflection, texture, time and weather-specific. Traditional landscape measures can be used for space in the course of the year in the atmospherescape visual characterisation. New landscape visual measures can be supplemented from other sphere such as physics, optics, meteorology, climatology, photography and art.

Case studies show that the majority of works of art included dimension of time – fluidity in time of the landscape and its nature elements and phenomena (Second criteria). It appears in certain processes of nature phenomena such as melting and evaporation. Characteristic feature of nature processes is flux and short duration or ephemeral landscape depending on the course of the year and the weather. Inclusion of nature processes in works of art is relatively sophisticated. Examples are extremely rare where the process-based elements and phenomena of atmosphere are used such as rain, snow and evaporation. For authentic processes of raining and snowing, which are expressive phenomenon of the atmospherescape flux, examples were not found during current research.

During the investigation, either the nature elements and phenomena has unlimited duration or fixed term in a work of art (Third criteria), and thus it can be concluded that this was determined based on the scheduled duration of a work of art regarding the aim of work of art – either erected temporary or permanent. Part of works of art, which was developed to be temporal, could be permanently erected and naturally weathered. Surprisingly, that ‘wind’, which has unlimited duration as a nature phenomenon, was used in fixed term in works of art while ‘lightening’, which is short-term nature phenomenon, was settled in permanent work of art.

*Authentic and artificial natural elements
and phenomena in the course of the year in
atmospherescape in the cases of public art*

Both authentic and artificial nature elements and phenomena in the course of the year in the atmospherescape reflect selected examples (Fourth criteria). The following results were achieved through analysis of criteria by each group. In the subgroup 'clouds', both authentic and artificial criteria was found. Authentic 'clouds' directly are included or its reflection has been used in public art. In the subgroup 'fog', artificial criteria were found in all case studies. An example of authentic 'rain' in the process was not found. All examples with 'snow' are authentic, but an example of authentic 'snow' in the process was not found. Therefore, examples for 'rain' and 'snow' have been chosen approximate to the ground – pouring down rain and fallen snow. In the subgroup 'ice', both authentic and artificial criteria were found. In the case of Celestial bodies, 'the sun' and 'the stars' are used authentically, but luminous phenomena, 'lightening' and 'rainbow' are used artificially. In the subgroup 'wind', both authentic and artificial criteria were found. Colouring and illumination with coloured lights were used as attractive artistic technique for an artificial 'fog' and 'rain'.

The case study argued that either authentic natural elements and phenomena of the atmospherescape becomes a work of art itself or the work of art is activated by it. Everyday and authentic nature elements and phenomena of the atmospherescape are highlighted by many works of art. This corresponds to the ideas of the existential aesthetics and everyday aesthetic. It is concluded that direct natural elements and phenomena in the course of the year in the atmospherescape such as sun, wind and clouds are used notably seldom in public art, but they are adapted to situation of the site. Natural elements and phenomena of the atmospherescape as a material for public art more frequently used, but separately from the current landscape in the selected examples.

Hypothetical assumption that atmospherescape is 100 % authentic and that it is not possible to make changes for phenomenon in the course of the year in the atmospherescape, determined the case study by these criteria. Surprisingly, artists had found a way to imitate natural elements and phenomena of the atmospherescape in selected examples. This overturns the assumption that only authentic natural elements and phenomena of the atmospherescape may be included in public art and justifies the possibility that natural elements and phenomena of the atmospherescape can be artificially designed which becomes a part of the

public art. If it works in public art, then it can also be applied to work of landscape architecture.

It was observed that natural elements and phenomena of the atmospherescape can be created similar to the authentic ones artificially with the help of technologies. This is reflected by the use of 'fog', 'wind' and 'light', to name a few. These are artificially created and introduced into the environment, imitating authentic material. At the same time, applicable technological potentials may change appearance of authentic material – artificial natural elements and phenomena are moving away from authentic ones in its resemblance. These alter human perception and at the same time, the authors of this paper their ability to recognise artificially natural elements and phenomena of the atmospherescape in public art and those selected for the case study. The midsummer bonfire or *Līgo* bonfire as reproduction of the sun, and particularly bonfire lifted on a pole, was Latvian historical example of public art that imitates element of the atmospherescape. This example indicates usefulness for historical research of this topic.

Integration in theory of Landscape Architecture

Artistic and craftsmanship work of landscape architect is to identify what is currently existing in the landscape and to make the necessary changes. A person with his or her subjective perception, choice and needs is the user of work by landscape architect. At the same time, a person can have a fragmented perception, and he or she chooses what to see and what not in the landscape. Landscape architect with creative and artistic means can both direct the user's attention and choice and highlight the course of the year in the atmospherescape in the context of the overall landscape. In order for natural elements and phenomena to creatively involve in landscape architecture projects, landscape architects need to cooperate with artists who have demonstrated successful integration of natural elements and phenomena in the course of the year in the atmospherescape in works of art.

In landscape architecture design, natural elements and phenomena in the course of the year in the atmospherescape can be used as a technique to create accent or culmination, background, separate face, space, environment, or the process such as an event or performance. Integration of natural elements and phenomena of the atmospherescape as a material for public art in landscape architecture can be arranged into two options. On the one hand, it is option for specific site: Regional or site specific nature elements and phenomena of the atmospherescape are highlighted in a creative way, which contribute to the place-making. Thus, particular natural elements or phenomena are highlighted; for example, 'sunset', 'sunrise' or 'rainbow'. This option can make people to see the

existing natural elements or phenomenon in a different way or form. On the other hand, it is new or issue-specific contribution carried into the site: these are foreign natural elements and phenomena introduced into an existing site. This option can be adapted or remain contrast to the site.

Conclusions

Climate, seasons, weather and diurnal rhythms in the continuum of time forms a system in the course of the year in atmospherescape and characterise accumulated experience and understandings of this phenomenon by humans. The continuum of time or the course of the year brings in the atmospherescape set of nature elements and phenomena and/or their transitions and change. The atmospherescape in the course of the year is infinite in time, and at the same time, its impermanence creates momentary ephemeral landscapes.

Viewing landscape as an artwork in the course of the year in atmospherescape brings in diversity of nature elements and phenomena and change or flux of landscape moments that form definite aesthetical landscape and create atmosphere or ambience of landscape.

In this study, nature elements and phenomena in the course of the year in the atmospherescape are systematised and summarised in three groups such as 'water', 'air' and 'light'. In response to the question of this paper, natural elements and phenomena in the course of the year in the atmospherescape are used as a material for public art. In the study, the division of the visual natural elements and phenomena in the course of the year in atmospherescape as artistic material was used in generalised terms. The following natural elements and phenomena have been identified from all the visual natural elements and phenomena in the course of the year in atmospherescape which is summarised in this research: 'clouds', 'fog', 'rain', 'snow', 'ice', 'atmospheric perspective', 'direction and speed of wind', 'the light of celestial bodies', 'the sun'; 'the stars', 'sunrise and sunset', 'lightening' and 'rainbow'.

Segmented range of natural elements and phenomena in the course of the year and its varied usage in public art was found during the selection of examples. For certain groups of natural elements and phenomena, a large number of examples is detected. The groups who have not yet reached the saturation point are open to active artist's experiments and their search for creative expressions.

It is concluded that characteristics of natural elements and phenomena in the course of the year in the atmospherescape have been successfully highlighted by artists that transform them to the art form and contribute to everyday aesthetics. A wide range and variety of visual means of

expression of natural elements and phenomena is included in public art. Frequently, the dimension of time is included in public art – it is a process of natural elements and phenomena in the course of the year as artistic material for public art.

Both authentic and artificially natural elements and phenomena in the course of the year are used as a material for public art. Authentic natural elements and phenomena require a more thorough investigation and even more acute involvement in public art and adjustment to the site. Results of this study were surprising because of the fact that there is a high proportion of artificially natural elements and phenomena used in public art. With the modern technologies, both permanent works of art which include artificially natural element or phenomena can be designed in the public space, and artificially natural element or phenomena as a material for public art may take a place regardless during the course of the year. Therefore, in the context of technological development, it is necessary to review the idea archetype as to how the landscape is used in the course of the year.

This study extends the landscape architecture theory, and it can be applicable as a tool for practice in landscape planning, protection, conservation, management and design, as well as deepening the knowledge of the landscape as a material for public art.

The atmospherescape change in the course of the year is taken for granted, and at the same time, it embodies both sublime and everydayness. The artistic creativity in art works in public space as proved by this case study could highlight taken-for-granted natural elements and phenomena in the course of the year in atmospherescape on artistic stage, and thus they became sublime and festive from taken-for-granted and everydayness.

Note

All images have been used only for educational and illustrative purposes.

References

1. **Alle, E.** Dynamic Landscapes and Power: the Context of the Nexus between the Cultural Landscape and Contemporary Art. ECLAS conference, *The Power of Landscape*, Warsaw, Poland, 19–22.09.2012.
2. **Alle, E.** Exploring research Approaches for Interconnections between a Landscape and Contemporary Artworks. UNISCAPE International Conference, *Landscape and Imagination: towards a new baseline for education in a changing world*, Paris, France, 2–4.05.2013.
3. **Beardsley, J.** *Earthworks and Beyond*. New York: Abbeville Pres, 2006. 239 p.
4. **Beck, S.** digitaljournal.com [online 24. 01. 2014.]. http://digitaljournal.com/img/3/4/4/3/8/2/i/1/6/3/o/481057_600814486598688_1638650749_n.jpg
5. **Bhatia, N. and Mayer, J. H.** (Eds.). *Arium: Weather and Architecture*. Ostfildern, Germany: Hatje Cantz Verlag, 2010.
6. **Boake, R.** *1,000 Words: The Reader's fourth annual photo issue* [online 08. 01. 2014.]. <http://www.chicagoreader.com/grobase/1000-words-chicago-reader-photo-issue-2010/Content?oid=2974487&showFullText=true>
7. **Böhme, G.** Das Wetter und die Gefühle. Für eine Phänomenologie des Wetters. In: B. Busch (Red.), *Luft*. Bonn: Kunst- und Ausstellungshalle der BRD, 2003, p. 148–161.
8. **Brassley, P.** On the unrecognized significance of the ephemeral landscape. *Landscape Research*, 1998, No. 23(2), p. 119–133.
9. **Bunkše, E. V.** Ar zemi saistītās maņas un ainavu plānošana. *Latvijas Arhitektūra*, 2011, No. 95, p. 92–94.
10. **Bunkše, E. V.** Sensescapes: or a Paradigm Shift from Words and Images to All Human Senses in Creating Feelings of Home in Landscapes. *Landscape Architecture and Art*, 2012, No. 1, p. 10–15.
11. **Candido33.** Pinuccio Sciola, August 7, 2008 [online 15.02.2014]. <http://www.flickriver.com/photos/terzocchio/2818755177/>
12. Channel 4, The Big Art Project [online 24. 01. 2014.]. http://www.channel4.com/culture/microsites/B/bigart/gallery_2_gallery_4.html
13. Comfort #4 by Sabina Lang and Daniel Baumann [online 08. 01. 2014.]. http://www.langbaumann.com/media/images/NM/2010-10_NuitBlanche_Paris_4NM.jpg
14. Core77. Mark Nixon's „Chimecco”: A Bigger, Better Windchime at Sculpture by the Sea [online 24. 01. 2014.]. <http://s3files.core77.com/blog/images/2011/07/chimecco-1.jpg>
15. Council of Europe. *European Landscape Convention*, Florence, 20.10.2000, European Treaty Series No. 176 [online 02.02.2012]. <http://conventions.coe.int/Treaty/en/Treaties/Html/176.htm>
16. **Dee, C.** *To Design Landscape: Art, Nature & Utility*. New York: Routledge, 2012. 270 p.
17. **Deming, M. E. and Swaffield, S.** *Landscape architecture research: inquiry, strategy, design*. Hoboken: John Wiley & Sons, 2011. 272 p.
18. Dia Art Foundation, New York, The Lightning Field by Walter De Maria [online 24. 01. 2014.]. http://artappreciation101.files.wordpress.com/2011/06/demaria_the-lightning-field-19771.jpg
19. Double sunset by Olafur Eliasson [online 24. 01. 2014.]. http://images.tanyabonakdargallery.com/www_tanyabonakdargallery_com/1999_DoubleSunset0.jpg
20. **Drury, C.** Star Chamber [online 24. 01. 2014.]. http://chrisdrury.co.uk/wp-content/uploads/2012/01/wo_star_chamber_inside.jpg
21. Fog installation by Fujiko Nakaya [online 08. 01. 2014.]. http://upload.wikimedia.org/wikipedia/commons/f/f5/Guggenheim_Museum_Bilbao_fog_installation.jpg
22. **Francis, M.** A Case Study Method For Landscape Architecture. *Landscape Journal*, 2001, No. 20(1), p. 15–29.
23. **Given, L. M.** (Eds.) *The Sage encyclopedia of qualitative research methods*. Los Angeles, London, New Delhi, Singapore: SAGE Publications, 2008, Vol. 1 & 2. 1072 p.
24. **Grondin, J.** What does understanding mean? The perspectives of Hedegger and Gadamer. In: H. v. Seggern, J. Werner, L. Grosse-Bachle (Eds.), *Creating Knowledge: Innovation Strategies for Designing Urban Landscapes*, 2008, p. 82–95.
25. Himmel und Erde by Valery Bugrov [online 10. 01. 2014.]. http://upload.wikimedia.org/wikipedia/commons/b/b9/Neuenkirchen_%28LH%29_-_KL_-_Himmel_und_Erde_05_ies.jpg
26. Ice pavilion by Olafur Eliasson [online 10. 01. 2014.]. http://images.tanyabonakdargallery.com/www_tanyabonakdargallery_com/Ice_pavilion_web0.jpg
27. **Jones, M.** Seasonality and Landscape in Northern Europe: An Introductory exploration. In: H. Palang, A. Printsmann, H. Soovali (Eds.), *Seasonal Landscapes*. Dordrecht, The Netherlands: Springer, 2007, p. 17–60.
28. **Jorgensen, A.** Beyond the view: Future directions in landscape aesthetics research. *Landscape and Urban Planning*, 2011, No. 100, p. 353–355.
29. **Kingery-Page, K.** *Landscape and Contemporary Art: Overlap, Disregard, and Relevance*. Landscape Legacy. Landscape Architecture and Planning Between Art and Science. Maastricht, the Netherlands, 2010 [online 05. 10. 2013.]. <http://krex.k-state.edu/dspace/bitstream/handle/2097/9185/KingeryPageLL2010.pdf?sequence=1>
30. **Knebusch, J.** Art and climate (change) perception: outline of a phenomenology of climate In: S. Kagan and V. Kirchberg (Eds.) *Sustainability: a new frontier for the arts and cultures*. Frankfurt am Main: Verlag für Akademische Schriften, 2008. 570 p.
31. **Krinke, R.** (Ed.). *Contemporary Landscapes of Contemplation*. Routledge Taylor & Francis Group, 2005. 216 p.
32. **Kundziņš, M.** *Dabas formu estētika: bionika un māksla*. Riga: Madris SIA, 2004. 167 p.

33. **Laumane, B.** *Smalki lija zelta lietus: dabas parādību nosaukumi latviešu valodā*. Liepāja: Liepājas Pedagoģijas akadēmija LiePA, 2005. 414 p.
34. **Le Poidevin, R.** The Experience and Perception of Time. *In:* E. N. Zalta (Eds.), *The Stanford Encyclopedia of Philosophy*. Stanford: The Metaphysics Research Lab, 2011. Retrieved from <http://plato.stanford.edu/archives/fall2011/entries/time-experience/>
35. **McHarg, I. L.** *Design with Nature*. London: J. Wiley, 1969.
36. Merriam-Webster [online 15. 01. 2014.]. <http://www.merriam-webster.com/dictionary/weather>.
37. **Mikitas, N.** *City of big shoulders and even bigger artworks: The transformative power of public art in Chicago* [online 24. 01. 2014.]. <http://blogs.cofa.unsw.edu.au/artwrite/files/2012/05/N-Mikitas-72-DPI-Anish-Kapoor-Cloud-Gate.jpg>
38. **Miss, M.** *Outdoor: Jyväskylä University*, 1994 [online 24. 01. 2014.]. http://www.marymiss.com/index_.html
39. **Moriyama, M.** *Fetus Movement II: Project for Extraterrestrials No. 9* [cited 15. 01. 2014.]. http://www.caiguoqiang.com/sites/default/files/styles/large/public/1992_FetusMov_PET9_0046_001h_cc-web.jpg
40. **Mostafavi, M. and Doherty, G.** (Red.). *Ecological Urbanism*. Harvard University Graduate School of Design, Lars Müller Publishers, 2010. 656 p.
41. **Mücher, C.A. et. al.** A new European Landscape Classification (LANMAP): A transparent, flexible and user-oriented methodology to distinguish landscapes. *Ecological Indicator*, 2010, No. 10, p. 87–103.
42. **Ogundehin, M.** What is good taste? *Elle Decoration*. 2012, No. September.
43. **Olbrich, M.** Yellow fog by Olafur Eliassons [online 08. 01. 2014.]. http://upload.wikimedia.org/wikipedia/commons/e/e0/Am_Hof_Yellow_FOG.JPG
44. Open-Air Art Museum at Pedvale. Opening of the creative season „Stone. Space’ [online 10. 06. 2012.]. http://pedvale.lv/gallery/gallery.php?gallery_id=337&image_id=5483
45. **Palang, H., Soovali, H. and Printsman, A.** *Seasonal landscapes*. Dordrecht, The Netherlands: Springer, 2007. 262 p.
46. Pedvāles brīvdabas mākslas muzejs [online 10. 06. 2012.]. <http://pedvale.lv>.
47. **Phillips, S.** The Millennium Fountain [online 24. 01. 2014.]. http://upload.wikimedia.org/wikipedia/commons/e/e4/The_Millennium_Fountain%2C_River_Walk%2C_Enfield_2.jpg
48. **Pinar**, Incredible Installations Allows Visitors to Walk on Clouds, August 14, 2013 [online 15.02.2014]. <http://www.mymodernmet.com/profiles/blogs/tetsuo-kondo-architects-cloudscapes-at-mot/>
49. **Pressman, N.** The Idea of Winterness: Embracing Ice and Snow. *In:* M. Zardini, M. Zardini (Red.), *Sense of the City: An Aternate Approach To Urbanism*. Montreal, Quebec, Canada: Canadian Centre for Architecture. Lars Muller Publishers, 2006, p. 129–157.
50. Primal Source by Usman Haque [online 15. 01. 2014.]. <http://www.haque.co.uk/primalsource.php>
51. **Purs, I.** Concept of Seasonality for Landscape Architecture. *Landscape Architecture and Art*, 2013, No. 3, p. 10-15.
52. **Purs, I.** Factors of seasonal changes in the river landscape. PECSRL. Permanent European Conference for the Study of the Rural Landscape, 24th Session, *Living in Landscape: Knowledge, Practice, Imagination*. Riga and Liepāja, Latvia, 23–27.08.2010.
53. **Purs, I.** Seasonality’s space in the river landscape. ECLAS Conference Sheffield 2011, *Ethics/Aesthetics*. Sheffield, England, 8–10.09.2011.
54. Quasi Brick Wall by Olafur Eliasson [online 08. 01. 2014.]. http://upload.wikimedia.org/wikipedia/commons/a/a5/Olafur_Eliasson_-_Quasi_Brick_Wall.jpg
55. **Saito, Y.** *Everyday Aesthetics*. Oxford: Oxford University Press, 2007.
56. Sightlines, Presented by Utah Museum of Fine Arts [online 24. 01. 2014.]. http://entertainment.satrib.com/img/uploads/events/44057638803_events_nancy%20holt%20sun%20tunnel%2011.jpg
57. Space That Sees by James Turel [online 10. 01. 2014.]. <http://uploads4.wikipaintings.org/images/james-turrell/space-that-sees-1992.jpg>
58. **Spain, A.** Aeolus in Canary Wharf [online 24. 01. 2014.]. <http://www.lukejerram.com/aeolus>
59. **Strelow, H.** *Ecological Aesthetics. Art in Environmental Design: Theory and Practice*. Basel: Birkhauser, 2004. 255 p.
60. The Smithsonian American Art Museum [online 08. 01. 2014.]. http://americanart.si.edu/images/RF/RF.3.25_1a.jpg
61. **Thompson, I. H.** Ecology, community and delight: a trivalent approach to landscape education. *Landscape and Urban Planning*, 2002, No. 60, p. 81–93.
62. **Umbanhowar, E.** *The Linking Form, Function and Meaning of Public Art. CINK* [online 24. 03. 2012.]. http://depts.washington.edu/open2100/pdf/2_OpenSpaceTypes/Open_Space_Types/public_art.pdf
63. **Volz, W.** Running Fence by Christo and Jeanne-Claude [online 08. 01. 2014.]. <http://christojeanneclaude.net/projects/running-fence#U2Li71f5H88>
64. **Vroom, M. J.** *Lexicon of garden and landscape architecture*. Birkhauser, 2006.
65. **Waldheim, C.** (Red.). *The landscape urbanism reader*. New York: Princeton Architectural Press, 2006.
66. Wie der Wind sich dreht, Gauforum Weimar-Platz [online 08. 01. 2014.]. http://www.goetzgreiner.de/case/projekt/wind/source/greiner_wiederwindsichdreh.html
67. **Yi, L.** Black Ceremony by Cai Guo-Qiang [online 15. 01. 2014.]. <http://www.caiguoqiang.com/projects/black-ceremony-0>

INFORMATION ABOUT AUTHORS:

Indra Purs, candidate of Dr.arch. at the Faculty of Rural Engineers, Department of Architecture and Construction of the Latvia University of Agriculture, 19 Akademijas iela, Jelgava, Latvia, LV-3001. She graduated both as landscape architect and economist, gained degree of Master of Social Science in business administration. Research work is related to the weather, seasonality and climate in landscape. E-mail: indra_purs@inbox.lv

Evita Alle, Dr. arch. At 2013 Evita Alle completed her doctoral studies at the Latvia University of Agriculture with the Landscape Architecture specialisation, 19 Akademijas iela, Jelgava, Latvia, LV-3001. Her main research interests include cultural landscape and its relation to contemporary art in the public space. E-mail: evita.alle@gmail.com.

Kopsavilkums. Ainavas mainība gada ritumā pieder pašsaprotamo fenomenu grupai, tomēr ainavu arhitektūras teorijā un praksē tēma pārsteidzošā kārtā ietverta pārlietu vienkāršoti un neatbilstoši uzkrātās pieredzes un zināšanu apjomam. Cilvēces sasniegumi zinātnē un kultūrā ir mainījuši cilvēku dzīvesveidu, ainavas uztveri un lietojumu civilizācijas, nācijas, dzimtas pieredzes vai atmiņas un pat cilvēka dzīves mērvienībā, bet gada rituma fenomens cilvēka laika uztveres mērvienībā ir palicis nemainīgs bezgalīgi. Līdzīgi kā ikvienu paradigmu, ir nepieciešams pārskatīt arī izveidojušos arhetipus, kā tiek lietota ainava tās gada rituma mainībā.

Ainavu arhitekta radošuma izpausmes materiāls ir ainava – sistēma ar tās elementiem un procesiem. Ainava ir lielākā sabiedriskā ārtelpa. Šis pētījums veidots, lai paplašinātu zināšanas jomā, kur ainavu arhitekts darbojas kā ainavu mākslinieks. Pētījuma mērķis ir noskaidrot, vai un kā mākslas darbos sabiedriskajā ārtelpā tiek izmantoti atmosfēras ainavas gada rituma dabas parādības un elementi kā materiāls. Ar atmosfēras ainavu tiek saprasta ainava virs zemes virsmas līmeņa, kas cauri gaisa ainavai tiecas uz bezgalību debess un visuma ainavā. Mākslas darbu sabiedriskajā ārtelpā izvēli piemēru izpētei noteica to relatīvi mazais mērogs, īslaicīgums, eksperimentālais un pionieraksturs salīdzinājumā ar ainavu arhitektūras darbiem.

Pētījums veikts divās daļās. Pirmajā pētījuma daļā veikta ainavas gada rituma konceptuālā izpēte, lai noskaidrotu un sistematizētu visus izpētes objekta aspektus un apkopotu kritērijus turpmākā pētījuma veikšanai. Pētījuma otrajā daļā veikta mākslas darbu sabiedriskajā ārtelpā piemēru izpēte. Konceptuālas izpētes rezultātā klimats, gadalaiki, laikapstākļi un diennakts ritmi laika plūdmā identificēti kā gada rituma atmosfēras ainavas sistēmas tematiskās grupas un raksturo cilvēku uzkrāto pieredzi un sapratni par šo fenomenu. Ūdens, gaiss un gaisma izdalīti kā gada rituma pamatelementi atmosfēras ainavā. Ainavu arhitektūras teorijas kontekstā tika sistematizētas gada rituma vizuālās dabas parādības un elementi atmosfēras ainavā un tika meklēti to lietojums mākslas darbos sabiedriskajā ārtelpā. Trīsdesmit mākslas darbi sabiedriskajā ārtelpā tika atlasīti piemēru izpētei. Tie ietvēra gan autentiskas, gan mākslīgi radītas atmosfēras ainavas gada rituma dabas parādības un elementus. Izpēte apgāza hipotētisko pieņēmumu, ka atmosfēras ainava ir 100 % autentiska un gada rituma fenomenam atmosfēras ainavā nav iespējams veikt izmaiņas. Pārsteidzoši, ka izvēlētajos piemēros mākslinieki bija atraduši veidu kā atdarināt atmosfēras ainavas dabas parādības un elementus, izmantojot mūsdienu tehnoloģiskās iespējas.

Ainavu arhitekts ar radošiem un mākslinieciskiem paņēmieniem var virzīt ainavas lietotāja uzmanību un izvēli un izcelt gada rituma atmosfēras ainavu kopējās ainavas kontekstā. Pētījums pierādīja mākslinieku veiksmīgu spēju integrēt atmosfēras ainavas dabas parādības un elementus mākslas darbos. Tas liecina par iespēju ainavu arhitektūras projektos iekļaut mākslinieku uzkrāto pieredzi. Pētījums padziļina zināšanas par ainavas kā mākslas darba radīšanu. Skatot ainavu kā mākslas darbu – gada ritums atmosfēras ainavā ienes dabas parādību un elementu daudzveidību un mainību jeb ainavas mirkļu plūdumu, kas veido noteiktu estētisko ainavu un rada mainīgu ainavas gaisotni. Piemēru izpēte liecināja, ka mākslinieku radošā pieeja izceļ pašsaprotamos ikdienas ainavas elementus mākslas darbos sabiedriskajā ārtelpā jaunā mākslinieciskā kvalitātē, tiem kļūstot no ikdienas un pašsaprotamiem uz dižiem un goda elementiem.