

SPACE JUXTAPOSITION IN ARTS

Annie On Ni Wan, Academy of Film, School of Communication, Hong Kong Baptist University, Hong Kong, China

ABSTRACT

Space Juxtaposition in Arts suggests a modular structure that constructs and presents digital artworks related to spatial practice. This structure involves multi-layered space, interconnected modules and nomadic qualities. This paper discusses the discourses of site-specific art, cultural specificity and spatial practices in an artwork. The research analyzes characteristics of locative artworks, such as the unstable relationship between spatialized narrative and its site, the temporal shift in multilayered space and the significance of this modularity in an artwork.

Section One of this paper, Introduction, reveals the importance of the origin of locative art while presents a critical analysis of the art practice in the 1960s. Section Two, The Bonds, describes artistic approaches to everyday life and argues that elements from our everyday life in art projects as the bonds that connect each other. In Section Three, Characteristics of Locative Art, it suggests a new art discipline, which originates from site-specific art and provides a theoretical framework. This analytical structure manifests in technological advancement of mobile technology, spatialized narrative and its modular structure.

INTRODUCTION

Site-specific art practice usually refers to artworks that exist in a particular space. A famous quote from the minimalist artist, Richard Serra, reveals the essence of this art practice. In 1985, after a public hearing to determine whether his work *Tilted Arc* needed to be relocated, he remarked: “As I pointed out, *Tilted Arc* was conceived from the start as a site-specific sculpture and was not meant to be ‘site-adjusted’ or ‘relocated.’ Site-specific works deal with the environmental components of given places. The scale, size and location of site-specific works are determined by the topography of the site, be it urban, landscape or architecture enclosure. The works become part of the site and restructure both conceptually and perceptually the organization of it.” [1]

However, Serra’s definition of this practice remains controversial. Because many argue that site-specific art should apply to any artwork that is made in response to a site or interacts with any element of a site. In addition, this term site-specific art originates in the 1960s, defines the production, presentation and reception of artworks in conjunction with the idea of the site, its cultural and physical qualities. This includes light installations, sound installations, environmental art, public sculptures, dance performances and digital art, etc. Instead of discussing approaches that define site-specific artworks, this chapter focuses on the critical analysis of minimalist and conceptualist practices in site-specific art.

“Rather than ‘establish its place,’ the minimalist object emphasises a transitive definition of site, forcing a self-conscious

perception in which the viewer confronts her own effort ‘to locate, to place’ the work [...]” [2]

In the book *Site-specific art performance, place and documentation*, Nick Kaye shares his insights on site-specific practice by exploring Robert Morris’ sculptural practice. He states that Morris’ *Mirrored Cubes* (aka. Untitled), exhibited in the Museum of Modern Art, New York in 1965, penetrated into the gallery space and abstracted the outer space and inner space of the sculpture. Morris positioned four mirror plated cubes as if they are placed at the corners of a larger square. As such, the multiple layers of reflection were unavoidable. In Morris’ cubes, the reflection of the gallery space became the site of the artwork, which includes the audience and viewers of the work. It presents the instability of the site, as the reflected images are constantly changing.

When compared with Serra’s conceptual framework, Morris considers the fact that the site of an artwork is a space where people interact. Although Serra defended *Tilted Arc* and stated that site-specific art should not be ‘site-adjusted’ or ‘relocated,’ his earlier work *Shift* reveals the importance of the audience’s participation and their spatial relationship with the artwork. “What I wanted was the dialectic between one’s perception of the place in totality and one’s relation to the field as walked.” [3]

Shift redefines the viewers’ perception of the landscape by placing concrete sections together in a zigzag pattern. Viewers or precisely those who penetrate into the space, perceive the terrain as a formless and undetermined structure. During nearly the same period in which Morris presented his *Mirrored Cube*, Hans Haacke presented *Condensation Cube* which engages with the natural environment of a site. Moisture at a unique time in the site where this transparent cube is placed, becomes the content of the work. Hence, invisible elements such as humidity, subtle changes in temperature and overall environment of the site changing constantly would eventually affect the form of the work.

NEW DEFINITION OF SITE

Site-specific art could be ‘site-adjusted’ as in the case with the above artworks, especially in terms of embracing different qualities that exist in the site. Whether the work can be ‘relocated’ depends heavily on how the word ‘site’ is defined in site-specific art, important concerns include: What is a site?, How has the site been constructed? and Where is the site?

“An existing space may outlive its original purpose and the *raison d’être* which determines its forms, functions and structures. It may thus in a sense become vacant and susceptible to being diverted, re-appropriated and put to a use quite different from its initial one.” [4]

Henri Lefebvre's *Production of space* affirms space is never absolute and neutral. Instead, the construction of space is a complex and bidirectional process based on social values, human perception and spatial practices. Anthropologist Marc Augé conceived *non-places* as places of transience according to their usage and human spatial practices. [5] The theory stresses that spatial practices are more significant than the physical space itself. It defines location as the name of a place, whereas space is defined as the physical/ architectural form and an end-product of spatial practice. As a consequence, the word site should be interpreted in a straightforward fashion as a location or place or space of events. Each period's or culture's construction of site is re-defined on the grounds of relevant, dominant social norms, time or practice, but not on any claim to be the prior truth. In other words, the concept of site is temporary and volatile.

The pioneering sound artist, Max Neuhaus, created one of the very first telematic sound performances *Radio Net* in 1977. It was a closed-loop radio network, which propagated a radio signal from one transmitter in a city to that of another city in the United States. The two-hour performance adopted communication technologies as a bidirectional process. *Radio Net's* structure formed a cartography of radio wave spectra and an invisible landscape. We can see the technological advancement in this project and how technology affects an artwork's structure. The invisible network formed by multiple sites in this work, cannot be described by the theory of site-specificity, especially for Serra's rigid structure. Because a site in site-specific art usually refers to a certain space while this artwork was traveling across several places. The communication and interaction among audience in different places are inseparable to the artwork, so the connection among places and the idea of multiple sites become important, though none of the sites is superior.

As technology develops and art forms evolve, there are more and more artworks related to space and site which cannot be explained fully using Serra's theory. Recent digital art practices reveal the importance of shifting sociality in public spaces. They frame the virtual space as a place of events and social practice because this affects the way how we occupy space in the city. *Can You See Me Now?* was an urban game first exhibited at the b.tv festival 2002 in Sheffield, UK. It happened online and in the city at the same time. *Members of Blast Theory* (members) played against online players (avatars) in an online city. The game placed avatars at random locations on a virtual map while members appeared on the map according to their real time physical locations. The members tried to catch the avatars in real city space and they also exchanged information and tactics with others via walkie-talkies. Once they caught an avatar, they would take a photo of that particular location in real city space.

In *Can You See Me Now?*, the virtual map space and the idea of presence in this work suggest an insight. The virtual map exists on the internet, where cultural interaction happens. Meanwhile,

this map is an abstraction of the physical space, i.e. the cityscape. When the runners took pictures of places where they caught avatars, there is no doubt that the virtual players did not exist physically in those particular places. The spaces in this project are all superimposed, mixed up and blurred. Its site was a virtual map – an extension of the physical site. Yet, it engaged more people and created a network of complex, hybrid space, which could not be analyzed solely using the term site-specific. These spaces make a statement about what a site means in the twenty-first century. Site nowadays should be interpreted as a space of events and an end-product of spatial practice. In addition, this space can be either physical, virtual or hybrid, similar to where interactions happen in *Can You See Me Now?*.

On the contrary, *Milk Project* created by Esther Polak, Ieva Auzina and RIXC – at Riga Center for New Media Culture in 2004, utilized the same technology, but a different approach towards space. This locative art project traced the production and transportation process of milk from Latvian cows. The artists invited farmers and drivers to wear GPS devices, interpreted the resulting data and created routes of how the milk was delivered from the udders of cows to consumers' plates. The structure of this work is simple enough. For instance, the content of the work depended on how people deliver milk and the short stories involved. The stories were documented in both text and images, presented in the form of a video installation. It is concerned with what was happening on the route which had been derived from and defined by spatial practice; the route does not exist if there is no milk delivered and it is a site defined by actions and culture. Also, it is meaningless not to just read the stories as a whole as coherence will not be achieved and as a result, one may not understand that the work revolves around the delivery process of milk. In other words, the entire entity was made up of connected stories that happened along the milk line and these constructed the spatialized narrative, which was specific to the line. The art group regarded the work as landscape art instead of addressing any cultural and political statements. The traces of movement depicted the activities of the participants involved and none of them was omnipresent. Their collaborative force and technology facilitated the digital landscape art. In both *Can You See Me Now?* and *Milk Project*, there were hybrid forms of spaces and their sites were complex. The term site-specificity is too weak to describe their states of flux and nomadic qualities.

However, digital art nowadays deals with locations, spaces and sites that mostly originated from site-specific art in the 1960s. They extend the idea of location, site, spatial practice and space. Moreover, due to the invention of telematics and mobile technologies, the original framework cannot explain the innovative discipline entirely. Neither can the rigid one from Serra's *Tilted Arc* nor the mutable form from *Mirrored Cubes* and *Condensation Cube*. This paper is not concerned with defining site-specific art for today's digital art practices. On the contrary, it is concerned with suggesting a new form of art and discourse about how to

appreciate this form of art, a new genre – locative art. It is also concerned with the notion of what the relationships among sites are, what the relationship between the site/ context is and where the site(s) is/ are. Most digital artworks, in relation to space, sites and mobile technologies, encompass a number of invisible elements from their sites. This multi-faceted model is comprised of audience participation, historical backgrounds, collective memories as well as different form of spaces.

THE BONDS

Vito Acconci's *Following Piece* is a significant project in relation to art and everyday life practices in public spaces. Algorithms in art are sets of rules that artists create and during the process of art making; artists or softwares created by artists in digital art make decisions based on them. In this piece, Acconci's algorithm was first to pick random strangers on the streets, then until they disappeared and entered private spaces where he could not enter. This work was carried out every day for a month and he took video documentation. His own algorithm shows how artists contextualize public spaces and private spaces in art. It also emphasizes the uncontrollable nature of our movement in everyday life and public spaces. Acconci's algorithm decided his own movement in public spaces and this solely depended on actions of random strangers. This reflected how his movement and those related everyday life events were affected by external forces. In spite of ethical questions arising from this project, one of the major elements in the piece was role of the participants in public spaces and everyday life.

The multilayered space in his piece is worth paying attention to. When he was following his targets, he was aware that he was creating art. In other words, his space is an art space. However from his targets' perspective, the space is a public space. In this case, the contradictory definition of space proves that action defines space. Art originates from everyday life; it provides a channel and intersection between artists and their audience. Acconci's paradoxical structure framed the artwork and randomness in everyday life enriched its content. From collage paintings to performance and excursions, Dadaists embraced everyday life events as active ingredients in their practice. For example, Marcel Duchamp's famous ready-made sculpture *Fountain*. He exhibited an everyday life object, a standard urinal and signed it with a fake signature (R. Mutt). This artwork transformed what we normally regard as non-art into art. Besides Duchamp's anti-art innovation, Tzara and other Dadaists structured their works, especially for their performances and excursions, around the creation of an experience between dream and reality. Their claim of anti-art is the most ironic. They made art anti-art. Their lack of aesthetics becomes their aesthetics and also their manifestos.

"In documenting art on the basis of the supreme simplicity: novelty, we are human and true for the sake of amusement, impulsive, vibrant to crucify boredom [...] I write a manifesto and I want nothing, yet I say certain things and in principle I am against

manifestos, as I am also against principles [...] I write this manifesto to show that people can perform contrary actions together while taking one gulp of fresh air; I am against action, for continuous contradiction and for affirmation too, I am neither for or against because I hate common sense." [6] Similar to their claims stated above, the way they interpret common sense is ironic too. Elements from everyday life in their works are the common sense (Duchamp's urinal object for example) and through their anti-art process (by exhibiting the urinal object in a museum), the anti-art object becomes art. The process involves setting up a situation and an experience which originates from everyday life and deconstructing it at the same time. Although art critics criticize their bankruptcy in aesthetics (this is what they were aiming for), their innovation in creating new forms of experience and influence on their successors – Surrealism, Situationist International and Conceptual Art – cannot be ignored.

ART AND EVERYDAY LIFE

Social activists or interventionists provoke their audience by presenting didactic messages and activate social changes, normally in public spaces. There are fundamental differences between this practice and artworks that involve public spaces. Art projects that involve public space do not necessarily aim for social change. Claes Oldenburg and Coosje van Bruggen transform everyday life objects and stereotypical objects into large public sculptures, such as *Balancing Tools* in Germany and *Cupid's Span* in San Francisco. Their monumental sculptures situated in different cities transform the public's perception of what sculptures are. The artists alter the scale of ordinary objects and these iconic images are often freely associated or have multiple meanings. These sculptures should be viewed as pure forms of objects, as monuments in public spaces that juxtapose with our everyday life. City spaces are stages of everyday life; they are full of meanings and are constantly being written or re-written. Hence, we regard cities (i.e. open public spaces) as spaces of everyday life events.

Spaces in everyday life are similar to these objects and they often can be rendered as different acts and be re-written. Sense of space and its definition are highly subjective and names of spaces are usually decided by urban planners, governments and authorities. As mentioned previously, Marc Augé stresses spatial practice of a certain space is far more important than that physical space. Hence a sense of space developed by a particular person depends on his/ her perception, memory of that space and practice in that space. Meanings and representations of spaces in everyday life are no longer static. The manifestation of each artwork is different from another and often merely depends on what kind of element in our everyday life has been selected. In 1998, French art critic Nicolas Bourriaud suggested the term *relational art*, which defined as art practice concerned with communities, human relations and social context. This art practice stands against art practices which concern an independent and private space. Since

relational art consists of a structure formed by collectivity and elements from our society, he also stated that methods of connecting each elements together become less visible.

“Art keeps together moments of subjectivity associated with singular experiences, be it Cezanne’s apples or Buren’s striped structures. The composition of this bonding agent, whereby encountering atoms manage to form a word, is, needless to say, dependent on the historical context. What today’s informed public understands by ‘keeping together’ is not the same thing that this public imagined back in the nineteenth century. Today, the ‘glue’ is less obvious as our visual experience has become more complex, enriched by a century of photographic images, then cinematography (introduction of the sequence shot as a new dynamic unity), thus enabling us to recognize the ‘world’ as a collection of disparate elements (installation, for instance) that no unifying matter, no bronze, links.” [7]

Bourriaud’s definition of ‘glue’ can be seen as methods that artists select events and how they connect them together. Public space can also be regarded as a pool which is filled with everyday life events. Artists, such as Acconci, Claes Oldenburg and Coosje van Bruggen, have selected objects and events to form the bonds. According to Bourriaud, the bonds become more complex and they are not restricted to visual elements. Everyday life is an active ingredient in forming the bonds. There are no objections to how art relates to our society or it is a part of our culture, although revealing this relationship is not necessarily the ultimate goal. Instead, art should be unique and distinct in creating an experience.

Jacques Tati’s film *Playtime*, is a perfect example of how visual and aural rhythms with futuristic everyday life experiences are synergized. It has been described as plotless and without stories, in contrast to those films with clear narratives and formalistic structures. Tati positions us in his rigid, technological and futuristic world and portrays the life of the main character (Hulot) as humorous and a person who fails at life. Hulot finds himself full of curiosity in this world, unlike other characters in the film. In the scene that shows he is waiting for a job interview, Tati emphasizes the sound of a telecommunication machine, stepping sound of an employee and the sound from a sofa, which Hulot sits on.

Cinema is a form of mirror, not absolutely accurate but selectively magnified and amplified. In *Playtime*, the bonds, in Bourriaud’s term, especially in the scene mentioned, were those details in everyday life which often ignored by us. Tati emphasizes this surrealism of sound in our everyday life and this goes beyond what Bourriaud called ‘cinematography (introduction of the sequence shot as a new dynamic unity),’ instead, he creates new relationships among our everyday life, sound and visual images. The bonds turn invisible and more complex in installation art, as Bourriaud mentioned and it is also true in new media art. *Milk Project*, referred earlier in Introduction, reveals different disparate elements keep together and forms a unique world. Participants

from different locations along the milk line told stories about how milk was delivered and these stories rewrote meanings of locations. One of the stories told by Janis Simons (one of the participants), who is a milk farm, showed his work schedule in a particular day. On the web archive of this project, artists chose not to show the names of participants’ locations (e.g Janis Simons’), instead, they showed their GPS coordinates, animations of their recorded movements and their stories in text. The audience perceive participants’ locations as spots along the milk line and these spots are spots of memories and cultural practice in this project. The names of locations are no longer important to audience. Meanwhile, all spots are bonded through actions and movements of the participants and this bonds are invisible and inaudible.

From dadaism, film to new media art and locative media, artists select events in everyday life and create selectively magnified worlds, the space in these worlds can be multilayered, contradictory and overlapping. This includes actions, visual, aural, cultural and psychological elements. Most of them manipulate events in everyday life as content of their works but their strategies, structures and approaches are different.

CHARACTERISTICS OF LOCATIVE ART

The term ‘Locative Media,’ coined by Karlis Kalnins, refers to digital art practices in relation to either physical, cultural, epistemological or contextual elements or ubiquitous technologies. [8] Before the birth of the term, art practices from Thomas Philippoteaux’s paintings to Waag Society’s *Amsterdam Realtime*, revealed the engagement of locative-ness in various art practices.

In most of the locative artworks, artists concern with spatial relationship, rather than the space or the site itself. But due to our more complex sensory experience nowadays, the audience no longer sees the artworks to be happening in nineteenth century. They become active in viewing the artworks. Waag Society, Esther Polak and Jeroen Kee created the project *Amsterdam Realtime* in 2001. Public audiences in Amsterdam were invited to be equipped with a portable tracer device developed by Waag Society. The devices kept track of their positions by using GPS technology and data synchronized with that stored in a central server in realtime. The visualized data would then be shown on a map. The map does not contain any streets names, landmarks or buildings. Instead, it contains traces of human movements. Another locative sound art example, Christina Kubisch chooses the invisible electromagnetic waves in *Electrical Walk* and creates sonic narratives within different cities. *Electrical Walk* is an outdoor installation which consists of lots of electrical wires. It employs custom made headphones that detect inaudible electromagnetic waves emitted by both wires and different objects in the city, such as ambulances, neon lights and convert them into sound. The project has been exhibited in various cities.

MULTILAYERED SPACE

Anthony Dunne and Fiona Raby described hertzian space as an interface between human and electrical devices. "We are experiencing a new kind of connection to our artificial environment. The electronic object spread over many frequencies of the electromagnetic spectrum, partly visible, partly not. Sense organs function as transducers, converting environmental energy into neutral signals." [9]

In Kubisch's work, technology used in different sites are the same and different sites and cities and movements from the audience enrich the content with the invisible, 'hertzian' space. This unique sonic experience differs from one location to another. In other words, the most important elements of an artwork are how the artwork is structured around the idea of spatial practice and how different locations affect the artwork but not the kind of high-end technology involved. Kubisch's piece cannot be located inside a gallery or museum and most of the locations that she chooses are cities. These cities provide rich spectra of electromagnetic waves. In each city, the sound is different from one to the other, though the technology used are the same. The sound foregrounds the importance of everyday life, spatial practice, the 'hertzian' space and how the electromagnetic spectrum in a particular location affects the work as a whole. In her work, sites are important but they are not site-specific, because the 'hertzian' space is volatile and invisible. The space itself is in a state of flux and the sites are important to the work due to the activities of electromagnetic spectra happen there, in other words, the spatial practice in a particular site is important, rather than the physical space.

As Kubisch situates the work in different public spaces, this giving a more complex structure. She relocates the artwork and the audience in *Electrical Walks* transforms the public space into an art space together with the artist, through their movements in the city. A more recent example of locative art is *Serendipitor* by Mark Shepard. This iPhone navigation app provides alternative routes to users and suggests actions, such as taking a photo, picking a flower. Users enter an origin and a destination, then the app will map a route between them. They can also choose to increase or decrease the complexity of the routes. When users reach the destinations, they can choose to send emails and share their routes and steps they took with others.

This work adopts a similar approach to Kubisch's. Spatial practices in both projects are the active ingredients. Shepard even gives more freedom to users and due to the technological advancement, the users can now experience the artwork wherever they are. The iPhone app provides alternative routes for the users and presents another kind of cartography, which differs from normal routes provided by online map applications. Those routes are usually longer than we normally take and encourage users to explore our environment in everyday lives. Yet, this personal experience has been guided by some simple instructions in the app.

Serendipitor is another example of how art transforms space and sites of the artwork become indistinct.

In Acconci's *Following*, the artist experienced the art space that is created by himself while others, such as persons he followed, experienced an everyday life public space. This concept expands in *Serendipitor*, since users experience and create art spaces, together with the artist. These spaces are multilayered and overlapped. Furthermore, sites in this artwork could be anywhere in the world with an internet connection, hence its sites are hybrid in form. In addition to Karlis Kalnins' definition of locative media, one of the unique characteristic of locative art is how artists include everyday life events, i.e. actions in public space. Artists structure these events in order to transform the public space as well as the spatial relationship between the artwork and the audience.

MODULARITY

A similar practice to locative art is telematic art. It is defined as artworks adopting telematic technology, such as the mobile phone and other telecommunication devices. One of the telematics artworks, Heath Bunting's *Kings Cross Phone-In* in 1994, opened up new possibilities of performance art and the participants were aware of their actions. Bunting created a webpage, described the project and what people needed to do if they wanted to join the project. He also listed a pay phone number at Kings Cross station he would call during the performance. The artist observed the listed phone numbers' activities at the station and summarized events into a written report. Kings Cross in London became the main site of the piece while the distributed network covered locations where people telephone in. This work emphasizes the communities and the network but in actual fact, it had a main, central site. No other sites were superior to the main site. On the contrary, in Shepard's work, all users' inputs are important and the sites (users' locations) in the network are equally important.

Internet art is distinguished by real-time and virtual space while in locative art, such as *Serendipitor*, the transient and mobile natures stand out. In *Serendipitor*, there are multiple sites involved and qualities of different locations are highly important. However, the definition of site in locative art is no longer limited to physical, discrete spaces. Instead, it may involve 'hertzian,' virtual or hybrid space. Furthermore, qualities of different locations, i.e. audiences' actions and the environment, are constantly changing, hence these qualities affect the user's experience in *Serendipitor*. Another feature of this kind of art is modularity and in *Serendipitor*, each user's interaction in a location can be considered as a module. This modular structure, which outlined in a book of Lev Manovich as one of the principles of new media. The established media art scholar depicts a new form of media art in terms of content and structure. He states: "This principle can be called 'fractal structure of new media.' Just as a fractal has the same structure on different scales, a new media object has the same modular structure throughout. Media elements, be it images, sounds, shapes or behaviors, are represented as collections of

discrete samples (pixels, polygons, voxels, characters, scripts). These elements are assembled into larger-scale objects but they continue to maintain their separate identity. The objects themselves can be combined into even larger objects -- again, without losing their independence." [10] But modularity in locative art goes beyond what Manovich describes. With the development of internet technology and wireless communication, artworks existing simultaneously in different spaces is possible. In locative art, due to its transient and mobile nature, chance events usually occurs. When art becomes more open-ended and volatile, authorship in traditional art forms turns invisible. The experience created by locative art depends on how artists select events in everyday life, as mentioned previously. It also depends on how they put them together and what the 'glue' is, according to Bourriaud. As we can see in the *Milk Project*, mentioned in Session 1, the artists limited the way how traces had been created. The group looked for specific content and qualities of narratives through interviews. Hence, different micro-narratives, told by different persons involved in the milk line, such as drivers and milk farm, in the project were delivered successfully to the audience in the gallery. Each micro-narrative in this artwork can be regarded as a module and all modules are well-glued by the milk line which is a cultural practice – a typical example of how action defines site.

In *Milk Project*, each micro-narrative can be read as an individual story of everyday life and by combining those narratives together through artists' choice, it forms "fractal structure of new media," in Manovich's term. But this modular structure in locative art does not solely exist in one, discrete place, instead, all modules are spread out in all kind of spaces.

CONCLUSION

The rigid definition of site is no longer valid. Our space, everyday life and culture are all in the state of volatility. Art is a selectively magnified artifact of our world and artworks, especially if it is in relation to ideas of space (in whatever forms and media) and digital cultures. It is believed that the modular structure as suggested – will be a role model for locative art. As the rigid concept of site diminishes and most of the locative artworks are concerned with our culture, spatial practices and city space, fragmented experience in the modular structure created by mobile technology should be inter-connected and originated from our everyday life events. The modular structure suggested here bonds all fragments together via both form and content. The 'glue' usually contains invisible elements; it is imagined or re-created by the audience.

REFERENCES

1. Richard Serra, *Writings/Interviews* (Chicago: University of Chicago, 1994), 202.
2. Nick Kaye, *Site-specific art performance, place and documentation* (London: Routledge, 2000), 2.
3. Serra, 11.
4. Henri Lefebvre, *Production of space* (UK: Blackwell, 1991), 167.
5. Marc Augé, *Non-places : introduction to an anthropology of super modernity* (London: Verso, 1995).
6. Tristan Tzara, 'Dada Manifesto 1918' in *The Dada Reader: A Critical Anthology*, ed. Dawn Ades (Chicago: University of Chicago Press, 2006), 36-42.
7. Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les Presse Du Reel, 2002), 17-18.
8. Anne Galloway and Matthew Ward, "Locative Media As Socialising And Spatializing Practice: Learning From Archaeology" *Leonardo Electronic Almanac*, http://leoalmanac.org/journal/vol_14/lea_v14_n03-04/gallowayward.html (accessed 2, March, 2011).
9. Anthony Dunne, *Hertzian Tales: Electronic Products, Aesthetic Experience and Critical Design* (Cambridge: MIT Press, 2001), 107.
10. Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2001), 30.

BIBLIOGRAPHY

- Augé, Marc, *Non-places : introduction to an anthropology of super modernity* (London: Verso, 1995).
- Bourriaud, Nicolas, *Relational Aesthetics* (Dijon: Les Presse Du Reel, 2002).
- Calvino, Italo, *Invisible Cities* (New York: Harcourt Brace Jovanovich, 1974).
- Dunne, Anthony, *Hertzian Tales: Electronic Products, Aesthetic Experience and Critical Design* (Cambridge: MIT Press, 2005).
- Galloway, Anne and Matthew Ward, "Locative Media As Socialising And Spatializing Practice: Learning From Archaeology" *Leonardo Electronic Almanac*, http://leoalmanac.org/journal/vol_14/lea_v14_n03-04/gallowayward.html (accessed 2, March, 2011).
- Kaye, Nick, *Site-specific art performance, place and documentation* (London: Routledge, 2000).
- Kubisch, Christian, "Turku is Listening" *Electrical Walks*, http://www.turku2011.fi/en/s/electric-walks_en (accessed 12, April, 2011).
- Lefebvre, Henri, *Production of space* (UK: Blackwell, 1991).
- Manovich, Lev, *The Language of New Media* (Cambridge: MIT Press, 2001).
- Serra, Richard, *Writings/Interviews* (Chicago: University of Chicago, 1994).
- Tzara, Tristan, 'Dada Manifesto 1918' in *The Dada Reader: A Critical Anthology*, ed. Dawn Ades (Chicago: University of Chicago Press, 2006).