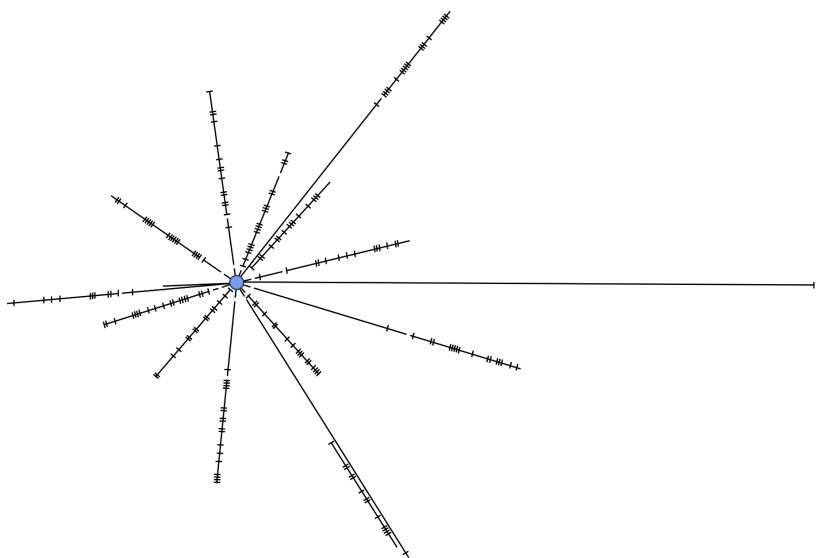


LandArch





LandArch

BlueDot
2022

If it resembles something, it would no longer be the whole.

P. Valéry

Architecture is not necessarily a visual experience, and requires, to be perceived as an artwork, the shifting of perception, and this not only in terms of its dimension but also in the gathering of the senses. The sensation of experiencing the artwork from within allows a different being in the world and is at the same time an experience of the world through the changing characteristics of places and materials. Different degrees of perception are agglutinated between relations, relations between relations, up to new superior forms that at the same time form a space, a habitable one.

Architecture makes it possible to erect places through the composition of spaces, in such a way that new forms of perception are created. Properly viewed, new perspectives on the use of the material are then opened, like the erosion of the environment, the monumentality of the fragile, and the limited resource. We say that building reveals the full spatiality of a site. It also brings us closer to the alternating mutation of what is landscape and abstract space, to the trace or footprint, the meeting of the senses, and the material consciousness among others.

We call this "Land Arch", keeping its meaning intentionally open and indeterminate. The architectural work in this sense no longer questions the relationship between the artwork and museum (seriously questioned by Land Art), but that of home (or land) and world, or world and universe. Figuring a possible extension of identification in and with the artwork.

*The miner who cuts into the land can either cultivate or devastate it...
Depending on how conscious he was of nature in himself and the landscape.
A mine could be as natural as wilderness.*

Smithson R [3]

Experience has shown us enough that walls and ramparts do not stop the expansive and almost explosive rhythm of everything new, in its ancient and recent aspects. Space in general must be shown with a material spirituality that makes the environment familiar and meaningful, ultimately human. The problem of identifying ourselves with today's world is not only in terms of its uncontainable diversity but in the already undermined use of antiquated principles for the treatment of new spaces.

The future is already questioning us as our technological capacity grows and with it that of displacement and construction. we are currently wondering about settlements on planets other than earth and research missions outside of orbit, about the fragile monumentality of life. We expose the perspective of transforming the way we identify with places, natural and abstract, and make works in which we can move from one to the other as a relative medium. In which we can configure our spaces in a more conscious relationship with the environment and the territories we inhabit and with all that this entails in the exercise of occupying.

We live in frameworks and are surrounded by frames of references, yet nature dismantles them and returns them to a state where they no longer have integrity. Today's artist is beginning to perceive this process of disintegrating frameworks as a highly developed condition.

[1]

The identification with the sites of architectural artworks must be flexible enough to make it possible to inhabit more extreme and inhospitable environments. To build in their means to compose the space to be an interior that houses a dwelling but does not necessarily have an implicit specific use, so that the space is as flexible as it can be and is willing to change according to the perception and its environment, and that allows the development of different reflective scenarios where transformation is the tension that builds intrinsic ties between the home/world and its inhabitants in a transversal way. Space in this sense cannot exist isolated from its context and the identification in the perception of this place must be accompanied by the awareness of the transience of our constructions. The aim is to contribute to the composition of forms in the vital organization. It means, at the same time, to be able to make an abstract space the exterior, with the unified alternation of the different scales of habitability.

In relation to place, space is like the word when it is spoken, that is when it is caught in the ambiguity of an actualization.

Krauss [2]

The architectural program within these different scales determines the way of inhabiting an artwork. But this notion of spatial order changes to the extent that the home and the world are understood as a unidirectional channel, it changes when new explorations are included that allow identification with the environment, it changes when we decide to face our present and include it within the production and spatial configuration, it changes not only in its result within the project and the site, but it also generates changes in those who inhabit it, because it allows them to

question their perceptions constantly, and also to explore the spaces as a search for meaning within the home/world.

This understanding can lead us to less conventional programs within the architectural object but also can show us through introspection a close perspective that occurs with our occupation and with the fact that everything we produce leaves a mark, and generates impact.

I was sort of interested in the dialogue between the indoor and the outdoor and ... I developed a method or a dialectic that involved what I call site and non-site ... (it's a back-and-forth rhythm that moves between indoors and outdoors).

R Smithson [3]

Producing artworks outside the gallery, there have been created not only new forms of curating but an increasing necessity of multiple sites, and the shiftings between them. As in color, each person who experiences it perceives something differently, and names it with a generic name, these constructions must at least determine a different limit for each perception depending on the sense with which he does it. We favor subtle differences and diverse identities, named only in their relation to space and not in the direction of individualities. Nothing can be said to be home in the classical sense, nothing appears there, but the identification gives us a sense of home, a perspective of the land.

Allegories are, in the realm of thoughts, what ruins are in the realm of things.

Benjamin [4]

By ruins, we have the trace or footprint. A site-specific symbol of the place, an organic form produced, inherent to perception, made possible by it. A record of passage, subject to change. A first step may mean something different from a breakthrough, but it is always a symbol, and very often a criticism. It is in this sense that we propose that the contact with the material and the movement of the work create awareness of an impact, and not only of the fragility of the constructions but of our passage.

We want to leave a footprint but in the materials that are integrated with their environment. And not separately, we want the places of this space to be at the same time natural and abstract so that we can integrate the durable to the fragile and the impact to the monumental. We say that, among its many faces, it is a reminder that "the specificity of place has been "embraced as an automatic signifier of "criticality" [5]. It gathers impact, movement, and suggests awareness.

A footprint, in short, is a symbol of identification with something alien. It takes into account both what appears and what is absent, and the composition should encourage complex thinking.

I thought the most politically powerful statement to make as an artist was to engage with the environment. That was what we had to do as human beings.
David Nash

Let's consider the characteristics of new forms where fragility and monumentality harmonize together, where durability and impact generate rhythm with the context. This, to question the place as static, proposes it as dynamics.

This type of form is directly associated with collectivities and their commitment, where it becomes more and more necessary to include the perspective of our place in the land and the home it shelters with its transcendence in time and of course the way we identify with the world.

The ponderous illusion of solidity, the non-existence of things, is what the artist takes for 'materials'. It is this absence of matter that weighs so heavy on him, causing him to invoke gravity... It is the dimension of absence that remains to be found.

[6]

If humans are going to leave the earth, we must secure the consciousness of identifying with it. And in this, an artwork that not only engages human collectivity but blurs the boundaries of human work is necessary. If we do not learn to live here, we will carry ruins under our feet. We aspire to leave memorable traces. To modify the world in this direction means to put in the hands of art the direction of our identity and not only its representation. We must question, with ever more serious inquiries, the difference between constructions and habitats, embrace change and decay. Without these new considerations, the home, for example, which would have been very difficult to leave the world, will remain locked in classical forms, in the shelter, in the colonization, in the use unlimited in principle, of the materials with which it is built, in the separation, Etc.

It is about this that we ask; before leaving the world, what is it necessary to understand, with our already complicated relationship with the environment and the world and its relationship with our spaces, with conservation and equality?

Let the work leave the museum, they used to say in the past, we say, let the home go out into the world, let it cease to be an interior, let the constructions represent intangible zones, let the traces be visible, let the walls be no more than the dunes of something interminable. If this does not happen, how can we avoid that all our steps backward are nothing but ruins? We oppose ruins for their sculptural and past value because in architecture it is especially true that neither the past nor the future, but the present can be inhabited.

Nature is never finished.

R. Smithson [7]

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