



International Institute of Applied Aesthetics
XV International Summer Conference

**SCOPING SUSTAINABLE AESTHETICS
RETHINKING NATURE,
MAN-MADE ENVIRONMENT**

Lahti, June 12-14, 2023



The 15th International Summer Conference of The International Institute of Applied Aesthetics (IIAA)

Scoping Sustainable Aesthetics
– Rethinking Nature, Man-Made Environment

This booklet consists of the programme, abstracts, and bios of the conference participants.

The IIAA organizes its XV summer conference at Sibelius Hall (Ankkurikatu 7) in the City of Lahti, Finland. The conference takes place in rooms Kuusi (Spruce) and Haapa (Aspen).

All times in the program are in East European Summer Time (Helsinki, EEST, UTC +3).

Twitter: @KSEI_IIAA, #IIAA2023

Booklet design: Jenni Rosti



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CONCEPT

The IIAA was founded in Lahti in June 1993 by the University of Helsinki, the City of Lahti, the Finnish Society for Aesthetics, and the Päijät-Häme Region University Association. The City of Lahti has offered a base for the IIAA since the beginning. A lot has happened with environmental issues in the world since the 1990s. The city of Lahti has celebrated this change as its sustainability transformation (<https://greenlahti.fi/en>).

In June 2023, the International Institute of Applied Aesthetics (IIAA) is organizing its 15th International Summer Congress with the title "Scoping Sustainable Aesthetics – Rethinking Nature, Man-Made Environment." With this three-day conference celebrating the IIAA's thirty years of facilitating thought formation on environmental aesthetics, the aim of the IIAA is to bring together people interested in the interface between philosophical/applied aesthetics and those approaches that seek to enhance ecological and social sustainability.

1995

The IIAA's first Summer Congress was held in 1995, after the World Congress in Aesthetics in Lahti, under the title "Nature, Man-Made Environment."

During the past thirty years, the idea of sustainability has become pervasive in all areas of human life, but we are still far from achieving, for example, the United Nations' sustainability goals (UN SDGs). Nevertheless, with the rise of sustainability-related discussion and work, we have witnessed the return of moral interest that concerns care, respect, accountability, and ethical development, not only within and about the human community but also beyond. Philosophical aesthetics has addressed these issues, especially in relation to environmental and everyday aesthetics.

The aim of the IIAA's XV international conference is to scope the potentials and risks of sustainable aesthetics, to critically investigate its status in the contemporary world and influence on the future(s). "Scoping Sustainable Aesthetics" thus invites us to (re)think about the role of aesthetics in sustainable development and the contemporary transitions towards environmentally sustainable and socially just well-being of both humans and non-humans.





PROGRAMME

Monday, June 12		
10:30	On-site congress platform opens, Coffee	
11:00-12:00	<i>Side programme: Guided tour of the Sibelius Hall</i>	
12:00-13:00	Lunch	
13:00	Online congress platform opens	
Kuusi (streamed online)		
13:00-13:30	Opening words: Arto Haapala (IIAA), Minna-Maija Salomaa (Lahti University Campus)	
13:30-14:30	ONLINE KEYNOTE: Roberta Dreon (Ca' Foscari University, Venice) Sensibility and Interest: Toward a Sustainable Attitude Chair: Arto Haapala	
14:30-15:00	Coffee break	
Parallel sessions	Kuusi	Haapa
15:00-15:30	1: Sustainable Aesthetics: Theory and Practice , Chair: Mateusz Salwa Corinna Casi: Decolonizing Environmental Discourses Within Environmental Ethics: The Case of Natural Values	2: Rethinking Tradition Chair: Arto Haapala Elena Romagnoli: Hermeneutic Situatedness and Landscape Sustainability
15:30-16:00	Luana Poliseli: Aesthetic Features in Knowledge Co-Production for Environmental Conservation and Sustainability	Jay Hetrick: Rethinking Sustainability with Félix Guattari
16:00-16:15	Break	
Parallel sessions	Kuusi	Haapa
16:15-17:45	3: Panel session Varieties of Sustainability in the Relationship Between Art and Nature , Chair: Zoltán Somhegyi Panelists: Zoltán Somhegyi, Adrienne Gálosi, Sándor Sajó and Endre Szécsényi	4: Panel session, Cultural ecosystem services – a research and policy concept for sustaining the aesthetic in nature , Chairs: Karoliina Lumma & Oleksandra Nenko; Panelists: Karoliina Lummaa, Oleksandra Nenko, Polina Golovátina-Mora, Minna Santaoja
17:45	Closing of the day	
19:00	The City of Lahti reception at Lahden Seurahuone	
21:00-	<i>Side event: Sauna raft cruise</i>	

Tuesday, June 13		
9:00	Congress platform opens	
Parallel sessions	Kuusi	Haapa
9:15–9.45	5: New Insights , Chair: Mateusz Salwa Alonzo Heino : Loving the Process – Care as a Component of Techne	6: Art & Aesthetics , Chair: Arto Haapala Laura Fumagalli : Ugliness in Landscapes
9:45–10.15	Stephanie Schuster : Adopting Timefulness: The Transformative Potential of Aesthetic Deep Time Experiences	Virpi Kaukio : Sustainable Use of Mires From an Aesthetic Perspective
10:15–10:30	Coffee break	
Parallel sessions	Kuusi (online session)	Haapa
10:30–11:00	7: Body & Presence , Chair: Noora-Helena Korpelainen Anna Petersson : Urban Cemeteries and the Aesthetics of Care (ONLINE)	8: Art & Aesthetics Chair: Virpi Kaukio Matti Tainio : Fair Nights – Artificial Illumination and Sustainability
11:00–11:30	Elettra Villani : Including Scars – Environmental Considerations From Theodor W. Adorno’s Thought (ONLINE)	Anna Schober : Pablo Albarenga’s Seeds of Resistance: A Relational and Horizontal Aesthetics as a Means to Popularize Environmental Issues
11:30–12:00	Victoria Mateos de Manuel : Dance Aesthetics: Sensation and Perception of the Verb to Sustain (ONLINE)	Alma Itzhaky : Holy Landscapes, Blasted Landscapes: Two Holy Sites in Palestine/ Israel in Contemporary Artworks
12:00–13:30	Lunch	
	Kuusi (streamed online)	
13:30–14:30	KEYNOTE: Henry Dicks (University Jean Moulin Lyon 3) Biomimicry and Sustainable Aesthetics Chair: Mateusz Salwa	
14:30–15:00	Coffee break	
Parallel sessions	Kuusi	Haapa
15:00–16:30	9: Panel Session The Aesthetics of Demolition Chairs: Iida Kalakoski and Riina Sirén Panelists: Panu Savolainen, Ella Müller, Johanna Björkman, Iida Kalakoski & Riina Sirén	10: Panel Session Re-Thinking “Nature’s Call”: Aesthetic Intra-Actions Between In/Contingence, Human-Made Synthetic and Organic Material, and Society , Chair: Riku Laakkonen; Panelists: Riku Laakkonen, Tiina Vaittinen, Timo Uotinen, Anna-Ilona Rajala
16:30	Closing of the day	
18:00	Side event: Excursion to Kujala Waste Centre & Linnaistensuo (mire)	

Wednesday, June 14		
9:00	Congress platform opens	
Parallel sessions	Kuusi	Haapa
9:15–9:45	11: Rethinking Tradition Chair: Mateusz Salwa Oiva Kuisma: Aesthetic Reconciliation: Some Conceptual and Historical Observations	12: Sustainable Aesthetics: Theory and Practice , Chair: Virpi Kaukio Mao Matsuyama: The Dream of the Artificial Island: A Case Study on Kobe Port Island and the Expo "Portpia '81"
9:45–10:15	Noora-Helena Korpelainen: Pragmatist Aesthetics on Experiencing Sustainability	Vera Vicenzotti & Sofia Sandqvist: Sustaining Aesthetics in Landscape Architecture
10:15–10:30	Coffee break	
Parallel sessions	Kuusi	Haapa
10:30–11:00	13: Sustainable Aesthetics: Theory and Practice , Chair: N-H. Korpelainen David Flood: #kalasatama: Discursive Views of the Helsinki Landscape Through the Virtual Window	14: Rethinking Tradition Chair: Arto Haapala Lorenz Moises Festin: Rediscovering Kant's Insight on the Affinity in Beauty of Art and Nature
11:00–11:30	Kirsi Laurén: Sensed and Aestheticized Mire: Moving in a Wet and Submerged Environment	Saumya Suyal: In Search of an Appropriate Model of Aesthetic Appreciation of Nature: Dealing with the Problem of Dualism
11:30–12:00	Asmus Trautsch: Aesthetic Considerations for Sustainable Gardens of the Anthropocene	Thomas Nylund: Obstacles to Sustainability-Promoting Aesthetics
12:00–13:30	<i>Lunch</i>	
Kuusi (stramed online)		
13:30–14:30	KEYNOTE: Sanna Lehtinen (Aalto University) Aesthetic Sustainability in Urban Environments Chair: Virpi Kaukio	
14:30–14:45	Conference closing: Mateusz Salwa	
14:45–15:00	<i>Coffee</i>	
15:00	Congress platform closes	



KEYNOTES



Sensibility and Interest: Toward a Sustainable Attitude

Can aesthetic disinterest represent an adequate strategy for developing a sustainable attitude? While aesthetic disinterest played a basic role in the Kantian foundation of aesthetics, (dis)interestedness has been a puzzling topic of discussion in the debate on environmental aesthetics and is becoming an increasingly pressing one, given the current worsening of the climate crisis.

In my talk, I will at first explore the different meanings of the term within the debate on environmental aesthetics (Berleant, Carlson, Brady), as well as the arguments adduced by different scholars in support of or against the adoption of a disinterested attitude towards the environment – from preserving nature's otherness and avoiding hedonism, as well as the instrumental exploitation of the environment, to taking into account living beings' structural embeddedness and situatedness in their environment. I will suggest drawing a distinction between an ontological meaning of aesthetic interest/involvement and the idea of engagement as fully embodied and embedded perception, which is to say, between a strong and a weak conception of aesthetic engagement within the debate.

Against this background, I will defend two claims: firstly, interest has many meanings, not only negative ones – primarily, self-interest and instrumentalism – but even positive ones – being involved and engaged in something, taking care and feeling responsible for something. Hence, we should distinguish between different interests at stake, instead of assuming a (quasi)transcendental point of view, conceived of as allegedly immune to any interest. Secondly, we should develop an anthropological theory of interest, by connecting it to a conception of sensibility as the constitutive exposition to an environment characterizing organic beings, and by taking into account the feedback actions on human interests elicited by the specific linguistic-cultural structure of the human niche.

Roberta Dreon is an Associate Professor of Aesthetics at Ca' Foscari University, Venice, Italy. She has published many papers – among the most recent articles, she has published on pragmatist aesthetics, pragmatism and enactivism, sensibility and the theory of emotions, as well as papers on Dewey, Mead, and James. She is the author of four monographs, of which the last one is *Human Landscapes. Contributions to a Pragmatist Anthropology* (SUNY, 2022). Her previous publications include *Out of the Ivory Tower. The Inclusive Aesthetics of John Dewey, Today* (Marietti, 2012 in Italian), which was translated into French by *Questions Théoriques* in 2017. She is co-editor in chief of the *European Journal of Pragmatism and American Philosophy*.



Biomimicry and Sustainable Aesthetics

The biomimicry movement has worked hard to distance itself from the traditional view of mimesis (imitation) as the aesthetic representation of nature, interpreting mimesis instead as functional reproduction. Buildings based on the model of trees, for example, would not necessarily look like trees, though they would reproduce the functions of trees (energy generation, carbon sequestration, rainwater infiltration, etc.).

In keeping with this, much of the literature on biomimetic innovation has excluded the imitation of specifically aesthetic traits, i.e., those related directly to the senses. In my own recent research (Dicks 2023), for example, I draw on Aristotle's theory of the four causes to argue that we may imitate nature's forms, materials, generative processes, and functions, overlooking the possibility of imitating textures, tastes, sounds, colours, and smells.

Drawing on a variety of case studies – meat substitutes and artificial meat, biomimetic architecture and urban design, ecological art... – this paper will explore theoretical and practical possibilities for articulating and integrating the functional and aesthetic aspects of biomimetic design, while at the same time seeking to broaden its scope in such a way that it acquires greater relevance to artists and designers.

Henry Dicks lectures in environmental philosophy at University Jean Moulin Lyon 3. His ongoing research project in the philosophy of biomimicry has given rise to a monograph *The Biomimicry Revolution: Learning from Nature how to Inhabit the Earth* (Columbia University Press: 2023), a special issue of *Environmental Values*, as well as articles in *Philosophy and Technology*, *Environmental Ethics*, *Journal of Agricultural and Environmental Ethics*, *Ethics & the Environment*, *Architecture Philosophy*, and *Environmental Philosophy*. He also runs the website: philosophyandbiomimicry.org.

KEYNOTE



Aesthetic Sustainability in Urban Environments

This talk focuses on the concept of “aesthetic sustainability”, tracing its background, history, and contemporary uses. The emphasis of the talk is on the applicability of the concept, although the theoretical underpinnings are explained through a combination of environmental aesthetics, design theory, everyday aesthetics, and intergenerational ethics. Contemporary human environments comprise both lasting and fairly stable elements as well as those that change continuously: change is an inevitable part of life. Different aspects of city life, for example, evolve with a different tempo: urban nature has its cycles, inhabitants their rhythms, and building materials and styles with different lifespans. Aesthetic sustainability is an especially important topic, when future imaginaries are projected onto existing environments and when decisions about the details of their future are made. The concept of aesthetic sustainability is thus presented as a tool to understand better how environmental timescales unfold experientially and the aesthetic values of different types of environments develop over time. Aesthetic sustainability is part of the discussion about sustainability transformations based on how it captures the experiential side of the physical and temporal dimensions of different types of human environments.

Sanna Lehtinen (PhD 2015, Univ. of Helsinki) works as Research Fellow in the Transdisciplinary Arts Studies unit (TAS) at the Aalto University School of Arts, Design and Architecture. Her research focuses on urban and environmental aesthetics and the philosophy of the city. Sanna's publications include journal articles published in *Open Philosophy*, *Philosophical Inquiries*, *Essays in Philosophy*, *Consumption & Society*, and *Behaviour & Information Technology*, articles in edited volumes published by Routledge, Springer, and Oxford University Press as well as editing special issues for *Contemporary Aesthetics*, *Open Philosophy*, *Mediapolis*, and *ESPES*. She is Codirector in the board of the *Philosophy of the City Research Group*, Founder and Co-Editor-in-Chief of *Philosophy of the City Journal*, and Assistant Editor in *Contemporary Aesthetics*. Her current research interests include aesthetics of new urban technologies and intergenerational aesthetics.

KEYNOTE



ABSTRACTS & BIOS

Monday,
June 12

decolonization, decolonizing environmental discourse
environmental values, critical approach to sustainability, environmental ethics

CORINNA CASI

Decolonizing Environmental Discourses within Environmental Ethics: The Case of Natural Values

Values of nature are still an important and up-to-date topics within environmental discourses, yet its criticism lack prominent perspectives which has not entered this area of research. This work is a continuation of my previous research on environmental values, particularly on the non-economic type of values – moral, aesthetic, ecological and Indigenous values of nature – which promote sustainability, vis-à-vis the economic values of nature which reduce natural environments and all parts of nature to commodities to be sold and traded in the market. My approach of criticizing the monetary value of nature situates in the attempt to decolonialize environmental discourses, starting from the philosophical field of Environmental Ethics. This decolonizing critique situates within a bigger 'project' of decolonise the Academia, and precisely academic research. In this perspective, this work also presents a critical approach of the traditional academic knowledge as well as to the sustainable development as dominated by Western point of view. The SDGs, for instance, created with good intention of promoting sustainability, are at time encountering clashes of different human rights (e.g., promotion of renewable energy such a wind turbine in the north of Norway, land of Sami indigenous people, which creates problems to reindeer herding, their main traditional livelihood). One of the outcomes of decolonizing environmental discourses, within Environmental Ethics, is to challenge to rethink the colonial premises of knowledge and to transform its content so that to be an interdisciplinary co-production of knowledge. A decolonial approach to environmental discourses promotes interactions between different type of actors such as: researchers, scientists but also local people, and minorities like Indigenous people. It explores also other types of knowledge, such as, for instance, local traditional knowledge or the Indigenous traditional knowledge, which can bring alternative angles to the fora of learning and understanding nature.

Corinna Casi (MA in philosophy) is a Doctoral candidate in Environmental Ethics at the University of Helsinki (Finland) and a member of HELSUS. Her Doctoral research focuses on decolonizing environmental discourses promoting non-economic values of nature such as ecological, aesthetic, moral values as well as Indigenous views of nature. She is also a Doctoral researcher in the ValueBioMat interdisciplinary project (STN, Academy of Finland) on bioplastics, affiliated with the University of Lapland and YHYS (Finnish Society for Env. Social Sciences) board member. Corinna Casi wrote articles about non-economic values of nature, promotion of aesthetic value of nature supported by science, promotion of ecological value of nature applied to the Barents Region, decolonizing food security discourses and indigenizing them, Indigenous traditional knowledge, the sustainability value of Sami Indigenous people as well as their livelihood practices which should be promoted and protected.

SPEAKER

aesthetics, research practices, scientific understanding,
environmental conservation, sustainability

LUANA POLISELI

Aesthetic Features in Knowledge Co-Production for Environmental Conservation and Sustainability

The increasing complexity of environmental problems compels scientists to develop integrated and diverse strategies for a sustainable future. In general, some of the instruments addressing these phenomena rely strongly on visual representations to improve their intelligibility. This helps exemplify that scientific activities are often subject to aesthetic assessment, e.g. visualizations and representations are only two ways in which aesthetic values appears in science. These practices reflect that choices and evaluation of theories can also be depicted by other aesthetic values such as beauty, symmetry, elegance, and so on - strengthening the idea that aesthetics can play an epistemic role in science by aiding understanding. However, some aesthetic values might be considered detrimental in contexts dealing with environmental issues. For instance, the notion of beauty is avoided during policymaking as it is considered vague and lacking precision - in these cases, there is a lexical shift from beauty to biodiversity, sustainable development, and natural capital - reflecting the loss of the inspirational power for the creation of better legislation as of different values of nature shaping up legislative decisions. This exemplifies that our knowledge about aesthetic values in science are still detached from those research practices dealing with conservation and sustainability. Thus, what are the aesthetic values at play in the context of knowledge co-production in cross-cultural settings dealing with environmental conservation? To address these questions, I explore the case studies of the CLIMARTLAB (art-science) in Austria; and GEOS (Global Epistemologies and Ontologies) in Netherlands and Brazil. If one of the epistemic goals of science is to explain and deal with complex environmental problems, to acquire a good philosophical knowledge about how aesthetic values contribute to knowledge production is of utmost importance to improve a sustainable world.

Luana Poliseli is a philosopher of science with a background in biology. She is currently a postdoc at the project Global Epistemologies and Ontologies of Science, Wageningen University and Research, Netherlands, where she also holds a teaching position in the philosophy department. Her project focuses on aesthetic values in inter- and transdisciplinary research teams. Her research interests also surround philosophy of science, inter- and transdisciplinary research teams, sustainability, aesthetics of science, and local, indigenous, and traditional ecological knowledge

SPEAKER

situatedness, sustainably, hermeneutics, landscape

ELENA ROMAGNOLI

Hermeneutic Situatedness and Landscape Sustainability

I claim that the hermeneutical notion of situatedness as developed by Hans-Georg Gadamer may help us elaborate a philosophical understanding of sustainability. I conceive of sustainability as an intrinsically relational concept concerning the interaction between human beings and their environment, as underlined by Krieg-Toivanen (2021). It follows that the philosophical conceivability of sustainability is predicated on our understanding of that interaction. I will elucidate this point by focusing on the topic of landscape aesthetics, following the line of inquiry developed by Berleant (1997), Brady (2003), D'Angelo (2004). This shows how landscape is particularly apt for explaining how to overcome subject-object dualism. First of all, I will use Gadamer's tools to highlight the implicit dualistic and exceptionalist criterion of landscape protection. On the one hand, we generally refer to exceptional places that deserve protection via musealization implying a "contemplative" attitude. On the other hand, we imply an "appropriative" attitude towards places considered less valuable and which become exploitable for organizing events involving crowds of people. Both the contemplative and the appropriative attitude manifest a common way of proceeding in the context of landscape protection, sharing a basic dualism rooted in a methodological criterion of exceptionality. Sustainability is conceived as isolation of certain special places, which become de facto inaccessible according to the process of "aesthetic differentiation" as described by Gadamer. The other side of the coin is the mass exploitation of places considered "ordinary." Then I will go on to illustrate how the concept of situatedness reveals that every human experience is situated within a web of relations. This is particularly true of landscapes which would indeed not exist without their interaction with humans giving sense to them. The concept of situatedness allows us to draw attention to the relational and immersive aspects of aesthetic experience; situatedness is not specific to certain extraordinary places as it is common to every location that constitutes our lives. We need to respect the uniqueness of every place while making it accessible. Here, tourists too would not be mere "consumers" vis-à-vis any landscape, but rather people who participate in constructing the aesthetic experience of that specific landscape.

Elena Romagnoli (Dr.) is currently Subject Expert in Aesthetics as Graduate Teaching Assistant, at the University of Pisa. She obtained her PhD in philosophy at Scuola Normale Superiore of Pisa in 2020. She also obtained a post-Doc DAAD scholarship at the University of Freiburg in 2021 and a Fritz Thyssen Post-Doc scholarship at the Freie University of Berlin in 2022. Her research focused on aesthetics and philosophical hermeneutics. To these topics she wrote several articles, and she has recently authored a monograph on a performative reading of Gadamer's aesthetics titled *Oltre l'opera d'arte. L'estetica performativa di Gadamer tra idealismo e pragmatismo*, published by ETS. She also edited (together with Prof. Stefano Marino) the Italian translation of a collection of Gadamerian essays on aesthetics, *Scritti di Estetica, Aesthetica*. She is a member of the Italian Society of Aesthetics and the Hans-Georg Gadamer Gesellschaft für hermeneutische Philosophie. Her current research concerns the relation between Gadamer's hermeneutics and American pragmatism.

SPEAKER

sustainability, Guattari, ecosophy, ethico-aesthetics

JAY HETRICK

Rethinking Sustainability with Félix Guattari

There have been many attempts in the past few decades to render the fuzzy concept of sustainability more concrete – indeed analytic and even scientific – by tenuously articulating its three main aspects, for example, in the form of a Venn diagram. Furthermore, these economic, social, and environmental aspects of sustainability were originally put forth by the UN in its Agenda 21 of 1992 without any real conceptual justification. This paper begins with a critical reflection on the history of this designation before offering another tripartite conception of sustainability based upon the last works of French psychoanalyst, activist, and philosopher Félix Guattari. Guattari's last two books, *The Three Ecologies* and *Chaosmosis: An Ethico-Aesthetic Paradigm*, offer an outline of his theory of "ecosophy," which is grounded upon the three aspects of mental, social, and environmental ecologies. Although this work predates Agenda 21, Guattari's schema may provide some much-needed correctives to the theory and practice of sustainability. I will elucidate Guattari's particular conceptions of the social and the environmental, especially in relation to those typically used in the contemporary discourse on sustainability. Here, he relies upon the work of key thinkers in Green Politics and the philosophy of science, respectively. But I will argue that it is his idea of mental ecology, as opposed to the merely economic, that his theory can offer new insights to this discourse. For Guattari, the psychoanalyst, we truly manage (nomos) our house (oikos) by starting with a deep wisdom (sophia) of our mental sphere. This is why he emphasizes the term ecosophy over economy or even ecology. Only then can we hope to redraw the concentric lines that circulate between the mental, the social, and the environmental in a sustainable way. Finally, and crucially, at the heart of Guattari's ecosophy is an "ethico-aesthetics" that describes the complex relational character of these circulating lines.

Jay Hetrick (Dr.) is Assistant Professor in the College of Fine Arts & Design, University of Sharjah. He has published extensively in the fields of post-Kantian and comparative aesthetics. Most recently, he has written on Japanese contemporary art in relation to issues around ecology and nature.

SPEAKER



PANEL SESSIONS ON MONDAY

VARIETIES OF SUSTAINABILITY IN THE RELATIONSHIP BETWEEN ART AND NATURE

Starting from a philosophical aesthetic problematic of the relationship between nature and man, this interdisciplinary panel will continue with the presentation of three different variants of this changing relationship through empirical case studies.

In his philosophical-historical survey, Sándor Sajó will claim that although sustainability is not a philosophical concept par excellence, it can hardly be tackled without taking the human condition into account. Accordingly, recent conceptions of ecology and environmental aesthetics raise the question of the human subject, and they do so in a non-Cartesian fashion, rejecting the first certainty of ego cogito separated off the world. Instead, they offer a dialectic, dialogical or even contractual image. He will meditate on the merits of such an ontological view, relying on a critical examination of Michel Serres' idea of a "natural contract."

Zoltán Somhegyi will depart from an art historical and aesthetic standpoint when focusing on the changing modes, forms and manifestations of ruination. In classical cases it was nature ruining the artificial, i.e. human artifacts, like constructions. In our contemporary reality however we can see more and more warning signs that this "natural" and "classical" ruination is itself challenged and changing: what we have now could rather be described as the ruination of Nature by the artificial. Since the classical forms of ruination could be interpreted as the contemplation of the aesthetically attractive manifestation of the agency of nature over human constructions, sustainability in this case would mean sustaining, or at least trying to sustain these natural forms and processes of ruination.

Endre Szécsényi will talk about the relationship between garden and sustainability through the example of Ian Hamilton Finlay's Little Sparta. This garden will be interpreted, applying methodology of aesthetics and intellectual history, within the tradition of modern enchanted gardens (Cervantes, Addison, Vivant Denon, Wagner), and will be linked to William Shenstone's garden-design which was famous of using modest resources. Finlay's garden, developed on the intersections of art (especially poetry) and nature, is famously not a "retreat" but an "attack": it constantly provokes its visitors. Thus, questions of sustainability can be raised on several levels: financial or practical, emotional or existential, spiritual or sacred.

Adrienne Gálosi's presentation aims to examine the problem of sustainability through the controversial example of the Shekvetili Dendrological Park (opened to the public in 2020) from the point of view of contemporary aesthetics. This Park was financed and built by the Georgian billionaire and former prime minister Bidzina Ivanishvili. The owner and designer uprooted giant, even centuries-old ancient trees to replant them in his landscape garden with the alleged aim of preserving them as a kind of reserve, protecting them from environmental changes. She will focus on the factors that shape the physical landscape and its aesthetics not only as objects of care but also as objects of desire and power. She will also discuss how the Park maintains and modifies that attitude of collecting and ideal of beauty that was the characteristic of curiosity chambers and gardens of earlier eras.

PANEL

PANELLISTS, SESSION 3

Adrienne Gálosi is an aesthetician holding a PhD and a Habilitation (*venia legendi*) in aesthetics, working as Associate Professor at the University of Pécs, Department of Aesthetics and Cultural Studies. Her main areas of research is modern and contemporary art theories. Her publications include papers dealing with aesthetic and philosophical approaches to contemporary arts. She regularly writes art criticism, mainly with some theoretical interest. Her book *Art in spite of all* (in Hungarian) was published in 2017. <https://btk.pte.hu/en/libarts/dr-adrienne-galosi>

Sándor Sajó (PhD, dr. habil.) is a philosopher. His book *Almost Everything. The Dialectic of Cracked Totality* came out in 2014 in Hungarian and an extended English version is in progress. One way or another, he is close to (indebted to) a number of philosophers including Kant, Hegel, Kierkegaard, Nietzsche, Husserl, Heidegger, Merleau-Ponty and Deleuze. He is an international external expert of EURIAS (European Institutes for Advanced Study) Fellowship Programme. He is the head of the Doctoral Programme in Aesthetics at ELTE Eötvös Loránd University's Graduate School of Philosophy. <http://esztetika.elte.hu/en/about-the-department/faculty/dr-sandor-sajo/>

Zoltán Somhegyi is an art historian holding a PhD in aesthetics and a Habilitation (*venia legendi*) in philosophy, and is Associate Professor of art history at the Károli Gáspár University of the Reformed Church in Hungary. As a researcher, he is specialised in eighteenth-nineteenth century art and theory, and besides that his other fields of interest are contemporary fine arts and art criticism. He was the Secretary General (2016–2022) and still is Website Editor of the International Association for Aesthetics, member of the Executive Committee of the International Council for Philosophy and Human Sciences, and Consultant of Art Market Budapest: International Contemporary Art Fair. His recent books are *Reviewing the Past. The Presence of Ruins* (London – New York: Rowman & Littlefield International, 2020) and *Aesthetics in Dialogue. Applying Philosophy of Art in a Global World* (Berlin, Peter Lang, 2020; co-edited with Max Rynänen). www.zoltansomhegyi.com.

Endre Szécsényi is Professor of Aesthetics at the ELTE Eötvös Loránd University of Budapest, and he holds an honorary research fellowship in the Research Institute of Irish and Scottish Studies at the University of Aberdeen. Recently, he edited and co-authored the volume *Aesthetics, Nature and Religion: Ronald W. Hepburn and his Legacy* (Aberdeen UP, Aberdeen, 2020). He is Principal Investigator of the research project “*Perspectives in Environmental Aesthetics*” (2022–2025) in the Research Centre for Aesthetics, Nature and Environment at the Department of Aesthetics of ELTE. For more information about him, see <http://esztetika.elte.hu/en/about-the-department/faculty/dr-szecsényi-endre>.

The contributors of this panel are senior researchers of the three-year project “*Perspectives in Environmental Aesthetics*” (OTKA K-143294), pursued in the *Research Centre for Aesthetics, Nature and Environment* at the ELTE Eötvös Loránd University of Budapest. Their participation in the conference is funded by this project.

PANEL

CULTURAL ECOSYSTEM SERVICES – A RESEARCH AND POLICY CONCEPT FOR SUSTAINING THE AESTHETIC IN NATURE

In Finnish environmental policy, sustainability is closely linked to the ecosystem services approach. Sustainability means safeguarding nature's carrying capacity and provision of ecosystem services. The concept of cultural ecosystem services (CESS) encompasses immaterial benefits of nature to humans: recreation, spirituality, knowledge – and beauty. Unlike the three other ecosystem services (supporting, regulating, provisioning), cultural services are hardest to measure (and monetize), because they depend on subjective perceptions and individual experiences of nature. From all the ecosystem services, it is CESS which are recognized as irreplaceable. CESS are always instantiated in interactions between humans and nature, and these are services people experience and understand in their everyday life.

Statistical attempts to “count” ecosystem services are not appropriate for intangible CESS, and new methods to grasp the cultural complexity of human-environment interaction are required. However, analysis of CESS is often done in the fields of geography, economy and environmental studies with quantitative methods. For these reasons, we suggest that social sciences and humanities should embrace the possibilities in conceptualizing and researching CESS. Anthropological and cultural views on ecosystems perception, and most notably its aesthetical side, would allow a relevant perspective on the immaterial and the experiential in nature. Understanding aesthetic experience as part of CESS requires deep involvement and thick description and can benefit from qualitative expressive data, such as literature, visual arts, oral history, narrative interviews, etc. A closer look at the aesthetic experience and other CESS from a humanist standpoint could make environmental studies more transdisciplinary and enhance environmental policymaking in view of local communities.

In our on-site panel we address the theoretical, methodological and practical aspects of CES research. We discuss the ways environmental aesthetics and the ecosystem services approach could be combined in order to map, analyse and protect what is aesthetically appreciated in nature. Among the topics listed in the CFP, our panel aims to address the question “How to navigate diverse approaches at the interface between philosophical/empirical aesthetics and sustainability science/practice?”

PANEL

PANELLISTS, SESSION 4

Polina Golovátina-Mora, PhD, Associate Professor in Film and Media in Education, NTNU, Trondheim, Norway. Trained in critical cultural studies, Polina focuses on the expressions and discourses of human-nature relations across the disciplines and genres. In her research, she engages in the issues of education for civic engagement and social and environmental sustainability. She would contribute with her expertise in theoretical understanding of social metabolism and natureculture, audiovisual expressions and methodologies, art-based qualitative research.

Oleksandra Nenko, PhD in Sociology, currently collegium member of Turku Institute for Advanced Studies, University of Turku. Oleksandra is a member of the Finnish Lab of the Horizon Project "IN SITU. Place-based innovation of cultural and creative industries in non-urban areas" (started 2022). Oleksandra is also visiting researcher in the University of the Arts in Helsinki. In her research, Oleksandra concentrates on human-space interaction, specifically on participatory mapping of emotionally meaningful location-specific affordances significant for place-making activities. Her research posits at the intersection of sociology of culture, urban studies, environmental psychology and participatory methods, developing a multidisciplinary lens for human-environment studies.

Minna Santaoja, PhD, senior researcher, School of Forest Sciences, University of Eastern Finland. With background in administrative sciences (environmental policy), Minna defines herself as an environmental social scientist increasingly leaning towards environmental humanities. Minna's research interests focus on knowledges and environmental agency in different contexts. One trait of her research addresses human-insect relationships. Minna is studying the technologization of human-nature relationships and affective, corporeal understandings of nature, and developing craft-based methodology to address that. She is currently affiliated with an EU Horizon consortium WaterLANDS, thinking into transformative wetland restoration governance, and Academy of Finland flagship UNITE, on forest-human-machine relationships.

Karoliina Lummaa, PhD, Senior Research Fellow, Department of Finnish Literature, University of Turku. Karoliina's research focuses on cultural agencies of forests in Finnish contemporary art and natural resource policy. She is currently working for the Academy of Finland funded project Figuring Nature in the North. Karoliina is also affiliated with the independent BIOS Research Unit in Helsinki, Finland. Within BIOS, she examines the cultural dimensions of environmental change. In her previous publications, Karoliina's two main topics have been nonhuman poetic agency and cultural meanings of waste and noise.

PANEL



ABSTRACTS & BIOS

Tuesday,
June 13

techne, care, virtue, human-nature relationship

ALONZO HEINO

Loving the Process – Care as a Component of Techne

How do humans alter their surroundings? The ancient Greeks would've responded: "through the arts (technai)," which they understood as bodies of expert knowledge. Today, the domain of techne has become dispersed: instead of one concept, we have the (fine) arts, crafts, and technology. What they all still share, I maintain, is that they all involve an agent (the technites – the artist, craftsperson, engineer) engaging in a process of some kind which transforms nature. I'll explore the role that care plays in these processes. My examination connects with an ongoing discussion in aesthetics. During the past two decades a "virtue theory of aesthetics" has emerged, which highlights the moral motivation of an artist, critic, or beholder in the acts of creating and appreciating. In a recent and adjacent development, attention has been placed on the concept of care. In *Aesthetics of Care*, Yuriko Saito discusses her relationship with the virtue theory of aesthetics, objecting that it is still too focused on the initial motive and outcome of an artistic process. In contrast, Saito seeks to develop a conception of care that accounts for the reciprocity of ethics and aesthetics in the process of life. Transposed to environmental ethics, this means that we should not just focus on producing sustainable things, but also on living sustainably from one moment to the next. I agree with Saito that the importance of the whole process shouldn't be forgotten. But I think that care doesn't need to be thought of as something external to an art. Instead, I propose a view where care is a component of truly skilful practice. Such a conception of techne would recognize the environmental-ethical responsibility of every technites

Alonzo Heino is a doctoral student of aesthetics in the University of Helsinki. Heino is working on his dissertation on the phenomenon of techne and its relation to nature. The work delves into the structure of skilled ability, its ends, the process of its application, and its ethical and metaphysical significance. Heino is also the co-editor-in-chief of *Mustekala*, an online art-research and criticism magazine, currently celebrating its 20th anniversary. Additionally, Heino plays and composes music, and is an avid Lego-enthusiast.

SPEAKER

aesthetic experience, deep time, moral transformation, timefulness

STEPHANIE SCHUSTER

Adopting Timefulness – The Transformative Potential of Aesthetic Deep Time Experiences

In my presentation I will focus on the morally transformative potential of aesthetic appreciation of nature by focusing on the particular case of “aesthetic deep time experiences.” I intend to show that they have a significant potential to promote a sustainable mindset by inspiring nature conservation, humility, and intergenerational thinking. “Deep time” refers to the vastness of earth’s ancient history. While an intellectual understanding of this potentially alienating timeframe remains rather abstract, it can be vividly experienced in aesthetic appreciation of sublime nature such as geological landscapes. I call such experiences, when earth’s deep age is encountered and resonates within the observer, leading to an elevating, yet humble feeling of connectedness, “aesthetic deep time experiences.” Drawing on relevant concepts and studies from (environmental) aesthetics in my contribution, I will first outline the characteristic features and the epistemic and eudaimonic meaning of aesthetic deep time experiences. I will point out that it is through sympathetic attention that the earth’s ancient past can become, in some way, accessible and present, and that this experience expands the imagination, contributes to a sense of antiquity, duration, continuity and belonging, and can excite valuable thoughts on earth and lifetime. Building on this, my main focus will lie on the potentially arising moral impact of such experiences. They reveal our aesthetic interest in and admiration for the uniqueness of natural environments, and thus encourage the motivation to protect them. Furthermore, the encounter of deep time can teach us humility and respect. By cultivating our sense of (deep) times past and future, they can particularly contribute to an attitude of “timefulness” – a humble awareness for the magnitude of our effects on the planet and the realization of the need for cautious decision-making on multigenerational timescales.

Stephanie Schuster – Born and raised in Freiburg in Southern Germany, I studied Philosophy, Nordic Philology, Social Anthropology, and Biogeography at the Universities of Basel (Switzerland), Reykjavik (Iceland), and Trier (Germany). Since September 2022, I am a doctoral student and member of the *eikones* Graduate School at the University of Basel, supervised by Prof. Markus Wild (Basel) and Prof. Emily Brady (Texas). My PhD project *Nature and Time* is based on the assumption that the specific and multidimensional temporalities of natural spaces, their “timescapes,” invite particular experiences of time in aesthetic appreciation – such as experiences of deep time, historical time, strong presence, momentaneity, time’s passing, and cyclical time. My project makes a contribution to *Environmental Aesthetics* by systematically examining these aesthetic nature-time experiences, their eudaimonic meaning, and their epistemic and moral impact. To achieve this aim, I include analyses of relevant works of nature writing and landscape painting.

SPEAKER

landscape, aesthetics, ugliness, care

LAURA FUMAGALLI

Ugliness in Landscapes

In my presentation, I will consider the aesthetic significance of ugly landscapes. For this argument, I use the term landscape intuitively, meaning not only wild nature but also places modified or even devastated by human activities, as well as ordinary places we encounter in our everyday lives. To do so, I begin with an analysis of the quality of ugliness. Historically, three attitudes can be found in aesthetics toward ugliness. The first one considers the ugly as the unaesthetic, the aesthetically neutral, or the zero point on the scale of aesthetic value. In this sense, it can be considered a pure lack of beauty or its mere contrary. Secondly, the ugly can be considered as bearing some aesthetic value but only under certain limitations. In this sense, the ugly is related to other qualities, meaning that it is a means or passage of another quality, from which it can emerge or which it can corrupt. The last way to consider the ugly is to accept it as an aesthetic category tout court. In this sense, the ugly and the beautiful are not contraries but only contradictories: what is ugly is not necessarily non-beautiful. The ugly then has an independence, a positivity of its own. In the first case, an ugly landscape would have nothing to do with the aesthetics and hence be irrelevant in this discussion. In the second and third cases, however, the landscapes could be ugly, contrary to the thesis of positive aesthetics. The issue arises here: If the ugly is what repels or frightens us, what we feel rejected against, why should we care for ugly landscapes? I, therefore, develop an argument to show why we might have reasons to care about ugly landscapes and, perhaps, even to protect them.

Laura Fumagalli – I am a PhD candidate in Environmental Aesthetics at Augsburg University and LMU Munich, Germany. My research focuses on negative environmental aesthetics, everyday aesthetics, and the aesthetics of landscapes. My work has connections to environmental ethics and the philosophy of art. Before joining my doctoral program, I worked as an assistant in a contemporary art gallery in London and a literary museum in Italy. Previously, I completed an M.A. (2020) in Philosophy and Aesthetics and a B.A. (2017) in Philosophy at the Catholic University of Milan, and an M.Sc. in Philosophy at the University of Edinburgh (2018). During Spring 2023, I am a guest doctoral student at Uppsala's Department of Aesthetics.

SPEAKER

aesthetic value, cultural environmental studies
environmental aesthetics, mire environment, sustainability ambition

VIRPI KAUKIO

Sustainable Use of Mires From the Aesthetic Perspectives

The use of mires is undergoing a global transformation. Along with forests, peatlands are essential carbon sinks for mitigating climate change. Peat production in mires has begun to be questioned not only from the point of view of climate issues and local environmental damage, but also, for example, from the point of view of biodiversity. Peat grows so slowly that it cannot really be considered a renewable resource. International mining projects also threaten mire environment in certain areas in Finland. However, in the 21st century, new activities have emerged alongside the traditional use of mires for agriculture and forestry. In addition to recreational activities such as hiking and berry picking, the mires also host a variety of crazy sporting events and ecologically oriented environmental art. These activities are part of a cultural transformation in attitudes towards the mire. New uses of mires are also more sustainable than traditional ones, either by nature or through conscious efforts. The presentation is a part of Mire Trend Research project, which has been studying changes in the way mires are used today and how these changes affect the relationship between humans and the environment. I explore what sustainable use of mires means from the environmental aesthetics perspectives. Does sustainability ideology change the aesthetic experience of mire nature? How does it affect the aesthetic value of mires? Or can aesthetic values contribute to the sustainable use of mires? How do sustainability ambitions affect people's relationship with mires and thus the cultural heritage of mires?

Virpi Kaukio (PhD) is researcher of environmental aesthetics and literature. She works in Mire Trend research project (UEF, Kone Foundation, 2020–2023, <https://uefconnect.uef.fi/en/group/mire-trend-research-project/>) which is examining the changes in the ways that mires and peatlands are utilized today, and how these changes are affecting the human-environment relationship. Virpi is a member of the IIAA 2023 conference committee.

SPEAKER

urban cemeteries, aesthetics
of care, intergenerational aesthetics

ANNA PETERSSON

Urban Cemeteries and the Aesthetics of Care

Even though urban cemeteries in Sweden today can be seen as making space for different memorial practices, they are also a materialization of certain cultural and religious norms (Kjaersgaard & Venbrux, 2016), which sometimes are expressed as functional and aesthetic values. In this respect, the urban cemetery has an abiding attitude to change in building on past traditions and designs to address the needs of present and future generations (cf. Brady, 2021). At the same time, urban cemeteries are also places where social and cultural change become insistently noticeable and tangible, creating both conflicts and an acceptance of each other's differences (cf. Swensen & Skår, 2019). The aesthetics of the urban cemetery hence reflects views on how people, communities, and society at large make space in the city for diverse life worlds and temporalities (cf. Foucault, 1986). Nature, as it is framed in urban cemeteries, is sometimes viewed as a common symbolic resonance – as an expression of the eternal cycle of life and death. But negative aesthetic experiences of the ugliness in nature (cf. Brady, 2010) may also point to the precariousness of life, by revealing existential matters such as loss and oblivion (Pettersson et al., 2018). Urban cemeteries can be seen both as 'fields of care' and 'public monuments' in Tuan's (1974) sense of the terms. By expanding the concept of an 'aesthetics of care' (Pettersson & Wingren, 2011; Lehtinen, 2020) to include both communicative and cultural memory (Assman, 2008), the intergenerational aspect of urban cemeteries could be reconsidered, taking sustainable aesthetics and existential sustainability into account. As human existence is reaching a crisis in terms of nature, climate, and health, places where existential matters are cared for may have an important influence not only on our wellbeing but also on our ethical thinking and acting (cf. Butler, 2004).

Anna Pettersson is Associate Professor at the Department of Architecture and Built Environment, Lund University. She has specific experience in research on memorial places and multifaith spaces, with an interdisciplinary and practice-based approach. Anna teaches at the undergraduate and graduate levels of the Industrial Design Programme in courses on Theoretical and Applied Aesthetics and Visual Communication. She is also Director of Research Studies at her home department.

SPEAKER

T. W. Adorno, nature, technique, dialectical mediation

ELETTRA VILLANI

Including Scars – Environmental Considerations From Theodor W. Adorno's Thought

This contribution intends to investigate the complex relationship between humans and nature today, starting from the theorizations of a philosopher, who has been too often and unfairly marginalized in the environmental philosophical discourse, namely Theodor W. Adorno. On the contrary, my aim is to show that Adorno's thought does give us conceptual tools to better understand our experience of nature in a context of advanced industrialisation and technologization. In particular, it is of the utmost interest to us that, although he strongly underlies the suffering that nature has undergone at the hands of man, he refuses to escape into an anachronistic ideal of uncontaminated nature. Since the historical process of human domination over nature is irrevocable, a mere denial of it would be nothing but ideological and short-sighted. For such reason, Adorno supports an aesthetic way of comportment which allows to perceive the existing in its intrinsic structure of mediations. This is especially true with regard to the aesthetic experience of the cultural landscape, where one can glimpse the effective application of productive forces emancipated from extreme exploitative purposes, adapting functional infrastructures to their surrounding landscape lines. The human work stratified over the centuries is grafted here without violence onto the conformation of natural territory: according to Adorno, their non-brutal integration might help to heal the wounds inflicted on nature by ratio itself. Hence, his considerations offer us the starting point to reflect on the role of aesthetics, that is its capacity to give account of the complexity of the contemporary interaction between nature and man by insisting on their possible fruitful relation, rather than on their sharp dichotomy. In this sense, thanks to Adorno's suggestions we could better penetrate that inextricable intertwining of aesthetic, social and ethical motives that constitutes today's environmental question.

***Elettra Villani** is currently a third-year PhD student in Aesthetics at the University of Bologna with a dissertation on T. W. Adorno's category of the aesthetic. She has spent several months in the T. W. Adorno Archive (Berlin), gaining access to precious unpublished materials. Later, she has conducted research stays in different international research centres like the Centre Marc Bloch (Berlin), as associated member to the pole "Critical thinking in the plural", and the Centre Canadien d'Études Allemandes et Européennes (Montréal). She has presented her work in several international conferences, including the annual ESA22 conference. She has published reviews and articles on Adorno's aesthetic theory in peer-reviewed journals.*

SPEAKER

to sustain, philosophy of dance, sensation, perception

VICTORIA MATEOS DE MANUEL

Dance Aesthetics: Sensation and Perception of the Verb to Sustain

What does the overexposed ecological concept of sustainability mean? The purpose of my presentation would be to develop the meanings and connotations of a verb such as to sustain in the field of Dance Aesthetics, in order to disseminate critically the current comprehension space of the word sustainability. 2012 Actes Sud published a fundamental collective work for dance studies: *Histoires de gestes*, edited by Marie Glon and Isabelle Launay. The research line of those academics was an application to dance studies of Warburg's iconological concept of *Pathosformel*. My aesthetical proposal places itself in that same research perspective. In order to develop the meanings of this verb, to sustain, in this presentation I would keep within the limits of two psychological categories: sensation and percept. Following Gestalt theory and other contemporary schools of psychological thought, perception is a constructive holistic process. Two moments of that process are the so-called concepts of sensation and percept. Although it may be difficult to differentiate them from a chronological point of view of the perceptive process, which takes place very quickly and in an apparently simultaneous way, they should be analytically distinguished. On the one hand, sensation would be the initial receipt of external and internal stimuli, therefore a sort of embodied impact, which affects the subject physically but does not still have any kind of semantic meaning. Sensation is just a physical meaningless affect. On the other hand, perception is the resulting meaningful content of the perceptive process, where those initial energies have already achieved a historical, cultural and linguistic meaning. From a choreographic (point of view of the choreographer) and performing (point of view of the dancer) perspective, the difference between sensation and perception is a crucial one because it is able to mark a line between historical court dances and contemporary dance.

Victoria Mateos de Manuel – Independent researcher and since 2020 schoolteacher for Philosophy, Psychology and Ethics in Spain. M.A. Gender and Diversity Competence (Free University Berlin, 2011), European PhD in Philosophy (Universidad Complutense Madrid, 2017), which was awarded with the University Award for Doctoral Research in Philosophy and was funded by a FPU Scholarship of the Spanish Ministry of Education at the Institute of Philosophy of the Spanish Scientific Research Council (CSIC, 2012-15). Associate lecturer (profesor asociado 4+4) at the Faculty of Philosophy of Complutense University Madrid (2018-20). Study and research stays at Philosophische Fakultät (Humboldt Universität zu Berlin, 2007-09), Institut für Theaterwissenschaft (Freie Universität Berlin, 2014), Département Danse (Université Paris 8-Saint Denis, 2014-15), and Institut für Philosophie, Literatur-, Wissenschafts- und Technikgeschichte (Technische Universität Berlin, 2019). Books: *El silencio de Salomé. Ensayos coreográficos sobre lo dionisiaco en la modernidad* (CSIC/Plaza y Valdés, 2019), *Coreoteca. Un archivo de filosofía de la danza* (Editorial Complutense, 2021). Web: <https://independentresearcher.academia.edu/VictoriaMateosdeManuel>

SPEAKER

darkness, artificial illumination,
nocturnal aesthetics, other species

MATTI TAINIO

Fair Nights – Artificial Illumination and Sustainability

My paper discusses the nocturnal aesthetics, the culture of the night, in the context of sustainability and attentiveness to other species. Lighting forms the foundation of the contemporary 24/7 society, but is the current practice the only and the most just option? There is no return to premodern darkness, but can we develop our culture and aesthetics to be more compassionate to those requiring less light? During past two centuries, human cultures have transformed their nocturnal habits. The development of technology has created novel cultures and aesthetic practices that we regard as normal. While the early illuminations emphasized aesthetics, current night-time illumination is executed as primarily technical practice that marginalizes the aesthetic qualities. Today, the inhabited areas are illuminated in a standard manner that emphasizes well-being and safety in various ways: the lights extend our active time, decrease accidents in traffic and increase the feeling of security. In spite of the good intentions, there are the known downsides of continuous illumination. While the night-time light exposes humans to various maladies, the normative illumination practices still favour the human life while subordinating the non-human environment. The lights that give our contemporary culture its special character deprive the territories of nocturnal organisms and disturb their circadian rhythms and routines. Especially problematic aspect of this disturbance is the invisibility of the effects of illumination. The slow changes of vegetation and the territories of living things are not explicit but take place in the periphery of the human attention. When thinking about sustainable futures, one has to question these norms concerning artificial light and think about the possibility of fostering new cultural and aesthetic practices that preserve the benefits of our extended days and safety while being considerate to other organisms and acknowledge the detrimental effects of 24-hour illumination.

Matti Tainio is a visual artist and researcher currently working as a senior lecturer of fine arts at the University of Lapland. He is a Doctor of Art from Aalto University's School of Art, Design and Architecture. Tainio's research interest is generally focused on the aesthetic experience in various settings. His approach to the research in aesthetics can be described as applied aesthetics with a pragmatist perspective. At the moment, Tainio is especially interested in the aesthetic experience of darkness. Previously Tainio has explored the aesthetics of contemporary physical activities and the connections between art and sport. Tainio's work as an artist takes place in an interdisciplinary setting where the themes of the work often intertwine with his research practice.

SPEAKER

relational aesthetics, indigenous art, iconology, audience-related
aesthetics, environmental activism, horizontal aesthetics

ANNA SCHOBER

Pablo Albarenga's Seeds of Resistance: A Relational and Horizontal Aesthetics as a Means to Popularize Environmental Issues

This paper explores the audience-oriented aesthetics of the work of photographer Pablo Albarenga (Uruguay). His photo-series *Seeds of Resistance* (since 2018) serves as a starting point to reflect on the role of art in popularizing shifting ethical attitudes related to knowledge of marginalized or indigenous cultures and their role in struggles against construction projects, exploitation of resources, and the use of violence. In this series, Albarenga creates portraits of indigenous men and women from Ecuador or the Brazilian or Colombian Amazon. He always shows them lying down and shot from above, combining such images with aerial views of territories associated with them – river landscapes in the Amazon, banana plantations marked by monoculture, rivers or shorelines polluted by plastic waste. The paper pursues two goals. First, Albarenga's specific "relational" aesthetic will be located within a "long" pictorial tradition of audience address operating through the use of anthropomorphic figures and an aesthetic of corporeality. Religious as well as political-secular motif traditions and stylistic models are addressed – especially those that have emerged from the body-based protest culture of the globalised environmental movement since the 1980s. Second, the reclining of the bodies and a related "horizontal" orientation of the representation of things will be discussed, which contrasts with a dominant aesthetic of "verticality." In addition, the combination of body representation and cartographic representations as they also characterize aerial photography will be examined, alongside the use of aesthetic stylistic devices of the avant-garde such as montage or the serial. Finally, Albarenga's project will be set in relation to similar artistic productions such as the works of Anna Bella Geiger and Gê Viana or the series *Endless Hunger Map* by Jonathas de Andrade (2019–2020). The images will be interrogated by using tools from political iconology and relational aesthetics.

Anna Schober is Professor for Visual Culture at Klagenfurt university. She studied history, art history and political theory in Vienna, Frankfurt am Main and Colchester/UK. She was a fellow at various academic institutions such as the IFK (International Research Centre for Cultural Studies) Vienna; the Centre for Theoretical Studies in the Humanities and Social Sciences, University of Essex, Colchester; the Jan Van Eyck Academy in Maastricht and the Kuenstlerhaus Buechsenhausen in Innsbruck. From 2009 to 2011, Anna Schober was Marie Curie Fellow and Visiting Professor at the University of Verona. Her research focuses on political iconography, image and the public sphere, figurations of difference (gender and ethnicity) and methodological questions of the humanities and visual culture studies. For more information and publications see: www.annaschober.com.

SPEAKER

landscape, holy sites, contemporary art, Israel, Palestine

ALMA ITZHAKY

Holy Landscapes, Blasted Landscapes: Two Holy Sites in Palestine/Israel in Contemporary Artworks

The paper discusses two contemporary artworks, each dealing with a site of high religious significance in Palestine/Israel: Paleosol 80 south (2013, Amir Yatziv and Jonathan Doweck) a short film about mount Karkom, one of the speculated locations of the biblical Mount Sinai; and Facts on the Ground (2018–2022, Ella Littwiz), a body of work revolving around Qasr el Jahud on the Jordan River, identified as the place of Jesus' baptism as well as the crossing point of the Israelites into the Promised Land. Both sites are currently located within restricted military zones, which further makes them into relatively protected natural habitats – facts that are central to the narrative and imagery of both works. I take these works as an occasion to reflect on how natural landscapes are represented in local contemporary art, against the background of historical representations of the landscapes of the Holy Land. As W. J. T. Mitchell argues, landscape images have shaped the scopic regime of Zionist and European colonialism in Palestine. The landscape, he argues, becomes “a strategic site for burying the past and veiling history with ‘natural beauty’”. The supposed a-historicity of nature, along with corresponding environmental policies, underwrites a trans-historical, theological narrative about the land. This attitude paints present-day landscapes in the image of biblical pastures or deserts: a simulacrum of a land before time. By contrast, the studied works propose alternative representations of natural landscapes riddled with the signs of recent history, where plants and animals, land and river are in complex interrelation with military powers. By critically reworking the theological heritage of these sites, they yield an image of nature bounded by theological and aesthetic ideas on the one hand, and contemporary mechanisms of security and control on the other.

Alma Itzhaky (Dr.) is an artist and scholar based in Berlin and Tel-Aviv. Her work is rooted in painting and drawing. Using diverse figurative languages, she addresses questions of place and locality, of urban environment and nature, and the relations between humans and nature. Alongside her work as an artist, Itzhaky is a researcher in the field of political philosophy and the philosophy of art. Her PhD dissertation discusses political action in contemporary art in light of Hannah Arendt's philosophy of action. She is currently a Minerva Fellow at the Leibniz Center for Literary and Cultural Research, and her research project explores the theme of environmental imaginaries in Palestinian and Israeli art, which is to say, how contemporary art engages with collective perceptions of the local environment and its history.

SPEAKER



PANEL SESSIONS ON TUESDAY



THE AESTHETICS OF DEMOLITION

The panel discusses the aesthetics of demolition. The aim of the panel is to deepen our understanding of the historical and cultural background of aesthetic judgement in relation to demolition. We want to explore how the demolition of buildings is and has been justified aesthetically by defining buildings as ugly, old-fashioned, un-stylish, out-of-date, or unfixable. Justifying demolition through aesthetic considerations is indeed a question of sustainability or un-sustainability. In the future, we might need to learn new kinds of architectural aesthetics to cope with environmental challenges, such as aesthetics of reuse (as a result of circularity), of decay (in avoidance of unnecessary repair), and of ugliness (in acceptance of out-of-date architectural styles).

The invited panellists are experts who have commented demolitions in different medias, and their work including i.e., teaching practices. We have invited associate professor Panu Savolainen and recently graduated architect Ella Müller from Aalto University and Chief Intendant Johanna Björkman from the Finnish Heritage Agency. Björkman will provide us with perspectives from urban studies and art history. Müller made her master's thesis on modern architecture and waste. Nisonen, in turn, made her master's thesis on architectural education and how it must change when facing the environmental crisis. Müller and Nisonen are both currently developing their ideas in ongoing PhDs. The panel will consist of three to four presentations of 15 to 20 minutes, each of which is followed by a short commentary from another panellist. The panel is followed by a conversation with the audience.

PANEL

PANELLISTS, SESSION 9

Iida Kalakoski (panel host) is a university instructor and a researcher of architectural history and management of built heritage in Tampere University. She defended her doctoral thesis on the widening perceptions of the architectural conservation and architectural heritage in 2023.

Riina Sirén (panel host) is an architect and a building conservator inspired by the diversifying field of built heritage. At present, she deals with building conservation questions on three levels: as an intendant at the Finnish Heritage Agency, as a teacher at Tampere University, and as a writing architect in the private sector.

Johanna Björkman works as Chief Intendant at the Finnish Heritage Agency in Cultural Environment Services. She has worked with built cultural heritage and restoration questions for twenty years, previously in Helsinki City Museum. Björkman is an art historian, and she received her PhD at the University of Helsinki in May 2019. Her special field is architectural history and industrial architecture. She has also trained herself in architectural conservation and completed a one-year post-master's course at the Royal Institute of Art in Stockholm, Sweden. That course was titled *Modernism at Risk: Restoration & transformation of the modern architectural heritage*.

Ella Müller is an architect interested in how the built environment reflects as well as shapes the society. She received her MSc in architecture from Aalto University in 2022 and is currently working with research and renovation of historic buildings. In her master's thesis *Out of Sight, Out of Mind – Modern Architecture and Waste (2022)* Müller examined the ways in which the contemporary building culture produces waste. Instead of adopting the problem-solving approach of waste management, she asks how buildings and urban environments come to be defined waste in the first place? This question is explored through the history of modern architecture and construction practice.

Panu Savolainen is an architect and historian and professor (tenure track) of history of architecture and architectural conservation at Aalto University (Helsinki, Finland). He earned his MA in Architecture from Helsinki University of Technology, MA in archaeology and history from University of Turku and PhD in history from University of Turku. He is currently specializing in medieval archaeology and 20th century suburbs, but his earlier research has focused on 18th and 19th century Turku and urban history. Savolainen has authored seven books, including a children's book, and ca. 40 scholarly articles. He has also worked as a practicing architect, including housing design, urban planning and ruin conservation.

PANEL

RE-THINKING “NATURE’S CALL”: AESTHETIC INTRA-ACTIONS BETWEEN IN/CONTINENCE, HUMAN-MADE SYNTHETIC AND ORGANIC MATERIAL, AND SOCIETY

Yuriko Saito’s concept of aesthetic sustainability is intertwined with cultivating aesthetic sensibility, and experiencing the everyday familiar as familiar, by recognising that aesthetic consideration is relevant beyond the aesthetic domain of appreciating art works as a spectator, listener, or critic. Through interdisciplinary discussions between political economy, artistic research, literature studies, and philosophical aesthetics, this panel interrogates questions of aesthetic sustainability and the everyday by focusing on a universal, though not exclusive, feature of humanity: in/continence and human excreta. The environmental impact of in/continence – i.e., the control and government of leaking bladder and bowels – by means of health and self-care practices as well as material technologies such as incontinence pads or diapers is significant. Developing sustainable continence care globally is urgent, and in/continence is inevitably also a question of aesthetics. It is the unspoken, aesthetically revolting (both in the sense of disgusting and revolutionary) sustainability issue that is all around us. It spans from questions of equitable care to battling bladder and bowel function related stigma, solving the global sanitation and water crisis, managing incontinence pad waste, and protecting nature from sewage pollution. When the management of in/continence “fails” and urine or faeces leak in public, it permeates bodily limits and offends sense perception (aisthesis). In/continence, in short, is a question that shapes the lives of all human beings, every day, from the moment of birth to death.

This panel explores the questions of aesthetic sustainability through various dimensions of in/continence and excreta. Timo Uotinen opens the panel. He delves into the etymology of incontinence contrasting the lack of voluntary control over the bladder and bowels with the older sense of a want of self-restraint, particularly in a sexual sense. By comparing these two senses from the works of Shakespeare to Luce Brett’s autobiographical novel PMSL: Or How I Literally Pissed Myself Laughing and Survived the Last Taboo to Tell the Tale interrogates how the convergence of meanings impacts the social sustainability of incontinence. Tiina Vaittinen shows how, due to its revolting aesthetic dimensions, in/continence is the last taboo in all sustainability talk from health and social care to waste management to urban planning. Drawing on her research on the global political economies of adult incontinence pads, she demonstrates how there cannot be sustainable societies – or sustainable aesthetics – unless the ever-present questions of in/continence are accounted for. Riku Laakkonen’s artistic research explores collaboration with material objects and elderly people with dementia. A diaper and elderly person create together a so-called “bio-object.” Together they are affecting nursing homes’ daily activities in many ways. Laakkonen’s research opens new ways to see how a diaper and elderly person can be seen as a performing entity. Finally, Anna Ilona Rajala’s paper aims at queering Saito’s everyday aesthetics and aesthetic sustainability by focusing on disgust as an aesthetic and affective “value” and as an important source for aesthetic sustainability. By discussing the aesthetics (and aisthesis) of shit in art, her paper argues that “negative” aesthetic, affective, and sense reactions – also incontinence in the sense of want of self-restraint, obscenity – are precisely what make shit critical and political as an aesthetic object.

PANEL

PANELLISTS, SESSION 10

Tiina Vaittinen (Dr) is a transdisciplinary social scientist, care ethicist and political economist, specialized in mapping global political economies of social and health care. In her present work, she develops holistically sustainable continence care, to find ways of reducing the environmental impacts of adult incontinence pads, in ways that would simultaneously improve the care of those who live with incontinence. Additionally, she works in a project that assembles postcapitalist international political economy, and here, too her interest is in thinking about post/capitalist futures from the perspective of care needs and dependency.

Riku Laakkonen is a doctoral student, puppeteer, director, actor, and teacher. After studying at DAMU (Theatre Academy of Music and Art) in Prague, Metropolia University of Applied Sciences, and Turku University of Applied Sciences he has been working with both professionals and amateurs. He started his artistic doctoral studies at the Tampere University in August 2020. In his studies he explores collaboration with material objects and elderly people with memory disorders. His artistic research is developing new conceptualisations of agency and materiality based on artistic research experiments.

Timo Uotinen (Dr) is a literature and philosophy scholar, specialising in Shakespeare and the philosophy of Francis Bacon. Currently, he holds a position as a University Instructor in the Politics unit at Tampere University, with a focus on digital pedagogy. His research interests include philosophical aesthetics, Frankfurt School critical theory, and philosophies of the mind and body.

Anna Ilona Rajala (Dr) is currently focusing on the politics of shit in urban spaces, arts, and bioethics (Tampere University funded by the Academy of Finland). Her research explores the various political dimensions of excrement visible/invisible in public discourse and public spaces, including artistic expressions and objects. She is interested in the political potential of excremental and toileting-related art as a creative and critical force for a more sustainable and fair society. She is also conducting research on aesthetic experience in the medical humanities as a Postdoctoral Research Fellow at the University of Arts, Helsinki.

PANEL



ABSTRACTS & BIOS

Wednesday,
June 14

reconciliation, aesthetics, Hegel

OIVA KUISMA

Aesthetic Reconciliation: Some Conceptual and Historical Observations

Aesthetics is a very broad and inclusive branch of learning and science. In fact, one may claim, that all problems humanity has thus far faced and will face in the future can be given a theoretically aesthetic interpretation. This can simply be shown by the observation that artists, whether philosophically oriented or not, have dealt with practically, if not logically, all varieties of being from this world to the other world(s). Thus, artists have brought all kinds of problems within the domain of aesthetic discussion, interpretation, and representation. And even if there can be detected gaps in this "artistic great chain of being," to rephrase A. O. Lovejoy, philosopher-aestheticians can make a topic of unimagined possibilities by formulating a question of what kind of artworks may belong in a set with no known members yet. Regarding the issue of sustainability, there have been artists who have dealt with issues of survival and sustainability from the ages of mythical deluges to which Plato, Aristotle, and the Bible refer. In the Bible story, God could not sustain the sinful life of the humans, and so the earthly life was destroyed by the great Flood; yet the seeds of survival were saved in the ark of Noah. The Bible story makes known the inevitability and severity of divine retribution but, on the other hand, it draws attention to the possibility of reconciliation through repentance. Leaving aside religious issues, reconciliation with nature is what humanity needs in our age. Aesthetics alone, probably, cannot solve environmental problems facing the modern world but, in any case, it can offer conceptual tools for discussing various problems. In this paper, I will discuss one such tool, namely the notion of aesthetic reconciliation and its Hegelian background.

Oiva Kuisma (PhD, Docent) is university lecturer in aesthetics in the University of Helsinki. He is a historian of philosophy and aesthetics. His publications include studies on Plato, Aristotle, Plotinus, Proclus, Hegel, and the history of Finnish aesthetics.

SPEAKER

aesthetic sensibility, pragmatist aesthetics,
sustainability transitions, experience, sensory approach

NOORA-HELENA KORPELAINEN

Pragmatist Aesthetics on Experiencing Sustainability

Can sustainability be experienced when understood in line with sustainability science as a supportive systemic stage of all possible aspects affecting the living conditions of human beings and the resilience of ecosystems? Based on my article manuscript, I argue against the idea that sustainability can only be modelled as it remains a matter of the future. Instead, I suggest that from the pragmatist aesthetics perspective, ordinary experiences conveying vistas for sustainability transition management can be considered experiences of sustainability. I support my view first using John Dewey's *Art as Experience* (1934) and my analysis of its conceptualisation of sensibility. Second, I discuss two distinct contemporary approaches to pragmatist aesthetics clarifying the transition towards an enhanced conceptualisation of the human being as one whose ameliorative practices form in collaboration with other beings, living and non-living. Thus, I aim to show that human participation in the processual changes toward enhanced environmental and social sustainability can mean the cultivation of aesthetic sensibility when it manifests in experiencing sustainability.

Noora-Helena Korpelainen (M.A.) is a doctoral researcher in aesthetics in the University of Helsinki's Doctoral Programme in Interdisciplinary Environmental Sciences (DENVI) and a specialist in the Lahti University Campus. Her research aims at understanding the role of cultivating aesthetic sensibility in sustainability transformations. For the writing of the manuscript which she discusses at the IAA 2023 conference, she has received financial support from the Finnish Konkordia Fund and the University of Helsinki. Korpelainen is a member of the IAA 2023 conference committee.

SPEAKER

environmental aesthetics, artificial island, Kobe city, exposition, 1980s

MAO MATSUYAMA

The Dream of the Artificial Island: A Case Study on Kobe Port Island and the Expo “Portpia '81”

In the field of environmental aesthetics, it is increasingly important to discuss the aesthetic qualities of man-made environments and aesthetic experiences in them, rather than just nature, which has been the traditional subject of aesthetics, as our actual living environment is more or less composed of artificial things. In terms of man-made environments, artificial islands, built by humans out of land and materials on the sea, are a prime example. In Kobe, a city with a unique topography sandwiched between the sea and mountains, the construction of Port Island, an artificial island, was completed in 1981 as a response to the rapid population growth of the 1960s and 1970s. As the catchphrase “The mountain goes to the sea” suggests, the island, which was created by cutting away the soil on the mountainside and reclaiming the sea, symbolises the dream of further development of the city of Kobe. The exposition “Portopia '81,” held to celebrate the completion of the construction, spectacularly portrayed the image of a futuristic maritime city where economic development and a rich natural environment coexisted, and subsequently helped to spark the boom in local expositions in the 1980s. This presentation analyses the dream of an artificial island represented by the medium of the expo from an aesthetic perspective, tracing the evolution of the image up to the present day, more than 40 years later, and examining the possibilities of life in the ultimate artificial environment.

Mao Matsuyama is a research associate for Mukogawa Institute of Esthetics in Everyday-life (Mukogawa Women’s University). Her research focuses on the relationship between human beings and man-made things, from daily tools to the vast scenery of the urban environment, based on the German contemporary philosophy. Her recent paper is “Aesthetic Range of Martin Seel’s Concept of Aesthetic Recognition” (the Japanese Society for Aesthetics, 2020). Matsuyama received her master’s degree from Hokkaido University, where she studied natural science, aesthetics, and art theory. She worked as a curator for the Hokkaido Museum of Modern Art from 2011 to 2020. She is currently writing her doctoral dissertation at Kyoto University and a member of the Kobe Institute for Atmospheric Studies since 2022.

SPEAKER

aesthetic sustainability, landscape architecture, design
practical applications, urban

SOFIA SANDQVIST & VERA VICENZOTTI

Sustaining Aesthetics in Landscape Architecture and Urban Design

In 2008, US-American landscape architect Elizabeth Meyer wrote an article titled “Sustaining Beauty. The performance of appearance” in the Journal of Landscape Architecture. In it, she examined the role beauty and aesthetics have played in the sustainability agenda of landscape architecture. Her starting point was the observation that aesthetics were only rarely discussed in the sustainability discourse of landscape design, except in negative asides in which they were dismissed as a superficial concern. Meyer, however, argued that it would take more than ecologically regenerative designs for culture to be sustainable. She suggested that what was needed were designed landscapes that provoked those who experienced them to become more aware of how their actions affected the environment, and to care enough to make changes. In 2021, Finnish environmental aesthetician Sanna Lehtinen wrote a chapter titled “Aesthetic sustainability”. In it, she argues that aesthetics offer one approach to changing attitudes and interests in order to support sustainability in different practices. Her arguments and the discourse in applied aesthetics in general are highly relevant to landscape design. Nevertheless, they are only rarely taken up in landscape architectural discourse—and vice versa. With this paper, we intend to set up a long overdue conversation between landscape architecture and environmental and everyday aesthetics on the relationship between aesthetics and sustainability. We do so, first, by sketching how this relationship has been theorized in landscape architecture since the turn of the millennium. Second, we start to identify and discuss how selected key concepts of the philosophical literature on sustainable aesthetics could be applied to landscape architecture. Third, we will illustrate our points by drawing on preliminary results of an ongoing transdisciplinary project in which we have started to identify the role of aesthetics for sustainability transitions within landscape architecture and urban design.

Sofia Sandqvist is a lecturer in landscape architecture with focus on sustainable design, aesthetic practice, and project management. She is based at the Division of Landscape Architecture's Practice of the Profession Group within the Department of Urban and Rural Development at the Swedish University of Agricultural Sciences (SLU) in Uppsala, Sweden. She has a great interest in the aesthetics of landscape architecture and the connections between landscape architecture and art and between landscape architecture and architecture especially in the postmodern period. Sofia also works as a designer of public urban outdoor environments in Sweden, now employed at the landscape architect office Landskapslaget. She has, among other things, created an award-winning activity and swimming area at Gavleån in Gälve, a park and quay promenade in Östersund and the outdoor areas of the development of Östra Sala backe in Uppsala. Her latest assignment has been to design parks and squares in the new development of Stockholm's former slaughterhouse area.

Vera Vicenzotti is senior lecturer in landscape architecture, especially design theory and architecture criticism. She is based at the Division of Landscape Architecture's Design Theory Group within the Department of Urban and Rural Development at the Swedish University of Agricultural Sciences (SLU) in Uppsala, Sweden. She works at the intersection of landscape theory, critical and cultural geography, political philosophy, history of ideas, and aesthetics. She has been interested in different kinds of landscapes – 'hybrid', peri-urban, post-industrial, and wild, both urban and non-urban – but even more so in the ideas of and discourses surrounding and informing the planning and design of these landscapes. She is becoming more and more interested in the methodology and epistemology of landscape architecture, and in thinking about the political agency of landscape design.

urban, smartphone, social media, photography, landscape

DAVID FLOOD

#kalasatama: Discursive Views of the Helsinki Landscape Through the Virtual Window

The paper explores the relationship between the user, smartphone, and landscape as part of everyday social practices, proposing that the screen and camera of the smartphone co-construct our understanding of the landscape. Focusing on encounters with the Helsinki landscape through the practice of making, sharing, and viewing images, I examine the relationship between user – smartphone – landscape in understanding the new Helsinki landscape. I argue that our relationship with landscape is not only affected by representations but also by non-representational aspects such as practice, embodiment, and materiality. I look at these landscapes in the context of the changes wrought on the Helsinki skyline by the construction of the tall towers at Kalasatama. Kalasatama is a suburb to the east of Helsinki's city centre. It was previously an industrial area with a small port and is currently being developed as both a commercial and residential space. I argue that the perception of these landscapes can be seen as co-constructed through the practices of making, sharing, and viewing images, as they have become embedded into the everyday through a state of perpetual connectivity. Using postphenomenology and philosophy of technology, I reflect upon the place of the smartphone in the phenomena of experience and the embeddedness of image-making within contemporary social practices.

David Flood is a doctoral researcher at the University of Helsinki's Department of Biological and Environmental Sciences researching the relationship between landscape, technology, and photography. His research examines how the smartphone camera co-constructs landscapes through both representational and non-representational aspects embedded within a practice of making, sharing, and viewing images. David holds a post-graduate Master of Arts degree from Dún Laoghaire Institute of Art, Design and Technology in Ireland where he investigated the role of digital imaging and place-making practices in the context of neoliberal governance. He is also an image-maker mainly working in the medium of photography and his work centres around the role of images in relationships of power in society, often with a focus on landscape and the body. His recent project 'A Place Like All Others' was published in 2022 as a TLP edition and is available through The Library Project in Dublin, Ireland: <https://www.davidmflood.com/>. David is a member of the IIAA 2023 conference organization team.

SPEAKER

mire, senses, exercising

KIRSI LAURÉN

Sensed and Aestheticized Mire: Moving in a Wet and Submerged Environment

This study focuses on Finns who enjoy exercising on mires and find it recreational. Mires differ from a common recreational outdoor area because they are often wet and submerged, which make it difficult to move around there. Exercising is not as common on mires as it is for example in forests. Especially on hot summer days, there can be lots of mosquitoes trying to get on sweaty skin. Finland has plenty of mires, some of which are in their natural state and some of which have been drained for fields, forests, and peat production. Thus, many people are familiar with mires, but their low landscapes are not as aesthetically appreciated as e.g., forests, fells, and waters. The research material consists of interviews conducted between 2020 and 2022. The interviewees include exercisers, orienteers, and runners, among others. In the study I ask: What are the physical sensations when moving through the mire, and how do they affect the human-mire relationship? Sensory anthropology and environmental aesthetics form the theoretical framework of the study. The research shows that exercise strengthens the sensory perception of mires. Seeing, smelling, hearing, and touching a mire deepens the aesthetic experience of it and strengthens the human-mire relationship.

Kirsi Laurén (PhD, Adjunct Professor) works as a Senior Researcher of cultural studies in the School of Humanities, University of Eastern Finland (UEF), Joensuu. She leads the Mire Trend research project (2020–2023, Kone Foundation) that examines the changes in the ways that mires are utilized today, and how these changes are affecting the human-nature relationship.

SPEAKER

ASMUS TRAUTSCH

Aesthetic Considerations for Sustainable Gardens of the Anthropocene

In my talk, I would like to talk about the hardly discussed aesthetic dimensions of gardens of the Anthropocene as models for sustainable human-nature relationships. First, I'll introduce the role of the garden within the Anthropocene discourse and briefly discuss arguments that argue for and against its importance for creating a sustainable future. These arguments notoriously neglect the aesthetic dimension. Therefore, I would like to react with some reflections on aesthetics of sustainable gardens in the Anthropocene. According to my claim, they can be places of provision and conservation and laboratories for developing resilience to ecological change as well as for experimentation and research (Diogo et al. 2019). In addition, they need to enable manifold aesthetic experiences. As it is important to take humans and other lifeforms seriously as being irreversibly infiltrated and threatened by civilisational agency, a corresponding aesthetics of sustainable gardens cannot rely on an overview of geometrically ordered nature as in the Baroque garden or on harmonious mimesis of nature as in the landscape garden. Aesthetic experience unfolds here as an exposure that leaves behind the overview and safe position of garden art traditions from the Holocene. It needs to do justice to the growing knowledge of ecological damages as well as of sustainable agriculture and specifically horticulture while making room for a diversity of multisensory bodily experiences. These can allow embodied subjects to explore their intermeshing with plural lifeforms within ecosystems. Thus, in sustainable Anthropocene gardens, as I'll sketch phenomenologically with a few examples, the process of precarious ecological coexistence and cooperation may be aesthetically experienced as a complex being-in and being-with, which may enable a bodily, emotionally and intellectually transformative recognition of oneself as part of the damaged and damaging nature and the drive towards sustainability on all scales.

Asmus Trautsch is a philosopher and an author from Berlin. He is most interested in the Anthropocene discourse, mainly in understanding the human condition in the face of planetary emergency. After graduating in philosophy, German literature and composition/music theory, he finished his PhD in philosophy at Humboldt University Berlin. He has taught at the Technical University of Dresden, the University of Leipzig, the University of Greifswald and Allegheny College, Meadville and publishes academic texts as well as essays and poetry. In addition, he works as a curator for interdisciplinary exhibitions and events between the arts and sciences. His publications include the books *Der Umschlag von allem in nichts. Eine Theorie Tragischer Erfahrung* (Turning All into Nothing: A Theory of Tragic Experience, 2020), the poetry collections *Treibbojen* (floating buoys, 2011), and *Caird* (2021), as well as a commentary on Ovid's *Art of love*, co-authored with Tobias Roth and Melanie Möller (2017).

SPEAKER

Kant, beauty, nature, art, ecology

LORENZ MOISES J FESTIN

Rediscovering Kant's Insight on the Affinity in Beauty of Art and Nature

Immanuel Kant locates the foundation of the affirmation of aesthetic beauty not so much in the object under consideration as in the human subject which recognizes its presence and reality. It's the human subject who acknowledges the beauty in the works both of art and of nature. And it is her sense of taste that enables her to. While such an aesthetic judgement proceeds from the human subject's consciousness, its objectivity is claimed on the basis of its expected and presumed universal validity. And such is partly seen in the affinity in beauty of art and nature, whereby Kant avers that for art to be beautiful, it should have the quality of naturalness, in the same way that for nature to be regarded as beautiful, it must have the semblance of artistic creation. This insight about the affinity between art and nature continues to find echoes in contemporary reflections particular in those that tackle the ecological condition of our planet. Pope Francis, for instance, while lamenting the throwaway propensity of the current generation, acknowledges nonetheless the beauty that can equally characterize both nature and art. In effect, the pontiff points out that progress and development need not necessarily go against nature but can instead mirror and even accentuate the beauty thereof. In this paper, I intend then not only to discuss the significance of Kant's aesthetic ideas but also to consider their implications on our outlook on human life and explore the prospect of the same ideas helping us to find ways to better harness the aesthetic dimensions of our environment while addressing the indisputable ecological exigencies.

Lorenz Moises J. Festin (PhD) is an associate professor of the De La Salle University, Manila Philippines. He obtained his licentiate and doctoral degrees in philosophy from the Gregorian Pontifical University in Rome, Italy. Currently the Assistant Superintendent of the Roman Catholic Archdiocese of Manila, Educational System, he works for the overall administration of twenty-four parochial schools whose vision includes the promotion of responsible stewardship of God's creation. As philosophy professor, he conducts various philosophical courses in different educational institutions, including San Carlos Seminary (Makati) De La Salle University (Manila), San Carlos Seminary College (Cebu), Holy Apostles Senior Seminary (Manila). He has written and presented papers in a number of philosophical conferences discussing various philosophical questions, most of which pertain to ethics and Aristotelian studies.

SPEAKER

environmental aesthetics, environmental ethics,
cognitive models, non-cognitive models

SAUMYA SUYAL

In Search of an Appropriate Model of Aesthetic Appreciation of Nature: Dealing with the Problem of Dualism

Amidst the realization of the need to move towards ecological sustainability, the contemporary discourse in environmental aesthetics debates extensively on the appropriate approach to aesthetically appreciating the natural environment. Scholars divide the various approaches into two categories – cognitive models and non-cognitive models. The former overemphasizes the role played by knowledge and the latter rejects that knowledge plays a fundamental role in the aesthetic appreciation of nature and replaces knowledge with non-cognitive factors like emotion, bodily pleasure, and a sense of mystery. I argue that such a classification is problematic as it leads to the problem of dualism which has been considered one of the major means of instrumentalization and subordination of nature, by various philosophers including ecofeminists like Karren Warren, and Val Plumwood. I suggest that we develop a model for the aesthetic appreciation of nature that bridges this gap by bringing the cognitive and non-cognitive factors together, thus removing any sort of hierarchy between them. I propose that Holmes Rolston III's approach, which he calls "participatory aesthetics" or the "ecosystem approach" at various places, allows us to do so. Philosophers, like Emily Brady, Jonathan Prior, and Jorge Marques da Silva, call Rolston's approach a cognitive model of aesthetic appreciation of nature. In this paper, I argue against them and show that Rolston's approach provides a balance between cognitive and non-cognitive factors, and between scientific knowledge and subjective experiences. Emerging from his environmental ethics and theory of values, his approach is an inspiration for meeting the needs of sustainable ecological aesthetics.

Saumya Suyal – a PhD candidate in Philosophy in the Department of Humanities and Social Sciences at the Indian Institute of Technology Kanpur. Growing up in the Himalayan state of Uttarakhand, the aesthetics of the natural environment has always aroused my curiosity. This is what inspires my research work as well as my travels. I am doing my PhD under the supervision of Professor Prashant Bagad and am working in the area of environmental ethics and environmental aesthetics. I am interested in the works of philosophers like Allen Carlson, Holmes Rolston III, and Emily Brady. I am also interested in looking at the ways in which the Indian schools of Philosophy look at the aesthetics of the natural environment and find its links with sustainability.

SPEAKER

architecture, agendas, practice, guidance, obstacles

THOMAS NYLUND

Obstacles to Sustainability–Promoting Aesthetics

Sustainability, aesthetics, and inclusion are key values in agendas such as New European Bauhaus and corresponding initiatives at national level. In addition, there are national legislations to ensure some fundamental qualities in the built environment. Those agendas, policies and legislations are firmly based on the conclusion that good aesthetic qualities play an important role in the well-being of the individual and the society. Yet, the results are often disappointing. Newly produced multi-apartment buildings in Sweden often do not meet the objectives. The architecture is often pale, and poorly adapted to its surroundings. Open spaces often lack aesthetic qualities and functions for play and socializing. Why is that? The municipals, their organizations, officials, and experts play an important role in interpreting and implementing the said agendas and legislations through the control and influencing that are available, for instance, through dialogue, planning regulations, land allocation and agreements. However, there are factors that may affect the possibilities of influencing developers and their partners and hence counteract good aesthetics and functionality. The aim of my research, and my contribution to this conference, is to examine and discuss those factors. Whether of market-oriented, competence-oriented or politic-oriented nature, it is of great importance to identify and understand the obstacles on the way to better aesthetics and long-term sustainability. This is especially true for categories of housing on low-budget production that are normally associated with low-wage groups or people who for other than financial reasons choose to live in rental apartments. An early finding is that improved aesthetics does not necessarily cost much more to produce. It is mostly a matter of creativity to make some difference. While developers tend to be conservative and often stick to established approaches, the municipalities have the possibility to step up in their efforts to fulfil the overarching tasks.

Thomas Nylund is a PhD student at the Department of Architecture and Built Environment, Lund University. He is an Architect SAR/MSA and has a Licentiate degree in architecture and urban planning. Thomas has 20 years of experience as a consulting architect and civil servant. He was employed as head architect by the municipality of Kiruna (a Swedish town in the far north that is being transformed and partially relocated due to the expansion of the nearby iron ore mine). His current research is devoted to studying the commitments, procedures and various obstacles in Swedish municipalities' work to ensure the best possible results in terms of aesthetics, sustainability, and good function in new apartment buildings.

SPEAKER

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