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Käesolev “Kunstiteaduslike Uurimuste” erinumber sisaldab kuut artiklit, mille ühendavaks teemaks on esemelise keskkonna dünaamiline teisenemine ja selle mõju inimsuhetele. Uurimused on pärit erinevatest ainevaldkondadest: tarbekunsti, tootedisaini, stsenograafia, muinsuskaitse, kinematograafia ja keskkonnaesthetika alalt. Vaatluse all on nii esemete funktsioonide ja sümboolsete tähenduste pidev teisenemine sõltuvalt muudatustest elulaadis ja -stiilis kui ka esemete võime kujundada ja väärtustada erinevaid keskkondi.

Esmapilgul võib käsitletud esemete valik tunduda paradoksaalse ja küsitavana. Mis ühendab portselanfiguure, saapaid, autosid, mänguasju, rekvisiite, arhitektuurimälestisi ja nende detaile, nende representatsioone vaatefilmides ning selliseid olmelisi esemeid nagu vann ja pissipott? Valiku õigustuseks on ühine probleem – esemete miljööväärtus, nende võime luua, esile tuua ja meenutada koha vaimu, *genius loci*’t. Miljööväärtuslikud esemed on nagu lootsid, mis aitavad meil orienteeruda esemeist üleküllastunud keskkonnas, et kogeda selle lokaalset eripära, poeetilist ja ajaloolist kordumatust.

Eseme ja miljöö suhteid on käsitletud mitmes plaanis: esemed omavahel, ese ja ruum, ese ja aeg, ese ja inimene, keha ja keskkond jt. Miljöö moodustubki nendest põimuvatest, kattuvatest ja üksteist mõjutavatest eriplaani- ja suhetest, mis loovad omalaadse võrgustiku. Sellisena on miljöö dünaamiline, pidevalt teisenev, kuid samas püsivad tähenduslikku tuuma omav aegruumiline fenomen.

Esemed mitte ainult ei kujunda ega konkretiseeri ruumilist keskkonda, vaid lisavad sellele aja mõõtme, mis ongi ruumi tähendusrikkuse ja mitmetähenduslikkuse eeldus. Täendus tekib, avaldub ja on tunnetatav inimsuhtes, kus ese on vahendaja rollis, olgu ta meeleliselt tajutav füüsiline asi, mälu ja ku-

jutluse objekt, kujutis, metafoor või sümbol.

Mõisted “ese” ja “miljöö” jäävad siin üheselt defineerimata. Nende erinev kasutamine erinevates kontekstides peaks aga siiski võimaldama hoomata nende tähenduste perekondlikku lähedust.

KAIA LEHARI

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This current special issue of 'Studies on Art and Architecture' includes six articles which all deal with dynamic changes in the material environment and their impact on human relationships. The research presented here is interdisciplinary by nature ranging from the fields of applied arts and production design, scenography and cinematography, to heritage preservation and environmentalist aesthetics. The analysis is focused on a consideration of the constant transformation of objects' functions and symbolic meanings, a process dependant on changes in mode and style of life, as well as on the ability of objects to shape and give value to different environments.

In the first instance, the choice of analysed objects may seem paradoxical and certainly raises several questions. What is the common denominator between porcelain figurines, footwear, cars, toys, stage props, buildings' details, architectural heritage and its representation in cinema, and mundane objects such as a bath or a chamber-pot? The choice is based on a common issue: the unique milieu created by these objects and their ability to foreground and preserve *genius loci*. These objects, in their manner of creating a unique milieu, are like signposts which help us to orientate ourselves in an environment saturated with an endless number of things. They enable us to perceive a place's local idiosyncratic character, as well as its unique poetical and historical nature.

The relationship between the object and its milieu has been addressed through different contexts: the inter-relationships of the objects themselves, objects and humans, body and environment, etc. Milieu is perceived in the interaction of these interweaving, overlapping and mutually influential multiple relations that build up a sort of network. As such, a milieu is a dynamic, constantly changing spatial and temporal phenomenon, at the

same time it is held together by a certain stability of signification.

Things do not only shape the environment or make it concrete. They add to it a temporal dimension which is a presupposition of the significant and ambivalent space. The meaning is created, expressed and perceived in human relationships in which the object – whether it is a sensed physical thing; the object of memory and imagination; or an image, metaphor or symbol – plays the role of mediator.

It was not our task to provide rigid definitions of the notions of 'object' and 'milieu'. However, the different use of these notions in different contexts should enable readers to recognise the common ground that exists despite their various meanings.

KAIA LEHARI

*Translated by Katrin Kivimaa*

*Proof-read by Justin Ions*