

ARCHITECTURAL INSTALLATIONS AS SPATIAL EXPERIMENTS

INSTALACIONES ARQUITECTÓNICAS
COMO EXPERIMENTOS ESPACIALES

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ABSTRACT

This article focuses on architectural installations that emerged as an extension of installation art after the 1960s, mainly in the Western context. Architectural installations range from experimental folded geometrical structures by Lygia Clark to spatio-temporal performances by Vito Acconci, from corporeal performances by Bruce McLean and Klaus Rinke, to monumental and monolithic architectural spaces and digital/immersive environments. In these spatial experiments carried out by artists as well as by architects, the direct interaction from the audience with the established space emerges as crucial for the perception and completion of the work. In this article, the aim is to understand the interaction between them, and the interdisciplinary boundaries of architecture within the framework of concepts such as boundary-making, corporeality, and the monolithic through some of the chosen examples. The article aims to figure out what expansions these spatial experiments can create in the perspective of our understanding and perception of architecture and interaction.

KEYWORDS

Architectural installations, boundary making, anthropocentric/corporeal, monolithic architecture, spatial experiments

RESUMEN

Este artículo se centra en las instalaciones arquitectónicas que surgieron como una extensión del arte de instalación después de la década de 1960, principalmente en el contexto occidental. Las instalaciones arquitectónicas van desde estructuras geométricas plegadas experimentales de Lygia Clark hasta actuaciones espacio-temporales de Vito Acconci, desde actuaciones corporales de Bruce McLean y Klaus Rinke hasta espacios arquitectónicos monumentales y monolíticos y entornos digitales/inmersivos. En estos experimentos espaciales llevados a cabo tanto por artistas como por arquitectos, la interacción directa del público con el espacio establecido emerge como crucial para la percepción y realización de la obra. En este artículo, el objetivo es comprender la interacción entre ellos y los límites interdisciplinarios de la arquitectura en el marco de conceptos como la creación de límites, la corporeidad y lo monolítico a través de algunos de los ejemplos escogidos. El artículo tiene como objetivo averiguar qué expansiones pueden crear estos experimentos espaciales en la perspectiva de nuestra comprensión y percepción de la arquitectura y la interacción.

PALABRAS CLAVE

Instalaciones arquitectónicas, creación de límites, antropocéntrico/corporal, arquitectura monolítica, experimentos espaciales

INTRODUCTION

The intertwining of installation art and architectural installations has become more evident since the 1960s. Architecture has gained importance in the context of creating thresholds. While architectural installations allow ideas to be tested and observed, produced by both artists and architects. This article, which focuses on the territorial relations of architectural installations, examines the types of architectural installations between the 1960s and 2000s. Although the architectural installations vary widely, the works discussed in the article showcase different forms of physical architectural installations, which are a search for the inside and outside that both draw and question the boundaries of space.

Brian Massumi refers to the art of placemaking as the art of knowing “how to empty one’s world” (Massumi, 2019, p. 167). The works mentioned in this article are not merely three-dimensional works that exist between art and architecture, but have the potential to change the ways in which we perceive the built environment through their experimental nature. Although installations have different contents and approaches in different environments and territories, the works examined in this article are mainly works carried out in Europe and America between the 1960s and 2000s.

THE EMERGENCE OF ARCHITECTURAL INSTALLATIONS

Early structural and spatial studies in the history of architecture emerged with the work of Constructivists, who experimented with many laboratory studies carried out in studios or galleries. These experimental works were aimed at showcasing “unpredictable,” “utilitarian,” and “real before the real” architecture. As Christina Lodder noted, these were proposals that were neither “an end in itself, nor for any immediate utilitarian purpose”, but these experiments had the potential to provide alternative solutions for functional purposes (Kossak, 2009, p. 120). Examples of early spatial constructions emerged, like *The Magnanimous Cuckold* (1921), designed by Lyubov Popova for the third OBMOKU exhibition in Moscow, and the *Izvestiya Pavilion* (1923), by Niva, Gladkov, and Kester at the *All Union Agricultural Exhibition (Vsesoiuznaia sel'skokhoziaistvennaia vystavka)* in Moscow (Kossak, 2009). *The Magnanimous Cuckold* was the first example in the theater’s history of a Constructivist background (Worrall, 1973). Popova stated that her theatrical design was a translation from an aesthetic point of view to the “Productivist plane” with the idea of “utilitarian suitability” (Lodder, 1983, p. 173). A second element for Popova was “introducing material elements” and their kinetic values formed within their movement and speeds (Lodder, 1983, p. 173) (Figure 1).

However, the difference between Popova’s constructions or Palladio and Scamozzi’s scena from installations is far from the idea of

FIGURE 1
Lyubov Popova’s ‘acting apparatus’ for *The Magnanimous Cuckold*, produced by Vsevolod Meierkhol’d in Moscow in 1922



Note. Kossak, 2009, p. 122.

“immersion” of the viewer or spectator in the installation. The viewer or the spectator is included physically in the environment, but does not feel sufficiently free. As Kossak points out:

the theatre installation, in conjunction with the narrative of the play, the manipulation of light, music, sound, and special effects, still operates fully within the realm of sensory perception. It is, as Kamph writes, “installing” the viewer into an artificial system with an appeal to his subjective perception as its ultimate goal. Immersivity is experienced vicariously, whereby it is the actor who performs the spatial penetration of the installation (2009, p. 123).

Similar to Popova’s constructions, Russian artist and architect El Lissitzky’s architectural small-scale model machines, also known as *Prouns (Project for the Affirmation of the New)* (Smith, 2004, p. 103), comprised concepts and geometric elements painted or constructed in two- and three-dimensional lithography to test his ideas in the transition from art to architecture (Smith, 2004). *Proun Space* (1923) comprised a range of metal, concrete, glass, cardboards, papers used as collage elements, or oil paints and watercolors, creating “unexpected spatial relationships” predominantly related to gravity. Some examples of *Proun Space* were *Meyerhold Theater Design* and *House of Heavy Industry* (Smith, 2004), all of which created a sense of movement and dynamic tension. The idea behind *Proun Space* was a rejection of “representationalism of traditional art” and an “affirm[ation of] utopian hopes for a continuing revolution in our understanding of [the] material, space, and creative activity” (Smith, 2004, p. 103). The *Prouns* “deployed a space that tended to reach out in front of the picture plane, as opposed to the infinity behind it...” (Smith, 2004, p. 103).

In terms of experimentation, installations for “outdoor spectacles” gained importance along with the theatrical architectural installations. Since the early sixteenth century, architects and artists have used internal and external theatrical representation to present, promote and test new architecture through “large-scale effects” for “large monumental art” (Kossak, 2009, pp. 123-124). These spatial experiments that emerged between art and architecture later emerged as theater spaces in the European context, such as the installations of Austro-Hungarian architect Frederick Kiesler. Before Kiesler created his unrealized *Endless House* as a biomorphic formation of the idea of fluid space, he made several installations, some of them more Cartesian. His work *Galaxies* (1954) was installed at the Sidney Janis Gallery and extended the idea of painting to the entire space. The *Horse Galaxy* (1954), the biggest work in the series, showed different views of a horse from different angles, wrapping

the audience in different directions with the piece (Reiss, 1999). These installations emerged through a play in the void, reminiscent of theatrical set designs, on the threshold of the Gestaltian boundaries of space. Many stage designs conceived and developed in the 1920s and 1930s were by Frederick Kiesler and Alberto Giacometti. Thanks to transparency and the use of spatial elements that physically draw or show the boundaries of the space, the volume is not enclosed as a container, but creates an outline for the formation of the space with minimal use of materials.

With the growing social and professional interest in the exhibitions, the world's fairs have become a playground for innovations in architecture and engineering. In the 1960s, world fairs and exhibitions hosted architectural structures, and museums assumed the role of communication. International exhibits enabled the growth of these experimental formal architectural expressions and technical competencies of the world fairs. Architects have used many pavilions as pioneers in presenting the technical possibilities of the era by seeking new formal endeavors to increase visual appeal. World fairs and pavilions started in the late-nineteenth century as a tradition for the display of national advances and culture. An important element and a symbol of "modern spectacle" (Bruno, 2007, p. 56) was mostly visible in world exhibitions and fairs (Bruno, 2007). Regarded as social public spaces, the pavilions enabled the "sense of public and the kinetic sensation of space made for and used by a public" (Bruno, 2007, p. 56). In the modern era, the pavilion has become a representation of the opposite, of the static and continuous space, and has become a "disjointed, split, fragmented, multiplied, mobile, transient, and unstable" space (Bruno, 2007, p. 57). Later, "the openness of the pavilion further embodied a social inclusiveness that defied elitist, privatized spatial exclusion" (Bruno, 2007, p. 56).

ARCHITECTURAL INSTALLATIONS

Kossak states that architectural installations represent a "discrete category" unlike art installations. He defines the characteristics of art installations as "site specificity, spatiality, engagement of the viewer, and temporality" (Kossak, 2009, p. 118). However, these features show "the close relation that exists to how architecture is also defined, in that it is site-specific, spatial and necessitates the active role of the viewer" (Kossak, 2009, p. 120). An installation artwork, whether real or virtual, exists within a space, in a spatial context and has a site-specific context. These works, like Tatlin's *Corner Counter-Relief* (1914), gain their meaning only within their context, breaking down the wall as the boundaries of space, leading to new spatial production in art installations that construct their own space and boundaries, and which Michael Fried calls the "theatricality of art" (Kossak, 2009, pp. 118-119). On a larger scale,

FIGURE 2
Monumental Fantastic Architecture N° 1



Note. A 4 x 8-meter dimension metal cutout space, a project conceived by Lygia Clark in 1963 and built in 2013 in Basel, Switzerland. Lygia Clark (b) (n.d.).

Crowther summarizes the form and content of art installations and “designated art” as the following elements: the un/assisted found object, manufactured object, fixed and transient assemblages, site-specific works, site transience works, directional designation, and found/bodily activity to solicit and engage with direct audience response (Crowther, 2009) ¹. This categorization can be found in architectural installations as temporary or permanent structures or performances that remain at the thresholds of these categories.

As Krauss (1979) referred to the idea of *architecture plus not-architecture*, artists such as Robert Irwin, Sol LeWitt, Bruce Nauman, Richard Serra and Christo were among the few who sought to open up the meaning of the real space of architecture through interventions, which Krauss names the expanded field. Architectural installations range from Lygia Clark’s experimental folded geometrical structures to Vito Acconci’s spatio-temporal performances, from Gordon Matta-Clark’s 1970s interventions on abandoned buildings and anthropocentric performances by Bruce McLean and Klaus Rinke, to monumental and monolithic architectural spaces and digital and immersive environments.

As a continuation of the constructivists, Brazilian abstract painter and installation artist Lygia Clark built many neo-constructivist and neo-concrete sculptures inspired by El Lissitzky’s *Prounenraum* as “the modernist idea of prefabricated architectures for the masses” and Mondrian’s orthogonal paintings (Butler, 2014, p. 18). She made installations that created a feeling of tactility and motor activity (Brett, 1987). By using soft objects such as plastic bags, bags, and rubber bands filled with air or water, she engaged viewer’s sense of touch to stimulate corporeal participation (Brett, 1994) and that corresponded to “the elasticity and rhythms of living organisms, including the human body” (Brett, 1987, p. 68). She reproduced solid

¹ Crowther classifies form and content of art installations as: 1) “The unassisted found object”, an object involved in the art project with no further physical interventions, originally instigated by Duchamp, 2) “The assisted found object”, in which the artist “alters the found object”, 3) “Manufactured objects”, in which the object is modified according to the “instructions from the artist”, 4) “Fixed assemblages”, in which the “found object or manufactured object are physically adapted and permanently connected in relation to one another so as to form a complex single work, or a serial work composed from complex individual units”, 5) “Transient assemblages”, in which the work “can be physically disassembled into their component found or manufactured parts” (Crowther, 2009, p. 122), 6) “Site specificity”, a specific work realized for the site of installation or a place which becomes allocated for the work, 7) “Site transience”, in which a “work is created for a specific site, but can, in principle, be exhibited in any location”, 8) “Directional designation” in which “an artist intends some real or imagined item, event, or state of affairs to be regarded as a work of art without doing anything other than perform this act of designation”, 9) “Found bodily activity”, “directed towards some purpose other than that of traditional gestural art idioms such as dance or mime, alone”, 10) “Bodily activity or presentation of the aforementioned kind which is intended to solicit and engage with direct audience response” (Crowther, 2009, p. 123).

geometry in playful experiments that created transitions between inner and outer, like a kind of mathematical proposition, breaking away from the concepts of a fixed canvas and sculpture, where rigid materials transformed into flexible forms (Lygia Clark (a) (n.d.) (Figure 2). Manipulated by the viewer, her work *Bichos* (Animals, meaning “beast” or “critter” in Portuguese) is a series of folded geometries, hinged flanges or planes that can be moved into many configurations (Brett, 1987; Butler, 2014). *Bichos* comprised abstract cubic, hexagonal, or planar geometric volumes made of cardboard and metal in different scales. Therefore, her works emerge as a kind of activism in terms of “a resumption, in a new form, of the broad issue of freedom, growth, elasticity, expression,” and “the lack of it —within the structures of modern industrial society...” (Brett, 1987, p. 68).

In spatial experiments carried out both by artists and by architects, the direct interaction of the viewer and the installed space emerges as crucial for the perception as well as for the completion of the work. The work is sometimes set up in an accessible gallery or urban area, or remote area—as with the work of land artists—or it can be perceived through virtual reality or augmented/immersive technologies. Artistic installations designed by architects as an integral part of galleries, exhibitions or interiors are stylistic and experimental works that test their thoughts and understanding of architecture and express them in a different form or technique. Many architects, from Toyo Ito to Jean Nouvel, make thematic installations, both as part of their architecture and as an expression of their intellectual work. Daniel Libeskind’s installations *Line of Fire* (1988) and *Deconstructivist Tendencies in Paper Competition*, Nox’s computer-based installation *Flying Attic* and Lebbeus Woods’ installation *The Storm* (2002) are some works that represent their architectural applications. Libeskind’s installation reflects the style of mathematics, painting, musical composition, and graphic expression that is also involved in the formality of their construction. Using the metaphor of the storm, *The Storm* installation emerges as an interpretation of when a storm of violence hits the unsuspecting New York City and includes “war-torn buildings” with bandages over wounds and scars, according to Steven Hillyer (The Cooper Union, 2012). Woods states that the forces of history, such as war or natural disaster, can have devastating effects on buildings and the architectural structure of cities, and this destruction allows for radical design practice. “We architects must not abandon the knowledge of [architecture’s] constructed causes to the lack of knowledge in the uncertainty of its effects,” he says (Archweb Cooper, n. d.) (Figure 3).

FIGURE 3
Lebbeus Woods, *The Storm* Installation



Note. High-tensile steel cables suspended as architectonic elements recalling a memory of the storm by illustrating the unpredictability of its effects, The Arthur J. Houghton Gallery, Cooper Union School of Architecture, 2002. The Cooper Union, 2012.

There are differences between “site-specificity” and a “site-specific work.” The first is a founded “relationship with its location, claiming an ‘original and fixed position’ associated with what it is,” while the

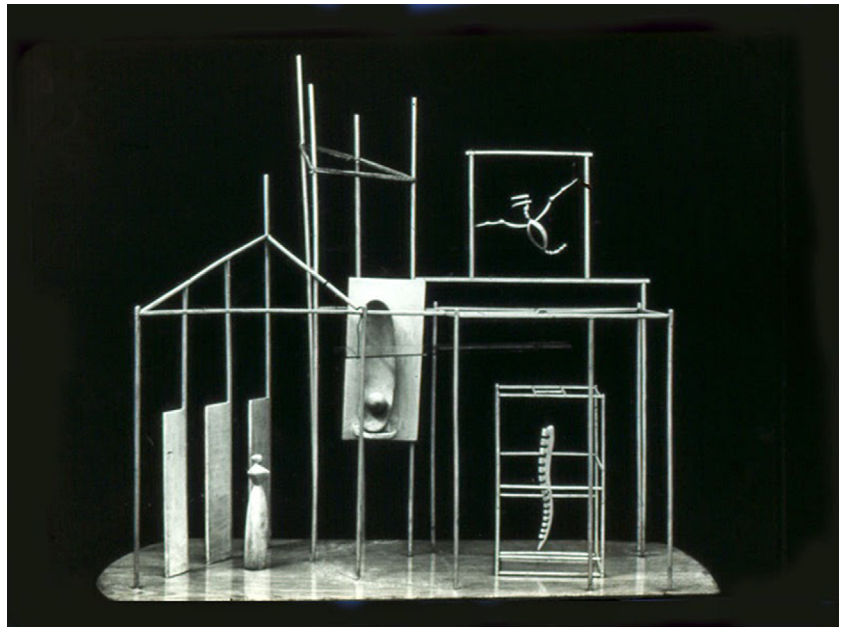
latter implies that work through properties, qualities, or meanings produced in specific relationships between an 'object' or 'event' and a position it occupies" (Kaye, 2000, pp. 1-2). After the 'substantive' notion of site, such site-specific work might even assert (Kaye, 2000, p. 1) a "'proper' relationship with its location, claiming an 'original and fixed position' associated with what it is" (Kaye, 2000, p. 2). Site-specificity can be "found in use; and site, location, like architecture itself, is always being produced, and so is subject to instability, ephemerality, and temporality" (Kaye, 2000, p. 51). For example, as a 'site-specific' work, Richard Serra mentions that 'to move the work is to destroy the work' (Serra 1994, p. 94). "To move the site-specific work is to re-place it, to make it something else" (Kaye, 2000, p. 2).

Of the most well-known architectural installation, Bernard Tschumi's non-utilitarian red follies realized as a superimposition in urban space in the 1980s, Derrida argues that "Nothing, here, of that nihilistic gesture which would fulfill a certain theme of metaphysics; no reversal of values aimed at an unaesthetic, uninhabitable, unusable, asymbolical and meaningless architecture, an architecture simply left after the retreat of gods and men" (Derrida, 1986, p. 69). In general, a folie is "anything but anarchic chaos" (Leach, 1997, p. 310). La Villette shows an "anticontextual nature" that created a disjunction between the installed work and the user, therefore establishing new potentialities for the performance of both the architecture and site (Kaye, 2000, p. 51). The follies were left at the disposal of the viewers "to position it and decide on its duration" (Zečević, 2017, p. 63). In these installations, the concept of site-specificity lies "*in use; and site, location*" and it is "always being produced, and so is subject to instability, ephemerality, and temporality" (Kaye, 2000, p. 51).

DIFFERENT FORMS OF ARCHITECTURAL INSTALLATIONS

Architectural installations blur the boundaries of spatio-temporalism because of their controversial dialogue with the viewer. Most of these installations are temporary and require a quick relationship between the work of art, the space and the viewer, who is invited to be part of the space, visible or invisible, rather than merely observing an autonomous work of art. Distancing does not apply to architectural installations because of the scale of the artwork, and spatial installation, whether habitable, is the embodiment of the world in the viewer's eyes. The emphasis on display or installation brings with it a certain urgency to the perception of the work. Although the exhibited work is adapted to the autonomous impression, its radicality is accepted and presented to the audience as a revised phenomenon. The viewer confronts the installations as designed, coded and with the specific or potentially semantic proposition that is the essence of most architectural installations.

FIGURE 4
The Palace at 4 a.m., 1932-1933



Note. Construction in wood, glass, wire, and string, (63,5 x 71,8 x 40 cm). Fineberg, 1995, p. 139.

Contemporary architectural installations can be evaluated in terms of: their questioning of boundaries and architectonics, anthropocentric/corporeal architectural installations, and monolithic installations. Apart from these practices, there are demolition and protest installations, and digital architectural installations. In this article, only physically produced architectural installations are discussed.

Architectural Installations as Questioning Boundaries and Architectonics

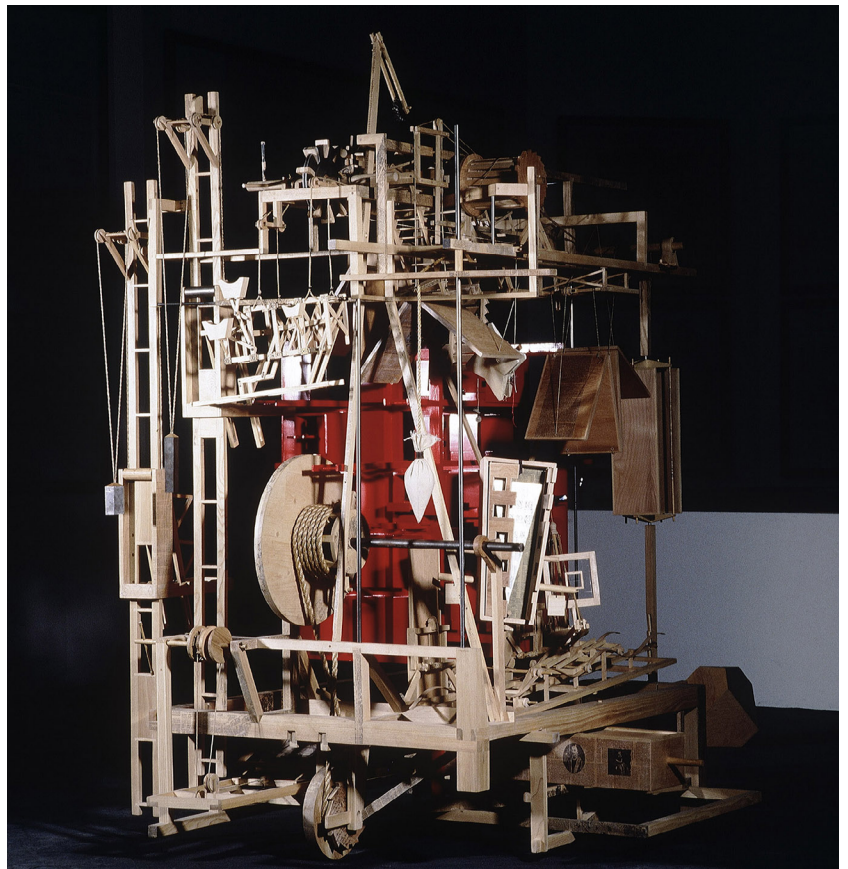
Artists work with different materials and media such as light, sound performance, architectural environments, narratives and video (Onorato, 1997). These works aim to make art bring new experiences to the fore, apart from elements and restrictions such as symbols and mythologies accepted in visual arts (Onorato, 1997). The lighting installations by James Turrel, Massimo Uberti and Patrick Ireland depict a temporary boundary of space. In these works of art, the vaguely readable gaps between “exist[ing]” and “non-existing,” as well as the physically experiential perception of space, are relatively open, transparent and potentially incomplete in the human mind compared to a physically constructed space. They occupy space because they create a situation in which there is no image of what is not yet finished (Onorato, 1997, p. 13).

Architectural installations that question boundaries of space emerge as works that display architectural space or spatial components that do not enclose or border a closed space, but the space, or its potential, or the perception of space is vaguely revealed. The concept of

invisibility emerges as a metaphor in many of the artists' works. Alberto Giacometti's experimental stage-set-like sculptures, inspired by Miro, Masson, Calder and Michel Leiris, as well as by Breton, Aragon, Dali and the surrealism of the 1920s, show early signs of installation. Giacometti's work *The Palace at 4 a.m.* (1932-1933) appears as dialogues with space (Fineberg, 1995). Giacometti was inspired by the works of Cezanne and worked with Antoine Burdelle (Fineberg, 1995). Influenced by surrealism, *The Palace at 4 a.m.* was made of wood, glass, wire and rope, similar to an architectural model on a monumental scale (Phillips, 1989). The open frame allows the exterior view and interior space to intertwine (Phillips, 1989) (Figure 4).

Giacometti's works resemble *Three Lessons in Architecture: Machines* (1985), an installation by Daniel Libeskind, which explores the city and its architecture as a participatory interaction of the three great machines. However, Libeskind's works are rooted in the deconstructivist paradigm. Like an exploded and fragmented theatrical or stage mechanism, the three machines offer a fundamental memory and recall of the historical fate of architecture, a singular unexpected, homecoming. This mechanism creates a single project: each chapter provides a starting point for the

FIGURE 5
Three Lessons in Architecture: The Machines



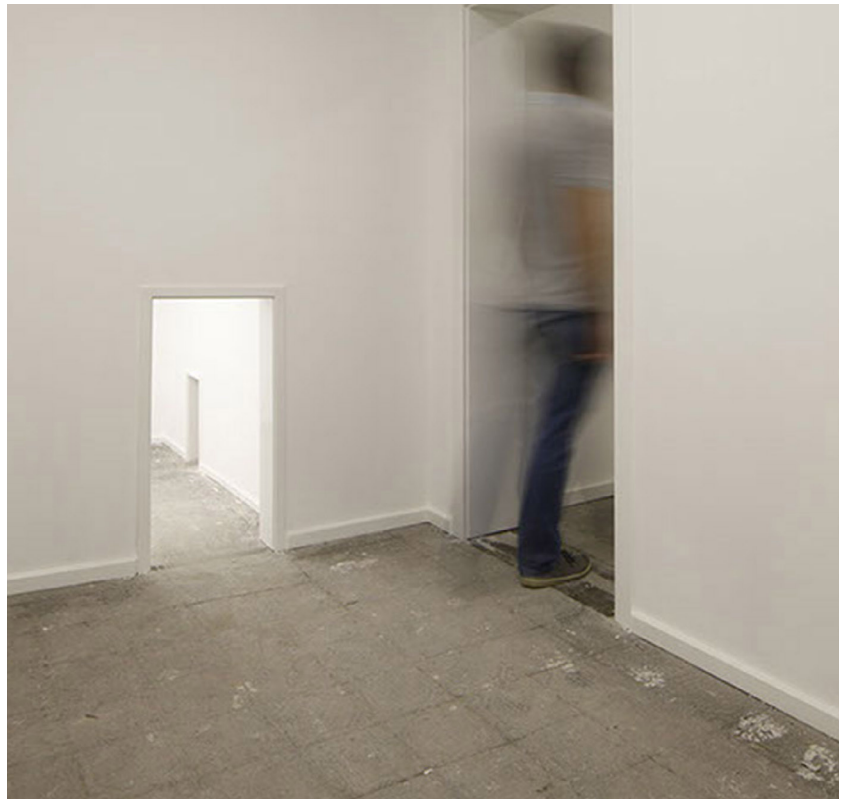
Note. Daniel Libeskind, Venice Biennale (1985)
(Studio Libeskind, n. d.).

understanding and functioning of the others. Together, they form a cycle in which projects are seen, explained, and tackled (Studio Libeskind, n. d.) (Figure 5).

Another work by Leander Schönweger is *Our Lost Family* (2017), a mixed media installation for the 15th Istanbul Biennial with the theme *A Good Neighbour*. The 20 rooms built on the terrace floor of the Galata Greek Elementary School are intertwined and form a labyrinth. As the viewer enters the depths of the empty rooms, smaller rooms and doorways emerge with doors that imitate the clicking sounds of hidden mechanisms in the walls (Artful Living and Schönweger, 2017; Schönweger, 2017) (Figure 6).

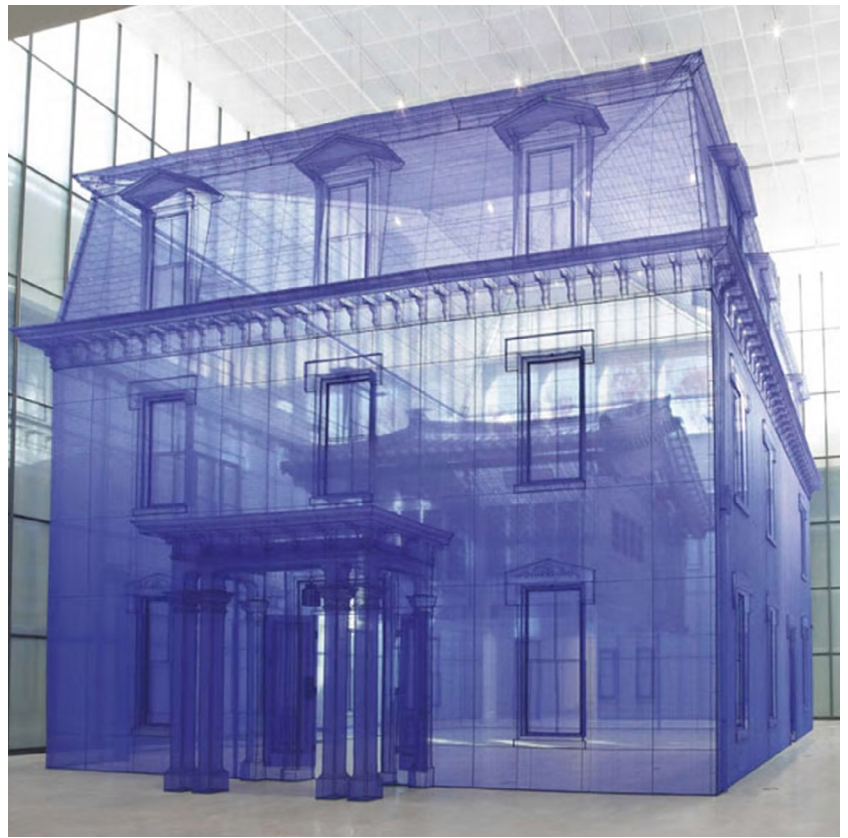
Reminiscent of Sol LeWitt's *Upside Down - Building with Three Towers*, American artist Larry Bell's 1.8-meter-high translucent and colored glass cube installation *Venice Fog: Recent Investigations* mimics California's light and fog, resembling the morning fog from the California coast. Each sculpture contains a larger enclosure made up of four laminated panels with no top or bottom, with a smaller box inside (Cogley, 2018). Similarly, ghost fabric installations such as *Home within Home* (2019) by another artist, Do-Ho Suh, explore the meaning of home. Suh's installations "transfer the memory of the place," not the physical space (Bloomberg Quicktake, 2016). The

FIGURE 6
Our Family Lost



Note. Leander Schönweger 2017, mixed media, dimensions variable. Phileas. A Fund for Contemporary Art (n. d.).

FIGURE 7
In/visibility of architecture in Home Within Home
 (2013-2014)



Note. Do-Ho Suh, Museum of Modern and Contemporary Art, Seoul (Designer's Party (n.d.). Transportable, blue-gray nylon fabric rendition of his apartment in New York. Johung, 2012, p. 168.

replications of Suh's homes, as tectonic and raw states of the idea of home, lead the viewer to question what it means to be and belong in one place while in another in their mind. The viewer has a perception that this home scene presented to him may end with the curtains being lifted, and that he may be homeless at the end of the show. Sun's many other installations, *348 West 22nd Street, Staircase* (2003), and *Perfect Home* (2012-2013) resemble a similar idea recalling Laugier's primitive hut, "the reuse and re-owning of spatial sites, the reintegration of structures within existing spatial frameworks and social systems, and finally by making publicly [sic] ..." through the "viability of home, as both a material structure and an experience of belonging" (Johung, 2012, pp. 165-166). Another work is *Wire Mesh Installation* by Edoardo Tresoldi, realized in collaboration with Design Lab Experience, a large indoor square of architectural pieces in Abu Dhabi. Housing a space of 7,000 m², the classical elements are constructed of wire mesh and comprise imitations of sacred spaces and forms such as domes, arches and columns, all of which together form a series of translucent and temporary interior rooms (Figure 7).

Anthropocentric/ Corporeal Architectural Installations

Anthropocentric/corporeal architectural installations emerge when the artist uses an architectural element or object to understand the

boundaries of space with the space of the human body, such as in the works by Klaus Rinke *Position on the Wall* (1970), and *Boden, Wand, Ecke, Raum* (1970), and Bruce McLean's *Pose Work for Plinths 3* (1971). According to Nena Dimitrijevic, in the *Pose Work for Plinths* series, McLean expresses "Henry Moore's sculpture-composity and aspiration for monumentality" by leaning on three irregular pedestals that resemble statues (McLean, 1971) (Figure 8). In many architectural installations, the body is at the center of the work of art as an extension of space-time. Although we think of architecture as an anthropomorphic instrumental interface to the human body, in these works, we encounter an embodiment that creates a transition between space as an artist-viewer-object, or space with an unreduced and broad perspective that can be grasped from multiple perspectives. In this category of architectural installations, space surrounds the artist's own body or the work itself.

In *Position to the Wall* and the *Boden, Wand, Ecke, Raum*, the body of the artist represents an anthropomorphic scale and "symbolizes the defining aspects of human existence, man's relationship to the essential elements of our world: space and gravity, using elementary

FIGURE 8
Anthropocentric/Corporeal Installations Bruce McLean,
Pose Work for Plinths 3, 1971



Note. McLean, 1971.

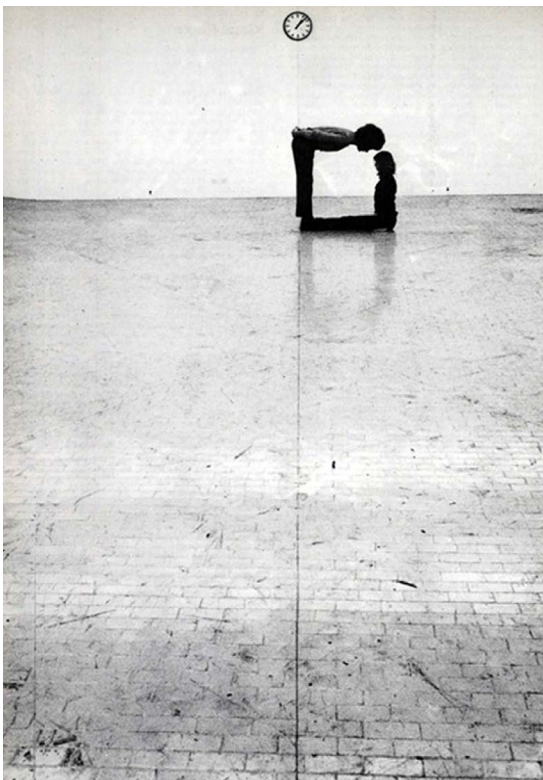
structures” (Klaus Rinke Studio (n.d.)). However, Rinke and McLean’s body works are not anthropomorphic works that show the scale of space through the body, rather the gallery space becomes a real space of the artist’s existence. The artists’ corporeality through the limbs and the body, takes the form of a direct response to the microenvironment, small-scale pedestals in McLean’s work, and the orthogonality of the boundaries of space and another body in Rinke’s work (Figure 9).

Similarly, but in a more interactive way, Vito Acconci’s invisible erotic performance of *Seedbed* (1972), performed under an inclined plane placed in the Sonnabend Gallery (Bishop, 2005), became an element of fantasy, and the masking of the inclined plane to hide Acconci’s action triggered by the noise of the visitor. In this work, Acconci performs an obscene act repeatedly by standing under an inclined plane that covers a gallery space on certain days, and by hearing the visitors walking on the ramp, he activates his sexual fantasies and conveys the onanistic monologue to the visitors through the speakers placed in the corners of the gallery via a microphone (Acconci, 1972). This work not only reflects Acconci’s act but also instantly points out that the inclined plane as an architectural element can be a bodily element, in which the viewer determines their movements and steps by touching this surface. Therefore, the artist’s body is an opening to a dialogue between the architectural space and the visitors. Other artists, such as Allan Kaprow and Joseph Beuys, draw attention to the presence in action through the body, while artists such as Yves Klein, Hermann Nitsch, Marina Abramovic, Dennis Oppenheim, Bruce Nauman, Carolee Schneemann, Chris Burden, Stelarc and Orlan focus on modifying the inverse of the relationship between tool and object and focusing on the body through action (Yılmaz, 2006).

Monolithic Architectural Installations

Monolithic forms create a strong contrast and autonomy over the emptiness that surrounds them and can be perceived by their alienating nature. Between art and architecture, they exceed the value of functionality and replace this expectation with the meaning of the audience. In this context, they trigger a neuro-architectural approach to this alienating form, which accompanies the sense of touching a supporting surface. In the monolithic installations of architecture, there is a strong contrast between the spatial object placed inside and outside. Monolithic installations emerge as independent entities that dominate their surroundings and stand out for their incidental uniqueness. Therefore, by reflecting on the boundaries between sculpture and architecture, they increase the sense of wonder or mystery about the intimacy of form triggered by closure and openness. Machado and El-Khoury (1995, pp. 13-14)

FIGURE 9
Anthropocentric/corporeal Installations in Maskulin - feminin, Klaus Rinke und Monika Baumgartl, Primary demonstration, 1970-1972



Note. Klaus Rinke, Fabrizi 2014.

mention that the “external economy” of monolithic installations is “achieved at the cost of formal and material excesses and calibrated for intended effects.”

Monolithic architectural installations of a muted, alienated nature do not trigger “sympathy” or “empathy” (Machado & El-Khoury, 1995, p. 13). Instead, they appear “egocentric” and “arrogant” and may even be considered “sin” or “bad action” (Machado & El-Khoury, 1995, pp. 13-14). They have a contradictory spatial feature that lies between sculpture and functional space. Buildings can be entered and perceived from the inside and outside. However, monolithic installations are of interest.

One feature that carries the installation object to architecture is the relationship between function and scale. With the differentiation of scale, art objects acquire penetrating spatial features, such as an architectural space forming a dwelling, apart from the monuments (Machado & El-Khoury, 1995). Monolithic installations, as alienating objects of architecture, draw the boundaries between solitude and non-object and building in terms of environmental and temporal differences (Machado & El-Khoury, 1995). As self-contained installations, the monolithic architecture represents mysterious, shocking and unexpected expressions—a mystery beneath their alienated outer shell. They affirm the liberating “virtues of the formlessness” against the “totalizing and repressive authority of the ‘formed’” (Machado & El-Khoury, 1995, p. 13). Its identity as an object depends on perception movements that change.

As an example, Tony Smith’s installation *Die* (1962) features Leonardo da Vinci’s Vitruvian Man, poet W. H. Auden’s quote (Smith, n. d.) and Herodotus’ idea of a chapel in a temple made of a single stone of equal length and height (Smith, n. d.). The installation, which is the “Gestalt of minimal art,” comes from Dada, which created a radical break from the idea of sculpture. *Die* is an in-between monument and object through its scale (Storr, 1998, p. 25). Combining “ideas of death and chance,” referring to “industrial manufacturing” (Pachner, 1998, p. 129), *Die* represents “an actual person more than a space in which to live” as it is “the geometric, abstract equivalent of man,” a “geometric, abstract equivalent of man” and a “perfect architectural form” (Pachner, 1998, p. 129). Other monolithic installations are Richard Serra’s minimal and monolithic sculptures that approach the architectural space, such as *Tilted Arc* (1981-1989), *Intersection II* (1992-1993), *Torqued Ellipse IV* (1998), *Sequence, Band and Torqued Torus Inversion* (2006), and *Band* (2006), all of which melt the dichotomies between the interior and exterior (Benjamin, 2010). From these installations, *Tilted Arc* expands its boundaries to the architectural enclosure and space. Malcolm Miles states that it is between “pure freedom and radical autonomy” in

FIGURE 10*One Ton Prop (House of Cards) (1969)*

Note. MOMA, 1969.

the “public sphere without regard for the relationship it has to other people, to the community, or any consideration except pursuing art, contributing to the common good” (Miles, 1997, p. 55). The steel spaces provide an enclosure for a moving spectator. The spectator becomes an active part of the movement, triggering a haptic and kinaesthetic sense. According to Benjamin, “these works create space, for the experience of that space is defined by time.” They invite movement, resting, a process and an “interplay of sequence and pause” (Benjamin, 2010, p. 129). “Material force has become affect...” (Benjamin, 2010, p. 129) and “sculpture’s material presence, it is difficult to separate force and space” (Benjamin, 2010, p. 128). Another installation by Serra is *One Ton Prop (House of Cards)* (1969) comprising lead plates supported together to close a monolithic box. The work is critical of the monumental and displays “tension” and “fragility” (Benjamin, 2010, p. 128) (Figure 10).

The monolithic mode of architectural installations also emerges in digital forms. Massumi mentions that in the architectural design process,

techniques for transducing form-making, or form-taking, becoming-body-events from one level and scale to another. Each transduction moves the process to a new associated milieu (a different duplexing of open generative fields). The supreme abstractness of the digital phases of the topological design process enables architecture to in-fold into its abstract surfaces all manner of formative forces from all manner of generative fields, digitally rendered virtual, thence to unfold them again, across an interval of construction, into body events occurring on other levels and scales (Massumi, 2019, p. 51).

Architectural installations draw spatial boundaries in terms of physically, psychologically, terrestrial or private or digital environment. When a piece is destroyed, abandoned or burned such as in Casagrande and Rintala’s work, is the viewer neurologically stimulated or reactivated to create empathy for how any destruction of physical space leaves its mark on our personal or collective memory? Does it provide a step towards physical contact with space? In these works, the human body is in a more provocative relationship with the body of the artwork. This object level can be an indoor or urban space as a gallery setting. Our interaction with space is mostly the floor we step on because of gravity and the wall surfaces we sometimes lean on or touch.

Another approach is the performative discussions created by Stalker on architecture and events as an approach to reading urban space

and its context. Italian architectural group Stalker also argues that architecture can be an event or a movement beyond constructing a building. They draw attention to public spaces with various spatial arrangements and artistic projects. In particular, they identify an art practice that explores and criticizes the subject-object relations of marginal public spaces with architecture. In the 1960s, they adopted the artistic practices of the international situationist group *Dérive*, which explores the social situation of the city through expeditions. The Stalker collective is important to pushing the boundaries of architecture in an artistic field of activity. Similarly, architectural installations can emerge as architecture, as in Gordon Matta-Clark's interventions in which he incorporates a found object into urban space.

CONCLUSION

These contemporary practices blur disciplinary lines. They converge and collide in different forms of practice, not only in terms of their form and content, but also in their temporary or permanent context, such as white cube galleries, presentations in exhibitions, ideas or competition entries published and distributed in architectural journals. Another category of architectural installations is digital architectural installations, ranging from immersive environments, like Refik Anadol's work with data-augmented flows. In these immersive technologies, "the suppression of liminality stands as the crucial feature" that allows "users to disorient themselves—and depart from—an existing certainty towards an imaginary existence" (Munoz-Vera, 2022, p. 83). The active and body-screen interface of the screen object and the viewer in digital works becomes an extraordinary form in itself (Mondloch, 2010, p. 4). The digital interaction between the artwork and the viewer provides immersive experiences, reaffirming the corporeality of the participants. Thus, as Grau explains, these spatial-temporal contexts help to explore the viewer's experience of 'being-in-the-world'—as embodied consciousness in an enveloping space where boundaries between inner/outer, and mind/body dissolve" (Grau, 2007, p. 199). While all these approaches point to the flexibility of the disciplinary boundaries of architectural action, it appears as a field of inquiry about understanding and criticizing the space and city between corporeality and activity.

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