TRANSFORMATION OF ARCHITECTURAL SPACE
WITH THE AID OF ARTISTIC PRODUCTION

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TRANSFORMATION OF ARCHITECTURAL SPACE WITH THE AID OF ARTISTIC PRODUCTION

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ABSTRACT

**TRANSFORMATION OF ARCHITECTURAL SPACE
WITH THE AID OF ARTISTIC PRODUCTION**

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The goal of this thesis is to study the transformation of architectural space with the aid of artistic production. By questioning architectural production as a non-static process open to alteration and intervention, this condition is claimed to enlarge the frontiers of architecture in terms of interdisciplinary contributions and new design methods.

Inspired by the course ARCH 524, conducted by Assoc. Prof. Dr. Ayşen Savaş in the METU Department of Architecture, this study aims to understand the possible ways of transforming architectural space by the defined function of exhibition. The condition of exhibiting is claimed to manifest a "temporary" and reciprocal relation between the architectural space and the artwork; therefore, it redefines architectural space as a temporary entity open to intervention. For this reason, "site-specific artwork" is believed to play a pragmatic role in the creation of the "new space".

This study will focus on the selected works of the artist Esther Stocker. Stocker's productions offer systematic and analytic (re)readings that analyze and decipher spatial qualities. Her productions are claimed to shift the conventional definitions of architectural terminology and introduce physical, visual and cultural/social levels of understanding both for the built, and the yet-to-be-built space.

Throughout this study, the transformation process is commonly referred to as (re)construction, and/or (re)definition, which will, at the end of the process, generate a "new space" open to continuous transformation. The analysis of the same space will provide new intellectual agents for the promotion of theoretical methods in architectural education and practice.

ÖZ

MİMARİ MEKANIN
SANATSAL ÜRETİM ARACILIĞIYLA DÖNÜŞTÜRÜLMESİ

Özden, Başak

Yüksek Lisans, Mimarlık Bölümü
Tez Yöneticisi: Doç. Dr. Ayşen Savaş

Haziran 2011, 101 sayfa

Bu tez, mimari mekanın dönüşümünü sanatsal üretim aracılığıyla sorgulamaktadır. Sözkonusu ilişki, mimari üretim sürecini müdahale ve değişikliğe açık bir süreç olarak yeniden sorgulayan, aynı zamanda mimarlık disiplinini, disiplinlerarası katkılar ve yeni tasarım metodları bakımından genişleten bir koşul olarak öngörülmektedir.

Bu tez çalışması, ODTÜ Mimarlık Fakültesi'nde Doç. Dr. Ayşen Savaş tarafından verilmekte olan ARCH 524 dersindeki tartışma konularından yola çıkarak, mimari mekanı dönüştürmenin çeşitli yollarını, mekanın sergileme işlevi üzerinden tartışmaktadır. Sergi işlevi, mimari mekan ve sanatsal üretim arasında iki taraflı bir ilişki kurarak, mimari mekanı müdahaleye açık ve "geçici" bir oluşum olarak yeniden tanımlamaktadır. Bu anlamda, "mekana özgü sanat ürünü", sözü edilen "yeni mekan"ın yaratılması bakımından pragmatik bir role sahiptir.

Bu çalışmada, sözü edilen mekansal dönüşüm, sanatçı Esther Stocker'ın çalışmaları üzerinden incelenecektir. Stocker'ın çalışmaları, mekansal nitelikleri analiz ve deşifre etme yoluyla, mimari mekana dair analitik ve sistematik okumalar sunmaktadır. Bu durum, mimari terminolojide kullanılan alışılmış tanımları değiştiren ve mimari mekanı fiziksel, görsel ve sosyal/kültürel okumalar olarak yeniden ele alan bir koşul olarak öngörülmüştür.

Bu çalışmada, dönüşüm, mimari mekanın yeniden yapılandırılması ve/veya yeniden tanımlanması yoluyla "yeni mekan"ı yaratan bir koşul olarak ele alınmıştır. Bu ilişkide tanımlanan "yeni mekan", sürekli dönüşüme açıktır ve bu mekanın analiz edilmesi mimari eğitime ve pratiğe katkı sağlayacak teorik modellerin üretilmesinde önemli araçlar sunacaktır.

Anahtar kelimeler: Mekansal dönüşüm, sergi mekanı, mekana özgü sanat ürünü, mekansal geçicilik

To My Family

ACKNOWLEDGMENTS

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CHAPTER 1

INTRODUCTION

> There is a crucial experience of difference and a corresponding experiment: every time we find ourselves confronted or bound by a limitation or an opposition, we should ask what such a situation presupposes.[1]

> Gilles Deleuze

Architectural space, once produced, defines itself as a permanent entity. Its permanency is manifested by physical architectural elements (wall, floor, ceiling, roof, window), materials (concrete, stone, brick) and form (cube, pyramid, fold, shell, bubble). Despite its conventional declaration, and its being considered as a place of spatial activity, architecture of non-permanency is inevitable for a number of reasons. As Michel de Certau states:

> Space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programmes or contractual proximities.[2]

One condition that denotes the temporality of the built space is user demand. In fact, transformation is realized as a physical intervention to offer a solution to the altering needs of the built environment. In such a case, any building can be adopted for different uses, or changing functions whether it is a housing unit, a library, a hospital, or a factory. All these building types, classified according to their functions, can be subject to intervention, where they can be transformed to be used for other functions. This situation

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[1] Gilles Deleuze, "Difference in Itself", <u>Difference and Repetition</u>, translated by Paul Patton, London: Continuum, 2004, p.61.
[2] Michel de Certeau, "Spatial Stories", <u>The Practice of Everyday Life</u>, translated by Steven Rendall. Berkeley, CA: University of California Press, 1984, p.117.

also emancipates architecture from being a formal expression in one–to-one relation with a single function.

It is the claim of this study; however, that the "exhibition space" offers a unique solution, as it differs from the rest of the architectural examples, which require changing functions and needs as the premise for their transformations. On the contrary, for the exhibition space, the transformation is free from the demands of a client, and free from many of the prerequisites of the inhabitable space concerning utility as a function. Yet, the exhibition space functions as a place for experiencing, and sets a new stage for each and every experience. This quality declares it distinctly as a spatial case in terms of temporality. Therefore, the condition of exhibiting offers a unique relation in terms of space design, functional change and spatial transformation.

By definition, temporary exhibitions have an ephemeral quality. This condition is the crucial point, which makes the exhibition space a case to investigate for transformation of architectural space. In comparison to permanent use of the inhabited space, the exhibition space has a temporal function, demanded by the multiplicity of events it accomodates. The space is assumed to allow multiple, temporary events, organized for particular time periods. In that sense, it functions as a "place for viewing" that is conceptualized, narrated and organized by each display.[3] In each display, the space is generated as a temporal physical, and/or a visual arrangement generated by the specific relation between the work of art, the narration of the exhibition and the space of architecture. Therefore, this study starts with the assumption that there is a duality, or a tension between the "permanency" of architectural space and its accommodation of the "temporality" of exhibition as a function.

Inspired by this tension, the transformation of architectural space with exhibitions has been the subject of an architectural research at Middle East Technical University since the

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[3]Nick Kaye, "Introduction: Site-specifics", <u>Site-Specific Art: Performance, Place and Documentation,</u> Routledge, London and New York, 2000, p. 2. Nick Kaye indicates gallery functions as a "place for viewing" while discussing gallery and non-gallery places in terms of site specificity.

academic term 1995-96.[4] Under the title "Exhibition Design Workshop", a research group that includes architects, historians and museum experts has conducted several projects that have transformed existing buildings into exhibition spaces. They transformed a house into a museum in Pembe Köşk, Ankara; a building and its landscape into a museum park in Sabancı Museum, Istanbul; a neglected landscape into a museum land for the METU Science and Technology Museum; and a building and its immediate surroundings into a museum complex in the Museum of Turkish Red Crescent, Ankara. Exhibition objects for these projects have been art objects, valuable documents, and personal and institutional memorabilia.[5]

Regarding these case projects, this study does not discuss the subject of "temporality" either in relation to the changing functions of built spaces or in the temporal character of exhibitions. Considering temporality as a key concept, the objective of this study is to investigate the "transformation of the built space with the act of "exhibiting". Hence, spatial transformation is considered not in terms of an exhibition design where an object gains primary importance, but in terms of a unified display which presents itself as a total entity. The indeterminacy between the space and the artwork translates architectural space into a "site of unification".[6] In that sense, any built entity, including the gallery space, can be considered a site for the process of unification.

Conceiving the act of "transformation" as its subject, the course ARCH 524 has been organized as a parallel workshop to the aforementioned research at METU since 1995.[7] The course has had a different selected theme for each year. Each of these thematic exhibitions has been realized inside the main building of the Faculty of Architecture. Unused, neglected or leftover places of the building have been selected to be transformed by these temporary exhibitions. The space selected for these exhibitions were the canteen, or the "göbektaşı", or the stairs of the Faculty building. In these exhibitions, the

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[4] "Exbition Design Workshop" has been coordinated by Assoc. Prof. Dr. Ayşen Savaş since the academic term 1995-96.
[5] Interview with Ayşen Savaş, Fall 2010.
[6] Güneş Özkal, Exhibition Space as the Site of Isolation, Unification, and Transformation, Thesis in Master of Architecture, supervisor Assoc. Prof. Dr. Ayşen Savaş, METU, 2006. The term "site of unification" is used by Özkal with reference to exhibition space.
[7] The course ARCH 524- "Architecture and Different Modes of Representation" has been conducted by Assoc. Prof. Dr. Ayşen Savaş since the academic term 1995-96.

transformation of the architectural space comes from the constructed relation between the space and the work in display, and in particular, the works focused on architectural representations of space and the instant transformations from three-dimensional space to two-dimensional surface and vice versa.

In one of the Arch 524 exhibitions, under the theme "anamorphosis", Rodin's "*Le Penseur*" or "Thinking Man" was represented on the main stairs of the canteen floor (Figure 1.1). The two dimensional representation of the famous sculpture was fragmented on the vertical surface of the staircase. As such, each stair was reduced to a two dimensional entity. When looked at from the specific viewpoint, the fragmented figure was perceived as a complete image.
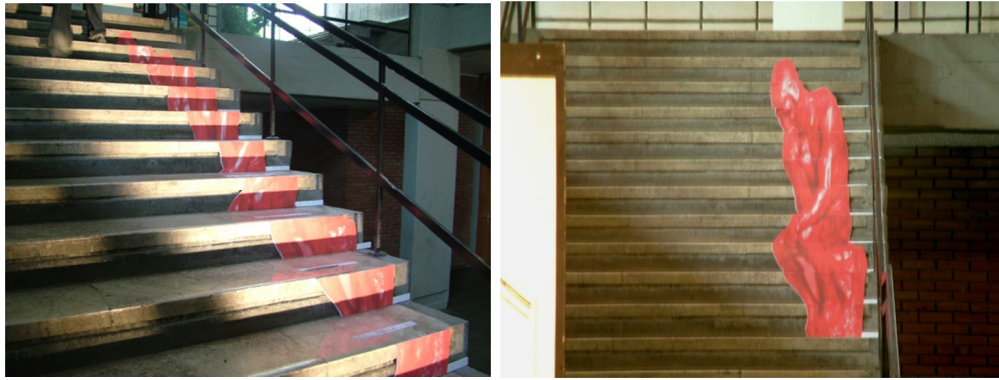
Figure 1.1 "Anamorphosis" by O. Turan, exhibition view, Spring 2007, METU Faculty of Architecture. Source: Ayşen Savaş, visual archive of the course ARCH 524

In two later works, of different semesters, similar cross-references on surface/space tension were introduced under the themes "transparency" and "optical screen". The first project introduced transparency by creating visual cuts on the column row of the faculty mezzanine (Figure 1. 2). The intervention aimed to create a continous visual field which was unobstructed by these columns. When one stood on the indicated point, a visual illusion created a sense of a continuous panaroma, which translated the information of the two-dimensional surface into a "created transparency". For the second project, the idea of an optical screen was conceptualized both as a visual obstacle and a tool to see through

(Figure 1.3).[8] The orderly fragmented images- of Le Corbusier's "Villa Savoye" and Venturi's famous "Duck"- on the zigzag panels of the screens depicted space as a system of surfaces. Thus, it was possible to read these panels in a twofold manner, oscillating between surface and space, and also between representation and illusion.

Figure 1.2 "Breaking the Box" by A. Günhan and C. Öktem, exhibition view, Spring 2009, METU Faculty of Architecture. Source: A.Günhan, photography archive
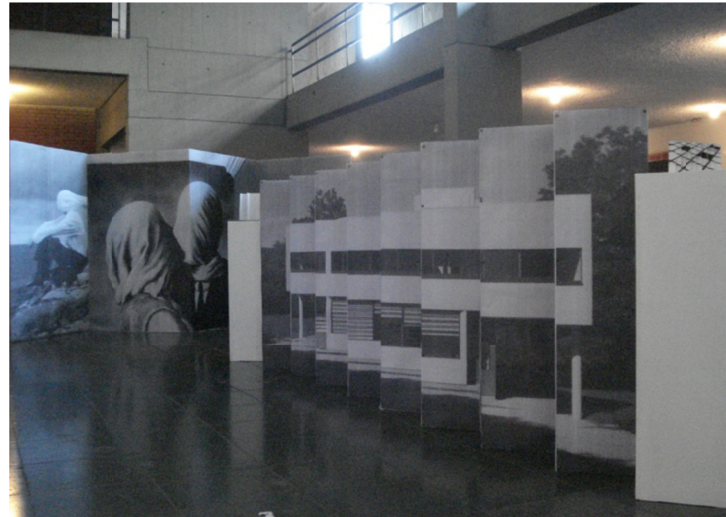
Figure 1.3 Exhibition view, "Optical Screen", Spring 2008, METU Faculty of Architecture. The screen(on the right) produced by E. Coşkun. Source: Ayşen Savaş, visual archive of the course ARCH 524

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[8]The exhibition "Optical Screen" took place in Spring 2008 at METU Faculty of Architecture. I was also a participant in this exhibition. Each student realized small or full-scale models of their ideas on optical screens within the canteen area. (Participants: Başak Özden, Benay Gürsoy, Canay Batırbek, Esatcan Coşkun, Nihan Kocaoğlu, Seda Uludağ, Selcen Özgül Özkan).

In this regard, the aforementioned temporary installations provided an alternative perception of a permanent space, with the aid of visual and spatial illusions. They could also be conceived as "representations" in their own right as they also suggested new "ways of seeing".[9] Considering this, the Faculty building did not only accommodate the works that were "installed", but played a significant role in the creation of these works. In this transition from the permanent space to a temporary exhibition space, the space became a "site of experimentation", and temporality became a contingency in the search for the implicit relationships between two and three dimensions, and between visual and physical realities within space[10]. Therefore, inspired by the course ARCH 524, this study aims to seek the possible ways of transforming architectural space by a defined function: "exhibition". Spatial installations are considered as spatial practices, in comparison to the "isolation" between the architectural space and the art object. In his book, Brian O'Doherty explains the condition of isolation with the term "white cube".[11] O'Doherty asserts that the Modernist method of exhibiting separates the artwork from its context and treats it as an object to be looked at, in comparison to an active interchange with its space. In this relation, the Modernist gallery space acts like a clinical and sterile environment which does not react to the artwork; it only contains the work through the "white-wall", or the neutral pedestal.

In this respect, the emancipation of artistic production to become more than "ready-made" redefines the art object as an applied work, which reconsiders architectural space as an essential influence for production. Artistic production has always played an important role, especially from the 1960s on, for a greater perspective of the discipline of architecture, which started to introduce new agents in its spatial organization. There have been many artistic attempts in this period that influenced architecture for further development, such as the installations and performance events organized by Bernard Tschumi and Rosalee Goldberg, the radical and spatial attempts of the artist-architects such as Matta Clark and Dan Graham, and the sculptural attempts of multidisciplinary organizations such as SITE and Archigram. All of these attempts have questioned the

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[9] John Berger, Ways of Seeing, Penguin Books Ltd., London, 2008.
[10] Özkal, op.cit., p. 78. The term "site of experimentation" is used by Özkal.
[11] Brian O'Doherty, "Notes on the Gallery Space", Inside the White Cube: The Ideology of the Gallery Space, expanded edition. San Francisco: University of California Press, (First Published in 1976), 1999.

coexistence of two disciplines -of architecture and of art- in search of alternative conditions between architectural space and art practices. These artistic attempts treat space as a "context" to be intervened in; therefore reintroducing architecture as a "site for the artwork". It was during the sixties that the idea of "artwork" began evolving around the idea of a "site". As artists Nicolas De Oliveira, Nicola Oxley and Michael Petry state, Robert Smithson formulated the distinction between "a Site, a particular place or location in the world at large, and a Nonsite, a representation in the gallery of that place in the form of transported material, photographs, maps and related documentation".[12]

The terms "site" and "site-specific art" are widely used together with a more recent term: "installation art". Although it appeared in the 1990s, the use of the term "installation" dates back to the creative attempts of "environmental art", "project art" or "temporary art" in the 1950s.[13] In their book, De Oliveira, Oxley and Petry identify installation as a term that "rejects concentration on one object in favor of a consideration of the relationships between a number of elements or of the interaction between things and their contexts".[14] They state that installation is a hybrid discipline that includes architecture and performance art in its parentage, and many directions within contemporary visual arts that also exerted their influence.[15]

Regarding architectural and artistic terminology, "site" may embrace both space production and artistic production as both the architect and the artist begin with the idea of a given site to intervene in a specific design concept. Yet, the site-specific approach of the artwork elucidates architecture as an actual site for artistic intervention. From the side of art practice, this kind of art practice is recognized as "site-specific" art. Regarding that, this study claims this contextuality can turn to a pragmatic attempt for the field of architecture. Doing so, it investigates how the reciprocal relation between a selected architectural site and the art practice can lead to a manifestation of a new space. Therefore, "site-specificity" is used as a synonym for the contextual relation between the

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[12] Nicolas De Oliveira, Nicola Oxley, Michael Petry, "Site", <u>Installation Art</u>, Thames & Hudson, 1994, p. 33.
[13] Sarah Bonnemaison and Ronit Eisenbach, <u>Installations by Architects: Experiments in Building and Design</u>, Princeton Architectural Press, New York, 2009. p. 17.
[14] De Oliveira, Oxley and Petry, op. cit. "Foreword", p.8.
[15] ibid., "Preface", p. 7.

architectural space and the artwork. Yet, the "site-specific" condition is also discussed in terms of visuality, which means that spatial transformation is provided by sharing and interchanging of strong visual qualities between the space and the artwork.

The unification of architecture and art in a single work blurs the boundary between these two disciplines. Even so, architecture and art have never totally been isolated from each other. Architecture has always been defined as "an art of building", or, as once claimed by Walter Gropius, "the final goal of all artistic activities".[16] However, the relationship of architecture and art in this study is a more pragmatic, and more visual, commitment. In this relation, artistic production can be a practical tool with which to experiment with new materials, new production methods and techniques on a one-to-one scale, and also on an interdisciplinary level. Therefore, site-specific installations can turn into valuable attempts to widen the perspective of architecture. Moreover, installations, as representations of what this study calls a "new space", can influence architectural production on the conceptual level, for the development of new design solutions. As the architect and critic Mark Robbins points out, "[i]n some way, an installation is a distillation of the experiences of architecture".[17] Hence, temporary installations can be practical, informative agents for the architectural production.

Besides being an artistic production, an installation can be treated as a spatial experiment constructed on-site. This definition is a pragmatic approach that regards installation as a strategy to question the existing environment. In this commitment, artwork could be "commissioned", "requested", or "challenging" the environment as a site-specific intervention. Through each of these attempts, architectural space is "redefined" either as a

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[16] Walter Gropius, 1919 Bauhaus Manifesto. Quoted from Wallworks, edited by Jorg Schellmann, essays by Uwe M. Schneede and David Rimanelli, Edition Schellmann, Munich and New York, 1999, p. 231. The statement is translated in the source as "The building is the final goal of all artistic activities" from the original statement *"Das Endziel aller bildnerischen Tätigkeit is der Bau."*

[17] Sarah Bonnemaison and Ronit Eisenbach, Installations by Architects: Experiments in Building and Design, Princeton Architectural Press, New York, 2009, p. 14. Quoted from: Mark Robbins, Angles of Incidence, New York: Princeton Architectural Press, 1992.

"physical site" (regarding a visual and/or material reference) or as a "cultural/social site" (on a conceptual level).[18]

Therefore, this study will investigate how architectural space is transformed with the aid of artistic production and how this shift affects architectural space and its interpretation. Spatial transformation will be investigated in the context of "exhibition space" to experiment with the qualities and possible relations in the built and yet-to-be-built environment. Once transformed, the space can be defined again as a permanent entity, or it may be subject to a continuous transformation.

Since "site" and "temporality" are important subjects for this study, the previous examples, which deal with the specific relation of these notions, are a proper starting point. In fact, there are many artists who work on site-specific projects and consider space as an entity to be intervened within. In regarding artwork as a transformative intervention, space is comprehended in various ways, including the striped and mirrored spaces of Daniel Buren, the labyrinth spaces of Dan Graham, the oscillating light spaces of James Turrell, the colored and textured image spaces of Leni Hoffman, the rearranged spaces of Ayşe Erkmen, or the ambiguous spaces of Esther Stocker (Figures 1.4- 1.9).[19]

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[18] The concept of investigating site as a manifold concept enlarging its periphery from a physical into a cultural/social has been influenced by the statements of Carol J. Burns, Andrea Kahn, and Wendy Redfield.
See: Carol J. Burns and Andrea Kahn, "Why Site Matters", Site Matters: Design Concepts, Histories and Strategies, edited by Carol J Burns and Andrea Kahn, New York, Routledge, 2005, p.vii-xxix. See also: Wendy Redfield, "The Suppressed Site: Revealing the Influence of Site in Two Purist Works", Site Matters: Design Concepts, Histories and Strategies, edited by Carol J. Burns and Andrea Kahn, New York, Routledge, 2005, p.185-222. Redfield defines "site" within three categories: a "physical site", a "cultural site" and a "typological site".
[19] I have visited a number of works of the mentioned artists, both temporary and permanent exhibitions. These include:
Daniel Buren: 1. "Arbeiten in Situ" (Works on Site), Neues Museum Nürnberg, 2009-2010. 2. Buren's personal work in the group show entitled "Arte Povera bis Minimal - Einblicke in die Sammlung Lafrenz" (Minimal Art: Insights in the Lafrenz Collection), Museum Wiesbaden, 2009-2010. 3. The permanent installation "Untitled" in Neues Museum Weimar.
Leni Hoffmann: 1.the temporary installation entitled "RGB"in Museum Ludwig, Cologne, 2009-2010. 2. The installation in Neues Museum Nürnberg.
James Turrell: "The Wolfsburg Project" in Kunstmuseum Wolfsburg, 2009- 2010.
Dan Graham: "Greek Cross Labyrinth" in Cologne Sculpture Parc.
Ayşe Erkmen: "Hausgenossen" in K21-Kunstsammlung im Ständehaus-, Düsseldorf, 2008-2010.
These works also include many works of Esther Stocker. As Stocker's works will be explained as cases, they will be mentioned in the following chapters in detail.
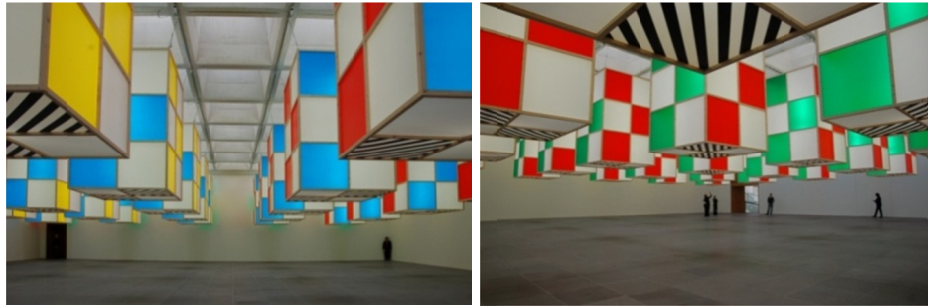
Figure 1.4 Daniel Buren, "Arbeiten in Situ" (Works on Site), 2009-2010, Neues Museum Nürnberg. Photographed by the author, 2009

Figure 1.5 Dan Graham, "Greek Cross Labyrinth", Cologne Sculpture Parc. Photographed by the author, 2009

Figure 1.6 Leni Hoffmann, installation, Neues Museum Nürnberg. Photographed by the author, 2009

Ayşe Erkmen is a well-known Turkish artist whose works have had a great influence on this study.[20] Under the title of "the transformation of architectural space with the aid of artistic productions", Erkmen's work was a committed study to comprehend how artistic productions can be analyzed as transforming agents.[21] Even her early attempts, such as "Imitating Lines" which was a part of the "New Trends in Art Exhibition" in Mimar Sinan University in 1977, indicated a dialogue between the art object and the architectural space. For this work, Erkmen placed linear metal rods in the space that followed the boundaries of architectural elements.[22] In a later installation called "Das Haus", for the DAAD Galerie in Berlin, she treated an already existing architectural element – a lighting fixture that was perhaps unnoticed by the occupants – and shifted the total arrangement of the gallery space. She lowered the light fixture down to the level of one meter above the ground, to the space that is conventionally occupied by the visitors (Figure 1.7). The lowered light track system acted like a secondary border in the existing space. Rather than performing its own function – to illuminate space and the artwork – the light highlighted a possible relation between the art object and the space. Erkmen defined her gesture as follows:

> The only thing I had to do was to lower the lamps. I didn't even have to carry out any additional technical work to lower the lamps. The spare cable folded above the lamps was enough for them to be lowered: it was almost as if they were waiting there.[23]

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[20] Ayşe Erkmen was born in 1949, in İstanbul. She graduated from the sculpture faculty of the State Academy of Fine Arts in 1977. She took part in the İstanbul biennales of 1989 and 1995 and was invited in 1993/94 to join the Berlin artists programme run by the DAAD. She took part in various group and solo exhibitions in many countries. In 1998, she has taught at the University of Kassel as a guest lecturer, and from 2001 until 2005 was appointed professor at the Städelschule in Frankfurt am Main. She lives in İstanbul and Berlin.
See also, Ayse Erkmen official web site: http://www.ayseerkmen.com/ [last accessed 20.04.2011]
[21] The term "agent" has been widely used in ARCH 524 class discussions.
[22] Friedrich Meschede, "Artistic Beginnings", Ayşe Erkmen: Temporary/ Contemporary-Uçucu/Şimdi, Yapı Kredi Publications, İstanbul, 2008, p. 33-35.
[23] Meschede, op.cit, p.96. Quoted from Fatoş Üstek's interview "Relatings 2/ İlişkilendirmeler 2" with the artist.

Figure 1.7 Ayşe Erkmen, "Das Haus/ The House" , 1993-94, DAAD Galerie, Berlin. Source: Friedrich Meschede, <u>Ayşe Erkmen: Temporary/ Contemporary- Uçucu/Şimdi,</u> Yapı Kredi Publications, İstanbul, 2008, p.40

As indicated before, each of the mentioned installation artists deal with temporary interventions in space. Yet, every artist relates the space and the artwork through different concepts. For instance, Esther Stocker and Ayşe Erkmen took part in a group exhibition in the South London Gallery in 2009. The work of Erkmen was a challenge similar to her work in the DAAD Galerie. She lowered the light fixtures that were hung along the corridor, once again (Figure 1.8). Here, the "obstacle" is realized through a single gesture: the "relocation" of an existing architectural element.[24]
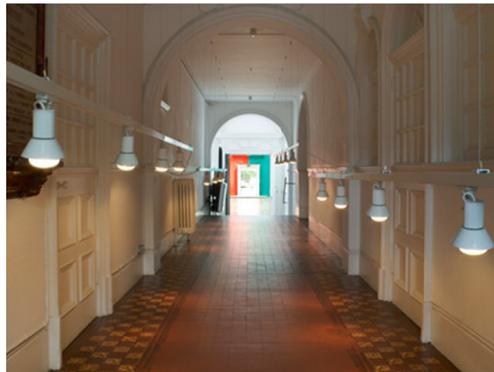
Figure 1.8 Ayşe Erkmen, "Corridor", 2009, group exhibition "Beyond These Walls", South London Gallery. Source: <u>Official web site of Ayşe Erkmen</u>. http://www.ayseerkmen.com/ [last accessed: 06. 01. 2011]

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[24] "Tigers, Ships, and Helicopters", Andrea Schlieker's interview with Ayşe Erkmen, <u>Under the Roof</u>, exhibition catalogue, Ikon Gallery, London, 2005. Schlieker defines Erkmen's interventionist approach with the terms "dislocation", "relocation", "movement", "blockages", and "obstacles".

On the other hand, Esther Stocker's transformation is led by the visual and physical contrast of the artwork and architectural space (Figure 1.9). Her intervention in space consists of black frames, which create contrast as well as "alliance", through which one would sense an inherent order as well as an "ambiguity".[25] While the strong use of black visually shifts the unobstructed whiteness, the frames physically intervene the empty gallery space that has been previously manifested as a singular void bounded by the four walls, the ceiling and the floor.

Figure 1.9 Esther Stocker, "Untitled", 2009, group exhibition "Beyond These Walls", South London Gallery. Source: Official web site of Esther Stocker. http://estherstocker.net/ [last accessed: 20 November 2010]

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[25] The term "ambiguity" has been used by various authors including Daniela Legotta, Rainer Fuchs, Riccardo Caldura and Martin Prinzhorn who have written on the works of Esther Stocker. Source: http://estherstocker.net/ [last accessed 02. 01. 2011]

Two dimensional elements- foam core and tapes- intruding in each and every part of the space, measuring and dividing, reconstructing and therefore redefining it, are "spatialized" in the space.[26] Through this gesture, space is reconstructed as a system of horizontal and vertical layers. The empty box is reintroduced as a complex system, a system of plan and section cuts concretized in/by the architectural space.

This study singles out the work of Esther Stocker for its creative use of architectural elements.[27] Stocker introduces common visual references in each of her works, each of these references intervening the space with a particular consciousness. Her approach, while highlighting new relationships, expands the recognition of two- and three-dimensional qualities, which conceptually link her paintings, wall works and installations. Her works offer a shift in the conventional use of color, geometry and material. Moreover, they offer a visual or physical challenge generating instant transformations of two and three dimensionalities, from painting to wall work and from painting to space. Hence, Esther Stocker's works create a challenge, or as Riccardo Caldura indicates "dispositives" and "interferences".[28] Visual ambiguity, common to all works of Esther Stocker, is the basis of her "systematically broken systems" and is put forth as a method to perceive space.[29] "Ambiguity" is a strong undercurrent that links her works together- paintings, wall works and installations- that are based on an intentional organization. Through this means, color becomes a strong tool that works as Stocker's basic vehicle to achieve visual contrast, still attaining the unification of the space and the artwork. The

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[26] Regarding her works Esther Stoker states: "Space gradually spatialized everything two-dimensional for me." See note 32.
Stocker also stated her heavy use of black is intended to create the highest differentiation. See: "Esther Stocker's interview with Heydon Prowse", Don't Panic Online Magazine. http://www.dontpaniconline.com/magazine/esther-stocker[last accessed 02. 01. 2011]
[27] Esther Stocker was born in 1974 in Italy. She has had her training as an artist in Akademie der Bildenden Künste, Wien (1994), Accademia di Belle Arti di Brera, Milano (1996) and Art Center College of Design, Pasadena, California (1999). She took part in many national and international solo and group exhibitions and received awards. These awards include Preis der Stadt Wien(2009), Südtiroler Preis für Kunst am Bau(2007), Otto-Mauer-Preis (2004), Förderpreis für Bildende Kunst des BKA(2004), Anton-Faistauer-Preis(2002), Paul Flora Preis (2002). Source: Esther Stocker official web site. http://estherstocker.net/ [last accessed 02.01.2011]
[28] Riccardo Caldura, "Dispositives and Interferences: Notes on the Work of Esther Stocker". Esther Stocker official web site.
Source: http://estherstocker.net/ [last accessed 02.01.2011]
[29] Reiner Fuchs, "Systematically Broken Systems". Esther Stocker official web site. http://estherstocker.net/ [last accessed 02. 10. 2010]

use of black as a challenge to whitewashed walls unifies the container and the contained, spatializing the well-known figure/ground dichotomy in space.

Regarding her artistic interventions as conceptual artistic productions, this study focuses on Esther Stocker's installations in order to understand the possible ways of transforming the architectural space.[30] Her productions will be investigated in terms of the "informing" and "contributing" role of the artwork in the creation of architectural space. These works constitute a systematic approach in terms of the common references that are enhanced within a concept. As a first impression after experiencing some of her works, one may think that her interventions create intentional "(re)readings" that "analyze" and "decipher" the qualities and the elements of the architectural space. Hence, this study will elaborate on the transformation of architectural space in terms of separate media that fall under the scope of a conceptual reading of spatial qualities. In doing so, the spatial quality of architecture is translated into a "contextual quality". Here, the situation that allows this translation is the flexibility offered by the condition of exhibiting. Therefore, since artistic production is granted as a means of transformation, the architectural space, intervened by the artwork, should be defined as a "new space". The nature and the outcome of transformation can only be fully comprehended when the "after", can spatially and contextually be compared to the "before".

Regarding the contextuality which is claimed to create a new space, the aforementioned, yet still "designed" flexibility provides us with the opportunity to rethink the qualities of architectural spaces. Therefore, throughout the study, "new space" will be used as a result of the transformation process. To this end, "(re)construction" and "(re)definition" will be addressed as two important conditions to form a new space. These two terms constitute the method of the installations that mediate between an architectural space and an artwork.

This study claims that spatial transformation is generated as a result of the parallellism between the representation and the creation of the architectural space. Therefore, tools of

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[30] While Esther Stocker classifies the works that she produces within architectural spaces as "wall works" and "installations", within this study, they are sometimes regarded with a single term: "installation"

(re)presentation are treated as agents for architectural production. Moreover, the strong relation between two-dimensional media and three-dimensional space is obvious in the parallelism between Stocker's paintings and her spatial installations which link the "picture plane" to the "pictorial space".[31] On this subject, Stocker defines her approach by saying: "space gradually spatialized everything two-dimensional for me".[32]

Neverthless, it is possible to read this statement the other way around, which then serves as an important statement for the subject of spatial transformation. In this perspective, the two-dimensional elements that are designated as spatialized elements become the medium for the production of space. In this way, space is reconstructed as a system of two-dimensional elements and redefined as an entity which allows continuous transformation, made possible by each and every different organization of two-dimensional elements, as shown by Stocker's vertical and horizontal cuts. In this sense, her approach is based on the relationship between the two- and three-dimensional qualities that puts forth her paintings, wall works and installations as stages that highlight different ways of producing space.[33]

Considering Stocker's approach as a method for discovering new spatial possibilities, this thesis investigates the subject of transformation with the terms "line", "surface" and "site".[34] Each of these terms acts as a medium through which to investigate the architectural space as a site for intervention. Concerning architectural production in relation to architectural representation, they are claimed to be the agents that make visible

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[31] Richard J. Difford, "Proun: an exercise in the illusion of four-dimensional space." The Journal of Architecture (Summer 1997, vol. 2), p.113-144. Difford uses the terms "picture plane" and "pictorial space" to suggest Lissitzky's "Proun Space" as an evolution of the two-dimensional painting surface into the three-dimensional spatial quality.

[32] Jens Emil Sennewald, "Space as Gesture: Esther Stcoker's Paintings", Esther Stocker, texts by Riccardo Caldura, Jens Emil Sennewald, Jan Verwoert, foreword by Silvia Eiblmayr, Galerie im Taxispalais, Innsbruck, 2006, p. 124. Quoted from "Im blinden Fleck"-- zur Egozentrik des Raums", interview with the author, in: Kerstin Hausbei, Franck Hofmann, Jens. E. Sennewald, Nicolas Hubé (ed.): *configuration-- Erfahrung. art et sciences en recherce. Transversale. Erkundungen in kunst und wissenschaft.* Revue annuelle européennee, ein europäisches Jahrbuch, no. 2, Munich: Fink, 2006. The statement is directly cited from its English translation in Jens Emil Sennewald's article.

[33] Esther Stocker classifies her works as "paintings", "wall works" and "installations". See: http://estherstocker.net/ [last accessed 02. 10. 2010]

[34] "Point/Line/Surface" has been selected as a title for ARCH 524, Spring Term 2011 and also presented as a dance performance of the students.

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what is invisible in the space. On this vein, transformation is investigated through different levels of cognition, not as conventions about the production of space, but to realize it in "complexity" and "contradiction".[35]

The first two chapters will regard "point", "line" and "surface" as agents in the (re)construction of architectural space. To this end, Stocker's spatial interventions are claimed to produce the "new space" through the representation of possible new relations for architectural production. In the first chapter, Stocker's approach will be analyzed considering "line" as a unique medium for her interventions. Stocker's works will be conceived as agents for a shift from the picture plane to the pictorial space and from the abstract space to the absolute space. "Line", which is considered as a two dimensional tool in the scope of architectural representation, will be reconsidered as a concrete "intruder", or as a visual or physical element, that concretizes possible spatial organizations.[36] In comparison to the role of "grids" as organizing tools in architectural production, Stocker's "deconstructed grid" will be introduced as a physical challenge to the permanent organization of architectural space.

The second chapter will consider "transformation" with the introduction of the term "surface". Within the "new space", "surface" originates as an element of architectural (re)construction. Besides, rather than accepting "surface" as only as a vertical or a horizontal element, or as a physical limit defining itself as a border, the aim is to assess it as a cognitive tool that underlies transformation. In addition, "surface", as a term, also refers to the acts of cutting, framing, layering and fragmenting. By conceptualizing "surface" as a medium, the relations of inside/outside, vertical/horizontal, figure/ground and wall/ceiling/floor will be reconsidered by a non-conventional method.

The last chapter will analyze Stocker's interventions with reference to the term "site". Architectural space will be discussed in relation to spatial art installations which

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[35] Robert Venturi, Complexity and Contradiction in Architecture, New York: The Museum of Modern Art, 1966.
[36] The term "intruder" is quoted by Reiner Fuchs. Fuchs states: "For Stocker, unlike Krauss, the grid is not synonymous with inflexibility and rigidity, but is instead a motif related to release and to the effacement of boundaries. Her grids symbolize not the gesture of screening out, but instead rely far more on the 'external intruders' incriminated by Krauss." Fuchs quoted from Rosalind E. Krauss, The Originality of the Avant-Garde and Other Modernist Myths, MIT Press, Cambridge (Mass.), London 1986, p. 151–170, here p. 158.

(re)define space as a "physical site" and a"cultural/social site". Within the aforementioned contextuality, architectural space is freed from its structural and functional necessities, and from its permanency. With this condition, transformation is claimed to generate a new space, which is then subject to continuous transformation. Moreover, through the strong visuality available due to its flexibility, the new space can be a context for cultural, social, economical and political ciriticism and experimentation, as well as for visual and spatial unification.

Moreover, what relates Esther Stocker's works in the aforementioned unification of the space and the artwork has two important connotations which lead us to question art in relation to architecture: One is a more direct implementation that makes this unification in the name of a unified display, or the exhibition of a unified work of art. The other is the condition that relates art as an intellectual field rather than as an aesthetic, or more than being it, and questions the existing situation to offer new solutions for architectural production.[37] In this regard, Esther Stocker's temporary installations are much more than the use of a building as an art object. They question the existing, constant spatial relations, and challenge the permanency of architecture.

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[37] Özkal, op. cit, p.77,78. Özkal states in her thesis that an exhibition space may turn into a "site of experimentation". Thus, exhibitions become experimetal tools in/for space production and they can attain an important role in the exploration of new ideas and concepts: "The transition from architectural space to exhibition space engages new relationships other than the constructed ones and expands the boundaries of its spatiality. In this way, the condition of exhibiting can be a site of experimentation with its scale and temporal character, and these new relationships challenge the permanency in architecture and force new tools and concepts to be explored."

CHAPTER 2

LINE: (RE)CONSTRUCTING SPACE BY THE REVEALED INVISIBLE

2.1 From Abstract Space to Absolute Space: Point/ Line as a Physical Element

> The specialness of art is…about the power to take ordinary things by arranging them to produce a transcendence of their ordinariness.[38]

> Julian Schnabel

In architecture, a point or a line is mostly considered to be a tool of representation, or a sign of structural or elemental quality. In this respect, points and lines refer to representation of either a built or yet-to-be-built edifice. Besides, when used as in the case of a "projection line," or "reference grid," points and lines can guide or ease the process of represension through systematizing and relating the parts of a whole design.

The definition of architectural representation extends beyond the embodiment of information for an end product. On this subject, Şebnem Yalınay states that there is a dilemma in the field of architectural representation, asserting that the works of architectural representation "both introduce and represent".[39] Hence, representations should be considered as means for architectural thinking that translates the invisible into visible. To put it another way, a representation is an intermediary phase between an architectural concept and its realization. Hence, it presents the idea of the artifact that is to be represented.

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[38]Quoted from <u>Wallworks</u>, edited by Jorg Schellmann, essays by Uwe M. Schneede and David Rimanelli, Edition Schellmann, Munich and New York, 1999, p. 184. Original statement by the artist Julian Schnabel in <u>Contemporary Visual Arts Magazine</u>, issue 15, 1997, p.28.

[39]Yalınay, op.cit. The dilemma of "presentation" and "representation" is introduced by Yalınay as a subject of investigation.

Similarly, Diana Agrest interprets this twofold situation – of presenting and representing – as an outcome of the separation of abstract thought from the process of construction. Agrest argues that, through this separation, the mode of representation becomes a part of the process of production, so that the techniques of drawing and design become at least as important as the building techniques.[40] Since representations are tools both for physical production and for production of ideas, there is more than a literal relation between representational tools and architectural artifacts. Hence, a "point/line" should be regarded not just as a tool for spatial representation, but also as an active medium for its conceptualization, production and perception. For that matter, Şebnem Yalınay asserts:

> ...real architectural thinking can only be accomplished when lines bring buildings into presence; without subordinating one to the other. Because, in fact, neither of them can be subordinated to the other, but each is indeed the other. [41]

Regarding the relation between lines and (re)presentation, Yalınay argues that an architectural approach can comprehend "line" not just as a tectonic quality, but also as a means of creating a spatial quality. She finds evidence for this quality in the works of Daniel Liebeskind including his Chamberworks, Micromegas and lastly in his Jewish Museum which can be seen as the physical realization of the concept based on designing with lines.

For a similar attempt, Bernard Tscumi's famous Parc de la Villette can be given as an example that translates point/line into a constructive element (Figure 2. 1). As Tschumi summarizes his attempt:

> One of the goals at La Villette was to pursue this investigation of the concept of structure, as expressed in the respective forms of the point grid, the coordinate axes (covered galleries) and the "random curve" (cinematic promenade).[42]

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[40]Diana I. Agrest, "Drawing and Building" in <u>Practice: architecture, technique, and representation/</u> essays by Stan Allen**;** commentary by Diana Agrest**,** Australia: G+B Arts International, 2000, p.168.
[41] Yalınay, op. cit., p. 9.
[42] Bernard Tschumi, <u>Architecture and Disjunction</u>, Cambridge, Mass. : MIT Press,1994, p. 199.
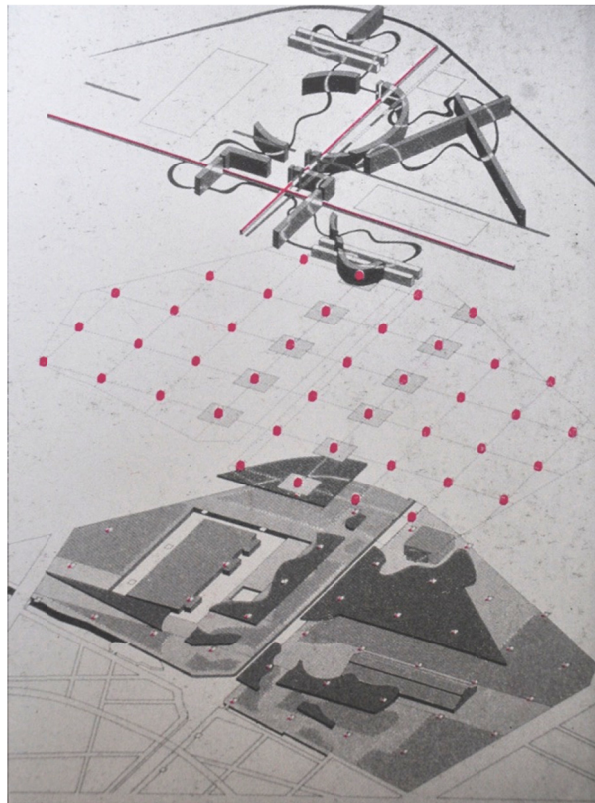
Figure 2.1 Bernard Tschumi: "Parc de La Villette", Superimposition of Points, Lines and Surfaces, 1982. Source: Bernard Tschumi, "Parc de la Villette, Paris", <u>Deconstruction: omnibus volume,</u> edited by Andreas Papadakis, Catherine Cooke, Andrew Benjamin. London: Academy Editions, 1989, p. 177.

With reference to the aforementioned reciprocality between presentation and representation, this study defines "line" as a creative tool in the production of architectural space.[43] Hence, architectural space is investigated not just for representation; but also for presentation, practice and performance through points and lines. Therefore, "point/line" can be regarded as a "medium of intervention" for the transformation of architectural space.

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[43] Sennewald, op. cit, p. 125. The term "space-creating act" is used by Sennewald with reference to the statement: "Spaces cannot be simply assumed to be given. They depend on the materiality of what they appear on. Spaces are constructed in perception and staged for it. The greater acceptance this view finds the more visible the spatializing acts will become." From Ludger Schwarte: "Raumbildungsprozesse. Zur Logik dynamischen Bildraums bei Goodman, Boehm und Foucault. Mit einem Exkurs über den Fetishcharakter der Dingwahrnehmung" in: Hofmann, Sennewald et al.(eds.): <u>Raum- Dynamik, Dynamisme de'space. Beiträge zu einer Praxis des Raums/ contributions aux pratiques de l'espace,</u> Bielefel: transcript 2004, p. 73.

To illustrate this statement, Esther Stocker's installation in Galerie im Taxispalais reintroduces point/line as a physical element (Figure 2. 2). The gallery space becomes a site where points and lines – which are mostly considered as abstract – are translated into physical and absolute entities. In this translation, the points and lines, interpreted in the form of black wooden elements, recodify space through being comprehended three-dimensionally. The empty space is, then, translated into a web of points and lines going on x, y, and z directions. In this way, the homogenous void is cut horizontally and vertically and (re)constructed as a system of both solid and void parts. In a way, the installation can be read as the realization of lines and points that inherently exist within the space. (Figure 2. 3)

Figure 2.2 Esther Stocker, "Untitled", 2006, Galerie im Taxispalais, Photo: Rainer Iglar.
Source: Esther Stocker official web site. http://estherstocker.net/ [last accessed 06.01.2011]
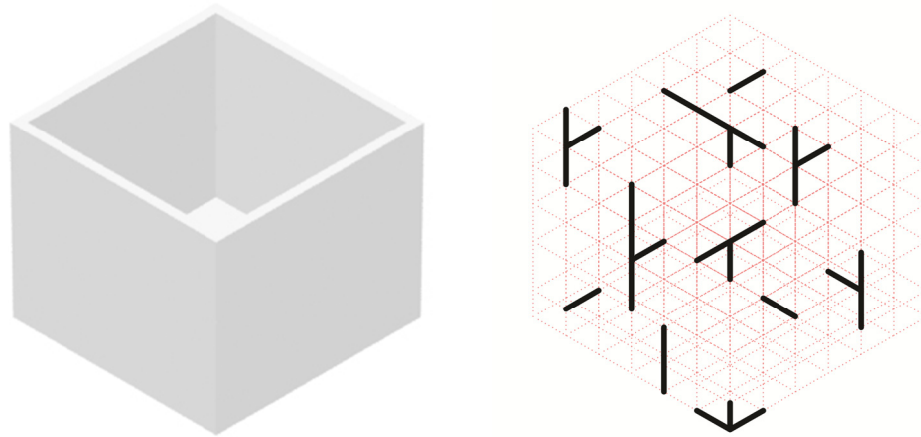
Figure 2.3 Production of space as s system of lines. Modelled by the author.

It could be argued that, the aforementioned (re)construction questions the production of space, as a transformative process. Furthermore, with the same approach, the same gallery space can be produced again and again as a different space. In this way, Stocker's intervention represents space as a site that offers alternatives for its transformation. In this regard, Stocker's approach is similar to the way artist Sol Lewitt realized his series of "Incomplete Open Cubes" (Figures 2. 4, 2. 5). However, Stocker's intervention offers infinite alternatives in comparison to Sol Lewitt's finite variations which follow the references of a single, and constructive geometry. Therefore, through Stocker's gesture, space is reconstructed not as a total, but a fragmented entity, made up of related parts each having autonomy, like each of the elements in the series of Sol Lewitt. Moreover, Stocker's gesture reconstructs space as a system of layers, cuts and fragments, instead of drawing strict limits around the walls and the void inside it.
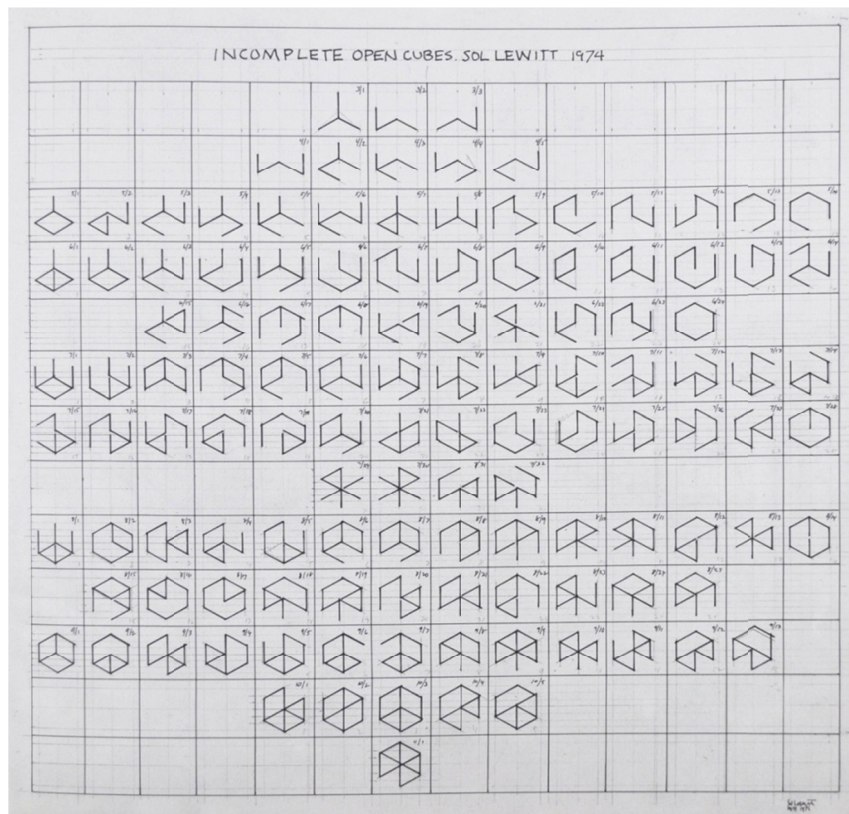
Figure 2.4 Sol LeWitt, "Schematic Drawing for Incomplete Open Cubes", 1974. Source: Sol LeWitt: Drawings, 1958-1992, edited by Susanna Singer, Haags Gemeentemuseum, 1992, p.92.
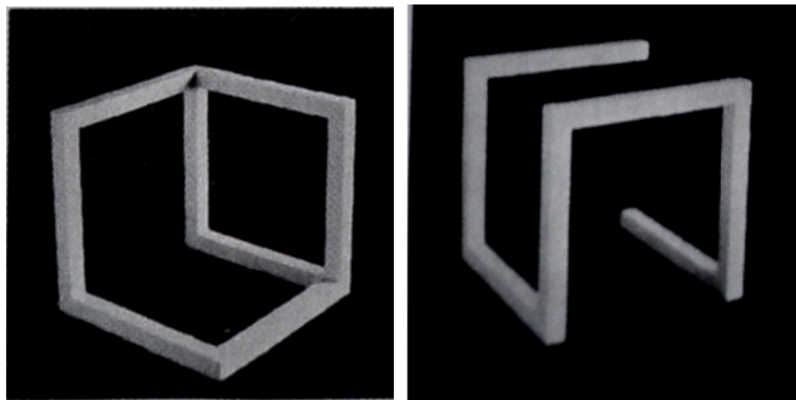
Figure 2.5 Sol LeWitt, Variations of Incomplete Open Cubes, 1974. Source: Sol LeWitt: Drawings, 1958-1992, edited by Susanna Singer, Haags Gemeentemuseum, 1992.

In a later installation of Stocker's in Galerie Krobath, the gallery space is transformed by a similar (re)reading. The installed work, composed of linear wooden bars, transforms the empty space into a space of physical "blockages".[44] In other words, the space is emancipated from being a hollowed-out entity defined solely by the walls, the floor and the ceiling (See figure 2.6). Yet, the wooden bars interact with the existing spatial boundaries on the minimum physical level. They make up a secondary and temporary construction spanning the space through x, y and z directions. Moreover, with the repetition of lines and points, a sense of depth is strengthened in every direction.

Another important aspect of the installation in Gallerie Krobath is that it looks like scaffolding constructed in site. Hence, regarding the tension between the implicit and the explicit, this installation can be interpreted as a translation of projecting, and therefore abstract, lines into absolute entities in the physical space. Secondly, instead of treating space as an end product of finished surfaces with a free void within, the installation (re)constructs space as a system of linear wooden elements, hence (re)defining it as a system of horizontal and vertical relations.

a.   b.
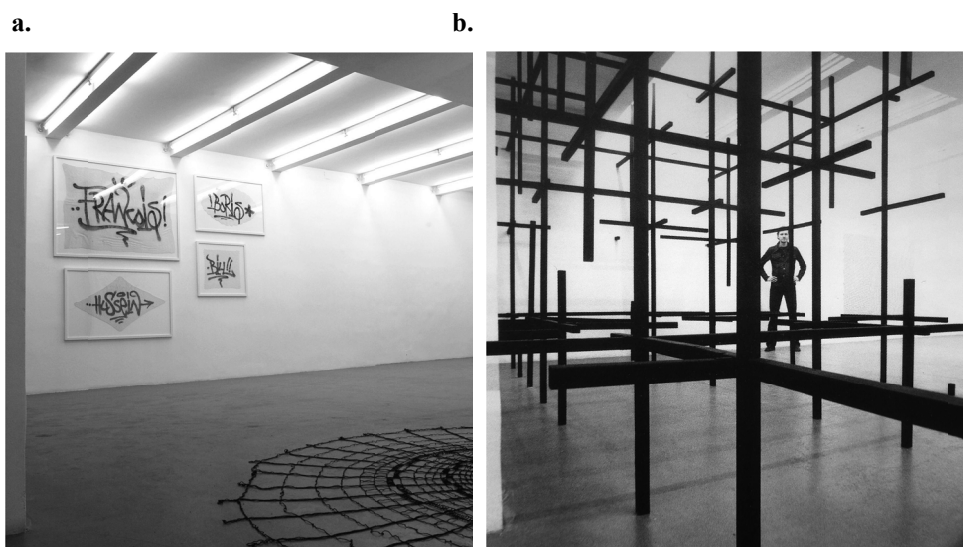
Figure 2.6: a. Šejla Kamerić, "Untitled", 2010, Galerie Krobath. Photographed by the author, **b. Esther Stocker, "What kind of objects are those that we presuppose?" , 2005, Galerie Krobath, Photo: W. Woessner.** Source: http://estherstocker.net/ [last accessed 06.01.2011]

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[44] Schlieker, op.cit. Schlieker uses the term "blockages" in order to refer to artist Ayşe Erkmen's interventionist approach.
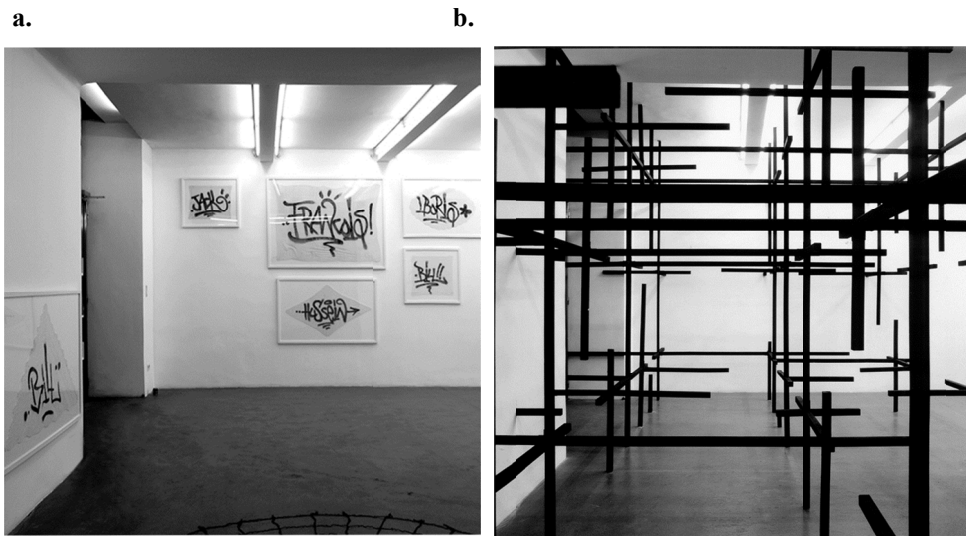
Figure 2.7: a. Šejla Kamerić, "Untitled", 2010, Galerie Krobath. Photographed by the author, **b. Esther Stocker, "What kind of objects are those that we presuppose?" , 2005, Galerie Krobath, Photo: W. Woessner.** Source: http://estherstocker.net/ [last accessed 06.01.2011]

Consequently, Stocker's works go beyond being artistic impressions by transforming the architectural space into a unified display. In that sense, her spatial interventions offer a comparison of the "before" and "after" through the virtue of being temporary (Figures 2.6, 2.7). Here, the artist's intervention covers almost half, close to the entrance, of the particular space. The remaining part is left empty, displaying the drawings of Stocker on the white walls in a conventional style (Figure 2.8). In fact, for the most of the previous and later exhibitions, the same gallery space has been occupied with exhibitions laid out in a similar, conventional manner (Figures 2.9, 2.10).[45] In this regard, by underlining temporality, Stocker's installation inhibits the "before" and the "after", the "convention" and the "challenge" at the same time, and in the same space.

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[45] By stating these exhibitions are held in a "conventional manner", the aim is to refer to the "white cube", defined by Brian O'Doherty as the spatial situation which is generated from the passive relation of the artwork and the exhibition space. Hence, for both of the exhibitions mentioned –of Otto Ziko, 2006 and of Esther Stocker, 2008– the gallery isolates the wall and the space in between: the wall is for displaying the art object, and the space is occupied by the spectator in order to look at that object.

Figure 2.8 Esther Stocker, "What kind of objects are those that we presuppose?", 2005, Galerie Krobath, Photo: W. Woessner. Source: Galerie Krobath Official web site. http://www.galeriekrobath.at/archiv/21-01-2005_g/abbildungen/4 [last accessed 06.01.2011]

Figure 2.9 Esther Stocker, exhibition view, 2008, Galerie Krobath, Photo: W. Woessner. Source: Galerie Krobath official web site: http://www.galeriekrobath.at/archiv/23-01-2008_g/abbildungen/ [last accessed 06.01.2011]

Figure 2.10 Otto Ziko, exhibition view, 2006, Galerie Krobath, Photo: W. Woessner.
Source: <u>Galerie Krobath official web site</u>. http://www.galeriekrobath.at/archiv/03-03-
2006_g/abbildungen/2 [last accessed 06.01.2011]

For both of the aforementioned installations of Stocker, in Galerie Krobath and Galerie
im Taxispalais, the reciprocal relation between presentation and representation is
translated into a relation of production and reproduction. Therefore, regarding the
outcome of these exhibitions, the "method" and the "process" of production may be
granted as means for the transformation of architectural space. Hence, these installations
are both presentations and also representations in their own right, as they offer new "ways
of seeing". By presenting a "new space", they represent how an existing space can be
practiced as a non-permanent and transformable entity.

2.2 From "Picture Plane" to "Pictorial space": Extending into the Third Dimension

(Re)defining the exhibition space as a site of intervention, a site-specific installation can
be assessed as the counterpart of the isolated relation between the architectural space and
the artwork. This condition characterizes Esther Stocker's installations and are claimed to
represent the evolution from painting into spatial intervention. As Jens Emil Sennewald
states regarding Stocker's attempt:

"Space is per se linked to the picture, that of the imagination and that of representation...[Stocker's] pictorial spaces show to what extent the description of space is a "space-creating act". [46]

Considering Esther Stocker's works in that sense, one can comprehend the links which strongly relate her "paintings", her "wall works" and her "installations". In that sense, Stocker's paintings produce the real(pictorial) space in a similar manner to how Lissitzky produced his "Proun Space" with reference to his Proun paintings. The Proun Space was designed as a three-dimensional work for the Berlin Art Exhibition in 1923. (Figure 2.11) As Richard J. Difford asserts, "Proun Space is a statement on the turn from picture plane to pictorial space".[47] Difford presents Lissitzky's work as a way of "extending" into space.[48] In that sense, it is the spatialization of a non-objective painting as a non-objective artwork in the architectural space. Different from Lissitzky's Proun paintings, in Proun Space, geometry is interpreted in a physical manner as well as in a perceptual sense. Lissitzky asserts this situation, saying that: "Proun goes beyond painting and the artist on the one hand and the machine and the engineer on the other, and advances to the construction of space."[49] Designed as a collage of painted forms and physically extruding into the real space, Proun Space translates the abstract spatiality represented on the painting surface into an absolute space of points, lines and also surfaces. In that sense, the work evolves from painting into a spatial installation. As Lissitzky stated:

The painter's canvas was too limited for me. The connoisseur's range of colour harmonies was too restricted; and I created the Proun as interchange station between painting and architecture.[50]

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[46] Sennewald, op.cit., p. 125.
[47] Difford, op. cit., p.113-144.
[48] ibid.
[49] ibid. p. 126, Difford quoted from: El Lissitzky, "Proun, not world visions, But – world reality", (*De Stijl* V (1922), No.6); Translated in Lissitzky-Küppers, El Lissitzky, p. 348.
[50] ibid. p. 134. Difford quoted from: El Lissitky, "The Film of El's Life" (1928) Transcript from the Lissitzky archive, Moscow. Translated on Lissitzky-Küpper, El Lissitzky, p. 329.
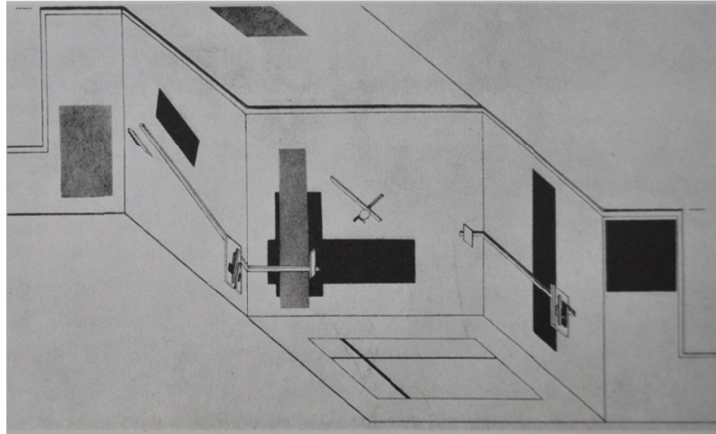
Figure 2.11 El Lissitzky, design for the Proun Space, Berlin Art Exhibition, 1923. Source: Nicolas De Oliveira, Nicola Oxley, Michael Petry, "Towards Installation", Installation Art,Thames & Hudson, 1994, p. 17.
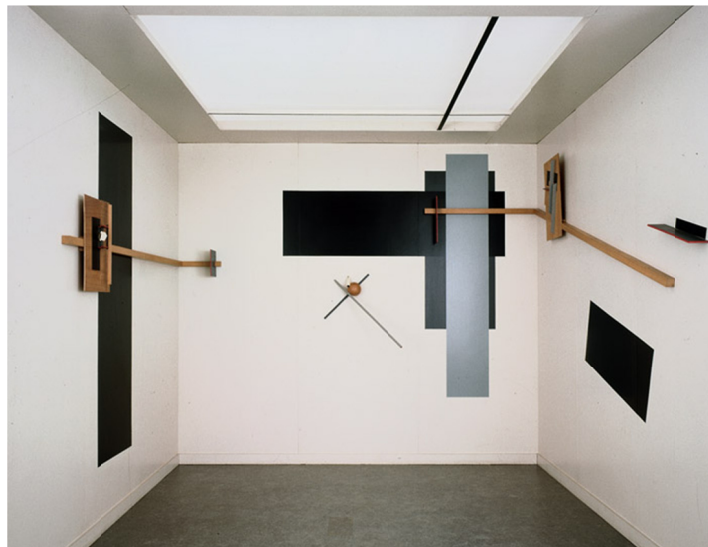
Figure 2.12 El Lissitzky, "Proun Space", reconstruction, 1971. Source: Tate Papers. http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/berndes.htm [last accessed 06.01.2011]

Regarding Lissitzky's work, an installation can be reinterpreted as a means to (re)construct space. Since a point/line can be appreciated as the fundamental unit of a space creating act, its intervention into the architectural space, not only as a visual, but as

a material and physical entity, introduces the unexplored relations between two-dimensional elements and three-dimensional space. A similar intention – of extending into space – is evident in Stocker's statement: "Space gradually spatialized everything two-dimensional for me".[51]

Yet, it is possible to interpret this statement from a different point of view, making an important statement on the subject of transformation. In this way, two-dimensional elements become the medium for the transformation of space. This reading introduces space as an entity that allows continuous transformation, available through each and every different organization of two-dimensional elements. In that sense, Stocker's approach expands the relationship between the two- and three-dimensional qualities, which relate her wall-works and installations as interlinked stages highlighting different ways of production. As Reiner Fuchs asserts:

> Stocker consistently breaks with one-dimensional notions of order, space, and painting, while also posing the question of the possibility and the significance of order, space, and painting as contextual and relational factors and concepts.[52]

In Stocker's interventions, the space and the work of art are no longer read as distinct qualities, but together as a "unified display". For instance, as stated in the exhibition catalogue, the installation realized for The South London Gallery interpreted the architectural space as a "walk-in" and "3D version of a black and white op art painting". Hence, the site-specific work was conceptualized as a performative act; a painting which is to be moved into and moved through, as opposed to a passive act of observing. [53] Likewise, Stocker's installation for the gallery space of Museum 52 had a similar character – of a painting spatialized in space (Figure 2.13). The installation created constant change as the convenient order of the smooth surface was broken each and every time the black tape lines protruded out of the surfaces into the space.

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[51] ibid., p. 124. Quoted from "Im blinden Fleck"-- zur Egozentrik des Raums", interview with the author, in: Kerstin Hausbei, Franck Hofmann, Jens. E. Sennewald, Nicolas Hubé (ed.): *configuration-- Erfahrung. art et sciences en recherce. Transversale. Erkundungen in kunst und wissenschaft.* Revue annuelle européennee, ein europäisches Jahrbuch, no. 2, Munich: Fink, 2006. The statement is cited by the author from its English translation quoted by Jens Emil Sennewald.
[52] Fuchs, op. cit.
[53] "Beyond These Walls", exhibition info, <u>South London Gallery official web site</u>:
http://www.southlondongallery.org/page/144/Beyond+These+Walls/93 [last accessed 06.01.2011]
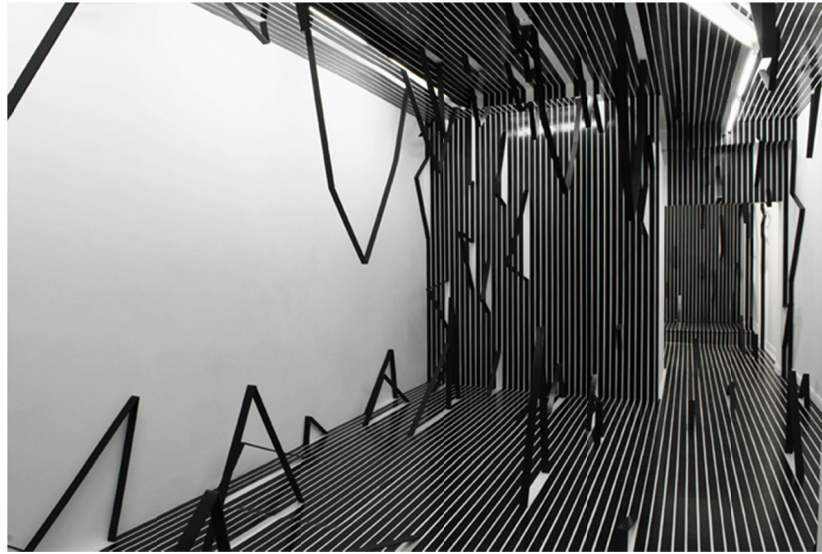
Figure 2.13 Esther Stocker, "What I don't know about space", 2008, MUSEUM 52, Photo: Andy Keate. Source: http://estherstocker.net/ [last accessed 06.01.2011]

In a later exhibition in Galleria Studio 44, Esther Stocker transformed two different spaces using linear elements (Figures 2.14, 2.15). In one of these works, the black timber elements lying on the architectural surfaces seem as if they are dispersed within the interior of a tunnel space (Figure 2. 14). These lines meet at the far end of the space, visually connecting the architectural surfaces at an imaginary vanishing point. Consequently, although the space physically ends, it visually expands by through a sense of an uninterrupted visual field and continuous movement. About this work, Stocker's attempt was defined in the exhbition press release as follows:

> The tunnel – which originally was an old narrow street in the centre of the city – is completely painted in white. On this background Stoker has painted black rectangular signs which gradually fill up this space. In this way she nearly transforms this place in a sort of "virtual corridor" toward something unknown.[54]

Besides, the second installation exhibits the relation between the second dimension and the third dimension in the manner of translating a drawing into a spatial intervention:

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[54] "La Solitudine dell'opera", Press Release, <u>DIRAS,</u>
http://www.diras.unige.it/kojiku/risorse/Stocker_Press_Release.pdf [last accessed 06.01.2011]

…the pictorial signs on the wall create the writing "La Solitudine dell'opera". These signs abandon their own two dimensional status and, becoming a sort of wires, invade physically the whole space. In this way, the artwork gives the possibility of creating a relationship among both the viewers and the work.[55]

In this regard, Stocker's installation works on the instant transformations from two-dimensionality into three- dimensionality and vice versa (Figure 2. 15). Hence, the work translates the visual commitment between the perspective drawing, the drawing plane and the projection into a physical interaction within a three-dimensional concept. Therefore, it could be asserted that this work conceptualizes the method of drawing as an actual agent of intervention.

Figure 2.14 Esther Stocker, "La solitudine dell'opera", Part 2, 2010, Ko. Ji. Ku. Association, Galleria Studio 44, Photo: Loredana Ginocchio. Source: http://estherstocker.net/ [last accessed 06.01.2011]

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[55] ibid., La Solitudine dell'opera: The Essential Solitude. The exhibition title hints at the Maurice Blanchot's essay "The Essential Solitude" within "The Space of Literature" (1955). According to Maurice, the solitude involves both the work and the writer - artist. See the Press Release online pdf.

Figure 2.15 Esther Stocker, "La solitudine dell'opera", Part 1, 2010, Ko. Ji. Ku. Association, Galleria Studio 44, Photo: Esther Stocker. Source: http://estherstocker.net/ [last accessed 06.01.2011]

On the methods of creating perspective, Robin Evans defines two ways to translate three-dimensionality into a perspective drawing. One way is to produce perspective as a projection of an object from its orthographic set. In this method, the drawing is not directly created by the object itself, but by certain procedures of cross-projections from its plan and elevation. For the other method, Evans refers to Albrecht Dürer's famous woodcut showing how to make a perspective image from an existing object.[56] In this method, the "weighted lines" present a point on the object that is then represented on the picture plane (Figure 2. 16). With reference to this second method, Evans asserts that "[a] perspective picture is an instantaneous section of the straight lines that join a point in space with the salient features of the things pictured."[57]

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[56]Robin Evans, "Architectural Projection", <u>Architecture and Its Image. Four Centuries of Architectural Representation</u>, Montreal: CCA, 1989, p. 24.
[57] Robin Evans,"Piero's Heads", <u>The Projective Cast: Architecture and its Three Geometries</u>, The MIT Press, Cambridge, London, 1995, p. 127.
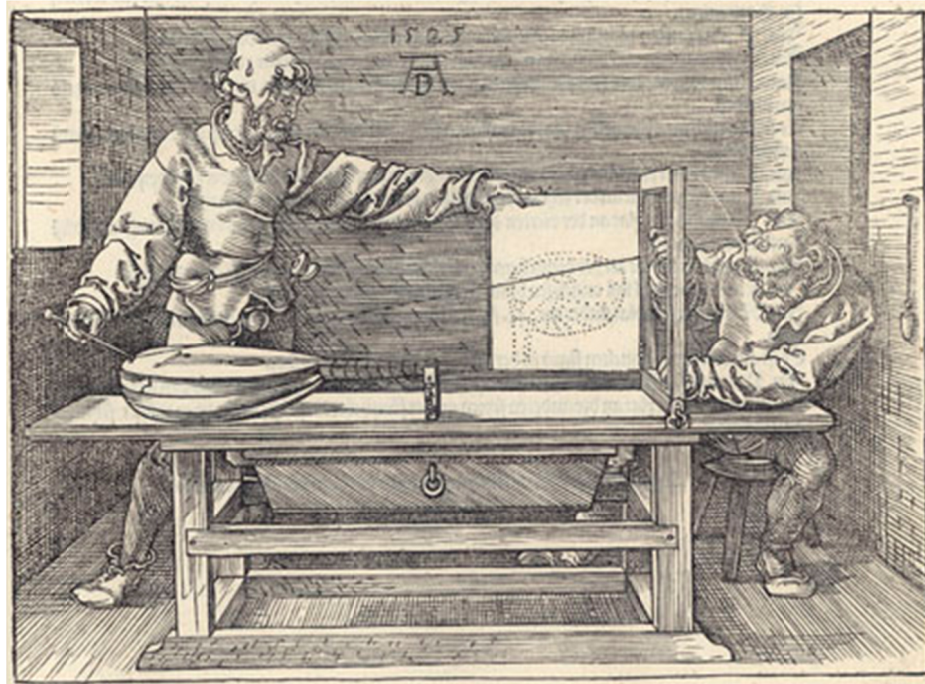
Figure 2.16 Albrecht Dürer, "perspective machine", from Underweysung der Messung, 1525.
Source: <u>Treasures of Columbia University Libraries Special Collections</u>:
http://www.columbia.edu/cu/lweb/eresources/exhibitions/treasures/html/55.html [last accessed
06.01.2011]

Considering this information, Esther Stocker's installation includes common references to
Dürer's method of producing the perspective image. Similar to Dürer's "weighted lines",
Stocker uses cotton threads intersecting at specific points within the gallery space.
Furthermore, the installation shifts the abstract, relating to the "projection line" and the
"vanishing point", and turns them into physical agents of intervention. Yet, the projection
line no longer represents the imaginary line between the object and the eye of the
observer, but is a concrete intruder that extends into the architectural space. Hence,
through their physical existence, the elements (re)construct space with the generation of
physical/ visual blockages, fragments and divisions of the unitary space. Here, the points
and lines do not represent, they actively present and produce a "new space" by defining it
as a "spatial painting" where color and form is materialized in the body of the
architectural artifact.

2.3 The Deconstructed Grid: In Between Order and Challenge

Grid, as a structure of order, represents the search for regularity. It is accepted as an important tool that rules architectural design in terms of production and representation. The abstract reference grid was an important agent for Modern architecture, which proposed "regularity" as one of its essences.[58] For instance, Mies Van der Rohe, used grid as a tool in the design of his famous Barcelona Pavilion. For Mies, the volumes and planar elements organizing the pavilion were supposed to be rationalized with the introduction of an abstract mathematical grid to the site.[59] Here, grid was an abstract entity which did not attain material form, remaining as a referential agent guiding the design process. On the other hand, Rosalind Krauss conceptualizes the use of grids as a pre-constructional agent. She states that the three dimensional grid (a lattice) can be understood as a theoretical model of architectural space in general, some small piece of which can be given material form.[60]

Esther Stocker considers grid not as an abstract and virtual guide, but as a physical/ visual medium in her installations. Moreover, in comparison to the conventional role of grid as a tool to organize and regulate, Esther Stocker treats grid as a structure to challange and create spatial ambiguity. In that sense, the autonomous grid which Rosalind Krauss defines as "flattened", "geometricized" and "ordered" is a peculiar, but common theme, to be challenged in Stocker's installations.[61] Reiner Fuchs defines Stocker's use of grid as a criticism as opposed to Krauss' classification of grid as a place of silence. Fuchs writes, "[f]or Stocker, the grid is not synonymous with inflexibility and rigidity, but instead a motif related to release and to the effacement of boundaries."[62] Likewise, Bob Nickas mentions:

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[58] Henry- Russell Hitchcock and Philip Johnson, <u>The International Style: Architecture since 1922.</u> New York: W.W. Norton & Company, Inc., 1966.
[59] Robin Evans, "Mies Van der Rohe's Paradoxical Symmetries", <u>Translations from Drawing to Building and Other Essays</u>, Introduction by Mohsen Mostafavi, Cambridge/London, The MIT Press, 1997, p. 233-272.
[60] Rosalind Krauss, "Grids", <u>JSTOR</u>, October, Vol. 9 (Summer, 1979), p. 63.
[61] ibid., p.50. Krauss states: "In the spatial sense, the grid states the the autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal."
[62] Fuchs, op. cit.

Her works play off the expectation that vertical and horizontal lines will intersect, that parallel lines will remain in place; in her world, the otherwise rational grid is wayward, and neatly ordered space can no longer be relied on.[63]

Parallel to these interpretations, Stocker's installation for Galerie im Taxisplais is a challenge to the "neatly ordered space" of the gallery. In this space, the "autonomy" of the solid and the void are broken with their "superimposition".[64] Stocker's absolute grid is mirrored, repeated, distorted, overlapped, fragmented and decomposed within space. Consequently, it does not exist as a complete system, but as a non-finished state. The new space does not totalize itself as a single void or a hollowed out solid, but it deconstructs into parts of solid and void. Hence, the viewer has the impression at once of a complete and rigid system that is deconstructed and dispersed within the space. Jan Verwoert's statements on this work elaborates on Stocker's attempt in a similar way – as a challenge based on a structured relationship of elements:

> Walls and floor of the hall are painted white. Black geometric elements, quarter-sawn squared timber, are installed on this white base. They are free-standing and also lying on the floor, flat on the walls or projecting from them at a right angle some elements are made up of one single piece. Others comprise two parts, mounted at different heights, but always at right angles to one another. As a whole, the impression arises of a structure projected into the room, whose principle contiguous components have stepped apart from one another in the projection process, but if one were to project them back onto a surface, they would most likely result in a coherent structure. The feeling of a structured relationship of the elements to one another is, at least, not entirely lost at the moment they are dispersed in the room.[65]

From a similar viewpoint, Ricardo Caldura evaluates Stocker's method of work as an organization of grids which are interrupted, but still completed by the eye of the observer:

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[63] "Esther Stocker", Galerie Krobath official web site. http://www.galeriekrobath.at/archive/10-06-2010_g/ [last accessed 06. 01. 2011] The original of the article: Bob Nickas, Painting Abstraction: New Elements in Abstract Painting, PHAIDON Press, 2009, p. 100.

[64] Bernard Tschumi, "Parc de la Villette, Paris", Deconstruction: omnibus volume, edited by Andreas Papadakis, Catherine Cooke, Andrew Benjamin. London : Academy Editions, 1989, p. 176- 181.

[65] Jan Verwoert, "How Everything Moves Apart", Esther Stocker. Galerie im Taxispalais, texts by Riccardo Caldura, Jens Emil Sennewald, Jan Verwoert, foreword by Silvia Eiblmayr, Innsbruck, 2006, p.143.

The orthogonal grid, a dispositive for excellence, is a game revealed and present in her works since 1997. The grid is presented in various ways, some of which show a partial cancellation of lines as if a regulating dispositive were suffering a progressive loss of meaning: Sometimes some lines appear incomplete, and the eye instinctively averts the interruption and tries to go beyond it and connect the detached parts.[66]

In order to challenge the autonomy of a coherent structure, Esther Stocker deconstructs the grid systematically throughout her wall-works and installations. However, her approach does not completely deny an ordering system. Stocker's ambiguous structures are created through the juxtaposition of self-coherent structures which eventually form multilayered organizations which Reiner Fuchs calls "systematically broken systems".[67] In this context, Fuchs' terminology reminds the term "programmatic deconstruction", introduced by Bernard Tschumi in relation to the architectural concept behind his famous Parc de la Villette. Tschumi defines Parc de la Villette as having no beginning and no end, but as a series of operations comprised of repetitions, distortions, and superpositions. His strategy of disjunction emphasizes fragmentation, superimposition and combination.[68] As Tschumi states:

...Parc de la Villette project had a specific aim: to prove that it was possible to construct a complex architectural organization without resorting to traditional rules of composition, hierarchy, and order. The principle of superimposition of three autonomous systems of points, lines and surfaces was developed by rejecting the totalizing synthesis of objective constraints evident in the majority of large-scale projects.[69]

As another example, the Wexner Center for the Arts, designed by Peter Eisenman, interprets a similar superimpostion of grid structures (Figure 2.17). The building juxtaposes two grid systems. While one is the grid of the campus, the other belongs to the city. These two autonomous systems meet by at an 11 degree angle difference to create a new structure. As the two structures meet, the clear and rigid system of each component is deconstructed to make up a new, more complex organization. Rebecca Krinke's

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[66] Caldura, op. cit.
[67] Fuchs, op. cit.
[68] Tschumi, op. cit., p. 176. Tschumi makes this statement with reference to two projects: The Manhattan Transcripts(1981) and Parc de la Villette.
[69] ibid., p. 177, 178.

statement about Wexner Center validates the idea of using grid as a challenge rather than as an ordering mechanism in her following statement:

> The grids operate in two and three dimensions, blurring distinctions between floor and ceiling as well as notions of inside and outside. The traditional idea of the grid as a system of order and structure is overthrown in the Wexner Center by grids that are juxtaposed and overlapped at different scales. An immense gridded white lattice, called the "scaffolding" is the device that denotes entry and circulation within the project. The scaffolding interacts with the different types of glass that make up the building walls, mutiplying and changing the effects of the grid with different effects of light and shadow... Eisenman's Wexner Center for the art challenges architectural convention in several ways. The project did not employ a holistic design strategy or provide one strong memorable image. The idea of the palimpsest provides a way to analyze a site and create a project from multiple, shifting vantage points.[70]

Figure 2.17 Peter Eisenman, "Wexner Center for the Arts". Source: Fickr. http://www.flickr.com/photos/g_bugel/3504420625/sizes/m/in/photostream/ [last accessed 06.01.2011]

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[70] Rebecca Krinke, "Overview: design practice and manufactured sites" , Manufactured Sites: Rethinking the Post-Industrial Landscape, edited by Niall Kirkwood. New York and London: Taylor & Francis, 2004, p.128.

When compared to the approaches of Mies and to the statements of Krauss – which idealize the application of grids – Tschumi's and Eisenman's interventions introduce a new way of thinking by questioning the orderliness and regularity offered by the system of grid. In their applications, grid is used neither as a reference system nor as the generator of the design process. In this regard, Stocker's spatial interventions exemplify a similar approach to the deconstructivist practices of Tschumi and Eisenmann, who introduce the grid as a structure to be worked on/with. Therefore, the aforementioned superimposition of structures can be related to Stocker's overlapped and multilayered structures. Martin Prinzhorn gives this method as one of the conditions that produce the complexity in the works of Esther Stocker:

> ...the contrast between the simplicity of the forms applied and the complexity of the results is astonishing. Unlike the classic abstraction, the simplicity in Esther Stcoker's works does not necessarily mean clarity and order, but rather a very fundemental chaos and disturbance.[71]

Likewise, Riccardo Caldura asserts that "Stocker's work concerns with orthogonality, a dispositive for excellence, and the interferences that disturb it."[72] In his definition, Stocker's "interfeneces" are not arbitrary interventions, but they underlie an organizing rule. In addition, Zaha Hadid's statement on "arbitrariness" and "randomness" can be regarded as an explanation of this situation as well. Hadid claims:

> Randomness in architecture is a visual translation of pure mathematical order and thinking which is guided by logic, whereas arbitrariness has no underlying conceptual logic randomness is not to do with pure formalism to demonstrate all the different aspects.[73]

Besides being a physical intervention into the static space, Stocker's "deconstucted grid" is a means to question the methods of "construction". As Catherina Cooke addresses,

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[71]Martin Prinzhorn, "The Misleading Clarity". Esther Stocker official web site. http://www.estherstocker.net/ [last accessed 06.01.2011]
[72] Caldura, op. cit.
[73]Zaha Hadid, "Randomness vs Arbitrariness", Theories and Manifestos of Contemporary Architecture, edited by Charles Jencks and Karl Kropf, second ed. London, Academy Press, p. 279. Source: AA Files: Annals of the Architectural Association of Architecture, No 2, July 1982. © Zaha Hadid/ Architectural Association.

deconstruction is not an approach against the constructedness of an architectural artifact.[74] On the contrary, as Cooke asserts, the relationship between Constructivism and Deconstructivism has not only originated from the physical realization of architecture, but from the thinking process that lies behind the architectural product. In that sense, Cooke dwells on the term "construction" as a mode of thinking in relation to the structure of ideas. As she asserts, the Russian have two words for "construction". One is the word *stroitel*, and it denotes for the physical construction on a building site and the other is *konstruktsia*, and it has to do with the structure of ideas, with the construction of arguments through assembling sequences of ideas.[75] In this regard, Stocker's work of deconstruction is also a means to (re)construct in order to experiment with the architectural space.

Although the end product mostly creates ambiguity and prevents the comprehension of a clear order, an implicit mathematical and geometrical order exists in Stocker's works. In that sense, the installation in Galerie im Taxispalais can be interpreted as a three-dimensional grid structure which is deconstructed and spatialized in/by the architectural space, or as a system of points and lines (re)constructing space as a system of infinite Cartesian coordinates. Although Stocker's work seems to consider the grid as an element of the Cartesian space, it evaluates grid under almost a parametric design operation, which seeks alternative relations. Hence, despite its imprecise explanation, the installation implies a parametric design intervention in terms of space production. In a parametric approach, the designer is free to alter the work in each step while still keeping the basic relations guiding the process.[76] As Başak Uçar states in her unpublished Master's thesis, "[o]nce the designer defines the parametric model, s/he also defines a procreative environment where s/he can work with unbounded series of possibilities".[77] This situation

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[74] Catherina Cooke, "Russian Precursors", <u>Deconstruction: Omnibus Volume</u>, edited by Andreas Papadakis, Catherine Cooke, Andrew Benjamin. London : Academy Editions, 1989, p.11,12.
[75] ibid., p.11,12.
[76] Başak Uçar, <u>An Assessment of the Architectural Representation Process within the Computational Design Environment</u>, Thesis in Master of Architecture, supervisor Assoc. Prof. Dr. Zeynep Mennan, METU, 2006, p. 44. Uçar's investigation is mainly based on the relation between computational approaches and architectural representation. Uçar states: "Through applying computational design operations, the designer may trigger the process and the image simultaneously and alter the scene only by conserving the basic relations guiding the procedure."
[77] ibid. p. 48.

suggests an "indeterminate design process" which substitutes constant transformation for the fixed determinism of the conventional design approach.[78]

It may be suggested that Stocker's works are not based on an objective geometry and a formal approach, but on the relations between visual structures. What is important for this study is that these installations implicate algorithmic, architectural design criteria that can be translated into the process of design and production. Yet, Stocker does not use computers or any algorithmic methods in the creation of her work. She states that she explores her ideas through drawings and paintings, and prefers working directly with materials such as masking tape, wood, and cardboard.[79] While none of her works make a direct statement for the sake of a parametric approach, they can be produced over and over again if they are translated and codified into parameters, sharing an underlying rule.[80] In that sense, Stocker's design approach exemplifies the statements of Zaha Hadid on the point of randomness, which Hadid defends as a case in comparison to arbitrariness.[81] Stocker's productions are site-specific, and therefore are never arbitrary. Yet, they are random since they represent one of the many alternatives for a "new space". Mathematics and geometry being her strong tools, most of her installations, such as the one in Galerie im Taxispalais, represent one of these alternatives resulting from a specific/desired selection.[82] In that sense, Stocker's installations, mentioned in this chapter, do not invent a finished form, but manifest a specific method of intervention realized in the form of points and lines.

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[78] ibid. p. 69.
[79] Esther Stocker stated: "Tecnically I prefer quite direct working with materials (masking tape, wood, cardboard)- but the ideas I explore through drawings and paintings." Interview with the artist, April 2011.
[80] At this point, it is necessary to state that neither of the computer-aided models – produced by the author with reference to Stocker's works – has been produced by parametric methods.
[81] See note 73.
[82] This approach is evident in many other works of the artist, such as the works in Museum 52 and Galerie Krobath, which have been mentioned in the previous subchapters.

CHAPTER 3

SURFACE: (RE)CONSTRUCTION AS A SYSTEM OF FRAMING, LAYERING AND CUTTING

3.1 Framed Space: Stocker's Plan and Section Cuts

> Strictly speaking, architects design frames. This can be easily verified by consulting architectural plans, which are nothing but the interlocking of frames in every dimension: plans, sections and elevations.[83]

> Bernard Cache

In this part of the study, "framing" is analyzed as a means for spatial transformation. For the discipline of architecture, framing has been regarded both as a technical tool of representation and as a conceptual tool in the production of space. In terms of architectural representation, framing mostly signifies the act of cutting. A "frame" or a "cut" is specifically called a "section" which translates the three-dimensional space on a two-dimensional medium with the help of the "projection plane". As Jennifer Bloomer states on the role of the section:

> The section, the having-been-cut, is itself an instrument of incision: it is both the plane of inscription and the plane of incision. The section is a connection between worlds. The section delineates the here and serves as an interface between theres.[84]

Therefore, the way architecture is represented is strongly related to the way it is produced and vice versa. In that sense, the idea of framing comprises the general "act of cutting" as

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[83] Bernard Cache, Earth Moves: The Furnishing of Territories. Translated by Anne Boyman, Cambridge, Massachusets: The MIT Press, 1995, p. 22.
[84] Jennifer Bloomer, "Vertex and Vortex: A Tectonics of Section", Perspecta, Vol. 23 (1987), p. 40.

evident in the statements of Cache and Bloomer. Yet, this act is emancipated from its sole relation to the tectonic character of a building, and is accepted as a process.

Where Esther Stocker's installation intervenes the space of Museum 52, it reintroduces "frame" as a medium to represent space as a site of invisible relations through the act of cutting. These frames visually fragment the singular space into various vertical and horizontal layers. The whole space, defined by the surrounding white walls as a free void is sectioned by the black gaffertapes that jump out of the existing architectural surfaces. With this gesture, the tapes frame the existing space in one direction, (re)constructing the space as a system of various sections (Figures 3,1, 3. 2). This way, the act of framing is repeated in the form of each row of tapes. In Stocker's installation, the singularity of the volume is translated into a multiplicity of repetitive sub-spaces.

Moreover, none of these elements share an identical geometry, producing a space that is a system of various different frames. In this respect, Stocker's use of linear elements offers a method of production similar to what Robin Evans defines as "profiles", constructing space as an organization of "thin slices".[85] Hence, these "profiles" are themselves the physical instruments which play a role in the production of the space.

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[85] Robin Evans,"Seeing Through Paper", The Projective Cast: Architecture and its Three Geometries, The MIT Press, Cambridge, London, 1995, p. 120.
See also: Alper Semih Alkan, Framing the Invisible: Section as a Spatial Frame for a Reconsideration of Architectural Representation, Unpublished Master Thesis, Assoc. Prof. Dr. Ayşen Savaş, METU, 2004. Alkan's study has greatly contributed this chapter in terms of the concept of "framing" in architecture and in the search of selected bibliography on the subject.
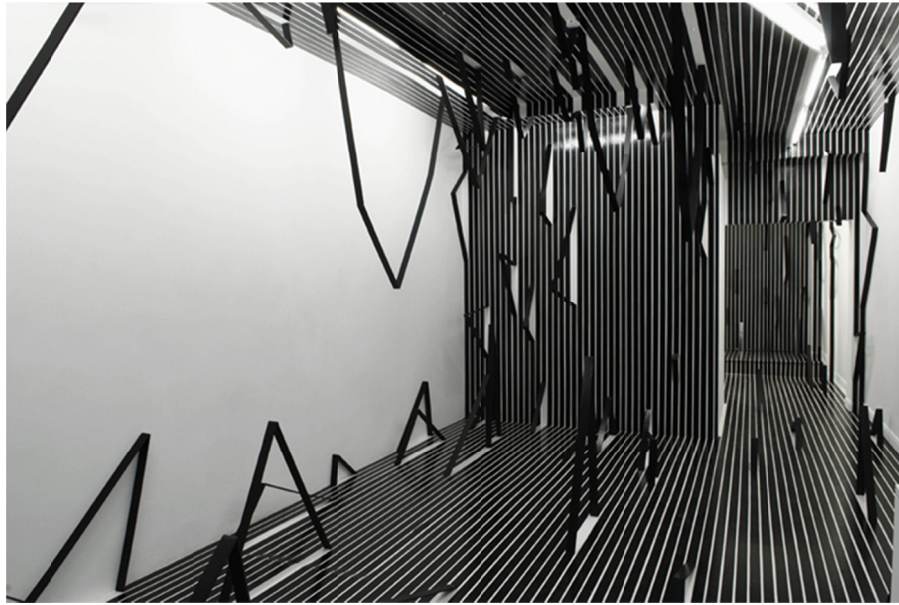
Figure 3.1 Esther Stocker, "What I don't know about space", 2008, MUSEUM 52, Photo: Andy Keate. Source: http://estherstocker.net/ [last accessed 06.01.2011]
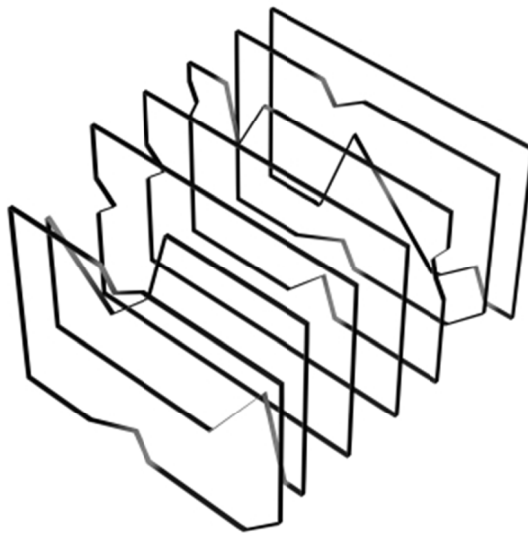
Figure 3.2 Production of space as a system of various sections. Modelled by the author.
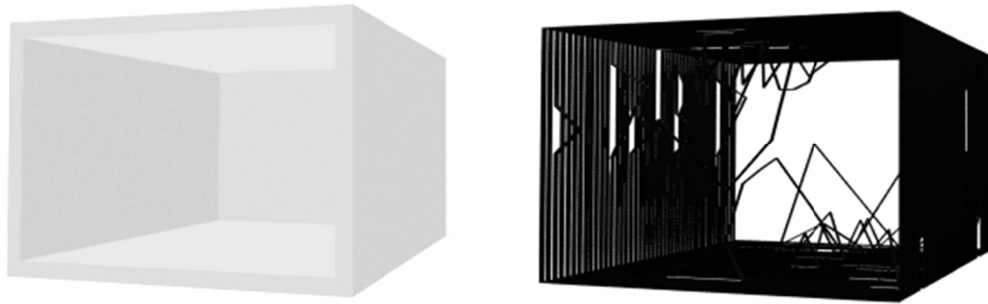
Figure 3.3 Comparison of the space as a "volume", and as "system of sections". Modelled by the author.

In addition, the intervention offers complexity as a challenge to the singular volume generated through the robust and uninterrupted architectural surfaces. The stripes are non-robust in three-dimensionality, but strong in effect. Hence, through the repetition of the stripes, which cover the whole length of the space, the sense of depth is strengthened. In addition, Stocker's "section frames" act as if they are the "planes of incision" through which the space is observed in depth. In that sense, Stocker's attempt is like a realization of the "perspective section" as a material tool in the space, so that the viewer can comprehend the "frame" and the spatial depth behind it. While shifting the way we perceive the space, Stocker always uses form and color in her strong visual interpretation.

Having mentioned these points, the reason behind conceptualizing this installation under the theme "surface", is due to the concept of framing. Otherwise, Esther Stocker's installation in Museum 52 does not introduce a physical surface application. Since each frame has a different geometry, the intervention never generates a physical surface on the points where the black stripes challenge the existing surfaces of the gallery space. Yet, the emancipation of design from repetition of a specific element may be to achieve a stronger effect of visual contrast.

On the other hand, a repetitive approach would produce a different organization, which would introduce an evolution from lines into surfaces and from surfaces into space. In this case, the geometric repetition would generate new surfaces, growing out of the floor, the ground and the walls (Figure 3. 4). This way, the line would be a medium to translate

the "flat graphical surface to a folded space".[86] This attempt would question the relationship between inside and outside, since the linear elements fold and meet on the same surface. Hence, it would (re)construct the total space as positive and negative spaces.
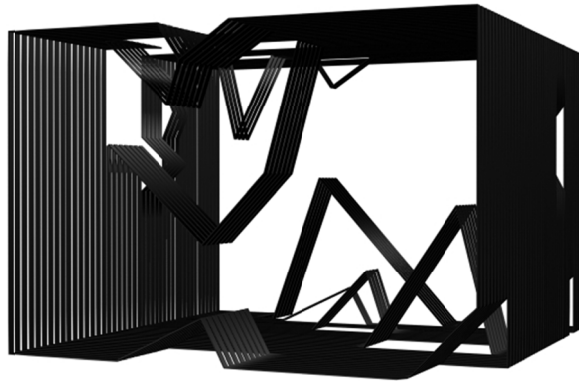
Figure 3.4 The evolution of lines into surfaces. Modelled by the author.

"Framing" is also evident in the work of Stocker in the South London Gallery. In comparison to the installation in Museum 52, where "framing" is conceptualized through vertical sectioning, this work introduces "framing" as an attempt in x, y and z directions. In fact, both installations attempt to construct the basic idea of framing, however, within the first installation, section is considered in its common sense, being the "vertical cut". Yet, conceptually, a plan is also a section that projects the information of the horizontal instead of the vertical. As Jennifer Bloomer asserts:

> On the plane of inscription, the scratchings which represent the object sliced by a plane perpendicular to the line connecting 'top' and 'bottom' are called 'plan.' A plan is a section which demands the presence of gravity. 'Plan' has distinct meaning, therefore, only in a world in which the concepts of 'heaviness' and 'lightness' are distinct and unambiguous.[87]

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[86]Alicia Imperiale, "Flattened Topologies", New Flatness: Surface Tension in Digital Architecture, Birkhäuser, Basel, Switzerland, 2000, p.16-17.
[87] Bloomer, op. cit., p. 40

In this regard, for the installation in South London Gallery, plan is regarded as an equally dominant tool in the production of space. Like the realization of grid to (de)construct and (re)construct architectural space, Esther Stocker's frames cut the space, in a way, referring to "plan" and "section". Hence, the new space arises from the organization of "designed frames".[88] Likewise, the abstract "section plane" is materialized, and multiplied, in the form of Stocker's rectangular frames (Figure 3.5). Hence, Stocker's frames reconstruct the space with a minimum level of concreteness challenging the static solidity of the architectural planes – wall, ceiling, floor – and the homogeneity of the inner volume. Therefore, rather than attaining clear distinctions of solid/void, and of surface/volume, Stocker's intervention constructs a new space with new relations of verticality and horizontality, and also with a strong sense of depth through the expansion and extension of frames within the entire visual field.

Figure 3.5 Esther Stocker, "Untitled", Beyond These Walls, South London Gallery, 2009.
Source: http://estherstocker.net/ [last accessed 06.01.2011]

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[88] Cache, loc. cit. With refernce to Cache's statement: "Architects design frames".

Figure 3.6 Production of space as a system of horizontal and vertical frames. Modelled by the author.
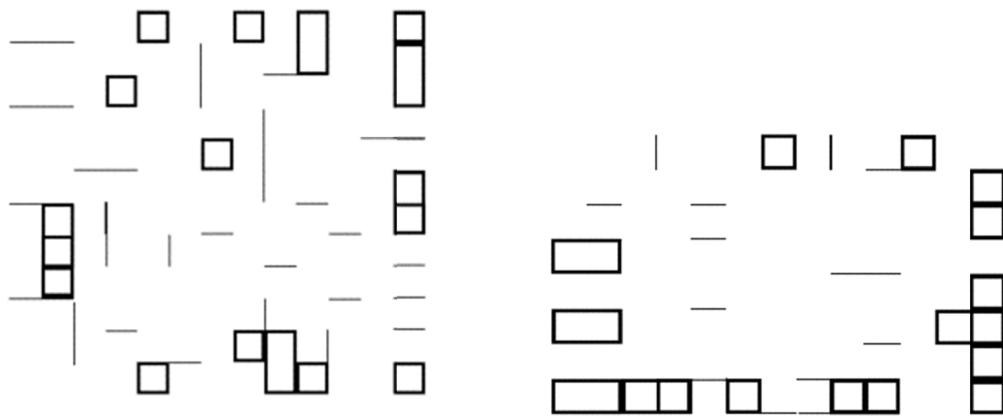
Figure 3.7 "Top view" showing the "horizontal" framing / "side view" showing the "vertical" framing. Modelled by the author.

3.2 Deconstructed Space: Rethinking Wall, Ceiling, Floor

The theme of the LiftOff Exhibition that took place during the 2008 Dutch Desing Week was the questioning of architectural space through spatial interventions. The exhibition was entitled "The History of Living Between Four Walls". Stylists, artists, designers and architects were invited to produce individual temporary works that would reflect their ideas on the theme.

For this exhibition, the space of the "Yellow Room" acted as the framework for Esther Stocker's spatial concept (Figure 3.8). Stocker considered the four walls and the empty space in between as a condition to be worked against. Hence, the relationships between wall, ceiling and floor, were translated into a relationship between surfaces and space. In this way, the space was (re)constructed as a result of the instant transformations from the second dimension into the third dimension, and surface was redefined as an architectural element. Regarding these reconstructions, Stocker's installation is a counter idea to the spatial condition that has a stable and predefined role for the architectural elements, and to the condition which is suppressed by the singularity of the plan, and the neutrality of the wall (See Figure 3.9).

Likewise, and as the curators Freek Lomme and Dave Keune had aimed for, the exhibition was "an attempt to investigate the frontiers between a space as a whole, made up of architecture and interior, by using the empty shell – the four walls – as a radical starting point." [89] In the exhibition catalogue, the aim of the project is stated as follows:

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[89] Freek Lomme and Dave Keune, The Truth of Basics: Resetting the History of Living Between Four Walls, exhibition catalogue, presented by Onomatopee, Eindhoven, 2008. Onomatopee is an institution for reflection and communication. The foundation aims to question the parameters of our (designed) culture through research and presentations. See also: Onomatopee official web site http://www.onomatopee.net/ [last accessed 08.01.2011]

The curators Freek Lomme and Dave Keune state: "The approaches are by way of different disciplines and the media associated with them, such as those of the stylist (decoration as mean- ing), the artist (the medium lends the meaning), the designer (the product giving meaning) and the architect (the purpose of a space). What is also unique here is that this is not just a dry presentation of products, as is customary in the presentation of design. We haveopted for site-specific works, productions de-signed for a specific location and the circumstances determined by the exhibition, a specific resolution of the problem that we have put to the participants."

We have taken architecture as the basis for everything. We do this by constructing four walls, both concrete and abstract, as a basic frame. For the former, the decor provided by the offices of Philip van den Hurk give us a fantastic starting point. In the abstract sense, we are concerned with the way that four walls offer diverse creative entrepreneurs a blank framework in which to express their visions about the use and the purpose of a space. They do this by thinking through the space. From the frame, the four walls, we arrive in a context referred to in the fine arts as the 'installation setting': the atmospheric setting of a space and the meaning that can be derived from it.[90]

Figure 3.8 Esther Stocker, "Untitled", Yellow Room, LiftOff O8: The Truth of Basics, Resetting the History of Living between Four Walls, Onomatopee, 2008. Photo: Dave Keune. Source: Esther Stocker visual archive.

Figure 3.9 Thomas Bakker, "The Truth of Basics", Turquoise Room, LiftOff 08. Photo: Dave Keune. Source: Esther Stocker visual archive.

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[90] ibid.

In that sense, the theme of the exhibition realized the idea of intervention "on the interval". As Jennifer Bloomer defines it, the term interval "results from the coupling of inter (between, among) and vallum (palisade or wall, from vallus, post or stake). 'Interval' literally means 'between the walls'. It suggests a place which might be occupied, a space".[91]

While performing on the interval, Stocker does not evaluate space as a system of horizontal and vertical "planes". On the contrary, she destroys the clear references by deconstructing the preexisting space into a system of various surfaces that are tilted, shifted, rotated and separated from each other. Thus, Stocker's work completely destroys any regular reference that clarifies or distinguishes the elements as the walls, the ceiling and the floor. Verticality and horizontality are no longer absolute; they are only comparable. The orthogonality of space is disturbed. The tilted and rotated surfaces (re)construct the space in a new arrangement of forms, as a system made up of the relations between "surfaces as architectural elements". Therefore, the new space can be read through these surfaces instead of through the conventional elements of space. This way, the interventionist approach questions the existing architectural terminology in favour of flexible and transformable spaces.

For the LiftOff project, in addition to the physical intervention of the tilted and rotated planar elements, the use of a grid structure accompanies Stocker's intervention by adding a visual challenge. Louise Schouwenberg regards Stocker's use of grid as a conceptual means to construct space:

> At different levels, an unyielding, rigid grid crisscrosses and structures the space. Nowhere do the lines run parallel to the original lines of the space, the walls, the ceiling, or the contours of the floor. Nonetheless, the grid has a purpose, in its suggestion of continuity as a stabilizing element that has a clear relationship to the space. Alongside or above the logic of the system of the space itself, there is another logical system, creating subtle new possibilities. By applying new lines that transverse existing lines between walls, between walls and the surface of the floor, between walls and ceiling, a new spatiality is created. It is a new order, a new arrangement, a rigid system that crosses and prevails upon all the added elements in the space.[92]

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[91] Bloomer, op. cit., p. 52.
[92] Louise Schouwenberg, "Grid", <u>Lift Off 08/ The Truth of Basics: Resetting the History of Living Between Four Walls,</u> exhibition catalogue, presented by Onomatopee 26, Eindhoven, 2008.

In this work, the two-dimensonal grid pattern covering each of these surfaces is applied on each surface with a different angle. Consequently, the lines covering the planes do not continue onto the visual field. In that sense, the obstructed grid acts as a secondary intervention which strengthens the effect of deconstruction visually. While orthogonality is challenged through physical deconstruction, continuity is challenged through the non-continous grid structure which isolates each plane as an autonomous entity in space. In that sense, Stocker's attempt incorporates "lines" with "surfaces" in order to create a "new space" that visually challenges the regularity and the orthogonality of the Modern gallery space.

Regarding Schouwenberg's statement, Stocker's approach – introducing a new and challenging order into the stable organization of the existing space – is similar to Schwitter's attempt when creating his famous Merzbau (Figure 3.10). Kurt Schwitters constructed the Merzbau in his Hanover house over 13 years from 1923 to 1936. Merzbau, as a total work, intended to reveal the sculptural possibilities of architectural space. The structure grew through each intervention made by the artist during this period.[93] As O'Dhoerty asserts, "[i]t grew out of a studio- that is, a space, materials, an artist, and a process. Space extended (upstairs and downstairs) and so did time (to about 13 years)".[94] Schwitters intervened, even attacked, the space and gradually transformed each part of it by constructing new layers of intervention. In that sense, the work both contrasted and ruled, and blocked and freed the space simultaneously.

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[93] O'Doherty, op. cit., p. 42.
[94] ibid, p. 44.

Figure 3.10 Kurt Schwitters, "Merzbau", begun 1923- destroyed 1943, Hanover. Photo: Wilhelm Redemann, 1933. Source: "Kurt Schwitters: Reconstruction of the Merzbau", <u>Tate papers</u>, http://www.tate.org.uk/research/tateresearch/tatepapers/07autumn/orchard.htm [last accessed 06.01.2011]

Esther Stocker's work for Museum 52 draws similar references to the Merzbau, in terms of the (re)construction of architectural space. Like Schwitters, Esther Stocker follows a method of attacking the existing space, through transforming the smooth and white surfaces into something totally different. Consequently, the references that we have been used to define architecural space, such as wall, ceiling or floor, start to blur. Hence, clear distinctions in terms of architectural terminology and spatial perception are eliminated.

3.3. The Fragmented Unity: In between Surface and Space

3.3.1 The Oscillating Surface and the Physical Shift

> Our lives take place within the constitutive asymmetry between thinking/knowing and seeing, in a constant and definite balance and reorganization between what we see and what we actually know about what we see.[95]

> Riccardo Caldura

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[95] Caldura, op.cit.

On one of the paintings of Esther Stocker – Untitled, 2005- (Figure 3.11), Jan Verwoert states:

> ...the picture's structure is a grid composed of white horizontal and vertical lines that intersect on a gray base resulting in the formation of rectangular surfaces of equal size between them. These gray surfaces, however, are mirrored in what are likewise same-size white rectangular surfaces, which are painted in open series running through the picture diagonally, slightly offset from the basic structure, in such a way that these surfaces overlap lines of basic grid, each in a different way. Because these surfaces are painted in white, just like the lines, the overlaps do not generate the impression that the surfaces lie in front of the grid lines, but instead, that the surfaces open at the points where the lines run into them, and the lines' courses imaginarily continue through the surfaces. On top of these patterns is a further grid of black lines, which, in turn, is slightly offset in terms of its relationship to the basic pattern as well as the series of white surfaces. Although the dimensions of this grid are again the same as those on which the basic structure of the picture is built – through horizontally and vertically formed same-size rectangles – it produces the impression of the structure's proggressive disintegration... Chronologically, the latter came first, not the former.[96]

Figure 3.11 Esther Stocker, "Untitled", 2005. Source: <u>Esther Stocker</u>. Galerie im Taxispalais, texts by Riccardo Caldura, Jens Emil Sennewald, Jan Verwoert, foreword by Silvia Eiblmayr, Innsbruck, 2006, p.19.

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[96] Verwoert, op. cit., p.142.

The painting originates from the multilayering of self-coherent structures. The indeterminacy between two-dimensional reality and three-dimensional perception is achieved visually. In this way, the sense of depth is (re)presented on the painting surface. As Verwoert asserts:

> "Since the eye cannot integrate the shapes and colors and as it cannot also comprehend a clear and figurative drawing, the viewer perceives a system that continuously moves back and forth."[97]

Furthermore, Martin Prinzhorn defines the ambiguous situation in Stocker's works as follows:

> The clarity quite soon blurs, when the mostly subtle interferences come in our field of vision. Suddenly there are alternative ways of seeing - the clear and obvious becomes fragile and fleeting, the simple does not turn into something complex, it is us who start to doubt about existence of "the simple" as such.[98]

The ambiguity which is addressed by Verwoert, with reference to the painting, is common to many works of Stocker. As Verwoert states, Stocker's abstract paintings have the tendency to extend into a virtual space and to become the starting point for a spatial projection of structures".[99] Her works conceptualize visual ambiguity as an agent to highlight the dichotomy between the visual and physical transformation – the dichotomy that makes up the initial concept relating Stocker's idea of painting to the idea of wall works and painterly installations. Hence, the nature of the transformational illusion originates as a result of the allusion between painting and spatial installation, and similarly between the surface and the space.

Likewise, Stocker's work realized in ARS Vienna carries the spatial references that her paintings introduce into the actual space (Figure 3.12). In other words, painting is reproduced as a wall work, since both share the element of planarity.[100] Hence, Stocker's

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[97] Verwoert, op. cit.
[98] Prinzhorn, op. cit.
[99] Verwoert, op. cit., p. 125.
[100] Yve- Alain Bois, "The De Stijl Idea", Painting as Model, October Books. The MIT Press, 1990, p. 111. Bois states that the members of DeStijl thought that architecture and painting could go hand-in-hand because they share one basic element, that of planarity (of the wall and of the picture plane).

work looks as if the chronological ambiguity of the painting, defined by Verwoert, is created on the ceiling of the room. This way, the space is reconstructed by the visual ambiguity: the uninterrupted and smooth surface is translated into a non-static organization. The visually oscillating surfaces start to integrate into the space, hence, emancipating the ceiling from its physical and structural necessities, and giving it a strong visual quality in the creation of a new space, which does not totalize and connect, it rather fragments and disturbs. In other words, the new space does not obey the rules of order and hierarchy, but visually contradicts them.

Figure 3.12 Esther Stocker, "Wall Work Nr. 20", ARS - Akademie für Recht und Steuern.
Photographed by the author

Through her intervention on the wall, Stocker shifts its physical two-dimensionality. In that sense, the implication of color and form together make up the effect which detaches the painting from the surface and integrates it into the space. In this regard, Stocker's attempt reminds the wall studies of the DeStijl artists who created their works "in favour of a painterly-constructivist all over for the design of interior spaces".[101] For instance, Mondrian created his theatre stages and his famous *Salon de Madame B..., à Dresden*, within a conception of color as an attempt to construct space. Similarly, and treating the relation of architecture and painting on a more constuctive level than Mondrian did,

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[101] Uwe M. Schneede, "On the Unity of Wall and Painting", Wallworks, edited by Jorg Schellmann, essays by Uwe M. Schneede and David Rimanelli, Edition Schellmann, Munich and New York, 1999, p. 12.

Doesburg claimed painting as a new medium to articulate buildings. As Yves Alain Bois states, "[t]he color scheme was conceived in relation to the entire building, the wall no longer being the basic unit, and in opposition therefore to individiual architectural elements."[102] In the color intervention that Doesburg made for the University Hall designed by Van Eesteren, his attempt appeared as an "attack against a preexisting architectural situation" which camouflaged the structural organization of the building. "[B]y using the corner as a spatial agent of visual continuity", the precise limits of the architectural elements were dissolved.[103]

Likewise, Esther Stocker uses the power of painting as a strong visual agent to alter the exisiting spatial relations. Stocker's works play with the boundaries, the dimensions, and the formal organization of an existing space. Hence, painting acts as if it is a material to (re)construct space. Yet, its role is not to signify the already constructed, but to challenge and to shift it. As in Doesburg's words, "[a]rchitecture joins together, binds – painting loosens, unbinds".[104] Such as, for the installation in Galleria Contemporano, the physical continuity is disturbed since the painted grid structure covering the architectural surfaces breaks at many points. Because the lines do not proceed on the same surface, the eye can no longer comprehend it as a single plane. Hence, the eye identifies the situation of each plane, as if it is coming forth or back, by visual comparison. As a result, the space is no longer defined by the six planes, but by fragments of them, as if each is positioned on different locations within the space. Although the space does not undergo any physical intervention, it is entirely deconstructed by being delimited and deformed by means of the visual intervention. For this installation, the space in question neglects the information conveyed by the structural and physical elements of the existing gallery space (Figure 3.13). In that sense, painting is an attempt to challenge the once defined architectural relations, so that it substitutes what is visible for what is real.

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[102] Yve- Alain Bois, op. cit., p. 113.
[103] ibid., p.114.
[104] ibid, p. 113. Bois quoted from: Cf. van Doesburg, "*Aanteekeningen over monumentale kunst*" [Notes on Monumental Art], De Stijl 2, no. 1 (November 1918), pp. 10-12 (English tr. in Jaffe, De Stijl, p.99-103.)
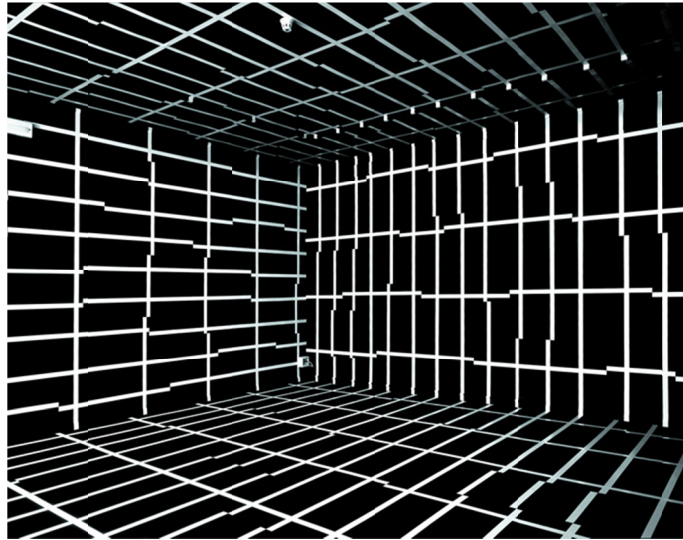
Figure 3.13 Esther Stocker, installation view, Galleria Contemporaneo, Mestre, 2006. Photo: Primoz Bizjak. Source: http://estherstocker.net/ [last accessed 06.01.2011]

While "oscillation" is meant to transform the architectural space into an indeterminate space, the transformation is achieved only through visual means. On the other hand, when visual intervention is translated into a physical intervention, the "oscillating surface" is translated into a "physical shift". In the latter case, the wall acts as a two-dimensional element that is to be translated into three-dimensionality, not in effect, but by physical application. Moreover, some of Stocker's works introduce both cases in the same work (Figure 3.14). For such a case, the physical intervention accompanies the visual intervention. In fact, their association is a means to strengthen the effect of indeterminacy, since the ambiguity in Stocker's works arises from the tension between the real and the abstract, or the physical and the visual. This is the ambiguity that makes the observer feels unsure identifying whether a work is a painting or an installation. As Martin Prinzhorn claims on this situation:

> "...seemingly simple aspects and single parts are put together in a way that we suddenly cannot say for sure if we are looking at a picture or standing in the installation. We have lost orientation even before we can start to think about what orientation could mean."

If Stocker's work in Gallerie Contemporano is compared to her work in Galerie Krobath, we can observe how this situation arises (Figures 3.13, 3.14). The former work fragments

and detaches the surfaces from the existing wall surface through the visual non-continuity of the grid. In this way, it mimics the perceptual outcomes of a physical shift. In the latter work of Stocker, the same effect is created through a real extrusion.
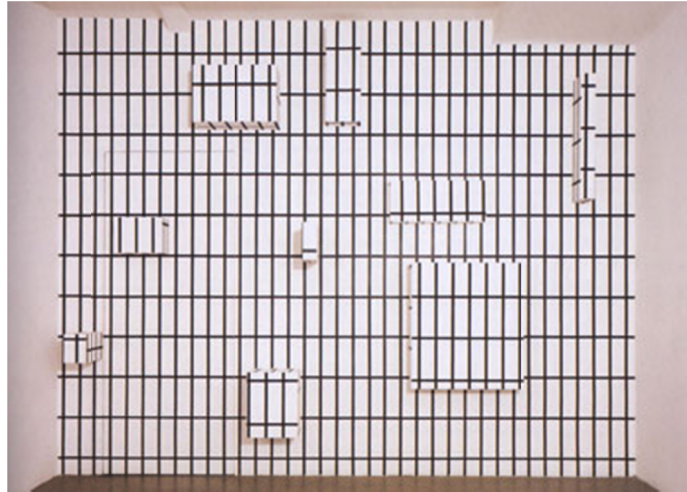
Figure 3.14 Esther Stocker, "Wall work Nr. 3", Galerie Krobath, 2003. Source: Galerie Krobath official web site: http://www.galeriekrobath.at/archiv/21-03-2003_g/abbildungen/ [last accessed 06.01.2011]

Moreover, in the second work, a visual attempt accompanies the physical shift. A grid structure continues on the extruded surfaces. Yet, once fragmented, the lines never make up a complete and coherent structure since they shift according to the standpoint of the observer. The observer predicts this visual shift as a natural outcome of the foreshortening which is created through the physical extrusion. However, a secondary, and visual, challenge is implied: each side of the boxes are treated in a different arrangement of the same grid structure, so that each surface is visually detached from the other. In that sense, the second installation is a coexistence of visual and physical interventions. Therefore, the installation challenges the relations which are the predicted results of specific spatial implementations.

Figure 3.15 A later work bythe artist Šejla Kamerić, exhibited on the same wall with Stocker's "wall work 3", Galerie Krobath, 2010. Photographed by the author.

3.3.2 Figure/Ground as a Spatial Concept

A figure/ground concept primarily constructs a painting, where the figure is dominated by, and isolated by, the surface it is drawn onto. On the contrary, the non-figurative painting considers the drawing plane and the drawing itself together as a total work, which rejects a clear distinction between the figure and the ground. The emancipation of the figure is strongly manifested in the works of De Stijl members who achieved the unification of the figure and ground through the integration of form, color and canvas. On this subject Yve- Alain Bois exemplifies Huzsar's attempt to reduce the figure/ground relationship, namely the elementarization of the ground, to a binary opposition.[105] Bois also states that Piet Mondrian managed to rid his pictorial vocabulary of the "neutral ground".[106]

Considering "installation" as an attempt to translate the two-dimensional painting into a "space creating act", the figure/ground dichotomy could be reevaluated as a spatial concept that emancipates the architectural space from being a passive ground, and that translates it into a "site" which is to be unified with the artwork.

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[105] Yve- Alain Bois, op. cit., p. 104.
[106] ibid., p.105.

Likewise, in Stocker's wall works, surface is treated not as a *tabula rasa*, but as an accompaniment, which joins the act of superimposition. In this regard, Stocker's wall works are like scaled versions of her paintings applied on architectural surfaces. Hence, color and ambiguity become strong tools to achieve visual contrast, yet still attain the unification of the space and the artwork. Her strong use of black and white is repeated in her wall works, unifying the architectural surface and the painterly installation. Thus, color becomes an architectural medium, which translates the surface/ space tension from a physical into a visual level.

Two of Stocker's works exemplify the aforementioned situation. "Wall Work 6", which covers the entire façade of an existing building in Graz, integrates the façade and the painting (Figure 3.16). The black lines do not appear in equal thicknesses or with equal distances from each other, so that the eye cannot easily connect them into a clear system. However, the effect of unification is strengthened through the withdrawal of a substantive and figurative arrangement. Color/form is applied in such a manner that it is neither dominated nor underestimated. In this way, the intervention both totalizes and fragments the surface. The second work, Wall Work Nr. 10, covers the entire vault of a passage within the Museum Quarter in Vienna (Figure 3.17). The intervention visually separates the vault surface from the rest of the spatial environment by transfroming the white and smooth surface into a painterly installation. Hence, the singular surface is torn and cracked into bits and pieces, giving the sense of a three-dimensional entity.

Figure 3.16 Esther Stocker, "Wall Work Nr. 6", Mariahilferstrasse 4, Graz, 2003. Photographed by the author

Figure 3.17 Esther Stocker, "Wall Work Nr. 10", TONSPUR_passage, Museumsquarter, Vienna, 2006. Photographed by the author

In these two works, the eye cannot decide on the chronology of the black and the white surfaces. Hence, it is impossible to say whether there is a white surface cut by black lines or a black surface ground that is overlapped by white painted areas. Neither is figure nor ground. On the idea of figuring the ground in Stocker's works, Martin Prinzhorn states in his article "The Misleading Clarity" the following:

> On the one hand she removes visual information but on the other the information is multiplied by repetititon, thus adding to the information. However, this process does not lead back to the figure, i.e. to the faces, but it rather moves away from the figurative. Here, too meaning is left out and made inaccessible.[107]

Similarly, Robin Dripps states:

> When the figure opens literally and metaphorically to so many forms of connection, its autonomy will obviously be diminshed, but the beneifts are substantial. As the junctures, seams, fissures, and gaps in the figure are revealed, these become significant moments of discontinuity, small hooks grabbing onto the world beyond. As figures become more porous and more prickly, they begin to take many properties of the ground.[108]

Color strengthens the effect of Stocker's ambiugous structures. Hence, as the painting and the architectural surfaces meet, an indeterminate structure is created, preventing comprehension of a clear order. As Riccardo Caldura comments on the situation, "the structural characteristics (the grid) are highlighted by the same surface that receive the image (ideally making the image and surface one)".[109] Although the above statements of Caldura, Prinzhorn and Verwoert specifically refer to Stocker's paintings, they are also valid statements defining her wall works and installations. In that sense, color, more than being a harmonious encounter, acts as challenge and as contrast in Stocker's works. Moreover, color becomes an architectural material similar to how Doesburg uses color as a "construction material".[110]

Like Doesburg's interior paintings, Piet Mondrian designed some architectural interiors and stage sets where he related his Neo-Plastic easel painting style to architecture and interior design. Here, he uses color as a constructive architectural tool. For instance, the

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[107] Prinzhorn, op.cit.
[108] Robin Dripps, "Groundwork", <u>Site Matters</u>, edited by Burns, Carol J. and Andrea Kahn, Routledge, New York, p. 78.
[109] Caldura, op. cit.
[110] Bois, op. cit. p. 116.

sketch he made for his famous *Salon De Madame B... à Dresden* shows an interior characterized by the use of colored planes. As Nancy J. Troy states:

> Mondrian created a degree of tension between the treatment of the ceiling, floor, and walls as individual, planar compositions resembling his easel paintings, and the suggestion of a real, three-dimensional space in which all those surfaces would interact.[111]

Here, I believe that, in terms of color application, the installation Esther Stocker created in the Minoriten Gallery is similar to the installation in Pace Gallery created from Mondrian's famous sketch for *Salon De Madame B... à Dresden* (Figures 3.18, 3.19, 3.20). Stocker's installation translates color into the construction of space, by detaching, isolating, or re-relating the architectural surfaces in a different organization. Hence, color goes beyond the painting canvas to reconstruct the wall and to reconstruct the space just like Mondrian's sketch was translated into a room installation.
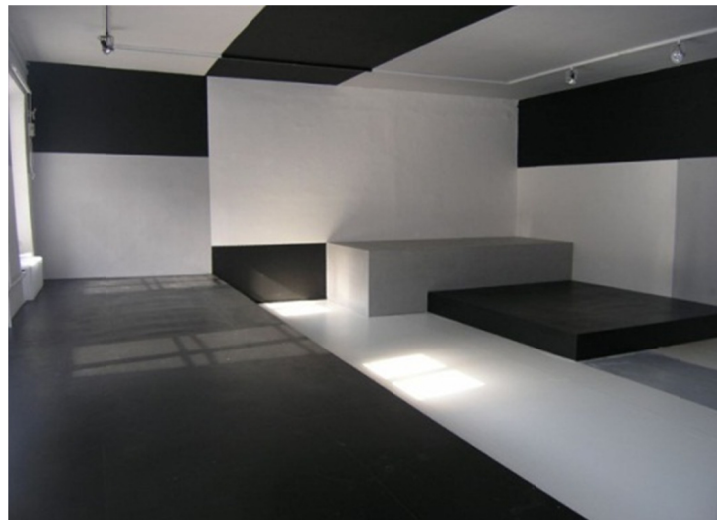
Figure 3.18 Esther Stocker, exhibition view, Minoriten Galerien, 2005. Source: <u>Minoriten Galerien official web site</u>: http://www.kultum.at/2005_2/Stocker.htm [last accessed 06.01.2011]

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[111] Nancy J. Troy, "Mondrian's Designs for the Salon de Madame B... à Dresden", <u>The Art Bulletin</u>, Vol. 62, No. 4 (Dec., 1980), p. 642.
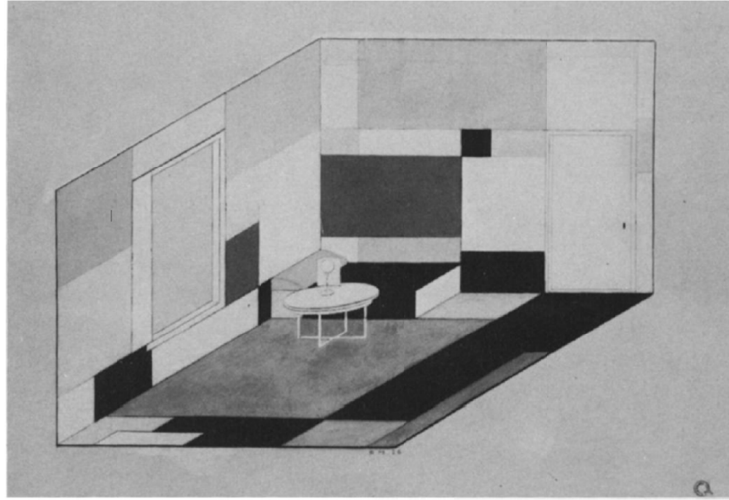
Figure 3.19 Piet Mondrian, "Salon de Madame B. à Dresden", ink and gouache on paper, 1926. Source: Nancy J. Troy, "Mondrian's Designs for the Salon de Madame B... à Dresden", <u>The Art Bulletin</u>, Vol. 62, No. 4 (Dec., 1980), p. 642.

Figure 3.20 Piet Mondrian, "Salon de Madame B. à Dresden", installation view (after the artists drawing of 1926), 1970, The Pace Gallery, New York. Source: Brian O'Doherty, "Notes on the Gallery Space", <u>Inside the White Cube: The Ideology of the Gallery Space</u>, expanded edition. San Francisco: University of California Press, (First Published in 1976), 1999, p. 84.

CHAPTER 4

SITE: ARCHITECTURE IN TRANSITION

"Site-specific" artwork creates the condition which transforms the spatial quality of architecture into a contextual quality. In this regard, the selected works of Esther Stocker, mentioned in the last two chapters, are claimed to exemplify the role of architectural space as a "context" for intervention, therefore introducing architecture as a "site for the artwork". Through this contextuality, the new space is created as a result of unification, experimentation and/or collaboration. These processes, by declaring architectural space as a context, create new definitions of architectural space. In that sense, the "new space" generated throughout these processes has both physical, and conceptual, aspects enabled by the temporal and site-specific condition of the exhibition event. Until this part of the study, the discussions have remained on the visual means of spatial and artistic production, and site-specificity has been assessed on a visual level. Hence, spatial transformation has been considered a visual shift in the creation and perception of architectural space.

Within this chapter, in addition to the visual commitment of the space and the artwork, the new space will be discussed with an experimental and critical eye on both the built and yet-to-be-built environment. The strong visual and contextual character of the selected interventions creates the basis for the processes of unification, fragmentation, and differentiation as major shifts that define "before" and "after" as distinct architectural conditions. In that sense, the strong visualality can be an agent of criticism on the social, cultural, economic and political aspects of the space. Likewise, despite its constructedness, the flexibility of the exhibition event can be an agent with which to rethink the methods and outcomes of architectural production.

4.1 The Physical Site

4.1.1 The "Site of Unification"

This study investigates the "transformation of the built space with the act of exhibiting". The artworks that have been discussed with reference to spatial transformation break the conventional relations between the exhibition object and the architectural space. In this shifted relation, the end product is no more the object isolated from the space, but the "unified display" which defines the "new space".

The aforementioned evolution of the art object, into an artwork, frees architectural design to have a more contextual relation. Hence, the work of art is no longer bordered by frame or pedestal, but rather contextualized within "site". As an example to this case is Marcel Duchamp's *Porte11, Rue Larrey*: the door that belongs to two door frames, closing one while it opens the other.[112] (Figure 4.1). In the example of Rue Larrey, the artistic attempt does not introduce material as medium of intervention, but rather conceptualizes the condition of the obstacle and/or the blockage as the method of spatial intervention.[113] Duchamp's attempt is a good example in the sense that it blurs the boundaries between architectural space and artistic intervention and unites them into a spatial practice in order to create the new space of a unified display. Duchamp's effort is an artistic production that turns out to be very architectural.

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[112] De Oliveira, Oxley and Petry, op. cit., p.11. De Oliveira, Oxley, and Petry refer Duchamp as a key figure for the development of installation art from 1960s on, which results in the contemporary understanding of installation art which is in an active relation with its space.
[113] Schlieker, op. cit.

Figure 4.1 Marcel Duchamp, Porte 11, "Rue Larrey", 1927. Source: Nicolas De Oliveira, Nicola Oxley, Michael Petry, "Foreword", <u>Installation Art</u>, Thames & Hudson, 1994, p. 10.

Inevitably, since the gallery space is devoted to function as a place for display, it is primarily a site for artistic installations. There are galleries either wholly or partly devoted to installation art.[114] Some galleries and art museums occasionally make room for temporary and site-specific installations. In fact, many artists decide to install in the public space.[115] Therefore, throughout this study, "site" cannot be taken for granted as just the "gallery space", but rather as "architectural space" in general. Whether installed in a gallery or not, the significance of the artwork is claimed to be dependent on the reciprocal relation it constitutes with its site. As De Oliveira, Oxley, and Petry assert:

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[114] De Oliveira, Oxley and Petry, op. cit., "Foreword", p.8. The authors state that a number of Galleries that have been either partly or wholly devoted to installations such as Amsterdam's De Appel in the early seventies, New York's PS1, Pittsburgh's Mattress Factory, London's Matt's Galley and London's Museum of Installation in the late eighties. They also state that there are some site-specific projects that took place within the large group of exhibitions of the international art circuit, such as "Ambiente" within the Vennice Bienale, the 1986 dated Chambres d'Amis project for which the artists used rooms in private dwellings, the 1987 Skulpttur Projekte on sites around the town of Münster, and Berlin's Die Endlichkeit der Freiheit in 1990. Also, the 1991 Carnegie International commissioned many of the selected artists to make installations within the framework of the Carnegie Museum's own collections and history, and the 1992 Documenta included a number of installations both within the various gallery spaces and outside, in the streets and parks of Kassel itself.

[115] Hereby, I declare the "public space" not in the social sense, but as the "physical space" which is shared and commonly used by the public.

...Site-specificity implies neither simply that a work is to be found in a particular place, nor quite that it is that place. It means, rather, that what the work looks like and what it means is dependent in large part on the configuration of the space in which it is realized. In other words, if the same objects were arranged in the same way in another location, they would constitute a different work.[116]

Despite various artistic applications, manifesting "site" as a different concept, it is obvious that, with the aforementioned "unification", a certain shift transpires, which changes the definition of exhibition space. Through the character of the unified display, a continuous transition is generated between the "exhibition object" and the "architectural space". This transition inspires the inevitable condition generating the spatial transformation.[117] Hereby, the "transition" produces the "transformation" and vice versa.

Likewise, Esther Stocker's works, mentioned in the previous chapters, constitute this kind of a new relation of "exhibiting"/ "being exhibited". That is to say, while the notion of "context" in Stocker's works turns into the specific notion of "site-specificity", the architectural space and the artwork turn into a unified display. Stocker does not put an existing idea in the exhibition space, but develops it according to the information that each spatial condition carries. Defining her style of intervention, Stocker indicates that she begins "with a careful analysis of the organizational principles already present within a space".[118] This statement defines architecture as an active encounter for the transformation of itself: for its (re)construction and its (re)definition. On the active role of the space generated through the act of exhibiting, Esther Stocker states:

> The grid that I superimpose over the space sometimes follows the existing composition and sometimes cuts across the grain, so to speak. At that point, I've changed the way in which an observer experiences the space and everything in it.[119]

For example, the wall work created in the Tonspur Passage creates this kind of an architectural situation. The grid applied on the vault surface transforms the functional quality of the architectural element into a visual quality (See figures 4.2, 4.3). This

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[116] De Oliveira, Oxley, Petry. op. cit., p.35.

[117] Özkal, op. cit, p. 59. On the subject of unification and indeterminacy, Ozkal states: "There is a transition from exhibition space to architectural space, and architectural space to exhibition, as they are unified, and their boundaries are transgetting to each other."

[118] Esther Stocker's own statement. From Loise Schouwenberg's interview with Esther Stocker, "Line Dancer", Frame, issue 67, Mar/Apr. 2009, p.129.

[119] ibid. Esther Stocker's own statement.

visuality plays a significant role in the different perception of the space, which, although it is physically the same as it was before, it is visually shifting. The intervention resets the "organizational principles" within the architectural space. As the superimposed grid is applied on the wall, it simultaneously dissolves into it, disturbing the surface and creating a display. The painting is unified with the wall, such as the figure unifies with its ground. Hence, Esther Stocker's work integrates form and color in a pragmatic relation with the architectural surface. The installation transforms the space through its strong visual quality, so that its "after" shifts its "before". By penetrating the architectural surfaces and elements with color, the installation translates the white wall into a canvas, therefore (re)defining space as a "spatial painting".

Figure 4.2 Esther Stocker, "Wall-work Nr. 10", Tonspur_Passage, MuseumsQuarter, Vienna. Photographed by the author

Figure 4.3 The "Before" and the "After": The white wall and the wall work. Photographed by the author

Similarly, Stocker's installation for Museum 52 can be discussed as a spatial painting that transforms the conventional space of the gallery into a single artwork. Moreover, as an example of a comparison between an isolated work and a unified display, Esther Stocker's installation can be compared to Kon Trubkovich's work. Both of these works were displayed in the same gallery space and both were temporary. However, while Trubkovich's work was exhibited in a manner that relates the picture, the picture plane, and the gallery space in the conventional manner, Stocker's work exhibited space and artwork as a total concept in her "three-dimensional painting", manifesting a challenge to the fixed relationships in terms of exhibiting (Figures 4.4, 4.5).
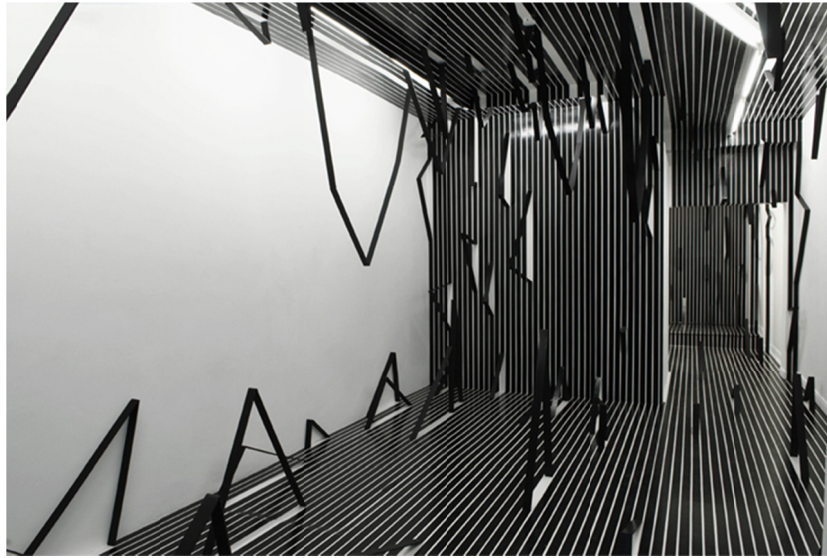
Figure 4.4 Esther Stocker, "What I don't know about space", 2008, MUSEUM 52, Photo: Andy Keate. Source: http://estherstocker.net/ [last accessed 06.01.2011]
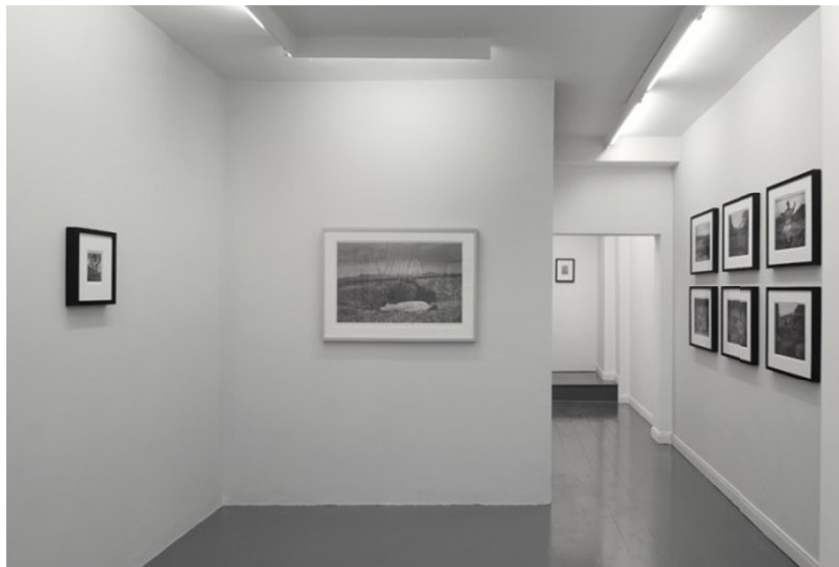
Figure 4.5 Kon Trubkovich, "Double Entrance/Double Exit", 2009, MUSEUM 52. Source: Museum 52 official web site:
http://www.museum52.com/london/index2.php?page=exhibitions&yr=2009 [last accessed 06.01.2011]

A recent installation made by Zaha Hadid highlights this comparison in the body of a single work (Figures 4.6, 4.7). This exhibition is a juxtaposition of the selected abstract paintings of the Russian Avant-Garde artists and the painterly room installation made by Zaha Hadid.[120] As a result, the aforementioned juxtaposition highlights a shift in the condition of exhibiting, so it represents how the space can be transformed into a new space, defining new visual limits through the integration of color with the architectural surfaces, hence redefining it as a spatial painting. While the paintings of the Suprematist artists are exhibited within conventional frames hanging on the walls, Hadid's installation uses the space to its fullest extent, stated in the exhibition information as follows:

> A site-specific artwork, the exhibition design is a projection of a 2-dimensional drawing into the 3-dimensional space. The gallery has become a spatial painting in which the threshold of the picture plane has expanded and can be entered... Hadid's work translated the warped and anti-gravitational space of Russian avant-garde painting and sculpture of Kazimir Malevich, El Lissitzky and Alexander Rodchenko into her own unique architectural language.[121]

Figure 4.6 "Zaha Hadid and Suprematism", Galerie Gmurzynska Zurich, 2010. Photography Martin Ruetschi, Painting by Malevich, Great Utopia Clusters by Zaha Hadid Architects. Source: Zaha Hadid Architects official web site: http://www.zaha-hadid.com/exhibitions/zaha-hadid-and-suprematism [last accessed 06.01.2011]

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[120] Zaha Hadid and Suprematism, exhibition in Galerie Gmurzynska, 2010. Zaha Hadid Architects official web site: http://www.zaha-hadid.com/exhibitions/zaha-hadid-and-suprematism [last accessed 06.01.2011]
[121] ibid.

Figure 4.7 "Zaha Hadid and Suprematism", Galerie Gmurzynska Zurich, 2010. Photography Martin Ruetschi, Painting by Rodchenko, Victoria City Wire Frame by Zaha Hadid Architects. Source: Zaha Hadid Architects official web site: http://www.zaha-hadid.com/exhibitions/zaha-hadid-and-suprematism [last accessed 06.01.2011]

All the artistic attempts mentioned in this chapter introduce unification as a result of an interdisciplinary situation, falls into the scope of installation art. While installation art is a relatively recent term, there have been many approaches that try to unify architecture and art. For instance, *Gesamtkunstwerk* (the total work of art) was introduced by Wagner as the main idea behind his theatrical stage sets. Although the term was used by Wagner, the notion of *Gesamtkunstwerk* existed in many architectural attempts and styles throughout history. Especially, the idea appeared in Art Nouveau as a way of unifying building and decoration in an overall composition. Later, it was realized in Bauhaus as a part of ongoing education and practice. Gropius' statements in the first Bauhaus Manifesto highlights the aim of reaching *Gesamtkunstwerk,* which would then reunify all the disciplines of practical art – sculpture, painting, handicraft and crafts – as inseparable components of a new architecture.[122]

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[122] Leah Dickerman, "Bauhaus Fundaments", Bauhaus 1919-1933: Workshops for Modernity, by Barry Bergdoll and Leah Dickerman, MOMA Publications, 2009, p. 27. Dickerman exemplified this situation saying that painting became an element of a fully designed environment, so that, it was conceived as a wall-painting, inseperable from the architectural surface it defined.

However, Yango Code claims that, "if it is taken in the sense of all the arts acting together in an additive way, the total work of art *(Gesamtkunstwerk)* differs from the work which is based on an indeterminate level generated by the non-distinction of the arts".[123] In this regard, he uses Kurt Schwitters' *Merzbau* as an example, which, in the words of Schwitters: "would combine all the branches of art in a single entity" not as a total artwork, but rather as a condition of indeterminacy.[124]

Likewise, Kai K. Gutschow argues the indeterminate situation between architecture and art is better defined by the term *Einheitskunstwerk*, or unified art work. Kutschow investigates the gradual evolution of the idea of installation, basing his arguments on three experimental exhibition pavilions designed by the German architect Bruno Taut. He defines the comparison of Gesamtkunstwerk and Einheitskunstwerk as follows:

> Rather than a Gesamtkunstwerk that synthesized diverse arts, [Taut] sought an Einheitskunstwerk (unified art work) that achieved unity through a common inner-cause and artistic principles, emergence of a single new art form, not merely a fusion of interrelated discrete arts.[125]

Regarding what Gutschow declares in the above statement, this study does not claim architectural and artistic practices are totally unified, since they have different tendencies, backgrounds and methods of application. However, this study does claim that, with respect to the aforementioned installations, the site-specificity of the artwork blurred the boundaries between exhibition space and artwork, and this condition (re)defined architectural space as a "new space". In Stocker's work, the new space is generated as a result of a visual shift. This visuality is based on the strong use of color (black, white and grey) and its contrast with the existing spaces. Color is applied in a way that it totally dissolves into the surface it is applied, introducing the figure-ground dichotomy from the picture plane into the pictorial space. In this way, color became a construction material to fragment, to divide, to relimit; hence, becoming a material to (re)define space as a "three dimensional painting", "spatial painting" or as J. Difford calls it, a "pictorial space".

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[123] Yago Conde, "Indeterminacy", <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, p.135.
[124] ibid., p.135.
[125] Kai K. Gutschow, "From Object to Installation in Bruno Taut's Exhibit Pavilions", <u>JAE</u>, Volume 59, Issue 4, May 2006, p. 67. For the terminology, Gutschow refers to: Detlev Mertins, "Event Space", <u>Grey Room 20,</u> (Summer 2005), p. 63.

4.1.2 The "Site of Experimentation"

Since this study discusses the condition of exhibiting in terms of a visual unification, it is also claimed, when this unification occurs, the space is redefined as a site of experimentation. While architecture and art have different methods of education and are different fields of practice, they have different viewpoints on similar design problems and advance different approaches for these situations. As Fred Scott mentions, "there are different tendencies in the production of art-school-trained designers, compared with the work of architects such as in the use of color, material, and finishes."[126]

Likewise, on the role of installations, Sarah Bonnemaison and Ronit Eisenbach highlight that there is a significant difference in the role artists' and architects' installations play in their respective works:

> For artists the artwork is ultimately situated in relationship to the ongoing discourse of art history and criticism, whether that product is an object, environment, experience or an event. For many architects the installation is not the end product. Rather, it is a preliminary step in an ongoing process tethered to the discipline of architecture, whether that process is designing buildings, examining and broadening conversation about the built environment, or expanding ways that architecture can participate in and impact people's lives.[127]

Therefore, artistic production can be a pragmatic and experimental agent in the production of architectural space. In this relation, the site-specific approach of the artwork elucidates architecture as an actual site for the artistic intervention. Consequently, the term "site analysis", specifying the relation of an architectural artifact to its site, is dedicated to the artwork that is claimed to analyze the architectural space. That is to say, the role of "artistic intervention" is to "analyze" and "decipher" the inherent relations of architectural space. To this end, "temporality" is a means to generate the possibility of experimentation, and thus transformation. Therefore, the condition of exhibiting is a display of the possible relations for the built and yet-to-be-built space. In this relation, the artwork mostly works as a challenge within the unification. Hence, unification and experimentation do not stand as opposites, but concurrent conditions.

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[126] Fred Scott, "Preface", <u>On Altering Architecture</u>, New York: Routledge, 2008, p.xvi,xvii.
[127] Bonnemaison and Eisenbach, op. cit., "Conclusion", p.183.

From this viewpoint, artistic intervention is a challenge of the spatial organization of an existing space: a shift that distinguishes the "after" from the "before". Otherwise, every attempt generates a kind of change in the architectural space to a certain extent. Therefore, the objects of this discussion are the artistic attempts which no longer follow the same rules of the host buildings, but create new spatial organizations. This characteristic answers the question of "What kind of a relation does site-specificity indicate?" In that sense, what is to be considered as an "intervention" is not about preserving/conserving the existing style or qualities, but about achieving a new spatial organization. Fred Scott's definition exemplifies this situation as follows:

> Changing the existing spatial organization is a further extension of intervention. Whereas the former conceivably may be achieved, and the building made inhabitable with the small use of restorative techniques, making good with seemingly innocuous imitation, changes in spatiality can only be affected by new works, either in style of the original or in contrast to it.[128]

Hence, the "site-specificity" – of the art installations – denotes the production of a "new space" which would free architectural production from the requirements of function, durability, and the needs of clients. Instead, these attempts introduce a new spatial understanding through the generation of "free form". In an interview with Heydon Prowse, Stocker makes a statement in favour of "contrasting" as a method to distinguish between the old and the new. As an answer to the question about her heavy use of black in her installations and paintings, Stocker defined her aim as follows:

> It is the highest differentiation that I can build up in a relation - something you can easily distinguish on a formal level; something that at first sight seems like a clear thing to distinguish, where you immediately know what one thing is compared to the other.[129]

The high degree of contrast in Stocker's works, is a challenge that surprises and even shocks the viewer. On this subject, Riccardo Caldura analyzes Stocker's work with the terms "dispositives" and "interferences".[130] The contrast mostly appears as a physical challenge and/or as a visual shift based on a level of ambiguity which we generally term

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[128] Scott.,op. cit, p. 95.
[129] See Esther Stocker's interview with Heydon Prowse on: <u>Don't Panic Online Magazine</u>, http://www.dontpaniconline.com/magazine/esther-stocker[last accessed 02. 01. 2011]
[130] Caldura, op.cit.

"illusions". In fact, Stocker uses the tension between physical reality and visual ambiguity as a method of intervening into architectural space. Moreover, this tension is a basis for her "systematically broken systems" and comprises the link between her works – her paintings, wall works and installations – that are based on an intentional organization.[131]

The installation Stocker realized for the LiftOff exhibition is a good example which considers the concept of intervention both in the physical and the visual level. The "experimentation" lies in the integration of the physical challenge, introduced through the tilted/ rotated planes, and the visual inconsistency, introduced by the painted grid structure. In this way, the space, of the four walls, is converted into a "three-dimensional collage". Hence, the installation is a reevaluation of the architectural elements, not as horizontal or vertical, but as free planes which participate into the spatial performance. In that sense, Stocker's intervention is a counter-construction, a radical atempt which (re)constructs architectural space as a different relation of surface and space. The new space is created in the form of a spatial collage through Stocker's methods of "displacement", "deviation", "discomfort", "distortion", "collapse", "change" and "damage.[132] In this sense, Stocker's works mostly generate spaces not of order, but of chaos, contradiction and unpredictability.

Therefore, every new attempt shows different methods and concepts about how the space can be transformed into a "new space". Esther Stocker's work generates the new space mostly through the method of visual distortion and fragmentation. Her works are well-organized applications and superimpositions of color and grid into architectural space. The new space is generated, in her wall works and installations, as a "fragmented surface" (Tonspur Passage, Minoriten Galerien, Galleria Contemporaneo) and/or as a "fragmented volume" (Galerie im Taxispalais, South London Gallery, Museum 52, Galerie Krobath).

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[131] Fuchs, op. cit.
[132] Schouwenberg, op. cit., p. 129. Esther Stocker defines her interventionist approach as "displacement", "deviation", "discomfort", "distortion", "collapse", "change" and "damage" – as well as "improvement".

In these works, temporality translates architectural space into a site to apply radical changes, to offer new solutions and to transform the way it is perceived and performed. On this point, it is also possible that once transformed, the space can be regarded as a permanent entity, or it may be subject to a continuous transformation. For instance, Esther Stocker's wall work applied on the Tonspur Passage, or the wall work on the facade of a building in Graz, have remained as permanent installations. However, independent from the lifetime of these artifacts, when the artifacts are considered as "once transformed" entities, these works still emphasize "temporality", offering methods of transformation. In that sense, Stocker's interest in architectural space is a way to (re)read its qualities by questioning. As Reiner Fuchs asserts on the subject:

> When an artist so persistently preoccupied with spatial structures and spatial experience, simultaneously calls attention to the fact that "we know nothing about space" (Stocker), then her stance would seem to testify to a productive skepticism which arises from unremitting and methodical attempts at understanding, and from insight into their — in principle — interminability. [133]

Stocker's aim behind her works is akin to the experimental attempts of the famous radical groups and artists who considered architectural space as a site for their applications. One of these groups, SITE (originally Sculpture in the Environment) is a multi-disciplinary architecture and environmental arts organization, chartered in 1970. The studio advocated a total fusion of the arts – challenging the conventions that have traditionally separated visual art, building and landscape.[134] Rather than following the predefined rules of architectural thinking, SITE offered radical solutions, which they call "de-architecture", into architectural design.[135] One of their well-known projects is the nine retail building series designed for the BEST Products Company (Figure 4.8). The intervention they

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[133] Fuchs, op. cit.

[134] SITE official web site: http://sitenewyork.com/frame/index.htm [last accessed 07.06.2010] For the expansion of the name "SITE", See also: SITE, "Notes on the Philosophy of SITE", Theories and Manifestos of Contemporary Architecture, edited by Charles Jencks and Karl Kropf, second ed.,West Sussex: Wiley, 2006, p.90.

[135] SITE, "Notes on the Philosophy of SITE", Theories and Manifestos of Contemporary Architecture, edited by Charles Jencks and Karl Kropf, second ed.,West Sussex: Wiley, 2006, p. 90. The idea of de-architecture was set out by SITE principle James Wines (1932, Oak Park Illınois) in several articles in Architecture+ Urbanism over 1974 and 1975. Sources for Jencks and Kropf: SITE, with contributions by Pierre Restany and Bruno Zevi, SITE: Architecture as Art, Academy Editions(London), 1980. © SITE, a.k.a. Sculpture In The Environment.

made for the Peeling Project showroom - which is one of these nine buildings- is described by the group as follows:

> ...Portions of the brick veneer of the facade are peeled away precariously into space, revealing the beyond. This sculptural innovation produces the effect of architecture in a state of tentativeness and instability. By engaging a context of normalcy, this intervention becomes a combination of routine utility with visual ambiguity. Since the project is not about formalist design, it explores the alternative relationships between art and buildings.[136]

a.   b.
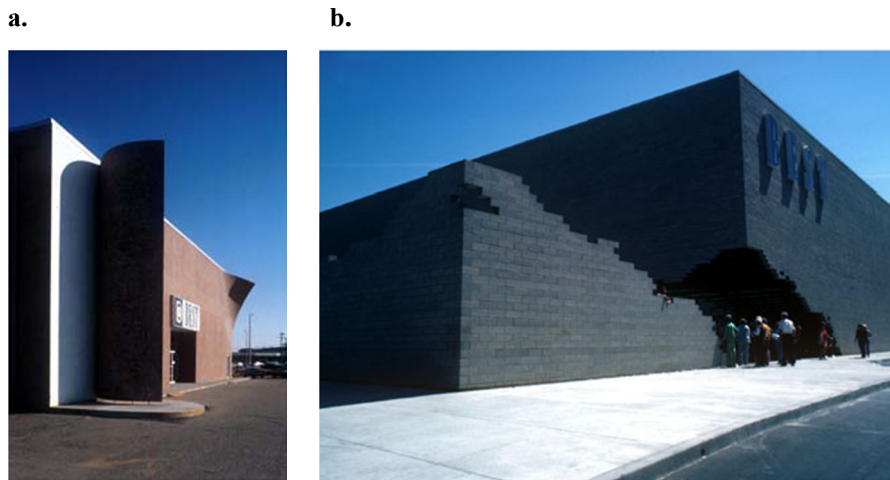
Figure 4.8: a. SITE, "Peeling Project", Richmond, VA- 1971. Source: <u>SITE official web site</u>: http://www.siteenvirodesign.com/proj.best.php [last accessed 06.01.2011], **b. SITE, "Notch Showroom", Sacramento, CA- 1977.** Source: <u>SITE official web site</u>: http://www.siteenvirodesign.com/proj.best.php [last accessed 06.01.2011]

Similar to the de-architecture of SITE, Gordon Matta Clark's interventionist approach, which she called "anarchitecture", is a way to break the routine, in the sense that it clashed with the conventional and formal relationships of existing buildings. Matta Clark, a trained architect and an artist, created his works mostly within the empty or unused buildings where he created his planned cuts through walls, ceilings and floors. Subsequently, the term "anarchitecture" was introduced by Matta Clark as a combination of the terms "anarchy" and "architecture". In fact, Clark's interventions attacked the permanency of architectural entities and the one-to-one relation of form with use and

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[136] <u>SITE official web site</u>: http://sitenewyork.com/frame/index.htm [last accessed 07.06.2010]

function. In that sense, Matta Clark's creations offer unpredictability as a productive condition for architecture, and experimentation as a method to produce new ideas.[137]

As stated by Bahar Beşlioğlu, in his "Bronx Floors" project in 1972/73, Matta Clark transformed neglected buildings in the west part of New York. Through his spatial cuts in these buldings, he created different views that relate one space to another in an unconventional manner (Figure 4.9). His cuts planned on a vertical axis (re)related the rooms of the building in a totally new spatial arrangement. Hence, the experimental attempt turned the conventional horizontal relationship in architectual programming into a vertical one.[138]

Figure 4.9 Gordon Matta-Clark, "Bronx Floors", 1972. Source: Bahar Beşlioğlu, The "Programatic Experimentation" in the work of Gordon Matta-Clark, Thesis in Doctor of Philosophy in Architecture, supervisor Assoc. Prof. Dr. Ayşen Savaş, Ankara, METU, 2008, p. 140.

Beşlioğlu further states that Matta Clark's works were parallel to the approaches of the "experimental architecture" of the sixties and the "radical architecture" of the early

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[137] The large amount of information in this study about Matta Clark is obtained from: Bahar Beşlioğlu, The "Programatic Experimentation" in the work of Gordon Matta-Clark, Thesis in Doctor of Philosophy in Architecture, supervisor Assoc. Prof. Dr. Ayşen Savaş, Ankara, METU, 2008, p. 23. Beşlioğlu makes the statement about the terminology of the term "anarchitecture". Beşlioğlu quotes from: Peter Noever, Anarchitecture: Works by Gordon Matta-Clark, MAK Centre, Vienna, 1998, p. 9.
[138] ibid. p. 139.

seventies. Despite the fact that Matta Clark's attempts were often described as being only artistic works that use buildings as art objects, they can better be described as artistic productions in service of new ideas for architectural production. [139]

Furthermore, about Matta Clark's method of intervention, Fred Scott refers to "ruination" as an important theme for the understanding of a building's inherent character.[140] Matta Clark's interventions, which mostly attacked unused/ neglected buildings and turned them into non-usable spaces in the conventional sense, offered ruination as a method of experimentation. On the same subject, Scott introduces "stripping back" as a theoretical basis for the work of "alteration" or "intervention" and claims that it requires investigation as well as analysis. As he writes, "Stripping back is the process of delineation of the qualities of the host building, an analysis of the given."[141]

Hence, "experimentation", as a method, is only possible with an analysis of existing spatial qualities. In that sense, artistic interventions are conceptualized as readings that seek possible ways of transforming architectural space. Sarah Bonnemaison and Ronit Eisenbach's statements declare the role of artwork on experimentality as follows:

> Architects employ installations as a medium for experimentation with materials, situations, and processes advancing the technological and aesthetic possiblities of the discipline.[142]

They further state:

> For architects, installations are a way to explore architectural ideas without the limitations imposed by the clients. An installation differs from a conventional acrhitectural design in several ways: it is temporary, that is, its demise is planned from the outset; its function turns away from utility in favor of criticism and reflection; and it foregrounds the content. [143]

As Ayşen Savaş states, emancipation from the limitations, mentioned in the above statement, creates an "abstract condition" in terms of space creation.[144] Despite the constructed and artificial flexibility this condition offers, it is valuable in the sense that it gives the designer endless freedom to transfer new and challenging ideas into

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[139] ibid.
[140] Scott, op. cit., p. 133.
[141] ibid, p.108.
[142] Bonnemaison and Eisenbach, op. cit.,"Conclusion", p. 183.
[143] ibid., "Introduction", p. 14.
[144] Ayşen Savaş, 2011.

architectural production. As a result, architectural space is freed from conventional requirements and of a one-to-one relation of function and form. Instead, the new space is generated as a practice of "free form". In addition, emancipation from a formalist approach concentrates more on the architectural environment, and on a conceptual level, highlighting environmental problems or public concerns through experimentation.

4.2 The Social/Cultural Site

Carol J Burns and Andrea Kahn discuss "site" in a twofold interpretation: "thinking about a site" as a physical condition and "site thinking" as a conceptual construct. The authors tie these two meanings together in order to develop an understanding of the term.[145] From this point of view, since architectural space can be defined as a "physical site" regarding visual and/or material references, it can also be defined as a "cultural/social site".[146] The latter situation translates architectural space into a site where architectural production is defined not as an autonomous, but as a colloborative creation. This aspect of the production can be intellectually evaluated as well, along with the physical unification of the space and the artwork.

Within this part of the study, the aforementioned collaboration is treated as a twofold construct. First, it is considered as a collaboration of disciplines, carrying architectural production to an interdisciplinary level and expanding the application of architectural knowledge for the physical improvement of the public space. Secondly, collaboration is considered as an interaction of designers (architects, artists, and other disciplines) within the public space, advancing the awakening of public awareness and of environmental/social concerns. This awakening includes questioning the impact of the built environment on social life, the definition and the limits of the public space, and also the way public space is experienced and performed. Moreover, it also questions how public interaction is shaped by the character and qualities of the architectural environment.

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[145] Carol J Burns and Andrea Kahn, <u>Site Matters: Design Concepts, Histories and Strategies,</u> edited by Carol J Burns and Andrea Kahn, New York, Routledge, 2005, p.X
[146] Redfield, loc. cit.. See note 18.

This sort of an ideal – of extending the role of design from a spatial into an environmental and socio-cultural concern – has been manifested within the projects of SITE. In their projects, site is considered as a context, and as more than a physical site, but a concept which includes social, psychological, cultural and ecological information.[147] SITE declared their intention, while describing their idea for the design of the retail showrooms for BEST Products Company:

> By engaging people's reflex identification with commonplace buildings, the BEST showrooms also explore the social, psychological and aesthetic aspects of architecture. This approach is a way of asking questions and changing public response to the significance of commercial buildings in the suburban environment.[148]

Moreover, Charles Jencks and Karl Kropf define the attempts of SITE as follows:

> For SITE, architecture is a subject matter or raw material of art, and not the objective of a design process... To completely re-create an architectural type – whether in the form of a house, civic center or a market place – would, in SITE's view, destroy its more important associative content. Therefore, rather than impose a totally new design, SITE endeavors to expand or invert the already inherent meaning of a building by changing the structure very little on physical level, but a great deal on a psychological level.[149]

In this regard, collaboration offers a greater perspective in terms of defining problems, in proposing solutions or in challenging an existing situation in order to call attention within the built environment. Hence, the projects of SITE consider public space as a site to reach the aim of awaking public response, and to work on a social and psychological level.

Moreover, the works of SITE represent an interdisciplinarity which rules the design process from the beginning. Consequently, it is more valid to define their productions as "colloborative design acts", rather than calling them interventions. This condition can also explain why their projects – despite their interventionist character – are different than

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[147] ibid.
[148] SITE official web site. http://www.siteenvirodesign.com/proj.best.php [last accessed 06.01.2011]
[149] Theories and Manifestos of Contemporary Architecture, edited by Charles Jencks and Karl Kropf, second ed. London, Academy Press, p. 90.

the works which can be described as "challenging" or "requested" site-specificity. Hence, their collaboration, which results in the form of a single work, can be discussed as a "commissioned" site-specificity. In this way, any architectural space could be a site for the collaboration of the architect and the artist.

One of the works of Esther Stocker exemplifies this kind of collaboration, commissioned from the early stages of the design. The work is realized within a residental complex which has been constructed within an urban context in Vienna (Figure 4.10). Stocker applied a painting on the ceiling of the "free storey" which separates the main linear block vertically into two parts with the concept of a public interface. As a result, this level acts like a public node where the vertical access of the dwellers, and the horizontal access of the visitors, meet.[150] A pedestrian bridge connects this level to the northern park with a connection to the arts use – the building which includes living units and ateliers for the use of artists.

a. b.
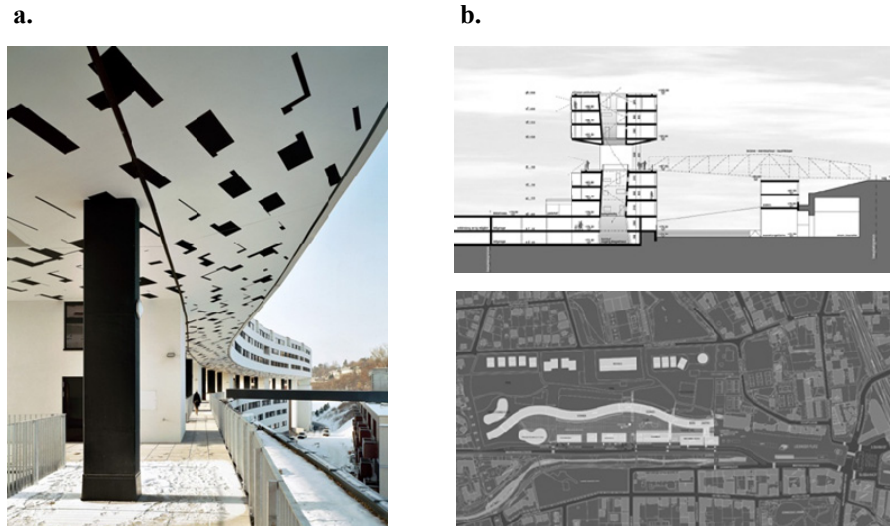
Figure 4.10: a. Esther Stcoker, "Wallwork Nr. 26", housing complex former Liesing Brewery, 2009, Vienna, Photo: Iris Ranzinger. Source: http://estherstocker.net/ [last accessed 06.01.2011], **b. Liesing Brewery, project drawings.** Source: Johannes Kaufman Architecktur Official website: http://www.jkarch.at/ [last accessed 06.01.2011]

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[150] "Freigeschoss / Brücke" in "Brauerei Liesing: Projektbeschreibung", win4wien. http://www.win4wien.at/projekte/brauerei_liesing/projekt.asp. [last accessed 07.06.2010] "Free Storey" is used as "Freigeschoss" in the original statement. Translated by the author.

This project was designed from the start as a collaboration between architects and artists. Esther Stocker and four other artists perfomed their works within this project in a way decided from the early stages of the planning. These works include the mirrored lightwells of Eva Schegel, the colored orientation of Heimo Zobernig, the wind sculpture of Martin Walde, the *Besichtigungswohnung* of Marcus Geiger and the ceiling installation of Esther Stocker.[151] In the project description, the work of Stocker is defined as follows:

> The ceiling of the free storey is provided with a continuous graphic structure. This structure is produced from a grid, whose interference was for a complex structure. The black and white structure serves here as a dynamic form, which can be integrated in the three dimensional elements: staircase, benches, boards, and luminary. What is important in this project is, free form and functional form overflow in each other.[152]

As is made clear in the above statement, the site-specific artistic intervention is a way to work within a space by disregarding any obligation of form-function relation. In this way, the new space is defined not as a result of a specific need, but as one of "free form". Besides that, this collaboration manifests a new space in another way – by (re)defining the physical space as a "place of interdisciplinary production". The collaboration – realized in the body of the commissioned work – is generated as the physical/visual unification, which means, the role of artistic production is not isolated from the role of building. They are considered as concurrent acts.

With this concurrency as a generating idea, the residential complex is conceptualized under specific titles, each referring to the physical and/or social qualities of the design. In one of these titles – "Building with Art" – the project is descibed as a product of collaborative attempt:

> Art on building – no, not any more the subsequent ornamentation of/by objects. Art with building, art in building, art around(within) the building, art permeated the building. In these projects, the artists, architects, and the builders came together, prior to the first stroke, and discussed on the new forms of combination of

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[151] "Brauerei Liesing: Projektbeschreibung". win4wien.
http://www.win4wien.at/projekte/brauerei_liesing/projekt.asp. [last accessed 07.06.2010]
"Besichtigungswohnung" could be explained as a residental unit which allows urban interaction and urban penetration. Translated by the author.
[152] ibid., Translated by the author from "Deckengestaltung Freigeschoss - Ester Stocker" in "Brauerei Liesing: Projektbeschreibung". win4wien.
http://www.win4wien.at/projekte/brauerei_liesing/projekt.asp. [last accessed 07.06.2010]

architecture and art under the social and economic parameters (conditions) of social housing.[153]

Moreover, in this project, the role of artwork matches the aim of the architectural space, designed to improve the interaction of different users. For the project, the notion of artwork is predicted to be a powerful agent, which can offer new spatial possiblities for social housing. Hence, while the project is achieved as a collaboration between the architect and the artist during the design process and its physical application, the end product offers the site – of artistic production – as a place that also considers public concerns. In this way, the architectural space is transformed into a "place of interaction".[154]

In addition, within the aforementioned cultural/social context, contemporary artwork takes a role in the generation of a new space as a "sense of place", which can open up new perspectives for the collaboration of artists and architects within public space:

> Sense of place is, for us, appears as the most important element, the clamp that holds this project together. The theme that architects and artist have found, that is provided by the builder and at last is believed to inspire the resident. The works of the artists and the architects are means for evoking awareness for the resident and the visitor. Insights, views, impressions, evidence making (making apparent) and new definitions of usual elements enable a housing project of completely another style- a housing project under the title "sense of place".[155]

Another, and also a previous, example to the colloborative attempts of architecture and art is the series of exhibition events planned by Bernard Tshcumi and Rosa LeeGoldberg in order to draw art and architecture together.[156] "A Space: A Thousand of Words" was the

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[153]Translated by the author from "Kunst mit Bau" in "Brauerei Liesing: Projektbeschreibung". win4wien. http://www.win4wien.at/projekte/brauerei_liesing/projekt.asp. [last accessed 07.06.2010]

[154] Henk Oosterling. "Performance, Transformation, Informance", Still, the Museum, edited by Annette W. Balkema and Henk Slager, Still Foundation, AP Roterdam, 1997, p. 44. See note 161: Oosterling's statement about "museological space".

[155]Translated by the author from "Was kann Kunst für den sozialen Wohnbau leisten?" in "Brauerei Liesing: Projektbeschreibung". win4wien. http://www.win4wien.at/projekte/brauerei_liesing/projekt.asp. [last accessed 07.06.2010]

[156]Sandra Kajı-O'grady. "The London Conceptualists: Architecture and Performance in the 1970s", Journal of Architectural Education, Vol 61, issue 4, May 2008, p. 46. At that time,

first of these exhibitions, and a group of artists and architects were invited as contributors.[157] As Kajı-O'Grady notes, Goldberg identified a number of artists whose work presented a new sense of space, which she categorized under the following terms: "constructed space and powerfields (Bruce Nauman and Acconci)," "natural space (Oppenheim)," "body space (Simone Forti, Trisha Brown, and Yvonne Rainer)," "spectator space (Graham)," and work presented as "a critique of the uses of public and private space (Daniel Buren and Dimitriejvic)." Goldberg invited the last three – Graham, Buren, and Dimitriejvic – in the exhibition.[158] Kajı-O'Grady further states, according to Goldberg, performance offered the viewer a more challenging response to the perception of space in relation to art proposition. Hence, installation and live performance are important influences as they allow the realization of theory and ideas in actual space.[159]

In this exhibition, Dan Graham's installation can be considered as a "requested" art work, which translates the gallery space into a "place of interaction" by the integration of a strong visual input (Figure 4.11). Hence, the artwork translates the architectural space into a temporary physical site to be altered and a cultural site to be experienced by the public.
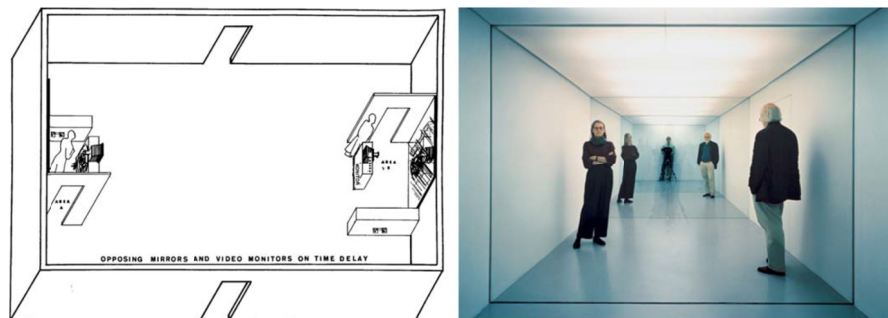
Figure 4.11 Dan Graham, "Public Space/Two Audiences", artist's contribution to the exhibition ''A Space: A Thousand Words'' at the RCA Gallery, London, 1976. Source: Sandra. Kajı-O'grady, "The London Conceptualists: Architecture and Performance in the 1970s", Journal of Architectural Education, 2008, p. 49.

Bernard Tschumi was teaching at Architectural Association of School of Architecture and Rosa LeeGoldberg was the director of the Royal College of Art.
[157] ibid., p. 46,47.
[158] ibid., p. 47.
[159] ibid.p. 46,47. For Kajı-O'grady's statements, see also RoseLee Goldberg, ''Space as Praxis,'' Studio International 190, no. 977 (1975), p.130.

As is true in the installation events of Tshumi and Golberg, installation transforms the physical architectural space into a "place of performance". In fact, the installation events, whether in the gallery space or in public space in general, offer the observer participation in the event, or to experience, to interact, and even to actively perform the event. Regarding all the previously mentioned examples which consider installations as powerful instruments for the engagement of public with the exhibition event, the claim can be made that a collaborative attempt can be performed within the gallery space, as well as being generated in the body of a new architectural construction. In the former case, the gallery acts as a site where a "requested" site-specificity is generated. As claimed by De Oliveira, Oxley, and Petry:

> Nowadays, artists find it possible to use the gallery itself as a site. For some, then, the gallery as a type of space can be seen as a more or less anonymous cultural site that is the most appropriate place in which to install art.[160]

By this way, the "museological space" turns into a social/cultural site. As Henk Oosterling states, "The role of the museological space, which is transformed from a sacred place into a place of interaction, equals museum space to a site for avant-garde interventions" [161] In this way, the interactive space integrates the audience as a part of the spatial performance to be experienced. As a result, the collaboration evolves into an interaction of the observer and the performance. As Oosterling claims:

> The avant- garde work, which works on the Audience puts the space able to contain the work into operation and a transmutation of the formalization into the physical information of a public body contained in an interactive space, an entertainment or di-version between public and a museological space.[162]

The interaction that Oosterling claims is also the condition which translates museological space into a site for public interaction. Still, it is possible to talk about different levels of experience within a museological space, and a non-museological one, as the former is "still, the museum" and hence, is a context which, with foreknowledge, prepares the observer for experiencing new relations.[163]

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[160] De Oliveira, Oxley, Petry, op. cit.,"Site", p.35.
[161] Oosterling, op.cit., p. 44. The term "Museological space" is used by Oosterling.
[162] ibid.
[163] ibid.

CHAPTER 5

CONCLUSION

This study has investigated spatial transformation, claimed to be generated by the reciprocal relation between architectural space and art work. In this relationship, transformation is a natural outcome as the permanent space of architecture coincides with the temporary exhibition event. Therefore, temporary artistic productions have been regarded as valuable attempts with which to highlight mutable and temporary relations. To this end, "installation art" has been regarded as an important term, since it has the notion of temporality, site-specificity and the condition of exhibiting in its parentage. The term "installation" has been used to describe the intervention of artwork at a given site in a specific, conceptual manner.

As the conditions of "exhibiting" and "being exhibited" are unified in the body and/or the idea of a single work, the artwork becomes a medium which translates the exhibition space into a "new architectural space". Generated by the transformation, the "new space" offers a comparison between two conditions which represent different spatial qualities: the "before" and the "after". The aforementioned transformation creates the "new space" in two ways: through its "(re)construction" and its "(re)definition". These have been considered as methods to generate, and therefore to investigate, the transformation of architectural space. The "new space" translates the prevalent information of architectural space, as a three dimensional entity, intoinformation about two-dimensional elements/qualities and the relations among them. Here, the term "(re)construction" should be regarded both as a physical construction, and as a new way of thinking through unexplored relations between the second and third dimensions. Parallel to this (re)construction, the previously mentioned installations are claimed to translate architectural space into a site to be intervened by the artwork, in other words, to be transformed.

Regarding these relations, artistic production conceptualizes "architectural space" in the name of a "site", and this condition comprises manifold visual/physical and cultural/social parameters. Therefore, the concept of site has a twofold interpretation: a physical condition and/or a conceptual construct.[164] Therefore, artistic production is claimed to be a pragmatic approach for architectural production. As mentioned before, architecture and art have never been considered as two independent disciplines. However, the aim of this study is not to reevaluate architecture as an "art of building", but to investigate how the discipline of architecture can benefit from the "reciprocal relation" that translates architectural space into a "site" while transforming it into a "new space".

In this sense, the site-specific relation between the architectural space and the artwork has been investigated under three main themes: "unification", "experimentation" and "collaboration". These are all interdependent conditions in terms of architectural production, yet they have all been claimed to highlight different aspectsin terms of architectural thinking.

The theme of "unification" represents the physical/visual condition where the artwork and exhibition space are no longer read as distinct entities, but as a unified display. This condition also shifts the definition of "exhibition space", since any architectural space can turn into a site of artistic intervention. In that sense, the previously mentioned theme of "unification" – as well as concerning the design application *in situ* – creates an interdisciplinarity that questions and enhances the quality of production. Therefore, this study treats unification not in relation to a total synthesis of the disciplines, but in relation to the endwork, which offers new methods for architectural production. On that point, Esther Stocker's temporary interventions go beyond being artistic productions that are just to be looked at, but they offer new spatial relations by conceptualizing temporality as a condition for experimenting. In this regard, "experimentation" is a (re)reading of the defined/permanent relations intochangable/transformable ones. For the same reason, artistic attempts on existing spaces mean much more than using buildings as art objects, but as sites to experiment with new spatial conditions. The theme of "collaboration"can be defined as an intellectual concept, which reaches an interdisciplinary level throughthe reciprocal relation between the architectural space and artistic production. In a way,

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[164] See note 18.

collaboration introduces the conceptual end of the aforementioned unification. Regarding this, collaboration can be claimed to be materialized in the body of the unified work.

By its nature, the exhibition space calls for temporality more than permanency. Its spatial setup changes in each display. Yet, through the indeterminacy of the exhibited and the exhibition, each time, the display turns into a "new space". Having mentioned these points, reading architectural space through the exhibition event can create the potential for the creation of a "new space". This new space is always open to intervention, which means it allows and enables a continuous transformation. For that very reason, the temporal character of exhibiting may be read as a representation of more dynamic and mutable spaces, which are not dominated by function, but by spatial qualities. Then, the "new space" – defined as a unified display – may bring about new possibilities for exhibition spaces, which are to be transformed, by and for the artwork.[165] In other words, exhibition spaces could be designed as places that allow modification.

Furthermore, an interdisciplinary base can help to create a common ground for architectural and artistic practices that have different educational backgrounds and expertise in terms of scale, materials and the methodolgy of work on a given site.[166] The work generated in such a collaboration– which can be defined asa collaborative design act – can guide the design processs from start to finish. In that sense, the collaboration of architects and artists can offer more specialization and professional application in both technical and aesthetic means, such as craftsmanship, attention to detail, use of light, color, material and also in the relation of all these in a single work. Moreover, the collaborative attempt can highlight different aspects of architectural production, which are unexplored or suppressed. In this regard, the exhibition space becomes an intellectual, as well as a physical, stage where different concepts and ideas can be discussed and realized.

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[165] Özkal, op. cit, p. 80.
[166] Scott, op. cit.,"Preface", p.xvi, xvii. Scott claims that there are different tendencies in the production of art-school-trained designers, compared with the work of architects, such as in the use of color, material, and finishes.

Within this study, the contextuality of the artwork is mostly denoted by the term "installation". Bonnemaison, Eisenbach and Gonzalez state that installations are similar to exhibition design, stage design, and exposition pavilions in the way all are constructed as temporary artifacts with the aim of displaying.[167]Moreover, they have a uniqe character as asserted in their following statement:

> [Installations] differ from the rest of architecture in three different ways: they are temporary, that is, their demise is planned from the outset; their function turns away from utility in favor of criticism and reflection about the built environment; and the author chooses the content. [168]

As its name indicates, "installation" gives importance to the process as much as to the end product. From an architectural viewpoint, installations are considered as agents to practice in/for the space. In other words, they are the media for research and discovery. As Bonnemaison, Eisenbach and Gonzalez state, "[l]ike paper projects and competitions, installations allow architects to comment on and critique the status quo, and to imagine new forms, methods and ideas in architecture."[169] On this point, Bonnemaison and Eisenbach claim that installations may influence the discipline of architecture by emancipating architecture from obligation to certain aspects such as function, shelter and permanency.[170]As they further claim, there are different tendencies in the way architects and artists conceptualize installations: "Architects adopt the art practices to add expertise and perspective shaped by their own discipline and to advance on the technical and aesthetical aspects".[171] Hence, from the viewpoint of the discipline of architecture, the

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[167]Sarah Bonnemaison, Ronit Eisenbach and Robert Gonzalez, "Installation by Architects, Ephemeral Constructions, lasting Contributions", JAE, May 2006,Volume 59, Issue 4., p.3. The authors mention that installations share characteristics with highly rhetorical and ephemeral forms of design such as festival architecture, set design, exhibitions, and exposition pavilions. They claim that installations draw from all these in different ways.

[168] ibid., p. 3,4.

[169] Bonnemaison and Eisenbach, op. cit., "Introduction", p. 14.

[170] ibid.

[171] ibid. See also "Conclusion". The authors state: "There is a significant difference in the role artists' and architects' installations play in their respective works. For artists, the artwork is ultimately situated in relationship to the ongoing discourse of art history and criticism, whether the art product is an object, environment, experience or event. For many architects the installation is not the end product. Rather, it is a preliminary step in an ongoing process tethered to the discipline of architecture, whether that process is designing buildings, examining and broadening conversation about the built environment, or expanding the way that architecture can participate in and impact people's lives."

employment of installation art can be based on research and on a process-oriented act performed in/for the architectural space. This condition also emphasizes the social, cultural, political and economic side of architectural production as contexts.

The crucial importance installations make for this study is the "abstract condition" they offer for architectural production. Regarding this, installations can be included in the course load of architectural design programs since they enable a one-to-one scale and hands-on application of ideas, and improve architectural criticism.[172] Parallel to this, they can link design courses with practical courses on architectural application and detailing or with architectural internships.

In some of architecture faculties, installations have already been a part of the elective courses in current programs. For instance, the course ARCH 524 –given in METU Faculty of Architecture – has conceptualized installations as the realization of the spatial concepts and ideas discussed during each term. However, since these courses are offered as graduate electives, they do not make up a systematic approach within the basic architectural education. In an alternative proposal, installations could be directly related to architectural design studios, as compulsory courses for undergraduate programs or as preliminary projects. Moreover, as installations enable collaborative acts, their consideration in academia can enrich the frontiers of architectural criticism, and therefore, of architectural production.

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[172] ibid. The authors listed a number of architectural schools which have regarded installations as a part of their education: "Early architecture laboratories, such as Frei Otto's Institute for Lightweight Structures in Stuttgart and György Kepes's Center for Advanced Studies at MIT brought technological innovation into design research. Pioneers like Otto Piene, Friedrich St. Florian, and Eda Schaur produced very creative work in these environments. This type of research continues in such diverse institutes as the MIT Media Lab, the Center for Information Technology and Architecture at Royal Danish Academy in Copenhagen, and Bartlett Faculty of Built Environment in London." The authors named Bauhaus, being the pioneer in this respect, by its strong integration of craft, performing arts and architecture. They also name Cranbrook Academy of Art, Dalhosie University which recently based their education or some of the courses on architectural installations and site-specific works.

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