TO ENTER OR NOT TO ENTER: ARCHITECTURAL INSTALLATIONS

ENTRAR O NO ENTRAR: INSTALACIONES ARQUITECTÓNICAS

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Summary: This article focuses on the conceptualization of the architectural installation, which is at the intersection of architecture and art. Installations, which today have an important place as an artistic activity, emerge in the 1960s and include various arrangements and exhibition activities of architects in relation to gallery space. These artistic activities include temporary or permanent, playful, poetic installations, sculptures and exhibition spaces. As a nexus for the arts and other disciplines, architectural installations enable artists to distance their work from the constraints of the real world, resulting in creative and questioning works. Architectural installations are discussed within intersections with the open-ended, experimental, and questioning features of architecture, such as site-specificity, temporality, variability, and monolithic character. Land art and public art, in which art installations verge conceptually on architectural space, can be used by artists in gallery space, open space, and on an urban scale.

Keywords: Installation art; architectural installation; site-specificity.

Resumen: Este artículo estudia la conceptualización de la instalación arquitectónica, que se encuentra en la unión de la arquitectura y el arte. Las instalaciones, que hoy tienen un lugar importante como actividad artística, surgen en la década de 1960 e incluyen diversas disposiciones y actividades expositivas realizadas por los arquitectos en relación con el espacio de la galería. Estas actividades artísticas engloban instalaciones poéticas, lúdicas, temporales o permanentes, esculturas y espacios expositivos. Como nexo entre las artes y otras disciplinas, las instalaciones arquitectónicas permiten a los artistas distanciar su trabajo respecto de las limitaciones del mundo real, lo que da como resultado obras creativas y cuestionadoras. Las instalaciones arquitectónicas se discuten en relación a los cuestionados conceptos de la arquitectura no concluida y experimental, como por ejemplo la especificidad del sitio, la temporalidad, la variabilidad y el carácter monolítico. El arte en la naturaleza y el arte público, en los que las instalaciones artísticas rayan conceptualmente en el espacio arquitectónico, pueden ser utilizados por artistas en espacios de galerías, espacios abiertos y a escala urbana.

Palabras clave: arte de instalación; instalación arquitectónica; especificidad del sitio.

INTRODUCTION

The real function of architecture begins after physical, behavioral and emotional needs are met. All architectural structures are installations in an environment. They display the artifact of belonging to that place and are associated with the characteristics of the particular place. Alberto Pérez-Goméz argues that architecture exists in the discovery of new representations which open the possibilities of renewed human existence.[1] All buildings that are constructed, or designed as paper architecture are propositions that are site-specific. An architectural product gains meaning in its environment through its conceptualization, historical precedent, political significance, and sociological meaning, but it cannot be separated from its context. The most important difference that separates an architectural product from an object is not that it refers to itself, but that it can exist together with its environment.

The exchanges between sculpture, painting, and various art forms reveal rich ways to produce and transmit formal and conceptual architectural thought and to integrate art and architecture. When viewed in this light, installation art creates awareness toward the environment and its coexistence with and within its context in the disciplinary field of architecture. Installation art—as it emerged in the late 1950s and the early

1960s—broke traditional relations between art and architecture. These were relations of art to buildings, which were fostered through a semantic integrity between space as a physical boundary, the art object, and the conceptual themes of place and space. Installation art fostered arts spaces instead of object-centered art. By incorporating the space surrounding the work into the work, installation art offered different a means of engagement between the space, the viewer, and the work of art. As intersections between the arts and other disciplines, architectural installations enable artists to create a distance between their work, the constraints of the real world, and typical viewing experiences. This results in creative and questioning works. In architectural installations, space becomes an element of the artistic work that both involves the work and becomes the work itself. Installation art reflects new and changing understandings of art and its expressions of political, cultural meaning.[2]

Architects have long been interested in art, and art has become more integrated into their field of practice after the 1960s. Many architects and artists of the modernist period, who made site-specific installations, sought new forms of expression with their experiential installations with light, color and space. For example, Gaudi's experiential works in the field of construction, emerged as installations. These installations aimed to explore the limits of his own architecture. Likewise, Frederick Kiesler explored the experiential nature of theater and exhibition designs, and architectural installations to manifest the limits of his search for an endless architecture.[3] With the experiential conjuncture of these elements, Kiesler constructed works based on the ideas of Bauhaus and De Stijl artists.

For architectural practitioners, installation art is a liberating field of experience as well as for artists. In installation art, artists have examined the idea of space, scale, site, non-site and architectural thought, and in turn all of these concepts have gained importance. Artists have worked in a wide range of contexts and in architectural spaces. They have even extended into creating architecture and deconstructing architectural modes of thinking. Similarly, architectural installations explore the boundaries of architecture beyond their formal qualities and highlight the relationships between art and architecture within time, space, and place.

Installations bring together architecture and art between intellectual thought and real construction. Smith compares art to architectural production and draws attention to the difference in the design process between drawing and building. She argues that the development of representational drawing techniques in the sixteenth century allowed architects to "resolve their designs away from the site".[4] Edward Robbins, too, mentioned that moving away from the construction site enabled architecture to become a "hierarchical" profession similar to the "intellectual, scientific pursuits of mathematics and writing".[5] Architects make spatial installations that draw attention to the relations of the elements to each other, through their combinations and arrangements.

FROM INSTALLATIONS TO ARCHITECTURAL INSTALLATIONS

An installation, unlike art objects, is related to a context and belongs to a place. This belonging gives meaning to a place and to arrangements made within it. Installations are temporary or permanent propositions that allow different spatial perceptions. They include a site-specific and time-sensitive interaction between the viewer and the work of the art. According to De Oliveira et al., 1993, installation art borrowed its tradition from the early forms of theater that "took place against the backdrop of the city and were clearly part of the urban fabric in an attitude where life became art and art became life".[6] In this way, installation art did not only place itself "within a real rather than imaginary context, but also" it appeared "to replicate life".[7] Examples of installation art also "positively make use of 'process' to reaffirm and 'problematize' their open-handedness manifest in complex

contextuality and shifting to temporality"[8] and enable different perceptions and readings. According to Claire Bishop, installation art is often described as "theatrical," "immersive" or "experiential" and refers to an art which the viewer physically enters.[9] The word "installation" describes "any arrangement of objects in any given space, to the point where it can happily be applied even to a conventional display of paintings on a wall…"[10]

Before contemporary notions of installation art became more common, it was understood differently. Allan Kaprow defined his room-sized multimedia works as "Environment" in 1958. Installations, starting with the integration of theater and art in the late 1800s, reached their contemporary form in the 1990s. This progression included the happenings of the 1960s, the Environment of the 1970s, as well as *project art* or *temporary art*, and architecture and public art in the 1980s.[11] Quoting Kaprow's preference that "all environments" be described as "installations," Reiss argues that "the reverse is not true". Over the decades, the word environment gradually shifted to "installation".[12] Although early installations began in 1959, the word "Environment" continued to be used, for example, in the category *Environment (Art)* in *The Art Index* in 1979. After 1994, the word installation was used as a category in articles.[13]

Installation art has led to broader questions about the meanings and delineations of contemporary sculpture. Contemporary sculpture involves physical communication, entering, walking around and touching, rather than describing the visual exploration and experience of space, and architectural features. Contrary to transcending time and place in modernist approaches to sculpture, many installation artists also thought of time and space in place. According to many installation artists, who mainly use three-dimensional forms, the installed art object and the new understanding of sculpture, imbued sculpture with more meaning in relation to its surroundings, rather than simply being unitary and self-referential. Within installation art, artists became more engaged with the physical and semantic elements of a space. In this sense, installation artists approached the space construction field of architecture, emphasizing spatial features and working with spatial elements.

Unlike traditional sculpture and previous works of art, contemporary sculpture which emerged after the 1960s, was both experienced and lived. It was not only "experienced in an aesthetic and intellectual dialogue", but also was something "lived" with a ""symbiotic" relationship to the recipient" that could be "entered, mounted, touched" and which was based in the perception of the viewer.[14] Contemporary sculpture transformed into an artwork that could be placed anywhere and gained a non-categorical trait since "it was what was on or in front of a building that was not the building, or what was in the landscape that was not the landscape".[15] Krauss expanded this definition into something existing at the "threshold of the logic of the monument," evoking a "sitelessness, or homelessness, an absolute loss of place".[16] The loss of site also provided an abstraction of the monument, which was also transformed into a "pure marker or base, functionally placeless and largely self-referential".[17] This new sculpture could also take the form of an architectural element that creates its own space, and that can create spatial experiences which constantly change depending on the perceiver and their own dynamism. However, understandings of sculpture that are dependent on the building or treat it as a spatial focus remain valid, though less common.[18]

As Benjamin argued, an installation "is the point at which sculpture touches the concerns of architecture".[19] Installation art emphasizes the spatial characteristics of sculpture, while architectural installations are the expression of space as a sculpture. Architectural installations create awareness toward "place" by making site-specific meanings visible and palpable. In her milestone article *Sculpture in the Expanded Field* (1979) Rosalind Krauss argued that the "first artists to explore the possibilities
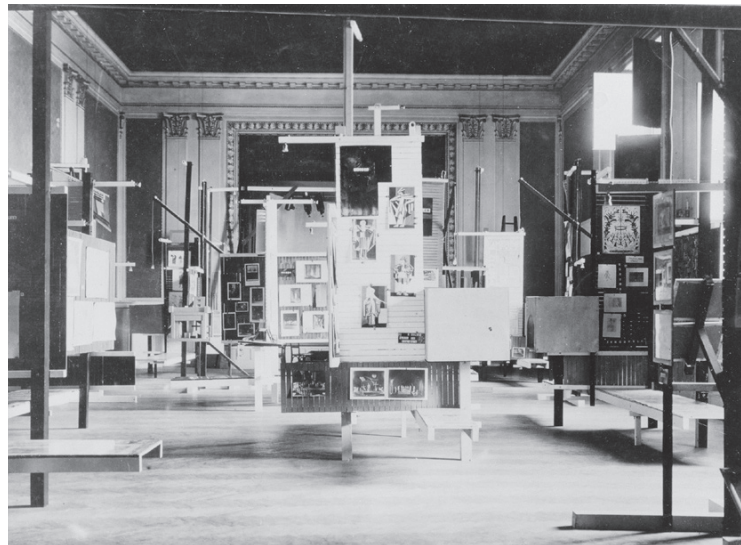
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FIG. 01

FIG. 02

FIG. 03

of "*architecture* plus *not- architecture*" such as Robert Irwin, Sol LeWitt, Bruce Nauman, Richard Serra, and Christo intervened into the "real space of architecture, sometimes through partial reconstruction, sometimes through drawing..."[20] For Krauss, the different explorations and possibilities of emerged as "a process of mapping the axiomatic features of the architectural experience-the abstract conditions of openness and closure-onto the reality of a given space".[21]

ARCHITECTURAL INSTALLATIONS

As Suderburg argues, the term "site specific derives from the delineation and examination of the site of the gallery in relation to space unconfined by the gallery and in relation to the spectator. As [a] discursive term, *site specific* is solely and precisely rooted within Western Euro-American modernism, born, as it were, lodged between modernist notions of liberal progressiveness and radical tropes both formal and conceptual". [22] The term site was developed as part of the experience of the work of art in the minimalist and earthwork artists of the 1960s and 1970s. Robert Smithson came up with a broader definition of art, using the terms site and non-site to describe the natural elements he collected from the exterior and its placement in the ""neutral" space of the gallery". [23]

Although there is evidence of installations being used as part of architectural experimentation for the last 500 years, it is challenging to find any theoretical exploration or conceptual definition of the architectural installation.[24] The first architectural installations (which shared similarities with installation art), began with El Lissitzky's installations of *Proun Space* in 1923, and Kurt Schwitters' *Merzbau*. In *Merzbau*, a small square-shaped room in Berlin filled with scraps, vintage items, and objects from 1920 to 1936. *The Merz Building* piece began with the installation of the *Merz column* in 1919 and was formed over the years by Schwitters, enriching it with commemorative objects, items reminiscent of the history of art and civilization, and the works of other artists. Light, movement, literary and musical pieces complement the traditional disciplines of the plastic arts, transforming the building into a holistic work of art. The building, which has grown additively over the years, is characterized as an installation box that summarizes the artistic development of its creator. Installation artists were also inspired by the effect of the space-object relationship of the *Merz*

Building to create works of art in accessible scales (room size).[25, 26, 27] *Proun Space* is one of the installations of the constructivist movement and is associated with follies **(FIGS. 01, 02, 03)**.

Kiesler is inspired by De Stijl and "wanted to create, by elementary means, architectonic axioms for the poly-dimensional possibilities of human movement in a flexible, infinite space. He defined his *City in Space*, constructed of panels and beams suspended in space without supports, as a "system of tension in open space" and designated the three-dimensional possibility of motion in the spherical space of the *Space Stage* as the most important criterion of a future space theater".[28]

One feature that brings the object of installation art closer to the field of architecture is the relationship between function and scale. Along with the differentiation of scale, installation objects have gained spatial features that can be entered. Architectural installations have an experiential, open-ended, interrogative, and propositional characteristic. As a term used among architects, it can be defined in terms of artistic, experiential arrangements and formations related to space. Architectural installations express works that expand the known boundaries of architecture by constructing buildings in terms of their proximity to the art of installation. The installation works of architects involve the artistic works they perform in nature, open spaces, galleries or in the urban context, whether temporary or permanent installations. In addition, pavilions and follies, (which attract attention with their structural formations) and virtual architectural installations (which are stand-alone environments) are also the subjects of architectural installations. However, the common subjects of architectural installations located in such a wide area are installations, performance art, environmental art, and happenings.

Architectural installations vary from Mary Miss's works to Vito Acconci's *Collision House* (1981). Architectural installations also include the sculptural works of land art and earthworks in the 1970s installed in nature and remote natural settings. These are examples of site-specific art. They emphasize the relations between place and space and are also known as *architectural sculpture*. They include works by Alice Aycock, Mary Miss, Nancy Holt, Donald Judd, Robert Smithson's *Spiral Jetty*, and Richard Long, Christo's many wrappings of buildings, and Michael Heizer's provocative, sculptural and monumental works (such

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as *Double-Negative.*) Spatial expressions are also seen in their shelter-like formations, adapted to human scale and accessible in their works. As unique examples and markings, such monuments transform the nameless site into a place, a topos.[29]

Architects explore architectural ideas through installations without limitations imposed by economic reasons or clients. As Bonnemaison, and Ronit Eisenbach mention, an installation differs from a conventional architectural design. Firstly, it is temporary and its death is planned before. Secondly, "its function turns away from utility in favor of criticism and reflection; and it foregrounds the content".[30] They enable architects to negotiate their status quo, criticize their thoughts, and confront and imagine new forms and methods in architecture. They also allow more freedom compared to constructing a building.[31]

Zečević et al.[32] argue that art installation is experimental " that goes "beyond the limits of conventional architectural design", and "it is possible to apply the theories of spatial excess, critical spatial practice, and liminal and marginal space". At the same time, installation art expands the interpretation of the space in terms of intersubject[ive] relationships.

CONTEMPORARY ARCHITECTURAL INSTALLATIONS

After the 1960s, architects have included artistic works in their field of activity and practice by experimenting with installations as an indicator of their architectural knowledge. Such arrangements create environments that provide the opportunity to research their architectural understandings and thoughts and to test them in different disciplines. In these installations, not only do they exhibit their projects, they also draw attention to their more conceptual artistic installations. Through installations, they question place, space, and temporality with the arrangement and composition of spatial elements, and express their experiential research. However, for architects, installation art and the art in architecture have the same existential purpose.[33]

In his essay *Art and Objecthood* (1967), Michael Fried criticizes art that acknowledges the viewer as *theatrical,* and is "harshly critical of Minimalist theatricality".[34, 35] He saw theatricality[36] as the rift between minimalism and modernism, and, by extension, between modernism and any art that includes the spectator. Although specifically aimed at minimalism, Fried's critique set down several factors that illuminate installation art in a broad sense: the temporal nature of the art, its dependence upon a particular situation, and its focus on the beholder".[37]

Architectural installations are first and foremost an experiential activity that reflects the architect's thoughts on the idea of place. They can be temporary or permanent, varying from exhibitions and arrangements that draw attention with their different identities in their environment, to a sculpture or a structure; a poetic formation, and sometimes at the level of a proposition or concept, or a digital, immersive, and augmented environment.

After the 1980s, architectural installations became more prominent. For example, Philip Johnson's *Ghost House* (1980) is a site-specific and experiential work located on the grounds of a library building designed by Johnson. *Ghost House* is a steel cage built on the foundations of a building that no longer exists and is an experiential study on the concept of home.[38] Another work is Robert Irwin, *Nine Spaces, Nine Trees* (1983), which is an installation involving nine plum trees three to a side, each one enclosed in blue chain-link fencing in the rooftop of Public Safety Building in Seattle in 1983, demolished in 2005 and relocated and redesigned in 2006 **(FIGS. 04, 05)**. *Collision House* by Vito Acconci (1981) creates an interplay between two installed spaces that confuses the viewer in terms of which one is enterable or inhabitable and invites the viewer to move to understand more.

FIG. 04

FIG. 05

Zečević[39] argues that "when the art installation was positioned at the center of artistic discourse in the 90s architects searched in its concepts for a possible exit from the crisis where postmodern and deconstructive architecture become "just another architectural style rather than serious criticism" according to Susannah Hagan.[40] "The installation as architectural project represents the possibility of the realization of the theory of spatial excess and critical spatial practice".[41] In *Art and Architecture: A Place Between*, theorist Jane Rendell suspends the idea that architecture and art are independent and sets the thesis that one research field is used to define the other.[42]

Daniel Libeskind's installation for *Three Lessons in Architecture: The Machines* (1985), *Through the paper trace* competition entry for the installation in the *Deconstructivist Tendencies in Paper,* Papierbienale Dueren (1996), the *Beyond the wall – Interni installation* (2013), Nox's installation *Flying Attic* and Lebbeus Woods' installation *The Storm* (2002) are primarily installations which represent the architectural practices of their respective architects. Libeskind's sixteen-meter-long and nearly 8-meter-wide *Deconstructivist Tendencies in Paper* installation, built in a livable and walkable manner, reflects the style of mathematics, painting, musical composition, and graphic expression, which is also included in the formality of its structures. This kind of installation is a representation of the formal work of the architects.

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FIG. 06

FIG. 07

According to Köksal, the historical monuments that we attribute a special meaning to today were also located in the modern city within the order of anonymous relations of the elements. The syntagmatic relation of the monument to the city had the same order of relations as the relation of a house to the whole city, consisting of different elements. With modernization, the distance between the subject and the object has found its equivalent in the city in the emergence of the object that demands an autonomous status at a distance.[43, 44]

In the modernist urban order of the 20th century, the art object also took a permanent place; it has been one of the leading elements of urban design on the scale of "micro milieu" (micro-environment). However, after a while, the modernist urban order surrendered to the chaotic modern city of the industrial society. In this complex city, "the art object is now replaced by an art production that participates in the temporary/variable/fluid/multiple spatial context of the industrial city and that sets out to reproduce the same temporality, the same variability, the same fluidity, the same plurality".[45] The contemporary city is also transforming into parts of a chaotic whole formed by a kind of spontaneity and adding elements that want to put a distance between itself and the city into the whole by anonymizing them in a short time. Because, as Köksal puts it, it is "not a designed and finished city, but a space of transition and temporality, sometimes not a place".[46]

On the urban scale, Richard Serra's many works such as *Torqued Ellipses* (1996-1997) and *Clara-Clara* (1983), question concepts found in architecture as well as in sculpture, such as volume, depth, mass, scale, and plane, place, and environment. Serra argues that architecture has a "plastic language" that provides "the possibility of walking in, looking at and changing space".[47] However, when this plasticity as an essential function of architecture is not provided by architects, artists "revive it in works which abandon the object for space".[48] He states that saving art from dysfunction is making it something else and bringing it closer to architecture.[49] *Clara-Clara*, which comprises of two steel conical surfaces, forms a space "allowing us to apprehend the speed and mobility of the levels", becoming the new sculpture.[50] This "new sculpture" has "no other function" but it invites the spectator to "reevaluate its potentialities and reality".[51] These works create a sense of the structuredness of empty space depending on the movement of the viewer **(FIG. 06)**.

Tilted Arc (1981), located in front of Federal Plaza, is one of the most controversial installations of the period. Like *Clara-Clara*, it also questions the meaning of public space. However, because *Tilted Arc* used rusty steel surfaces, it was perceived by the audience as an assemblage of "purposeless, useless rusty walls" and was removed by plaza workers in 1989 on the grounds that it psychologically disturbed the users of the public space. The metal installations that Serra exhibits in the galleries lose their meaning to a great extent when placed in locations other than the gallery space.

These minimal art works of Serra, influenced by industrial art, are also monolithic. The relations between sculpture and architecture can be examined in terms of a muted volume besides its contradictory state of function and scale. Most installations in nature, gallery space or open space are structures that are closed to the outside and have meaning in and of themselves. These have a monolithic character, where the interior is not reflected in its external form. The peculiarity of monolithic installations is that they are structures that appear independent in their surroundings and attract attention with their random uniqueness. They reflect the boundaries between sculpture and architecture. A monolithic installation can be an art object or sculpture, or an installation with an architectural function.

Machado and El-Khoury assert "as alien and alienating objects of architecture, monolithic installations draw the boundaries between non-object and non-building in terms of their stand-alone, environmental, and temporal difference. Standing on their own, in the form of containers, these installations are the expression of the mysterious, shocking, unexpected, and foreign that shows and hides the mystery under its alienating outer shell. They are radical in that they consciously carry their monolithic character into the aesthetic realm, and paradoxical in their inner and outer realities".[52]

One Ton Prop (House of Cards) is a monolithic installation that consists of lead slabs.[53] In contrast to the scale of *One Ton Prop*, *Intersection II* (1992-1993) and *Torqued Ellipse IV* (1998) consist of 3 meter-high steel plates that the viewer can enter.[54] The play with the human body scale means that the "material force has become affect" and the body of the viewer is "continually positioned and repositioned insofar as both walking and resting".[55] Through the spatial experience of these installations, the experience of space becomes defined by time. From Serra's later works
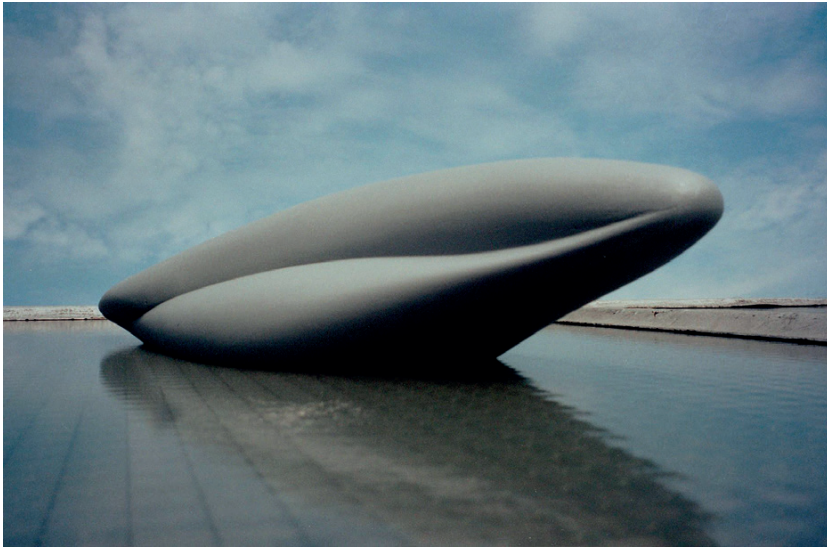
FIG. 08

such as *Sequence, Band and Torqued Torus Inversion* (2006), *Sequence* comprises "both internal and external spaces," and in contrast, *Band* forms "a continuous encounter with an object that is over 20 meters in length".[56] In both spaces, the viewer's body confronts a form that overpowers it. However, the experience enables a "sensation that emerges is an acute awareness the body's inherent spatial presence".[57]

Another work is that of Dan Graham, who also discusses the concept of communication in urban areas through a pavilion design in his work *Two-Way Mirror Cylinder* (1991), which he installed as part of the Rooftop City Park Project. The glass pavilion, consisting of mirrors, both sides of which can be transparent or reflective. This creates perceptions that change according to the intensity of the light.[58]

Artistic installations designed by architects in galleries, exhibitions or within interior spaces are stylistic and experiential works that are testing beds for ideas and understanding of architecture, which can play with different forms or techniques. Many architects such as Toyo Ito and Jean Nouvel make thematic installations as part of their architecture, as an expression of their intellectual work, or in exhibitions.

Some of these installations are considered monolithic architecture. Given that they also represent the boundaries between sculpture, installation, and architecture, they gain meaning with scale, generating confusion within the viewer as to whether the building can be entered or not. This invisible form of architectural utility is barely invisible in these installations. Deriving from concrete bunkers built during the war period, these installations create the feeling of meeting basic needs, such as the physical and perceptual shelter provided by monolithic bunkers. There are important elements that create the urge to enter space and transgress the boundaries of architecture.

Tony Smith's *Six-Foot Cube* installation (1962) (also known as *Die*) takes the form of a perfect cube made of black metal. It is an example of monumental sculpture and object. The *Die* is defined as "the Gestalt of minimal art, an isolated object in its own environment".[59] According to critics, it is possible to explain it with the object cult, which is derived from Dada and found as a radical departure from the sculptural presuppositions of the past. De Duve states that the geometric ordinariness and black color of *Die* emphasize the self-closure and introversion of the installation. For him, the installation *Die* is more of a pedestal than a sculpture. He argues

that "What is missing is the communication area that creates and gives meaning to the sculpture rather than the sculpture itself".[60]

As Machado and El-Khoury, put it, monolithic buildings have a capacity for being "unforgettable"; they are like an "accessory" or decoration or an "accent" "pinned down to the urban fabric..."[61] These autonomous structures put an identity to the city.[62] These installations, which reflect the boundaries between sculpture and architecture, gain meaning with scale and represent the playful possibilities of the installation act. Machado and El-Khoury also argue that all monolithic forms are not regional but universal, and, due to their plain and simple geometry, they do not easily adapt to contextual twists. As alienated forms, they do not "represent," "embody" or "become the site" they are located.[63]

Jean Nouvel's *Monolith* is an example of a monolithic installation. It featured an exhibition space depicting the Murten War of 1894 installed in the old medieval town of Murten as part of the Swiss Expo in 2002. The *Monolith,* as a 34-meter steel cube installed on the lake was a plinth-like structure that could be entered. The installation lacked the value of communication with its facade, but provided a communication with its mediatic environment. The interior walls were equipped with images of war to enliven concepts of the past **(FIG. 07)**. Other temporary installations were *Sculpture City* (1994) by Ilona Lénárd, Kas Oosterhuis, and Menno Rubbens and *Parasite* (1996) by Lénárd, Oosterhuis, Rubbens, and composer Richard Tolenaar. The first is the transition from arbitrarily made handmade sketches to 1/20 scale space prototypes and buildings built with milling robots. The latter installation is a multidisciplinary field lab and an inflatable web lounge driven by sound samples taken from its immediate environment. Inhabitants had the feeling of being on an expedition into unknown territories, of being inside an alien **(FIG. 08)**.

EVALUATION

Through architectural installations, artists and architects explore the experimental limits of architecture. Architectural installations include an increasing number of installations by architects in galleries and open spaces, and as experimental activities. Apart from the galleries, architects engage in various experiential and playful works in artistic installations. They make installations by creating special meanings for the location and embodying the invisible and hidden expressions of that place. With these

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installations, architects expand the boundaries of architecture and engage in artistic activity.

In its history, installation art has taken different forms with a progression of time, space, and media perspectives. Installation art is an important means of creating awareness toward the space and context of art objects. As time passes, installations become anonymous and integrate into their location, although they are perceived as autonomous objects. Installation art has enabled architects to enter the open-ended, experiential, and experimental world of installation art as an artist activity.

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Figures

FIG. 01. Merzbau, Kurt Schwitters, Hannover, 1920-1933. / Source and Author: ©De Oliveira, Oxley, Petry, and Archer, *Installation Art*.

FIG. 02. Frederick Kiesler's vision for the future theater space, *The International Exhibition of New Theater Techniques*, Konzerthaus, Vienna, 1924. / Source and Author: ©Courtesy of (c) 2022 Austrian Frederick and Lillian Kiesler Private Foundation, Vienna.

FIG. 03. Frederick Kiesler's *City in Space*, Exposition Internationale des Arts Decoratifs et Industriels Modernes, Paris, 1925./ Source and Author: ©Courtesy of (c) 2022 Austrian Frederick and Lillian Kiesler Private Foundation, Vienna.

FIG. 04. Philip Johnson, *Ghost House*, New Canaan, 1984. / Source and Author: ©Courtesy of The Glass House and the National Trust for Historic Preservation.

FIG. 05. Robert Irwin, *Nine Spaces, Nine Trees* (2003), Public Safety Building Plaza, Washington. / Source and Author: Street view from Seattle, Washington, "Google Maps," last modified July 2011, accessed March 14, 2022, https://goo.gl/maps/3uLQJsQ7gnh4h9qs5.

FIG. 06. Richard Serra, *Double Torqued Ellipse*, 1997 Weatherproof steel. / Source and Author: ©Fred Inklaar, "Richard Serra - Torqued Ellipses I, II, IV, V, VI (1996-99), Double Torqued Ellipses I, II, III (1997-99), Snake (1996)" (July 13, 2016), Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0), accessed Mach 15, 2022, https://www.flickr.com/photos/inklaar/51162927634/in/photostream/.

FIG. 07. Jean Nouvel, *Monolith*, Arteplage, Morat, Swiss Expo, 2002 (installation on the right side, 34m x 34m x 34m. / Source and Author: ©Kurt Zwahlen, "Murten, Expo '02", (August 23, 2002), Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0), accessed Mach 15, 2022, https://www.flickr.com/photos/gali_367/9172293485/.

FIG. 08. A temporary installation, *Attila, Parasite* by Lénárd, Oosterhuis, Rubbens, and composer Richard Tolenaar, Rotterdam, 1996. / Source and Author: ©Courtesy of Ilona Lénárd, Parasite. Ilona Lenard, 1996, accessed January 14, 2022, https://lenard.nl/?page_id=240. Image from "ONL," The Innovation Studio, Kas Osterhuuis, 1996 | paraSITE | Rotterdam, accessed January 14, 2022, https://www.onl.eu/projects/parasite.

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