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Temporary Architecture: An Architectural Mirage

Tracing Mind/Body Journey in Installation Art

Sukaina Adnan Almousa

A thesis submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

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Abstract:

Architecture and arts practices were arguably kept apart during the first half of the 20th century, resisting an emerging overlap that was conducted by both artists and architects. Installation art has subsequently emerged as an art practice but has shared many qualities with architecture because of its creation of spatial territory. Thus, in contemporary art, installation art has been moving in the fluxes between art and architecture.

In the case of installation art, a temporary space is created along with a new kind of engagement and perception of the places around us. It motivates the spectator's imagination when they are inside, experiencing a shelter that is new to the context. At the same time, it motivates memories of that experience after the installation space is removed.

Mediating architecture with a spatial medium like an installation invites a new reading of the space to be applied. This reading opposes the interpretation of architecture as still signs, objects or still images, mainly because of the continuous unfolding of the art installation and the close involvement of the viewer in the spectating journey. Consequently, mediating the exhibition space through an installation creates narratives that are subjective and context-specific, while their transition through other mediums continues to alter the original narrative after the work is dismantled.

Driven from the proposition that the event of a temporary installation can be articulated by the 'event'; a concept that French philosopher Gilles Deleuze addresses in his study: *The Fold*, which considers the accumulated influence of a number of perceptions of space, the thesis discusses the alternative scenarios of reading the temporary architectural space while focusing on the narrative of these architectural happenings by referring mainly to Mieke Bal's 'narratology' as an approach to this new understanding. Before experiencing examples of installation art, a methodological technique; *collage-de-collage-re-collage*, is presented as a tool to negotiate the narratives collected from the case studies. It is formulated after a theoretical structure is set to investigate the case studies where a need to develop tools of analysis and representation becomes obvious to the work. The study then tests the proposed theoretical framework on three examples, each of which represents a level of temporality in space. As they unfold, the study tracks the encounters that may be further used as instruments to extend the understanding of installation art in particular and temporary spaces in general.

Preface:

“...And when the light is on there is a world of sense that disappears when the light is off” (McLuhan 1986)

Ever since I undertook my Master of Architecture thesis, I have been interested in developing a more comprehensive understanding of the experience of contemporary installation art. As my Masters’ thesis unfolded, I realized that my interest in art installations is not limited to their similarity to architecture, but extends to an association with durational presence. As its similarity with architecture starts to become more articulated, its durational account becomes reflected on architecture, so the direct question emerges: what happens when architecture becomes relatively temporary, and is built and removed within a relatively short period of time?

As this question started to evolve, I again found installation art to be an informative platform through which I could extend my question. Temporality then became the main subject, and with it came the attempt to trace the spaces that are built for a specific duration and site, and then removed. In architecture, I, as an architect, tend to think of what happens when the space is created for the users, but have not been challenged to think of a space that will be there only for a short time: as the designer of that space, I would want my work to leave as much effect as possible for the users and for the site. Installation artists have this challenge of creating that influence, dominating their spatial narratives over the gallery or other setting that they are exhibiting in, and preserving their soon-to-be removed work in the history of the site for a longer time, the discourses of temporary installation art have become the platform where I have found my academic and cultural interests meet creatively. My cultural observation of some spiritual human practices have illustrated this connection, making the studying of temporality in general, and temporary spaces in particular, extremely insightful, a pursuit that has significant ramifications beyond art practice. One cultural reflection for me is the Holy city of Makkah and the yearly pilgrimage season. The whole urban fabrication of the city obeys the narrative of Hajj; the Islamic pilgrimage; its ten-day repeated narrative has been driving the architectural growth of the city ever since it was initiated in 629 AC. This also made me question how this relatively short duration — ten days a year — has become such a powerful structure that it has, and continues to determine the image of that city. Although this reflection is far broader and more complicated than my current study, it illustrates the significance of temporality in architecture and urban studies. Nevertheless, in order to have a new insight into the question of temporary spaces, and the proposed analogy with live performance phenomena, my readings of the modern philosophy of live performance has led to a significant influence from Giles Deleuze’s notion of the ‘event’, which writers on performance and cinema in particular have frequently referred to and reflected on. The various aspects of Deleuze’s definition of the event mirror many aspects of live-ness in space and time that installation art space offers, and which will be discussed in this study.

Starting from the small space of an installation, my research questions could be articulated in a way that has continued to challenge most of my architectural knowledge. Instead of researching from an architectural area, or lending myself to arts studies, I find myself in-between practices, searching for terms that can articulate installation art, echoing Jane Rendell’s enduring interest in Art, Architecture and the place in-between (Rendell 2006). But to research temporality, I realized there was a need to intersect more disciplines that are more familiar with the challenge of time and duration. Thus, performance art and cinema studies contributed to my argument for what they themselves carry and extend from many philosophical interpretations of time, memory, and language.

Developing a structure of representing my experiences in the art events I visit, I borrow the concept of 'collage' and utilize it to narrate my journeys, review them with the theoretical framework and reflect on them in the findings. The case studies are set to test potential theoretical understanding through three different settings that were selected to allow a gradual transition in applying the multidisciplinary theory terms on the spatial experience that will be articulated in chapters two and three. Therefore, the first case study takes place at the urban scale, exploring only the possibility of applying terms of temporality in a spatial experiential study. While this scale may not offer a detailed appreciation of the intersections between performance and installations that I am introducing in temporary spaces, it demonstrates the experiential tools' capacity of extension and their potential applicability. The second case study takes the testing of this methodology to the interior of the gallery space, studying the interaction between the temporary art space and the architectural context of the building. Here the qualities of temporary spaces are studied in detail, particularly by revisiting the same building to test how it accommodates two different temporalities at two separate times. The third case study takes the discussion to even a smaller territory where the space is outlined by the position of the users in an art performance in Newcastle, and thus the focused experience reflects how narrative plays role in the articulation of the temporary space. All together, the transition in discussing qualities of temporary spaces addresses aspects of the research question. In a stage that I refer to as re-collage, These are then re-narrated in chapter 5, which presents theoretical findings for the case studies, and forwarding the possible following platform of testing the resulting encounters.

My journey however was not aimed to define installation art, it rather aimed to trace some aspects of its temporary presence in order to inform art and architectural thinking and to connect them with some distant yet close theories like narrative theory, and the notion of the event. For this, I needed to accept that my study would involve an amount of subjectivity, for a temporary space cannot be revisited through its immediate medium at a time other than its actual display time. To provide some balance, I then surround the subjective narration of my visits with a theoretical framework that is multidisciplinary. I start with a review of the development of this art practice and the noticeable influence that happened simultaneously to philosophical thinking, and to architectural practice. This review is set out in chapter 1 and continues in chapter 2, after which chapter 3 has a more focused theoretical discussion that aims to set out the main theoretical strands that will be taken forward to the fields of the three case studies in chapter 4. Moving out of these three case studies and leading to the explorations of four encounters of the experience, this study has found its achievement not in listing characteristics of this practice, but in suggesting common encounters that can occur within any temporary space and, with them, occur new emergences in human engagement with the space and its continuously unfolding narratives.

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First and above all, I praise Allah, the almighty for blessing me with all what have come out of this opportunity.

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Chapter 1 Introduction to Installation Art

(1-1) Installation Art: Historical Review

In a historical review of this complex genre of art practice, the attempt to review the time line becomes complicated for a number of reasons; the first is that reviewing the development of installation art as a practice in contemporary art may well disregard other attached characteristics of the practice. This is because context is highly present in almost every art piece. Context is present as a background that becomes part of the painted scene in figurative art. So, reading the historical development would involve observing how architecture has historically developed and responded to new types of *spatial* art displayed within its premises (Osborne, 2013)¹. The context in the case of installation art includes the surroundings that contribute in shaping the spatial experience of the art piece; an aspect that has a necessary relevance to the discussion of this study as I explore the possible encounters that associate with the experience of a temporary art installation.

Another reason for this complexity is while reviewing installation art's history; evidence from art historians² indicates the beginning of installation art can be identified somewhere around the 1920s; with some variation on the exact date. However, a closer look into the relational experience addressed in this PhD shows that there is a thread in between the pointed histories that go back to *temporary architecture*; how it was perceived and in which category it was considered. Reviewing this would involve reading how temporality as a term was discussed and introduced in both architecture and art literature. This particular notion has to be traced with a multidisciplinary approach.

A third reason for this complexity is that installation art, if considered as a field of art, has a number of branches each of which has its own history, pioneers, theorists and entangled aspects. It would be beyond the scope of this chapter to go through the individual history of each category of installation art. Instead, this chapter serves as a focused review of what constitutes installation

¹ A recent study by Peter Osborne titled *Anywhere, or Nowhere At All*, in chapter *Art Space*, shows the architectural side of contemporary art and how this is reflected on architecture. "Architecture is a term without which contemporary art would be hard-pressed to continue to exist" (Osborne, 2013, 134). Also see (Evans, 1996) where the writer reflects of architecture from installations by James Turrel (1984).

² Krauss (1981) in her book *Passages In Modern Sculpture* offers reading in early forms of installations that date back to the 1920s.

art practice in terms of theoretical thinking. By tracking the development of terminologies, definitions and scholarly articulation that were associated with the myriad of art installations that have been created throughout the 20th century, I can set out a framework through which subject-specific typologies of installation art can be established. The fourth reason is that these transformations that happened in art practice, and which caused the emergence of installation art, were influenced by the development of the art museum as an institution; the politics that transformed the ideology of display, the development of curatorship as an independent practice, the change in the museum's tendency to establish a permanent art collection into a flexible art place that can adapt itself to temporary art exhibitions. This aspect has political, cultural and social backgrounds that have had a significant impact throughout modern history³.

Therefore, the following review is an overview of significant shifts in “thinking about” installation art as a genre of art-space. It aims to capture the moments of “realization” that appeared with the theorizing attempts alongside the changes that were happening in practice, and that happened thoroughly while aspects of this rather abstract and relatively spontaneous practice was developed. These moments are discussed in three broader definitions: installation as expanded sculpture, as environment and as temporary space. These terms are articulated from my review of the historical development of installation art critics and theorization that have emerged as responses to installation art emergences. I refer in the text that will follow to the ground of each of the three terms. Following this, the chapter gives examples of influential artists who experimented in installation art and developed thematic approaches of expression that have been followed by later artists. The text is concluded by an overview of the shared qualities that are of central concern to this study.

(1-1-1) Installation Art taking shape:

In 1990, an art review that was published in the journal *October* entitled: *Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions*. There, the description of conceptual art addresses a multidisciplinary field of practice that belongs to art. Although individual influential works have been discussed in greater detail at the time of their creation, this

³ I am referring to the influence observed in the studies of art and architecture history that occurred mainly in Europe and America during the 20th century, as these have come to new terms following the establishment of installation art earlier than in other parts of the world, although similar observations can be applied again in the multifaceted influence that installation art has brought to art thinking in other cultural contexts.

review offers a sense of how a wide range of practices — from music compositions by John Cage, to film-making and new sculptures by Robert Morris—, have been put together to describe an uncertain art type emerging vaguely from classic art types. (Buchloh 1990).

There are points of history where related shifts have happened and these shifts were predominantly acclaimed to artists who did not embrace only one definite form of art such as painting, music or sculpturing. In this particular case, it has been shown that where changes have been made, more than one form of representation (i.e. more than one medium) were involved in the production of a single work (Oldenburg et al. 1994).

The history of installation art's first steps in the world of art —despite being widely agreed to be during the 1940s— arguably go back to the abstract art movements alongside with philosophies of technology made by Walter Benjamin 1939⁴ and Heidegger 1930s⁵. During that era, the revolution in technology was reflected in art, art was projected on philosophy, and philosophy has informed art. Conceptual Art movements, including abstract art, kinetic painting and spatialism, were finding their ways through the increasing technological capabilities (Henry 1969). Since then, a realm of experimentation of concepts in art and art theories have collected to give a clearer shape of contemporary art of all types. One of those —considerably influenced by contemporary practice as well as becoming an influential theoretical body— is Roland Barthes' essay on *The Death Of The Author* (1967) where Barthes offers a new way of looking at modern art and literature appreciating the emerging modes of perceiving and interacting (Barthes 1981). A more detailed discussion of Roland Barthes' writing will be given in chapter 2 concerning semiology, and in chapter 4 where Barthes' writing on narrative and photograph will contribute to the introduction of the case studies.

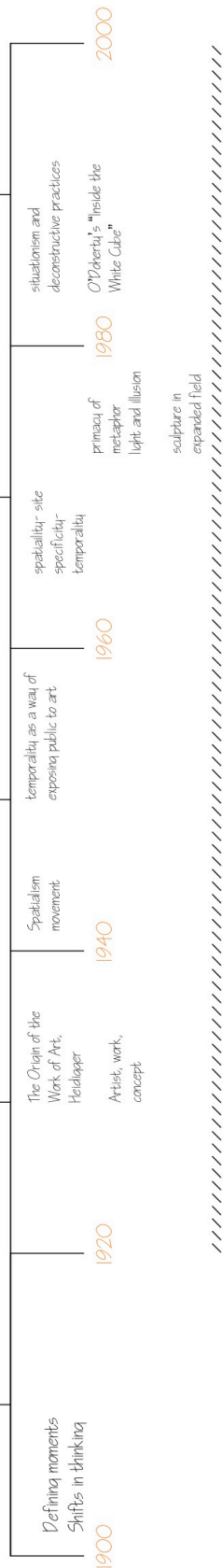
The diagram below aims to illustrate the parallel development that has been growing in philosophy and ways of thinking in art, which is shown below the line, and the practice of installation art with significant artworks shown above the line. As the diagram illustrates, the era between the 1940s and 1960s has witnessed a significant evolvement of temporality as an association with artworks during which the *Philips Pavilion*, *Art Mobile* and also John Cage's piece *Silence* have taken place; all of which are involved in the discussion ahead.

⁴ Referring to Benjamin's essay: *The Work of Art in the Age of Mechanical Reproduction* first published in 1939.

⁵ Referring to Heidegger's book *The Origin of the Work of Art* published in 1960 but drafted between 1935 and 1937.



Significant Artworks

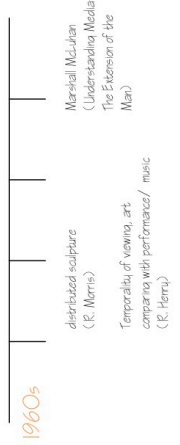


Art Mobile
temporary travelling art: exhibition

Phillips Pavilion (Temporary
Architecture, Multimedia display
John Coape (Silence piece)

L. Fontana (Spatial
Environment)

kinetic painting
(Earth Art) - Gordon
Matia Clark



Published in 1993, *Installation Art* by Oliveira and Benjamin was among the first bodies of work dedicated to documenting and defining the emerging practice called installation art. According to this text, early examples of installation art in modernism were challenging -whilst inhabiting the gallery space- the ability to “*distinguish the world of art from what lies outside it*” (Oliveira and Benjamin 1993, 11). Among the first attempts to transform the object of art emerged from Duchamp’s mass production works between 1913 and 1927. A number of art galleries were opened to host experimental art in spaces that were adapted accordingly with the physical constraints of the interior, and installed with kinetic performance in mind (O’Doherty 2000).

The way this genre of art has encouraged, even forced, writers and critics to develop terms to describe this unusual durational experience is evidence for the reviewer to notice the newness of this practice. In these trials the term ‘collage’ has been used to describe the way relatively foreign objects are collected on the base of the gallery walls, floors, ceilings and created this finished piece to be *viewed* by the viewer’s senses. These emergences have been associated with the 1949’s Spatialism movement, knowingly initiated by Italian Artist L. , where artists have widely shown an interest in, first, creating an inhabitable art envelope and, secondly, in integrating the wider architecture environment, site, into their artwork. As Whitfield describes in relation to Fontana’s piece - *Spatial Environment in Black Light*:

The visitor found himself enveloped in a dark box, so dark that the blackness seemed to press in from all sides [...] Walking into the 1994 Ambiente Nero was an experience few would forget. (Whitfield 1999, 15-16)

This approach has been interpreted in many ways and perspectives, but in a recent, relevant collection *The Art/Architecture Complex* (2011) Hal Foster argues that it should be regarded as a recourse to create new temporary art spaces, thus ‘spatial art’. Later in the 1960s to 1970s, art began to go beyond the museum display and started to explore mobility and temporalities (Hudson 1966). This new practice was starting to take shape not only on site but also began to be theorized. One of the early theorizations from that time is O’Doherty’s *Inside the White Cube*. O’Doherty’s discussion of concepts of space and the role of the visitor will later be reflected in the context of this thesis.

(1-1-2) Installation as an expanded sculpture:

Moving through the same period of the 1960s, more approaches to understanding this new space in art were introduced, and yet more terms given to describe the experience. *Distributed sculpture* (by Morris, first published 1965) (Armand and Maier 1978): as the term suggests, it is still referring to the installation as a form of sculpture, but significantly, one that is formless, and that is strongly bonded with the surrounding architecture, it has been seen as distributed in the space. Apparently, the newness of installation art at that time drew attention to the spatial characteristic of the artwork that had not been present before (Krauss 1979). Therefore, theorizing it, critics have looked at its new aesthetics and its relation with the space.

According to Julie Reiss, the term ‘installation’ appeared as a title for the new movement in the *Art Index 1988* (Reiss 2001). By that time, when this term had just started to take shape, defining installation had included spectator participation and being in the piece. After the 1960s, the installation art realm witnessed a rapid progression that has attracted ideology, political views and human identity to favour this free form of art to be expressed within. Through a series of revolutionary developments, specific forms of installation art started to be thought of as being more clearly independent; each of these was particularly influenced by a movement from other disciplines. Media-installation-art for instance was highly motivated by the technological revolution, the cinema industry and its related politics. More recently, virtual realities and their philosophies have contributed in opening possibilities for how narratives can be communicated and interpreted. Thus, the public has tested new interactive environmental experience that challenged new modes of perceptions (Grosswiler 2010).

Kinetic art is another example that emerged during the growth of installation art; it is defined as ‘Movement Movement’; in other words, art that produced movement, either illusory or real. It was influenced by the industrial era and mechanical innovations that made numerous concepts achievable (Hawkins 2013). Artistically speaking, kinetic installation has set up its own aesthetic criteria that is not only created within the objects of the artwork but also between the objects, the surrounding and the spectator’s body. Similarly, other branches of what was originally called installation art have emerged (land art- environmental art- performance art- video installations art- interactive installation art). These terms are only examples of the various ways of definition that have attempted to describe this wide-ranging type of art practice. For the purpose of this study, which is concerned with installation art as a spatial experience, I intend to use the broader

term ‘installation art’, in addition to ‘spatial art’, to indicate the specific quality based on which I will address the framework. Further in the chapters, as I discuss the encounters, I will be using terms that will address certain encounters that represent this experience.

(1-1-3) Installation as an environment:

Around the late 1970s, art thinkers considered environment art as a term to describe certain works (Reiss 2001), although it appeared as a concept in artworks a while before that. When cinematic display started to occupy gallery spaces, moving images were released from the limits of the boundaries of screen to be distributed in a three-dimensional physical space. The latter was seen to be a support for the perceiving process of the artwork, and was observed as an enhancement to the sensory perception of the art space in the particular site. The experience of art became more specific to its present conditions: the physicality of the site, the orientation of the artwork elements, the movement of the viewer and his interaction, and the merge between architecture and art. When artists became more aware of this method, narratives were expressed spatially and the viewer was included in the narration of the work and described as the contained.

Things become art in a space where powerful ideas about art focus on them. Indeed, the object frequently becomes the medium through which these ideas are manifested and proffered for discussion- [...] the sacramental nature of the space becomes clear, and so does one of the great projective laws of modernism: as modernism gets older, context becomes content. In a peculiar reversal, the object introduced into the gallery “frames” the gallery and its laws. (O’doherly 2000, 15)

The environment in art has been defined as the three-dimensional artwork that exists for a period of time that the viewer can walk through. a number of researchers add that it is designed to fit a specific exhibiting space and therefore can be a site-specific-spatial-art (Reiss 2001). In the same setting, O’Doherty describes the method used in installation art as a collage where the spectator is faced by pictures collaged in front of a “void”.

The history of modernism is intimately framed by the space; or rather the history of modern art can be correlated with changes in that space and in the way we see it. We have now reached the point where we see not the art but the space itself [...] The flow of energy between concepts of space articulated through the artwork and the space we occupy is one of the basic and least understood forces in modernism. (O’doherly 2000, 38)

The acknowledgement and attention that his text offers to the spatiality of the new experience of

installation art helps the discussion in this thesis to formulate a discussion ground within architecture and spatial understanding of art. As he acknowledges that the artwork articulates concepts of space he allows architectural aspects to participate in theorizing installation art.

(1-1-4) Installation as expanded sculpture: (art meets architecture):

The notion of *expanded sculpture* appeared on a practical level well before that, but it is the work of Robert Morris that was one of the significant representations of this view. Morris has exhibited art objects in association with the gallery space and not independently, and as he has challenged vision, the work was a conscious realization of the overlay between a temporary medium and a permanent one to produce that particular art experience in a certain moment of time. For example, his installation *Untitled (Mirrored Boxes)* (1965), arranged mirror surfaces across the gallery space making an extension of the space out of the reflected images. In his piece *Sight Line Pieces* (New York City, Sonnabend Gallery, May 1976), that has been reviewed by Armand and Maier (1978), the sculpture was perceived as a spatial experience where objects of the artwork were integrated with the physicality of the gallery space. It was considered as ‘expanded’ because an object’s presence was stretched to beyond the contained situation to the container hosting it, creating confused territories between the sculpture and the gallery room. This experience, as strongly stated in his work, raised a lot of questions about the experience of the new artwork focusing particularly on the newness of other encounters of this very experience.

Following the unfamiliar qualities of Robert Morris and other artists of his time, an article published in the journal *October* titled *Robert Morris: Mirage, Reflection (A Small Tribute to Vision)* by Armand and Maier (1978) discussed the effect of such a strategy of display on the eye of the spectator and the impression left in his memory. Although the discussion offered in this article was a review of the visual impact that resulted from the artwork setting, it made it clear that the work is no longer a viewing of a sculpture but an experience of the body and mind together- mirage and reflection were descriptions given to the impact the spectator would encounter as he enters this type of setting. It was noted that the gallery space “*functions*” as “*part of the artwork*” and how that has created illusion or *mirage* as a way of experiencing the territory.

(1-1-5) Installation as a temporary (durational) space: (performance meets art and architecture)

This part of the historical review aims to search for “time” as an ingredient that has been considered consciously and acknowledged by practitioners and critics. It aims to identify where contemporary art installations have been seen as temporary structures and have been studied from architectural temporal perspectives.

This text will approach temporality through some shifts in the practice and theorization of performance art that then has been reflected in art practices and thinking. This will be framed and detailed as the argument develops in the main body of the study. However, it is worth giving a few snapshots of how, in the 80s, the issue of temporality in art had been tackled differently and, by doing so, how performance practice had started to transform from the classical interpretation of performance art.

Derrida (1973) was a milestone when it comes to thinking of language; forms and representations: His differentiations of speech and its phenomena (Owens 1977) from writings and signs is a reference point for later theoretical work, outlining that it will later become an important part of this study, where the literature review will investigate a multidisciplinary framework to support the analogies that I will put forward between installation and performance art.

As it made a new distinction of speech, performance was seen differently; the text of a play is not only different from the play itself but each one is independent from the other. Now the event of a play is a whole comprised of different ingredients, it is a new mode of representing thoughts, a collection of environmental conditions that allow the art to be interpreted and reproduced. The regarding of the performance as an event has mirrored the early forms of art experience created by installation art. Although studies of this topic did not tackle the after-play resonance of the experience and the unrepeatability of the act, it shows quite clearly that the essence of the distinction between the written and the performed is the difference between a permanent and a temporary. This had been established during the period when Roland Barthes’ semiology (Barthes 1977) and its relation to architecture had been received in the 1970s. The understanding of architecture as a system of signs is very similar to our understanding of written language; yet it questions the other forms of visual materials that are neither static nor permanent.

A good example is Gordon Matta-Clark's work (1970–77), dismantled architecture, where an artwork is, and occurs within, a space that is soon going to be dismantled, and where the spectator's understanding of it is not lying in the experience of seeing as much as it is lying in the experience of moving and exploring. Further reading of Matta-Clark's work is individually mentioned below among the significant examples of artists whose work demonstrate briefly the types of issues that emerge from an installation as a work of art, and that are subjects for discussion that will be inherited in the case studies of the present study.

(1-1-6) Installation as an illusory space: (films meet art and architecture)

The above and other similar experiments in art practice, as installation art became more widespread in the late 70s and 80s, opened further practical debates within the field. During this time, media studies had begun to take shape, dominated by Marshall McLuhan's theory originally published in 1967 *The Medium Is The Message: The Extension Of The Man* (McLuhan and Fiore 2008). Just before that, cybernetics started intersecting with art studies. Introducing cybernetics to art appeared to be a suitable platform to negotiate media art; and thus other ingredients of the familiar spectatorship had started to be more noticed, "*art should be seen as a process rather than as a production of static sculpture*" (Apter 1969). Thinking reflects the confusion found in new practices of involving digital media in artworks; confusion between the work of art and the systems prior and after the work (production and observing). This was a gradual realization of what has become more discussed recently; a realization of the "blend" that could appear when new ingredients are introduced to a static work in a display outdoors or indoors.. Illusion as an encounter then grew in the practice of installation art. It became necessary for some influential artists like Anthony McCall, where the use of light was empowering and widely recognized (Whitman 1977).

The importance of this stage of thinking in the development of installation art for this thesis is that illusion has been a quality of art experience, for both space and spectator. Be it a displacement or a detachment, a revival of the past or a travel to the future, a physical illusion or a digital; temporary illusion has become a tool of power for a large number of artists.

Temporality that inherits necessary encounters with temporary spaces and artworks has been brought to investigations as a result of the new situations that installations have added in practice.

Therefore, it is useful for this study to pass by four significant artists whose work has established a discussion that has occurred between art and architecture theories. The choice of the following four artists is not exclusive, it is rather targeting certain aspects that will continue to inform the discussion of this study and the concepts that emerge below will be read again within the context of the experiential part of the study where I experience art events and extract four encounters of the experience in chapter 4 and 5.

(1-1-7) Influential Installation Artists:

Gordon Matta-Clark: Dismantled art architecture



Figure 1-1 *Conical Intersect*, Gordon Matta-Clark, 1975

Gordon Matta-Clark's use of media post-event to recover the dismantling of his art/architecture has given a sense of completion to many of his projects. It has also led to innovative methods of documentation of his temporary architecture projects. Yet, the fact that he needed to capture the moments of completion to represent them to the viewers who would not be able to be first direct viewers, highlights the distinction temporality adds to the work of art. Although the majority of

the studies referring to Matta-Clark's work have been completed after the dismantling of his work, it is widely present, represented and re-read through different mediums⁶.

Gordon Matta-Clark's work of collage and montage demonstrates an awareness of the *unrepeatability* of a live experience of a space⁷. Matta-Clark's work indirectly allowed cinematic qualities to meet with architecture. Even two decades after Matta-Clark, a reader in art papers can sense the qualities that his work has offered as a reference for alternative architectural experience. In 1997, Sylvia Lavin, an art critic whose later essays will be a key reference later on in this study, wrote a paper published in *Anyone* where she discussed recent works of architects who have done temporary structures similar to Matta-Clark's. By referring to Matta-Clark's works, she states notions that have not been revealed before these types of works were done: notions; notions like "*new architecture*", "*situations architecture*" and "*new possibility of navigating*" (Lavin 1997).

This is the main thread of his work that this text intends to grasp and highlight. Gordon Matta-Clark's works have, according to critics, brought the notion of "*various register of perception*", a practical reflection of what French philosopher Gilles Deleuze (1925-1995) has defined as the perception of the whole and the sum of perceptions in his renowned book *The Fold* (Deleuze 2006b). As image is classically defined as the result of past experience and immediate sensing of the direct world: the change created by Matta-Clark over existing mostly forgotten structures demonstrates this combined moment of two or more perceptions overlaying each other in the spectator's body and mind to result in one whole image.

It has also challenged the traditionally assumed definition of site. The genre of site conceptualization has started to manifest over experiments of artists like Matta-Clark, Jean-Claude, Richard Serra and others. Site becomes a transitory expression, an open platform of names and definitions up to the temporalities that occupy it, until one permanent structure would give it a title that reflects its image and would stay (Lee 1998; Hogue 2004a).

⁶ For more on Matta-Clark's controversial work, see Walker (2011). The book titled *Matta-Clark: Art Architecture and the Attack on Modernism* is a multidisciplinary architectural study that offers an in-depth analysis of Matta-Clark's practice, with references to the artist's own articulation of his approach in the practice. Also see Shields (2014): Part 1: *Collage and Methodologies in Architectural Analysis+ Design*, particularly addresses the photomontage of the artists' temporary interventions and their role in "reconstructing" the work of art.

⁷ An additional level of relevance in Matta-Clark's work is the obvious connection between his work as art and his area of practice as an architect. His work has been described among other works as being "Installations by Architects". See Bonnemaïson and Eisenbach (2009). This concept constitutes part of the general grounds behind my study that aims to investigate temporary installation from a spatial architectural point of view.

Theoretically this also has been argued about in performance theory, the meaning that is given to the physical environment by the temporary event that takes place there, a meaning of which identity can partly change under the power of the temporary, and thus the identity of the place can change. Another issue that has indeed emerged associated with this movement; site- land art, is the decentralization of the site, and sharing of the artistic space with other forms of experiencing art; bringing sight in parallel with “*intellectualization, and rationalization of the land*” (Dear et al. 2011, 42)

Mona Hatoum: The art of displacement (*from the context*)



Figure 2-1 *Suspended*, 2011, Mona Hatoum

Mona Hatoum’s work has been presented to the contemporary art realm with distinct tendency to minimalism and post-minimalism. Conceptual at base, connected with feminism and identity questions brought to temporary installation, Hatoum’s work brings geographical dislocations as a scope for her viewer. There has been a tendency to observe this type of art as travelling identities, where the artist would embed his practice with subjectivity and personal identity. Dutch theorist Mieke Ball has addressed Hatoum’s work among artists who have tested the situation of migration in their artworks (Mieke 2008). By identity, here I mean the cultural identity that is geographically identified.

Space wise, Hatoum's work lies between visibility and invisibility, materiality and immateriality of the gallery space (Zelevansky 1994), and in the context of this thesis her work is important from this sense; as much as Matta-Clark's work brought the value of the disappeared to the front line of contemporary art thinking, Mona Hatoum clearly raises the question of the role of installation art in enhancing or weakening the sense of belonging, which will be discussed from different angles in the following chapters⁸. It does this because of its constant geographical referencing. Hatoum's work does not only negotiate concepts of female artist (gender identity), but also it is highly injected with her Palestinian roots. Being an immigrant, her work seems to be an *attachment* to her home, a vehicle that would displace the spectator to elsewhere other than the current exhibition space.

Also, Hatoum's work encouraged questioning of strategies and approaches towards art; responding to the aim of the piece subjectivity increases, nature of embedded messages changes as time becomes a matter in a slightly different perspective. Thus, temporality becomes a tool of expression; it becomes a necessary component of the installation and part of the *mis-en-scene* (Philippi 1990).

John Cage: Silence: Allowing the space to speak, generating new meaning out of the ordinary

A paper by B. Joseph entitled *John Cage and the Architecture of Silence* (1997) brings to discussion the "*Dematerialization of intentions*", which means that the artist would allow the emerging situations of the surroundings to play a role in determining the shape of the artwork, to be a component of it and for the artwork to follow the site's temporality and flow of its contingent conditions. The article raises new discussions in contemporary art from which I reflect on the topic of installation art and temporary architecture.

Some artists have criticized Cage's tendency to bring sounds to his piece by allowing them to be just sounds without reforming them to be part of the musical tunes. However, this type of art on the other hand is seen to be opening the horizon for the surroundings to be dominantly present, either by creating new lenses from which the spectator would view the surrounding while he is contained by the art piece, or by the contrast caused by the two separate languages of the

⁸ More on Mona Hatoum's work in regards to identity and displacement can be found in Hall, Stimson, and Becker (2006), in section 12 Under Siege: Mona Hatoum Arts of Displacement with special reference to Homi Bhabha (2012) and the concept of the in-between. Also see Ankori (2013), Palestinian Art, Chapter 6: Mona Hatoum: Nomadic Bodies, Exilic Spaces.

surroundings and the art piece which allows a conversation (a comparison) between the two to take place and thus to stretch each one's presence.

Argument on this issue raises a question about positive or negative production of an artwork that makes the surroundings more present. It is not yet stated whether it is determinable by the artist or the architect to make their mediums' narratives stronger or whether it is only the spectator's determination.

A similar realm from where I borrow the conceptualization of this topic's encounters is the one of walks. I refer here to walking art that is choreographed performance that takes place in various contexts aiming either to explore the surroundings through the medium of walking or to curate an art body out of the walkers, or both together. Among the pioneers of this art are the artists Richard Long and Hamish Fulton⁹. Similar to Cage, walking art pieces are performance-based pieces and are not considered as installation in this study, but they are considered as a tool of investigation and realization of the temporary, the new, the overlap, the context and the content and the perception of all of this. Walking as mediation at the same situation of it being an art itself can give a direct input to the situation I am addressing in installation art; being 'in' an artwork and inhabiting the gallery space through that medium. The politics of perceiving or reading installation can potentially be borrowed from the observation of the above performance arts.

John Cage's work has formulated a thinking-of-the-whole of his industry. His perspectives in the events he presented involve even the spatial layout of the theatre (Cage, Kirby, and Schechner 1965). The conceptualization of his pieces was reflected on the audience's constructed experiences, seating, and angles of visibility. Indeed, his definition of theatre is critical to this study because of its expanded territory. Cage seems to believe that theatre is not just the context (architecturally addressed building) of stage play, it is rather a context of content, visuals and narratives that the individual becomes a spectator in the moment and perceives the context as a "live" performance. Therefore, Cage appreciates time and site specificity of each single performance and claims that attending a live performance can potentially be completely different from listening or watching the same performance in a different time and place. This will be more

⁹ An early form of artistic walking started with the philosopher Walter Benjamin writing on Paris where he has narrated urban contexts of the city through his practice of walking (Benjamin 1969).

relevant as the study goes further to discuss “live-ness” and “event-ness” as encounters of temporary installations experience.

For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment. This openness exists in the fields of modern sculpture and architecture. The glass houses of Mies van der Rohe reflect their environment, presenting to the eye images of clouds, trees, or grass, according to the situation. And while looking at the constructions in wire of the sculptor Richard Lippold, it is inevitable that one will see other things, and people too, if they happen to be there at the same time, through the network of wires. There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. (Cage 2010, 8)

In his articulation of silence, Cage raises the need to think into silence as an openness, and hence apply this thinking on wider ranges of practices to acknowledge what “situation” brings to the site or the artwork. A number of architecture critics have realized and highlighted Cage’s input to the making of new architectures and –if not making- the way architecture can be taken and read. His openness of the fields, his expansion of theatre’s definition, his wide understanding of silence, and his vision of performance as a whole combination of space, time and media are all great approaches of thinking that can explain new genres of over-layered realities in space caused by temporary installations.

It has also *immediately* informed the practices of contemporary art even if they do not particularly involve “music”. Artists have become more aware of their sites and their being part of the work, and artwork being “aware” of its background. The two mediums (art and background) merging together are starting to become a more obvious process. His appreciation of the *now* of the art piece is present in all temporary installations and continues to be experimented in more recent works.

The other concept that was addressed to John Cage is his notion of chance (Boehmer and Pepper 1997); this is another shift in art and — later—, in architecture. Again, this concept is an open platform to re-investigate art, to allow time and space bring their effect on a pre-curated art piece. Then, art as such can be an *experience of the now*.

From the 1940s to the 1960s, John Cage's work caused shifts not only in the face of the 20th century art, but also caused shifts in theorization of a wide range of practices of that period and beyond, overlapping around Cage's writings.

Anthony McCall: immersed by/in Space

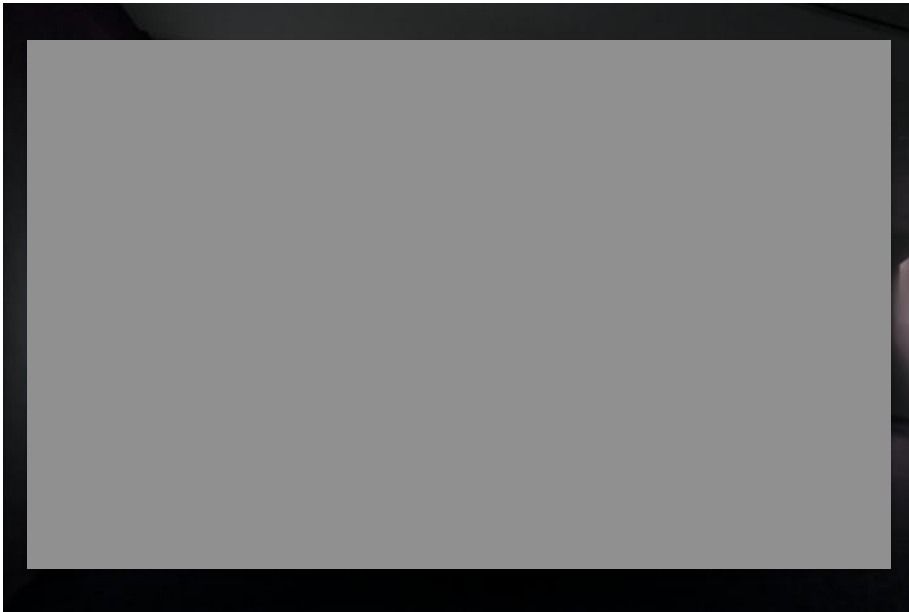


Figure 3-1 Lone Describing a Cone, Anthony McCall, 1973

Anthony McCall is one of the contemporary installation artists who has used light as the main ingredient of their work. His work gives a quite clear example to understand conflicts in the trace of relatively immaterial yet seemingly powerful existence of an artwork. Saltzman (2006b) draws attention to what is said to be an increasingly developing concern in societies about the gaps between temporary events and their monumental physical remembrance. This seems to be the case in many contemporary studies of art and architecture.

The materiality of the sculpture/environment created by light can be seen as sculpture and read, based on their relation to sculpture and films. Therefore, perhaps one of the most obvious encounters of McCall's work, despite being more recent than the other three examples mentioned, is illusion in relation to context and how illusion can be a power of transformation of our experience of the site. Also connected with media theory *The Medium Is The Message*: (McLuhan and Fiore 2008), medium here is highly important; the space disappears in the dark and the fiction lines of light are the only link to the real world. Further on in this study, this idea of

illusory elements being the only attachment to the world —, and at the same time the detachment from the present world—, will be illustrated by experiment and field observations.

Interestingly, McCall makes notes of some of the encounters considered in this text that he addressed with the review of his previous work. He highlights issues of the experience of his work; of which I am highlighting the relevant points in the following.

First, he clearly addresses the relationship between audience and the work that takes the reader to a direct connection with immersive-ness. He is apparently aware of this intimate intercourse that he is offering to his audience. And following the immersive experience comes the manipulation of time that is associated with an illusory journey. Time is a tool that McCall uses and analyzes all the way through his review (McCall 2003; Turvey et al. 2003).

Another significance of McCall's work that also applies to the works looked at here is the ambient experience made by the combination of light and space; the integration of the light with the specificity of the exhibiting place is the factor that causes this ambience. Being a medium within the gallery space, McCall mentions – recalling the viewing patterns of the visitors – that possibly this very situation has given the chance to view different versions of the same film.

Referring to later works of his that involve performance, the artist demonstrates the value of time in structuring the narrative of the *then-space*. This study can relate to McCall's expressions of his work as he refers it to the event as a term to describe the experience (McCall 2003).

The film exists only in the present: the moment of projection. It refers to nothing beyond this real time (in contrast, most films allude to a past time). It contains no illusion. It is a primary experience, not secondary: i.e. the space is real, not referential; the time is real, not referential [...] No longer is one viewing position as any other. For this film, every viewing position presents a different aspect. The viewer, therefore, has a participatory role in apprehending the event: he or she can, indeed needs, to move around relative to the slowly emerging light-form. This is radically different from the traditional film situation which has, as its props, row upon row of seats, a giant screen and a hidden projection booth: there, the viewers sit passively in one position while the images of the film are "brought" to them; these people can only participate vicariously. (McCall 2003, 52)

Going back to 1973, in an interview McCall refuses illusion as a present component of the experience, but at the same time refers to illusion as a tool to take the viewer to another period of time by bringing sights from the past (McCall and Dasgupta 1977).

This film exists only in the present: the moment of projection. It refers to nothing beyond this real time. It contains no illusion. It is a primary experience, not secondary: i.e., the space is real, not referential; the time is real, not referential. (McCall 2003, 42)

It is arguable that this is similar to the illusion that Hatoum's work offers, illusion of displacement and illusory space identity, there is also a spatial illusion that can be offered by installations, that is an illusion that disturbs the configuration of the spatial layout of the architecture that surrounds the installation.

Even when the spectator was conscious of confronting an illusion, its perfection seemed so consummate and above banal illusion that one still felt transported to another place. (Grau 2003, 98)

In a book titled *Virtual Art: From Illusion to Immersion* by Oliver Grau (2003), the writer provides an insight on how illusion plays a role in the experience of installation art that has image projections on the walls, supporting the approach that suggests that immersive space creates an illusion of *being in the picture, inside an image space and its illusionary events*. While illusion here is referred to as the effect that immerses the visitor in another reality that is different from the exhibition space, other views echoing McCall's refusal of illusion in his work, refer to installation art as "anti-illusionist art" since it is present to the visitor who can occupy it in real time and space (Ran 2009)¹⁰ The present text will not discuss illusion as an independent quality in temporary installations. Yet, it does address illusion in relation to immersive-ness as the affect that transports the visitor of the installation from being in the gallery to being in the work of art and its narrative¹¹.

A critical art discussion with McCall published in the 70s shows an awareness of a concept significant to the main research question here, the installation as event. Despite being briefly mentioned and shyly followed up later by architecture theorists, differentiation between object and what is called later as installation has been stated. A basic definition is as follows: if the art piece doesn't change, or doesn't apply change to, the environment it is regarded as an object.

¹⁰ A detailed discussion of installation art as anti-illusionist art can be found in the introduction chapter in *A History of Installation Art and the Development of New Art Forms* by Ran (2009).

¹¹ This quality will be visited in the second case study of chapter 4: Carroll/Fletcher Gallery.

But as new art approaches were introduced, another definition for other types originated: if the art piece changes or applies changes to the displaying space during the viewing experience, it is regarded as an “event”; event is mentioned here in the same terms that will be negotiated further in the chapters of the research. The exploration of this concept continues to be developed in that interview:

Art that does not show change within our time-span of attending to it we tend to regard as "object." Art that does show change within our time-span of attending to it we tend to regard as "event." Art that outlives us we tend to regard as "eternal." What is at issue is that we ourselves are the division that cuts across what is essentially a sliding scale of time-bases. A piece of paper on the wall has as much duration as the projection of a film. Its only difference is in its immediate relationship to our perceptions. (McCall and Dasgupta 1977, 54)

While McCall’s introduction of his work as an event will be analyzed in chapter three showing how it unfolds through practice and through the main event notion of Deleuze, I include it among the three other artists as their work help to illustrate the thematic emergences that are explored below. This also helps to display how for these emergences, new terms and theories had to be borrowed from other disciplines like performance studies and media studies in order to articulate them.

Conclusion: Thematic emergence:

An overview of the timeline of installation art as a whole shows that significant ingredients and features have been materializing during the period of the early 20th century to now: these ingredients resonate within the temporality and spatiality of the practice of installation art, but also involves the bodily experience that in a wide range of works allows the visitor to explore while moving through the artwork. Duration, location or site, sensory experience and environment –as matter rather than object- can be said to be four of the ingredient with most relevance to this study.

Consequently, reflected from the content of the review that has been displayed in this chapter, below are themes of the artists’ production that are also directly projected on the audience experience and have been dominant in both practice and theoretical articulations reviewed above:

- Site specificity

- Interactivity
- Mediation
- Uncertainty: Uncertain reality
- Virtuality
- Inhabitability
- Immersive-ness
- Unrepeatability that reflects disappearance

Before concluding on these emergences, as I use it continuously through the text, I pause here at the concept of *disappearance* to confirm the theoretical background from which this term functions in my study. Disappearance is term I find illustrative to discuss the matter of temporary and live experience in spaces created by installation art. the terms through which I use disappearance in this study synchs with the notion of disappearance in performance studies. To great extend, it resonates with the way it was used in recent art and architecture critical study: *Spatialities: The Geographies Of Art And Architecture* where the study referring to light projection art piece by Layla Curtis, suggests that the disappearance of each flash of the light during the display is a “signature”: “Each runner leaves a different kind of mark as each movement has its own individuality” (Rugg and Martin 2012, 148)

But I find disappearance as a term I use in my text is most illustrated by theorist Peggy Phelan (1996) in her influential text *Unmarked, The Politics of Performance* where she understands disappearance as an active occurrence that continue to happen in a live performance:

“Performance, the genre of art in which disappearance (the failure of the given to be seen to remain fixed in an arrested projection) is part of the aim of the work” (Phelan 2003, 31) which for my study represents the situation of a temporary installation¹²:

“Without a copy, live performance plunges into visibility—in a maniacally charged present—and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control.” (Phelan 2003, 148)

¹² Referring to Phelan, Auslander (2008), of whom his book *Live-ness: Performance in a Mediatized Culture* will continue to be mentioned as a reference in this study, Auslander explains how Phelan’s notion of disappearance is directly linked to the live-ness of a performance: “Her suggestion that a performance cannot be copied and still remain a performance derives from her view that performance’s most crucial ontological characteristic is its disappearance” (Auslander 2008, 112)

Listing disappearance, and the concepts above, within installation art demonstrates the overlap between the roles of architecture and art in defining perception of space. The art is creating a physical environment, the way that architecture does, gives installation art the influence on the pattern of use and people's behavior in its sites.

[Space] is now being considered as an active ingredient not simply to be represented but to be shaped and characterized by the artist. And capable of involving and merging the viewer and art in a situation of greater scope and scale [...] the artist is now free to influence and determine even govern the sensations of the viewer. The human presence and perception of the spatial context have now become materials of art. (Reiss 2001, 34)

Yet the above themes belong to a vague area often claimed and re-claimed by art, architecture and culture critics. This could be possibly because of the temporality and live-ness of the artworks in addition to the wide range of genres offered within this practice. Installation art has always been associated with resistance to traditional art historical approaches of recoding and documenting. It seems that when early documentation has been published, unrepeatability and disappearance have been obvious to researchers as well as to artists, and while this has called for new tools of representation to be developed, it has also raised questions about the “dismantled art pieces” as a new dialogue (happening) that need to be decoded, reread and redefined.

(1-2) The research problem

Following this timeline observation, and considering the above observations that have developed from reading through the timeline, the patterns that share repeated occurrences in artists' work, such as spatial arrangement through the gallery or exhibiting site, the focus on theatrical presence either by including a live performance or by interactivity that invites the visitor to perform, and the other emerging themes that ties this practice with architecture such as inhabitability and immersive environmental quality, I find the fine line between art and architecture an interesting yet problematic field of research that is yet to be elaborately unfolded. Despite the increasing quantity of writings on installation art, and despite the fact that architects and architectural researchers are amongst those who study and refer to installation art persistently, there remains a lack of clarity in which a scholar can address installation art with assertive terms.

The very moment of two mediums coming together to contain 'me', with its influence continuing afterwards, is a phenomenon I will explore in the course of this PhD, guided by the following initial research questions:

- What happens *then*; what do I perceive between two separate spaces? I am here questioning the message and its reliance in the folds of the spaces we inhabit; the message that is not fixed nor necessarily attached to a physical lifetime of the installation I too question here the replication of this message on the mirror of my inner-self.

- Where do these fragments of images from a disappeared place belong to that I've once visited belong to? Do I belong to them instead? Do I desire to belong to them rather than to the familiar permanent surroundings? Here, I look at the sense of belonging to immaterial places present in the memories of previous spatial events.

As I am questioning the potential that installation art adds something novel to our experience of the everyday environment, and the possible temporary and/or permanent change such temporary structures could leave on our knowledge of the context, I find that the concept of the philosophical Deleuzian event (Deleuze 2006) is a key point by which this time-based phenomenon could be explained, and this connection will be set out in more detail in chapter 3.

The event chapter of Deleuze's book *The Fold* states that permanence could be produced through time with the participation of a series of perceptions in which it says that "*a permanent has to be born in flux*", and that objects "*gain permanence only in the limits of the flux that creates them*" (Deleuze 2006a). At the same time, new things could supplement the permanent through the movement of perceptions, through the sum of perceptions taking place in the event, that this sum could add a new colour to the existing scene that hasn't been there before, and this colour could be -in the mind- always attached to the scene even afterwards.

The research questions can thus be reworked under the idea of installation art as an event rather than a platform for an event:

- Could installations be understood as a temporary lens through which we could see our surroundings? Through this lens could we see a whole new world? Could it be a filter to display our everyday life differently for a certain period of time? Could it add a hue to the environment,

an everlasting hue, appearing like a mirage when we revisit its site? Do they extend the meaning of our everyday journey forever or only for a delimited duration? Is it possible to belong to an event?

In the middle of the lived spaces of the urban context, temporary installations are displayed and constructed on the ground of the existing environments to create temporary spaces that we could enter and experience and perhaps to temporarily belong to. Belonging to the temporary could be a new event that we might encounter in the sight of the revolution of advanced technology. As things around us tend to exist and disappear, we would need to belong so we can engage, so we protect ourselves from belonging to nowhere. Can we belong to images of immersive reality of places we love?

- Can this particular illusion or immersive-ness enhance our sense of belonging? Can it address our identity more than the urban architecture environments we use in everyday life? Could illusive environments be our escape from dis-belonging to a world that increasingly looks quite similar everywhere? Could illusive environments be the point of contact with the surrounding environment?

These questions will be addressed through three main bodies of investigation. The first is theoretical, and takes place in chapters 2 and 3. In these two chapters I set out the literature review that surveys and questions existing attempts to understand installations. Hence, chapter 2 is a reading across the possible approaches to understand temporary installations architecturally, trying to find the alternative that eliminates most of the limitations and stretches the language through which I can illustrate what I will experience later. Chapter 3 continues the literature review in a more directed way that aims to lead to a theoretical framework that should guide the practical part of the research.

The second body of investigation is the experiential part, which takes place in chapter 4. Three case studies are included in this chapter, along with the methodological discussion. Because of the complexity involved in installation art situations, the research methodology is structured from theory as a starting point, where each case has its specific theoretical background over which the findings will be reflected. Following an outline of each installation, I narrate in more detail my subjective bodily inhabitation of each piece and illustrate my narrative with photographic documentation taken during my fieldwork, and with graphic techniques that will help make

theoretical concepts more connected to the subjective narration. The case studies are selected to test the acclaimed theoretical discussion that is mainly driven by French philosopher Gilles Deleuze which addresses how event can be a key explanation of temporary space experience in chapter 3, and also by narratologist Mieke Bal and her approach to narrative study that can be an alternative to semiology as a way to approach architecture, on three levels of architectural experience. The first is the urban experience: although this will not form the main platform of testing, it will look at the analogy between the temporary art event and live performance as an overview. The second case study, which takes place in Carroll/Fletcher Gallery in London during two separate temporary exhibitions, experiences the temporality of the art installation on the interior level, which allows more attention to details of shifts and drifts of the journey inside each installation. The third case study, which takes place in Newcastle and is a single event of the AV Festival, deals with crossing a distance in a specific duration where I situate myself inside the relationship between my perception and my surroundings. This happens during a SLOWALK, a walking piece by British artist Hamish Fulton. There, the discussion lands a direct implication on one of the proposed encounters; slowness and how emphasizing new ingredients in the spatial experience can alter the perception of the site and its narrative. These three levels of testing space temporality in art and architecture have helped to develop a tool to assist the narrating of each journey that includes the moments where the influence of the temporary brings new emergences to the permanent architectural context. Collage as a technique has been used as a technique of narrating, which means constructing a framework within which my journeys in each art event will be displayed. Therefore, collage here is not only bringing foreign elements together into one context, but also is a process that accommodates the stages of de-collaging and re-collaging. Throughout the three stages, each case study will be told first by reflecting on the event as a whole: collage, then by deconstructing the story into key moments of interacting with new encounters in the space: de-collage, and last by responding to the theoretical investigation that will create a new reading of the examined event: re-collage.

All the findings are then articulated in chapter 5 that follows, where results are not ordered by cases but by extracted encounters. Four key encounters that are extracted from the case studies and theoretical investigations provide a structure to resituate the narratives of the case studies in a new context. This makes them capable of being transferred and transformed to wider examples, and of being used as tools of analysis and understanding.

The third and final body of investigation is the reflection, where the findings of chapter 4 are taken forward and discussed in the context of more recent examples. Those examples are to be presented in this thesis through the frames of the four encounters. This will suggest that reading of temporary installations through encounters can provide a distinguished form of representation, and can reveal parts of installations that are challenging to be presented after the artwork is removed. The conclusion of the study will summarize the findings of the three bodies of investigation and suggest the possible contribution of the analogies, techniques and tools offered by the present research.

Chapter 2 Reading the installation art medium among other art types, and among other architecture spaces

The aim of this chapter is to tackle the gaps found in art and architecture literature that were mainly caused by the confused overlaps between the two disciplines that emerged during the late 20th century. Firstly, through the available theories that aim to articulate the reading of the art medium and the architectural medium, the text aims to display the problematic conjunctions or conflicts that one might encounter when these theories are applied on temporary installation art. Secondly, the theoretical reading will be reflected on architecture and art studies to identify where these conflicts have been partially acknowledged. The discussion then will lead to narrative as a suggested approach that more than semiology appeals to answering more questions about temporary architectural presence in installation art. A close reading of event theory in the following chapter will complement the narrative approach introduced here.

In the final part of the chapter, the uncertainty in reading one contemporary artwork will reveal the gap in the theorization of the language of temporary art spaces. The text therefore allows neighbouring theories from performance art and event to contribute to the argument, in order to establish a more robust complex that can actually address how a temporary spatial medium can be received by a spectator. In this part, the dynamics of this temporary spatial experience will start to be unveiled, raising interesting questions about the potential of this reading towards rethinking the theory and the practice of temporary space. For example, philosopher Brian Massumi talks about these new questions, particularly when discussing interactivity in his book *Semblance and Event* (2011). He notes that the new elements that have been introduced as ingredients of art installations have affected the reliability of the conventional methods of reading art.

The main purpose of this brief review is to look at the languages of art and architecture as they has been theorized; then, by defining the area where installation art revolves, it will revisit those theories to see which approach can best aid the study of temporary art spaces.

(2-1) Brief Background:

Before doing this, it is important to provide an overview of the emergence of installation art in the contemporary writings that belong to either architecture or art, as a continuity of the historical

development provided in the introduction. Although installation art as a new situation in art museums/exhibitions had been highlighted around the 1980s in journals and critical reviews, it has got more attention in studies from the beginning of the 21st century onwards. Those recent studies have mainly shown the contemporary struggle in finding an agreed definition that can address what installation art is about, how it operates and is perceived.

Reiss (2001) dedicated a study to fill the gap in art studies through studying examples of installation art within four themes: a display of the elusive area that attempts to define installation art. After a historical timeline -presented in the diagram below- the author indicates the distinction in the spectatorship process of installation art. It observes the emergences in this relatively new art practice mainly from a spectator’s point of view. But it also in the introduction points at the vague area of the term installation art and the number of overlaps between it and other disciplines (Reiss 2001). Yet, the study, as the author states in the introduction, is to provide a survey of all the types of installation art that have appeared over a span of 40 years in New York.

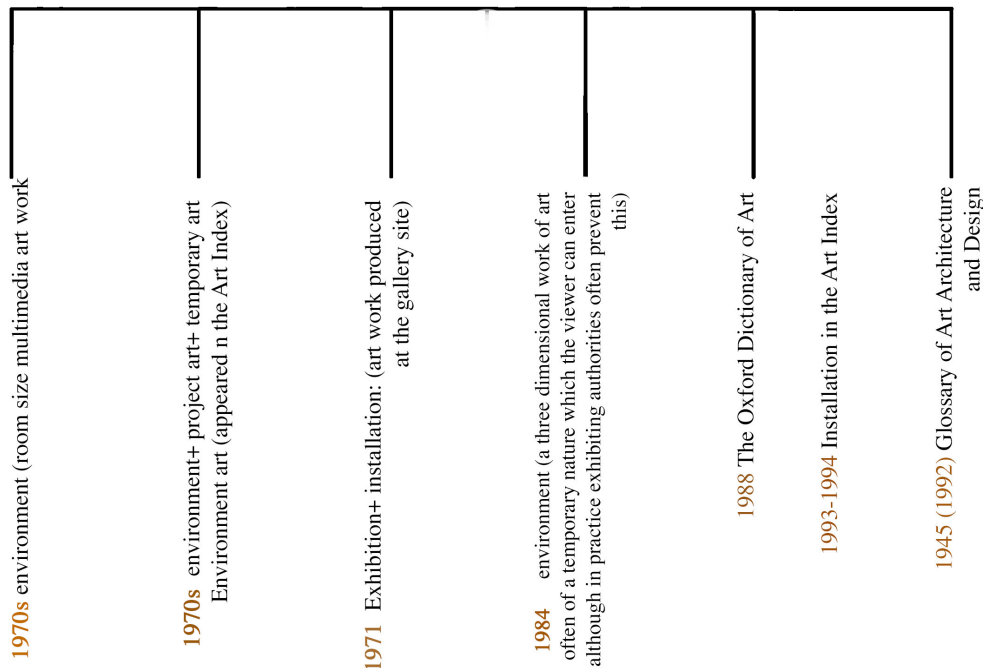


Figure 2-1 Example of a timeline that tracks the development of installation art, specifically how it has been received as environment- until it has been announced as installation art (summarized from Reiss 2001)

The Power Of The Display by Staniszewski (2001) is another historical review of installations in art museums, with a focus on the emergences in the display methods and poetics of this genre of art. This issue has been raised because of the new spatiality that involves setting innovative display techniques (Staniszewski 2001). Many of these studies have articulated meanings of installation art through examples that have been discussed individually, mainly because each artwork is discussed as a situation that has emerged in its own specific environment¹³.

A while before that, Rosalind E. Krauss' writings in the 1980s and 90s on concepts of contemporary art, largely when the sculpture was in the development process toward being named 'environment art', have marked emergences that are related to the topic of this chapter. In the introduction of *Passages In Modern Sculpture* she debates in depth the essential differences between "a temporal event and a static object", drawing a link between the interpreted meaning of a sculpture with the way one would define modern sculpture in the first place (Krauss 1981). In addition, more time consideration in the study of spatial sculpture experience has been given, rejecting the limitation of the physical qualities of the objects:

The history of modern sculpture is incomplete without discussion of the temporal consequences of a particular arrangement of form. (Krauss 1981, 3)

This has fallen into the concept of the sculpture in the expanded field that the writer has explained earlier in an article in *October* (also detailed in the previous chapter) (Krauss 1979).

(2-2) Language of art and architecture

To access perception of temporary artworks described as installations, one needs to understand whether this temporality is accessed via installation art as semiology, or installation as a narrative journey. In 1967, French semiotician Roland Barthes published his well-known articulation of Swiss linguist Saussure's science of signs. In his introduction, Barthes has defined the semiotics of things through which one can approach cultural artifacts from linguistics point of view.

¹³ This has been detailed in the introduction where significant art pieces have influenced the emerging literature on installation art.

Referring to Saussure and his 1916 claim of the existence of semiology, Barthes has introduced the possibility of applying the system of signs on various areas of study, making an initial analogy between cultural artifacts and language. In art and architecture, semiology has been relevant ever since. Architecture studies have considered semiotics of architecture with the influence of Barthes' 1964 essay of the *Eiffel Tower*¹⁴ as a mythology, and his wider discussion on the applicability of semiotics on artifacts including art objects, architecture and music. Other approaches in philosophy have also emphasized on the quality of the understanding of signs and the signified which, although they are not part of the scope of this study, they have influenced the development of a number of this study's references¹⁵.

On the other hand, in 1945 when Merleau-Ponty's *Phenomenology Of Perception* was published, the emphasis was on embodiment that contributes to the creation of that remaining image in the mind of the spectator. Architecture in particular goes beyond semiology because it is a spatial bodily experience that involves all the senses (Merleau-Ponty 1969). Semiology, however, has been an intellectual knowledge that has informed the understanding of architecture in a number of ways¹⁶.

Other attempts also have been made to apply language to architecture to give it its own decoding system. Architecture thinker, Christopher Alexander, has made an analogue between language and architecture forms, specifically making use of poetry. The influence of architecture on its user has been compared with the influence of poetry on its reader, since poetry as a form of language is very different from ordinary written text (Alexander 1978). In Alexander's work, language has been stretched to be more specific when comparing to architecture, but in recent contemporary architecture, language is yet to be stretched to be able to accommodate new practices such as temporary installation art.

¹⁴ While the original essay *La Tour Eiffel* was released in French in 1964, according to the AA Files (2012) the full English translated version of the text was not completed until recently when it was conducted by Julie Rose (Barthes 2012).

¹⁵ Erwin Panofsky's theory of Iconography in his essay *Meaning in Visual Arts* has also offered an approach towards addressing the meaning of the work of art (Panofsky 1993). An article by Christine Hasenmueller (1978), written shortly after Barthes had published *Elements of Semiology*, explains the similarities between iconography and semiotics of art and why there has been a tendency from scholars to bring together iconology and semiology to interpret the work of art. The discussion has been extended to explain the distinction between the two approaches and the involvement of the history of the work of art in determining the meaning of the work of art.

¹⁶ For example, architecture theorist Leach (1997) has drawn an intellectual thinking of architecture in his writing on structuralism, and Roland Barthes makes an observation supporting a strong connection between urban and semiology, "*we can observe a growing awareness of the function of symbols in urban space [...] the city is a discourse and this discourse is truly a language: the city speaks to its inhabitants*" (p. 160). In a later point of the same chapter, he makes one of three remarks on his explaining of architecture as semiology; he suggests that "*the user of the city (what we all are) is a kind of reader*" (Leach 1997, 164).

Language studies have not limited their boundaries to the written and spoken languages, they are extended to various forms of lingual metaphors that include all visual materials. Objects in art have arguably been considered as signs by the majority of philosophers of the 20th century following the finding of semiotics, aiming to set a system of reading and analysis of the complex art forms developed with humanity.

The core of semiotic theory is the definition of the factors involved in this permanent process of sign making and interpreting and the development of conceptual tools that help us to grasp that process as it goes on in various arenas of cultural activity. Art is one such arena, and it seems obvious that semiotics has something to contribute to the study of art. (Bal and Bryson 1991, 174)

In their critical reference to semiotics, Bal and Bryson (1991) explain how this branch of knowledge has aimed to be a system through which the signs of a specific language can be decoded. Signs are always associated with vision and this has been further confirmed in Barthes' philosophy where he has developed, in a text on the *Elements of Semiology* in the late fifties, a framework that has subsequently been widely applied in art and architecture studies (Bal and Bryson 1991; Barthes 1977; Hasenmueller 1978; Riley 2013).

Thus, the realm of reading art as signs has been widely discussed and displayed. However, there is one key body of work that it is particularly related to, and will be used through this research, and that is Barthes's *Elements of Semiology*. Roland Barthes and Walter Benjamin have both informed theories of architecture by including some architectural pieces in their theorizing of semiology (Benjamin 1999; Barthes 1977, 1981). *The Eiffel Tower, Other Mythologies* and the *Arcade Projects* have all been looked at as signs systems that appeal to the interpretation of the eye as a first interpreter.

It is arguable that in semiology, architecture has been read more or less as spatial sculptures with an additional geographical quality that associates locative identity and culture. Yet, reading Barthes and Benjamin raises a problem from within, which in later writings of Barthes starts to appear and to be revisited. In *Camera Lucida*, where Barthes discusses the revolution of the photograph (Barthes 1981), his text seems to argue with his earlier text on semiology.

I was not sitting down to contemplate them, I was not engulfing myself in them. I was sorting them, but none seemed to me really "right": neither as a photographic

performance nor as a living resurrection of the beloved face. If I were ever to show them to friends I could doubt that these photographs would speak. (Barthes 1981, 63-64)

In his reading of the *Winter Garden* photograph, which will be further discussed in the first case study of the fourth chapter, Barthes acknowledges the quality of the embodied memories in looking at the photograph and the temporality of the event that the photograph represents. In some situations of art, the work offers more than just an interpretation by the eye.

Derrida's writing on language supports the later approach of Barthes. Derrida (1973) seems to make a clear distinction between lingual bodies from the early stages of his writing. He makes a significant distinction between the two main forms of language; *written and spoken*. In his distinctions, major significances emerge within the qualities of the written *signs* and the spoken, in which they are both considered as language but not necessarily semiology.

Barthes, in *Camera Lucida*, has started bringing in the issue of semiology, particularly *the signifier*, in order to negotiate the new art material of the photograph. Semiology has struggled to fulfill the aspects of the photograph that Barthes's text intended to address. Therefore, semiology starts then takes a less significant role. Instead, Barthes talks about how a photograph can speak to us rather than being a material to read. In this sense, he also deals with this visual material as a combination of meanings and treats the photograph as a space. As he analyzes it, he describes how some visuals in the photograph can look like foreign objects. This is when Barthes introduces the term *duality*; experiencing more than one meaning in one location. Duality is justified by the presence of the ladies and the soldiers on the same street where, for him,, they don't usually coexist.

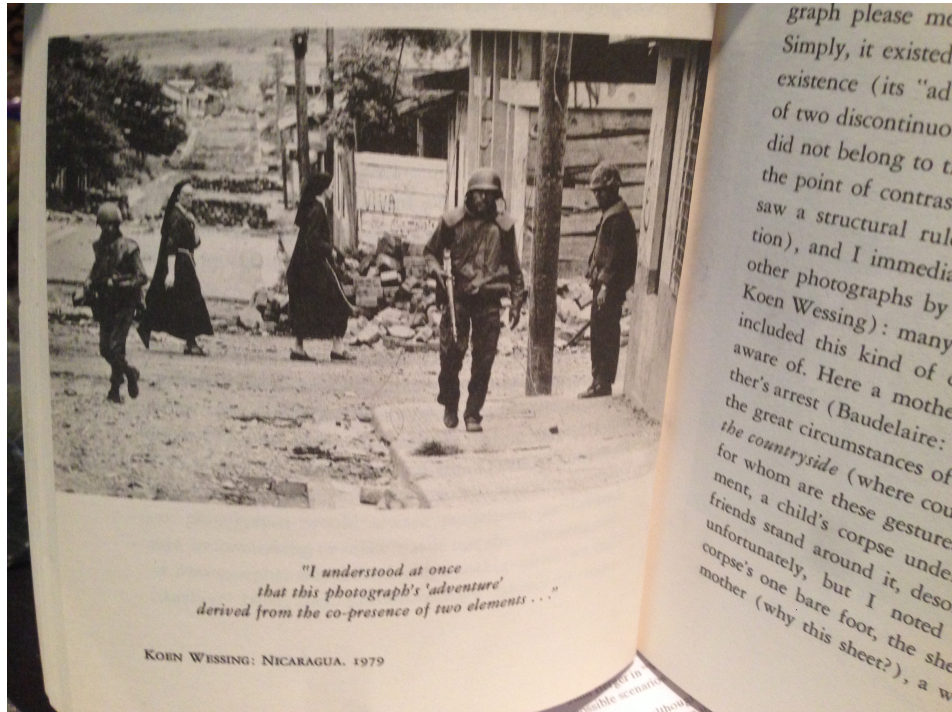


Figure 2-2 A page of *Camera Lucida* by Roland Barthes where the photograph explains dual meaning that is not usually perceived at the same presence

Although duality can also exist when we deal with objects as being coexistent while they belong to a different context, Barthes' use of the term emerges from his experience of the photograph being a fold of phenomena that can go beyond semiology. One can argue that if this has been the case of the photograph, and if Barthes struggles to ground the photograph¹⁷ with semiology only because a photograph is always spatial, then spatial art would become more challenging to be grounded with semiology and semiology only.

John Berger in *Ways of Seeing* discusses different forms of visual media and what the possible scenarios might be that can take place while the spectator articulates a single image.

Yet, although every image embodies a way of seeing, our perception or appreciation of an image depends also upon our own way of seeing [...] Image shows how something or someone "once" looked. (Berger 2008, 3)

¹⁷ It will become clearer how Barthes integrates a great amount of subjectivity when it comes to the reading of the photograph in chapter 4, where his subjective discussion will make the way for the narration of the case studies.

Berger suggests that the spectator does not only look and interpret, but also situates himself in what he looks at.

The painting now travels to the spectator rather than the spectator to the painting. In its travels, its meaning is diversified. (Berger 2008, 3)

Although speaking of still art, not spatial art, Berger highlights this *other* dimension of what is seen. It goes deep into the perception and creates multi-temporalities that are part of the original story of the artwork. But more importantly, Berger suggests that there is a great distinction between the original and the reproduction, the quality of the site and the contexts that resist the ground of semiology.

The uniqueness of every painting was once part of the uniqueness of the place where it resided. Sometimes the painting was transportable. But it could never be seen in two places at the same time. (Berger 2008, 24)

This meaning of originality and reproduction is stressed when Berger carries on his argument, where he describes the way viewing a painting in television becomes a new situation of meaning creation for the particular painting.

There, it is surrounded by his wallpaper, his furniture, his mementoes. It enters the atmosphere of his family. It becomes their talking point. It lends their meaning to their meaning. (Berger 2008, 24)

For this research, Berger's claims raise the questions of context-specific articulation of art that immediately favours the narrative approach against semiology. If semiology of art has been tested and challenged in photography, it has been yet to be even more challenged in contemporary installation art, and this has been the case for the presence of additional qualities that have been introduced to installation art¹⁸: one is temporality and the other is spatiality. Spatiality has first challenged semiology because of the complete engagement of all senses to *spectate* installation art. Semiology acts as a response to mainly what the eye sees, it is active in fine art because of what Barthes refers to as the dominance of the gaze whereas, in art installations, the gaze is only one active tool among others. Temporality is another strong reason.

¹⁸ This has been introduced in the introduction to this thesis.

Interactivity as well –as mentioned earlier in this chapter– is a major reason why semiology is less capable of acting against installation art. However, interactivity for this study is something to be studied case by case and not to be generalized, since the category of temporary art spaces that I am considering is wider than interactive art only.

It was not until the late 20th century when writers in space and architecture become clearer about the overlaps of spatial practice that has put a huge impact on the thinking of architecture's monumentality. Anthony Vidler is among those architectural writers who made comparative studies among a wide range of spatial practices. Where his writing becomes highly relevant to this study is the way Vidler categorizes spaces not by their discipline or profession, but based on their spatial existence and influence on the users, meaning that, in his category, installation can also fall as architectural space with certain specificity (Vidler 2002).

In *Warped Space*, Vidler describes the characteristic that falls into “*warped space*” as the spaces that in modernity share a sense of loss and mourning.

In both, a sense of loss and mourning, informed by psychological and psychoanalytical theory, has led to an effort to construe an aesthetic equivalent; in both, the generation of this equivalent has forced the aesthetic into new and sometimes excessive modes of expression. (Vidler 2002, 2)

Through his introduction of warped spaces he makes an inclusive reading of the psychology of modern architecture, where he suggests that architecture can be read within art, “*the spatial dimension rapidly became a central preoccupation for those interested in understanding the special conditions of architecture, an art that, while perceived visually, was experienced in space*” (Vidler 2002, 2). Although, in his introduction, Vidler makes an opposite reading of what I am suggesting: architecture is art in space, while in the present text, art in space is architecture.

We seldom look at our surroundings, streets and buildings, even those considered major monuments, are in everyday life little more than backgrounds for introverted thought, passage through which our bodies pass “on the way to work. (Vidler 2002, 80)

Vidler claims that one issue that modernity brought to architecture is that monumentality is no longer the centre of the picture of the city, but the background. The architecture as we used to know it becomes “*a passage*”, and rather than seeing the city we are tending to feel the city. He then refers to Benjamin's idea of “*optical unconscious*”, which brings me to the initial question

observed in installation art. What if because being part of the everyday, the city becomes the background to the staging of a temporary spatial installation where it might not be hidden but at least marginal, and for a passage of time, the temporary art space would become central? The two spatial pieces would still be felt more than seen.

(2-3) Semiology and the difficulty in realizing the context from the content in installation art:

Vidler also points out recent confusion between the background and the foreground in art; unlike painting or two-dimensional art where it is easy to determine the figure from the background. Vidler addresses in the second section of his warped spaces:

The ability of art to construct a critical model for architectural practice has been evident since the renaissance reinvention of perspectival space. (Vidler 2002, 159)

Vidler continues to highlight evidence about overlaps between art and architecture. In his discussion of contemporary practices that float between art and architecture, Vidler observes the exchange of qualities that has taken place between the two disciplines:

Thus an architect taking his cue from the surrealist and Fluxus movements (Frank Gehry) will collaborate with an artist taking his cue from the monumentalizing tradition of architecture- within art practice itself, the architectural analogy of structure, form, and landscape- common to the minimalist and earthwork art of the fifties and sixties is dissolved into a general concern with shelter (Krzysztof Wodiczko) and prosthetics (Elizabeth Diller and Ricardo Scofidio). (Vidler 2002, 173)

So, there seems to be two ways of approaching a coherent understanding of a spatial artwork; including architecture: one is semiology where the visuals of the scene can be decoded like a language of written signs that can hold, to the perceiver, one or more than meaning; the other approach is to consider spatial art as a more dynamic existence than still art. Since even the scene is not still in many of these experiences, and even if it is still, the movement of the spectator and the interaction with the work would add this layer of dynamic. Moreover, the temporality of temporary installation art can leave no fixed image of the artwork, especially those works that are displayed in different sites where they have to be adapted to each specific site.

The second approach considers temporary spatial art as journey or as a story that unfolds through a limited period of time, and where semiology is only one part of it. Architecture has examined

this approach spatially more than art, and installation art here being similar to architecture in terms of being spatial, but also that art in terms of its institutional belonging can indeed be reexamined through the dynamic framework that can -in short- be referred to as spatial narrative where a temporary spatial complex can be narrated through time and movement rather than signs and readings¹⁹.

As stated in the introduction of this chapter, when it comes to space (art or architecture), semiology and narrative can well be elements of analysis of the same experience, and they can coexist and support each other. However, choosing one of them to be the leading framework of analysis is where the conflict emerges. For this reason, this thesis will distinctly undertake spatial narrative as the leading framework within which semiology will be one of many elements of the narrative²⁰.

In another body of work edited by Vidler, *Architecture Between Spectacle and Use* (2008), Kurt W. Foster makes a critical observation of emerging conditions of architecture that takes it from its conventional theoretical frame and challenges its merits with other contemporary art practices, using the example of the *Philips Pavilion* by Le Corbusier and Iannis Xenakis, a temporary expo structure of 1958 in Brussels. It is a disappeared piece of architecture that was loaded with art presence. The acoustic piece *Poem électronique* by Edgard Varèse embodied the whole space along with image projections; in fact, the structure of this massively studied building has been formed to particularly respond to and be occupied by this display. Vidler therefore refers to it as:

A space so completely at one with itself as to suggest a perfect match of autonomy and performance. (Vidler 2008, 29)

As more temporary works are discussed, more problems with semiology emerge despite it being informative and widely spread in art studies. Mieke Bal (1991), whose narrative approach will be involved in the framework of the second case study of this research, criticizes semiology in art in an article called “*Semiotics And Art History*”:

¹⁹ I will not mention all the references that deal with architecture as an experience; rather, I am giving a few key examples on how architecture is interpreted through movement and experience in contrast with still signs (Vidler 2008; Rendell 2010; Bruno 2007; McTighe 2012).

²⁰ In general, the opposition between semiology and spatial narratives has been claimed most clearly by De Certeau in his well-known text *The Practice Of Every Day Life*. (Certeau 1984).

But in the past two decades, semiotics has been engaged with a range of problems very different from those it began with, and the contemporary encounter between semiotics and art history involves new and distinct areas of debate: the polysemy of meaning; the problematics of authorship, context, and reception; the implications of the study of narrative for the study of images; the issue of sexual difference in relation to verbal and visual signs; and the claims to truth of interpretation. (Bal and Bryson 1991, 174)

Before moving to the alternative approach, it is worth noting that –as Bal and Bryson suggests– in the mentioned article, although semiology is not rejected in installation art, it still can be used as a set of tools that art can afford, but it is not the role of this thesis to detail the intimate relationship between the *language* of installation art and semiology. The discussion will only go so far as establishing the needs of finding an alternative approach to understand the situation of installation art.

(2-4) Alternative Approach

The inadequacy of semiology in contemporary art is well addressed in Bal's writing of the above article and, therefore, will be taken into account. Bal suggests that instead of replacing semiology in art, it can be incorporated as a set of tools. The reason for breaking semiology into tools is discussed and justified in three elements: context -senders -receivers

In referring to speech and performance in art critical studies, such as those by Michel De Certeau, Mieke Bal and, more architecturally speaking, W. Mitchell in the chapter *Mise-en-scène* of his book *Placing Words*, Mitchell (2005) has delivered contemporary art to a flux platform of negotiation for contemporary art in general, and temporary art installation in particular. Likewise, the confirmation of the between-ness of installation art that floats between art and architecture, between spatial qualities and artistic qualities that have been identified and discussed by Jane Rendell (Rendell 2006), and in Vidler's writings (Vidler 2002) when he discusses *The Phillips Pavilion* and its art-architectural statement, all invite a direct framework that connects a practice to a theory under the light of this intellectual background.

The event as defined by Deleuze (1993) , encompasses these ingredients with temporality in mind. It is a more detailed discussion on how event will unfold, illustrating the vital ingredients

that this theory includes and that make it a compatible framework to take into studying the situation of temporary installations.

(2-4-1) Spatial narratives and the phenomenon of speech:

When the framework takes narrative it also must distinguish between the norms of narrative that space would be referred to: written narrative or told spoken narrative.

We have now two related but different approaches that we can take forward in studying this particular type of art practice. Being a spatial creating a space of art that spectators can move through, installation art can partially fall into the architecture category, but in both cases it can presumably fall into the first approach of semiology. It can be a turn in art history that we no longer have an object of art in our hands, we no longer have a painting or a sculpture to study. We have a temporality of art in space unfolding in motion and time, non-stopping and soon gone. We need to appropriate a language to preserve the history of each piece, for we cannot assume any physical trace will be conserved. And, therefore, we need to come up with alternative terms of analysis. A temporary artwork like installations is like a live stage play or a singing performance, like a speech performed to you only once. Its extended existence is then not collected in one physical body, but into accumulated stories of people witnessing different moments of this spatial event, and collective histories of visual traces fragmented in multiple media forms. So the whole picture is never really the original picture, but a new multi-layered narrative that creates a new whole of an event that acts like a reference for a single artwork no longer authored by a single artist.

For this disappeared temporal presence, new qualitative readings of the space need to be introduced to architecture, as architecture is directly impacted by this situation. For this reason, the following chapter will explore the notion of event and its relation to the temporary spaces of installation art. It aims to set out a discussion that is built from Deleuze's writing on the event and the studies that made their discussion around it; namely by Massumi (2011) and Vidler (2008), and the studies that intersect with the event providing interesting areas of overlap, where the discussion between disciplines can take place to inform the distinct quality of temporary installations.

Summary:

This chapter has been a literature review that has aimed to illustrate the development of installation art as a practice, and the involved theoretical approaches that are relevant to possibly define more the relationship between installation art and architecture. Dealing with its spatiality and temporality, two main strands of theories have been compared—semiology and narratology—, both of which start by considering the work of art as a form of artifact that has a linguistic aspect that can be read and understood. Concerned with the aspect of installation's durational presence, the argument concluded in favour of narratology as the driving approach to understand the experience of art installations. Narrative has led us to interpret live installations as a form of performance of which the basic form is the spoken word, as opposed to semiotics that regards the artifact as a set of visual signs. Taking performance as a possible analogy allows more encounters that are associated with installations to be taken into account.

Chapter 3 Space as event: Deleuzian event and perception in the folds of installation art experience

(3-1) Event as a theoretical reflection of experience: unrepeatability

Defining the Deleuzian event

Following an extensive discussion about the dilemma of reading architectural mediums, the previous chapter landed onto a more flexible area of definition where an architectural medium does not have to be translated through semiology as a system upon which the rest of its associated conditions of the present can be interpreted. Instead, architecture - with certain temporary manifestations - can indeed be more than a static art sculpture. It can be a live, responsive, interactive environment that moves with the spectator, and has its own journey on the site like a theatre play or a film *mis-én-scène*. It thus can be interpreted with more than one tool of translation.

With this in mind, any borrowing from other bodies of art as lingual reference for temporary architecture needs a defined framework to comprehend it and to carry it afterwards as a structure for the experiential case studies. This present chapter looks at the case of installations as artistic happenings from the perspective of the event. I argue that the concept of event can create multiple frames of interpretation that can work in harmony to define temporary spaces as events. The poetics of remembering these claimed-to-be-events complement this framework. The understanding of the mere distinctions between encountering an object of art and a space of art would articulate a comprehensive space-as-event discussion.

Understanding temporary architecture through imagination, memory and event theories:

I consider memory as the main phenomena around which all other aspects emerge in temporary spaces, mainly because they are only physically present for a specific portion of time. The issue I would like to place for apprehension is how temporary spaces are remembered when one has almost no visible trace of them, no remains that can relate the spectator to the original artwork: this is particularly noticeable in this age that is widely claimed to be an age of 'virtuality' and 'digitality' where one constantly tries to resist the rapid movement of events, resist the fast

forwardness of time; because temporary and permanent spaces are merged in illusions of their meeting at a duration of time, it becomes more challenging to capture a memory of a disappeared space. I start with the **memory of events** and places in order to proceed to the analysis of the experience of temporary spaces and installation art in particular.

The diversity of times becomes absolutely central in what I have chosen to call weak architecture. In sympathy with the visions of Joyce and others, and in contrast to the idealist narrative sustained by Giedion, these Architectures transform the aesthetic experience of the artwork, and specifically of architecture, into event. Temporality does not present itself as a system but as an aleatory instant that, responding above all to chance, is produced in an unforeseeable place and moment. In certain work of contemporary art, in dance, in music, in installation, the experience of the temporal event, occurring once and then gone forever, ably explicates a notion of temporality that finds in the event its fullest form of expression. (Sola-Morales 1997, 69)

As part of a study addressed to contemporary issues in architecture, a paper entitled *Weak Architecture* by Sola-Morales (1997) briefly explores and describes the inherent event as the coherent expression of temporary spaces. Although the key paragraph from this essay, quoted above, does not expand on how the event acts as the “*fullest form of expression*”, it still summarizes the notion of the event in a way that sits comfortably with the initial declarations of my study.

It is the disappeared spaces that are the main focus of inquiry of this study, although the purpose of a temporary space can vary beyond art. Whilst it is still early for this study to declare a definition of the temporary spaces addressed, it is widely agreed that for temporary spaces where memory is an important part to define what temporary spaces are, where the remembered image is part of its lifetime, it is essential to adopt a theoretical framework that makes the experience possible to be explained and become explicable. Disappeared spaces have their own poetics of remembering/imagining²¹ that assist their intended meanings.

Philosopher Richard Kearney provides a summary of the major approaches to understanding imagining. Imagining for phenomenologists is seen as a conscious projection of the past, which means that imagining would not be able to create a completely new meaning out of a previous event. Image is defined slightly differently, as a trace left from perception, a “*weakened*

²¹ In my addressing of the issue of memory in temporary art spaces, I will acknowledge remembering and imagining simultaneously. As the process of recalling the disappeared involves the two in quite a similar manner.

impression” reproduced in memory. It is an emerging meaning from previous meanings that weakens the original meaning or perhaps replaces it eventually. Studies would consider these new meanings as transformed rather than created. On the contrary, imagination has been considered by other theorists as a powerful tool to generate meaning out of previous experiences (Kearney 1991). It is able to strengthen images of collective experience. It is able to engrave the image to embody the individual’s mind as well. Nonetheless, all altered definitions of imagining seem to harmonize about the subjectivity and renewable existence of the image.

The poetical approach, according to Kearney, would consider imagining as a creative process resulting from the meeting between two metaphors. Adopters of such a definition treat images as verbal metaphors.

It is evident that images can no longer be adequately understood in terms of their immediate appearance to consciousness. Replacing the visual model of the image with the verbal, Ricoeur – like Bachelard – affirms the more poetical role of imagining: that is, its ability ‘to say one thing in terms of another’. (Kearney 1991, 145)

The approach that considers imagining as a productive creative process to generate new meanings relates to imagination as a “twin function of projection”. I choose to take this approach forward in my tracing of the disappeared artistic architecture. Supported by the Deleuzian event, it has provided my work consistent projections from which new meanings of temporary experience can be built or re-built. During my initial survey on the history of installation art, its spatiality and dynamics, Deleuze’s fold and definition of the event kept challenging the poetics of the artistic structures installation art creates temporarily on sites.

Although Deleuze is not the only philosopher who has drawn on time, perception and art where, along with Derrida, Barthes and others, they create an in-depth critical philosophy of contemporary art after the technological revolution, his writing on the fold and event has been directly informing and influencing the situation I am looking at. This is because the subject of this study is highly situational, and not about one body of art or another. Neither is a new theorization of aesthetics or poetics of a single presence of art. A situation like this needs to be viewed via an approach that decodes situations; and this is what Deleuze’s event offers. His approach will be developed and sharpened with the support of work by Derrida and Barthes as key theoretical references.

The fold inside and after the event:

On Deleuze's interpretation, an event is not a particular state or happening itself, but something made actual in the state or happening. In other words, an event is the potential immanent within a particular confluence of forces. (Parr 2010, 90)

Deleuze's philosophy has addressed aspects of the event and experientialism. In his writing he emphasizes on the temporal production of meaning that constitutes "the whole" as a product of experiencing the event. His writing considers time and movement as essential qualities to observe whilst analyzing any event. In 1983, Deleuze's study *Cinema I* had been received as a significant body of discussion with regards to cinema theory, but has also influenced fields in art and media and in architecture. In the first part of the study, Deleuze explains his idea of the whole; where he acknowledges movement: "movement expresses something more profound, which is the change in duration or in the whole" connecting movement- change- duration, he refers to the whole as ever changing. This idea of encompassing the change is a key approach that continued to be obvious through Deleuze's writing on cinema until the publishing of *The Fold*.²² In other writings of Deleuze, the presence of time and change in his observation of artifacts has also provided points of references to art and architecture scholars²³.

The event for Deleuze is a collective interpretation of Leibniz and Whitehead, with an additional attention to modern philosophy. Deleuze starts his definition with the word "extension" which outlines a number of elements that are new to the thinking of an event. Attempting to introduce the fold, Deleuze illustrates a definition of an event that is more progressive than static, more changing than fixed, and a composition rather than a whole.

Event, then, is said to be a composition of stretching elements: stretching here is the movement of the event that gives it its progressive existence, a movement that is aspired by one element gaining an extension by another as they connect to create the whole event over time.

²² Third Thesis, *Movement and Change* is part of the first chapter that Deleuze presents in *Cinema I*; where he comments on Bergson's *Three Theses On Movement, Matter and Memory* (Bergson 2015) . Also, in a closely related interpretation of Bergson, Marshall McLuhan whose book is a reference that is mentioned in the main text refers to Bergson's *Creative Evolution* and supports his argument of the speech as an extension of the man. The way McLuhan addresses the spoken word as a distinguishing tool for the man is part of the analogy I introduce between temporary installations and the spoken word, and performance in a wider sense.

²³ 9/14/16 6:26 PM9/14/16 6:26 PMAlso look up an explanation of Deleuze's terms of: architecture, assemblage, performance art and event in *The Deleuze Dictionary* (Parr 2010). For Deleuze's driven discussion on Cinema see del Rio (2008). For a guide to the connection between Deleuze and Architecture see Ballantyne (2007). For art studies linked to Deleuze see O'Sullivan (2008) and Zepke and O'Sullivan (2010).

Therefore, Deleuze suggests that the event is the connection between the part and the whole, the whole that is composed of elements stretching consequently from the whole and into the whole. This movement of the event — a movement that Deleuze highlights throughout The Event chapter and later chapters of *The Fold*— becomes a field of infinite harmonics, meaning that the mini-happenings that orchestrate an event are sets of “*vibrations*” within the field. This way, Deleuze moves away from matter as the mere substance of the event; event is not a material presence only; matter instead is one of the “*tensions*” that act as limits to inscribe the event and not to define it.

In installation art, the importance of the notion of space as event for a memorable experience lies in the dynamics of three-dimensional structures that place a conversation between our bodies and the environment through its response and interactivity. In fact, between-ness is one of the obvious occurrences in the journey inside temporary installations, and so it is in Deleuze’s study of the folds. The space hosting temporary installations hosts layers of dialogues that happen between mediums as well as between the viewer and the surroundings.

The liberation of the folds that are no longer merely reproducing the infinite body is easily explained. A go between – or go between— are placed between clothing and the body. These are the Elements. We need not recall that water and its river, air and its clouds, earth and its caverns, and light and its fires are themselves infinite folds. (Deleuze 2006, 140)

Spectators in art installation can find what Deleuze used to refer to as the go-betweenes; a setting between architecture and art, like that between sculpture and painting. This definition is seemingly seeking to achieve a unity of art as performance and at the same time to involve the spectator in this very performance. The distinction of art installation is stretched in this meaning being a type of inhabited space but not architecture, a type of artwork but not a sculpture, and as a type of performance but by objects and spectators instead of actors.

Folding and unfolding, wrapping and unwrapping are the constants of this operation. (Deleuze 2006, 142)

The elements of the fold, particularly in art experience, are powers to extend the perception of the world, as the text will demonstrate later. The spatiality and temporality of space in installation art activate a continuous change to the relationships that exist between the temporary and the permanent, the spectator and the temporary, the spectator and the permanent and between the

spectator and the whole surroundings. The change keeps revealing chapters of this spatial narrative that while they are revealed create images and perceptions that, as Deleuze writes, can be — in the mind of the spectator — connected to the same concept: belong to the same place.

Sometimes we isolate, purify, or concentrate the object; we cut all its ties to the universe, and thus we raise it up, we put it in contact no longer with its same concept, but with an idea that develops this concept morally or aesthetically. (Deleuze 2006a, 143–144)

Hence, the spatial image gained of such experience is not necessarily ordered according to the hierarchy of monumentality or physical lifetime. In a study that describes how temporary can replace monumental architecture in the art of remembrance, art critic L. Saltzman uses the term “architectural footprints” to demonstrate the new art structures that do not remain and have to be traced to be remembered (Saltzman 2006), for remembrance of the gone can recreate a powerful space made of the present site’s components and the accompanying memories of the past temporary spaces.

As discussed in chapter 1, Anthony McCall is one of the contemporary installation artists who use light as the main ingredient of his work. His work gives a quite clear example of the conflicts in the trace of relatively immaterial yet seemingly powerful existence of an artwork.

No longer is one viewing position as good as any other. For this film, every viewing position presents a different aspect. The viewer therefore has a participatory role in apprehending the event: he or she can, indeed needs, to move around relative to the slowly emerging light form. (McCall 2003, 42)

The very temporal nature of light as the main material for the space created in McCall’s installation encourages the thinking to consider the qualities of the event of the artwork, its durational presence and the changes that happen along as a defining tool for the artwork. This confusion becomes more obvious when the artwork is transported from its original state to its representational mediums. These changes from the original are challenges for the readers of those artworks to come with terms that can encapsulate time as a primary force within the whole experience. Saltzman (2006a) draws attention to what is said to be an increasingly developing concern in societies about the gaps between temporary events and their monumental physical remembrance. This seems to be the case in many contemporary studies of art and architecture, such that we are according to philosophers and thinkers of our time encountering fast moving lives associated with fast moving surroundings so that it is becoming increasingly difficult to

grasp a moment of time and space, and with no clear classification of where temporary spatial events belong to, it can be confusing territory to inhabit.

Event space and time: Time in the folds of the event:

The confused territories that result from the short stay of temporary art spaces unfold through time; and through time they gain their connection with their sites and their inhabitants, and their actual level of existence. Along with Deleuze, Walter Benjamin stresses time as a passage that transforms temporalities to memory, and how in the memory they can live and expand.

The eternity which Proust opens to view is intertwined time, not boundless time. His true interest is in the passage of time in its most real – that is, intertwined – form, and this passage nowhere holds sway more openly than in remembrance within and aging without. (Benjamin 2005, 244)

Here, the spatial event connects back to one of its main significances mentioned earlier in this chapter: memory. These spaces that have been dismantled —disappeared installations— can still exist, despite their physical disappearance, in the remembrance of each individual where there they can be reshaped by each subjectivity and perception. Hypothetically, this can mean that one such original artwork can end up in more than one version of its own inside memories of its spectators “rendered into the living present”:

The literary image is thus a function of concentration and presence of mind. In a word, such images redeem a life by rendering the past critically meaningful in the living present. (Elliott 2010, 14)

For Benjamin, for example, rendering the past can redeem the image of architecture: that is recalling images kept in the conscious mind to render or to actualize the seen present. This is then potentially overlapped with that seen present, and the spatial event is again redeemed although disappeared.

Benjamin’s methodological thinking on the past and present image supports the spatial event I am claiming here: Benjamin addressed how the image of the present is latent with that of the past. He also claims that the meaning of a context of the present cannot become explicit without a recollection of the material environment that past experience is embedded with.

Referring to Benjamin and Deleuze’s intersecting with each other’s reflection of the event is the

work of Mieke Bal²⁴, with a more direct address to contemporary art and how concepts of the live-ness of an event should be more connected to contemporary art practices.

Language liberated language from the stronghold of meaning in a way that resonates with Benjamin's, introduced the concept of performativity - today widely used and abused - into the discourse on language. For him, fire is the image of the fleeting nature of speech acts: not a semantic core. (Bal 2002, 58)

Temporally circumscribed event; something, like fire, that hovers between thing and event. Deleuze, explicating and updating Leibniz's baroque philosophy, demonstrated that the aesthetic motif of the fold is far more than just a decorative element. (Bal 2002, 59)

Bal's argument is particularly related to the case of temporary art installation. Indeed, the image of fire that is folded inside its rapid temporality, ever changing and soon leaving existence, simulates what happens in a wide range of contemporary art installations. They can be experienced as "temporally circumscribed events" that unfold in the passage of time and thus have different poetics of reading and analyzing.

(3-2) Event as a framework for the experiential part

Extractions: from theoretical Event to Experiential installation art journey

The event allows time to be a coordinate of place that in turn will make space durational — that means space is no longer the result of physical settings combined in a site, it is rather a collective conscious account for all the encounters of the site at a certain moment of time.

As Deleuze attempts in *The Fold* to provide a universal understanding of the event, and since installation -like performance- becomes the event itself and not only objects among the components of the event, his definition, whilst applied on the situation of this spatial event, the temporary over the permanent, produces more than one potential scenario that can describe what possibly can happen to architecture during the meeting between the temporary and the permanent.

²⁴ The work of Mieke Bal is one of the key references in my study especially when I move forward to the experimental part; to the second case study in particular where I investigate the relationship between spatial narratives and the mutable layers of histories coming on one architectural context.

The following sections break down Deleuze's definition to extract four possible spatial situations that will be taken into account when I move to the experiential part of my thesis, as theory is an essential ingredient of each experiment. Prior to this fragmenting of the event's definition, a review of the initial questions stated in the introduction of this study is useful; the questions that have emerged from the observation of the existing gaps between studies of architecture and contemporary art.

Initially, I have regarded the permanent as the site (or setting) with all its existing architecture in which installations are going to be displayed, and the temporary as the artwork. The exhibition situation would last for a specified time and then be removed. The temporary situation, its happenings, poetics and later on its impact on the site after it has been removed, is the core research problem that my research questions respond to²⁵.

Regarding the Deleuzian event as a source for reformed codes for the research questions, four main extracts can be applied on installation art experience. These extracts are not mutually contradicting, nor do they mean the same thing. They can potentially decode the complex of relations that emerge simultaneously on the site while a spectator is viewing a temporary installation.

- 1- If event is an *extension* of one element over the other, space and temporary spaces can be perceived as an extension of the architectural space even if the architectural context is physically bounding the installation.
- 2- *Whole and parts*: this is suggesting that in any event there can be a whole and parts — in which case, there is a valid question about the ongoing relations between the whole and the part.
- 3- *Eternal object that produces ingression*: if they produce ingression they gain permanence which means the event of temporary art space over the permanent creates small infinities within the objects that are carried away in the event. This is mainly driven from the

²⁵ In the introduction of this study, I explained the structure of the initial research questions that have risen from the overview observation of the subject as follows: - *What happens then; what do I perceive between two separate spaces? I am here questioning the message and its reliance in the folds of the spaces we inhabit (The message that is not fixed or necessarily attached to a physical lifetime of the installation), and I question the replication of this message on the mirror of my inner-self.*
- *Where do these fragments of images from a disappeared place I've once visited belong? Do I belong to them instead? Do I desire to belong to them rather than to the familiar permanent surroundings? Here, I look at the sense of belonging to immaterial places present in the memories of previous spatial event.*

“fold” in the baroque which Deleuze explains as *infinite*, and is based on his suggestion of the “*endlessly*” alteration of the event that is gained from a continuous movement; “*forever moving, gaining and losing parts, carried away in movement.*”

- 4- If it is an extension, it could lead to the fact that one element of the *space is stretched over the other*, then this can produce a new scenario where a fragment of space can grow in the folds of an older space, and so can the older space over the new.

The diagram below (figure 3-1) represents how the three scenarios can be translated to possible situation when a temporary installation is constructed within a permanent architectural surrounding. Each of the four extracted scenarios above is articulated between two shapes in the diagram; the circle that reflects the temporary and its flexible territories and duration, and the square that reflects the permanent, which is the site where the art is displayed.

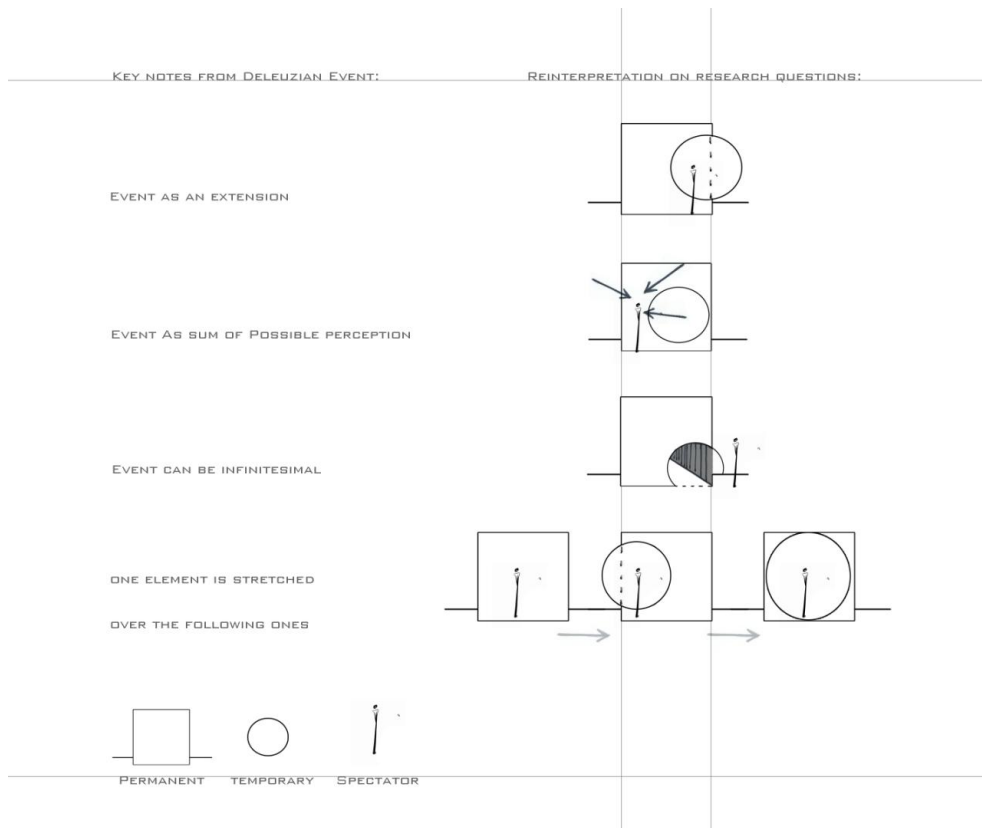


Figure 3-1 A diagram that describes the extracts in spatial terms, where; the graphics address how the two spaces can interact with each other in different scenarios suggested by Deleuze’s definition of event

In order to take this concept to the field of installation art and explore how this can be a valid platform to define it and discuss it, the argument needs a reflective discussion that allows a new

analogy to be introduced and later transformed into scenarios that can be tested in practice.

The philosopher Alva Noë addresses the meaning of event in a manner that synchronizes with Deleuze's basic definition but furthermore connects it with more recent art practices. Noë clearly addresses the difference between perception of the object and perception of the event. Perception here is the key ground on which one can understand why the event has played such an important role for this study as a mother concept that shall frame all the later observations. It is because, as discussed in the previous chapter, so-called 'fine art' has long been primarily an object-based medium. The investigation of objects and object meaning, perception, and interpretations have been dominant in art literature. Then in the mid- 20th century when fine arts started to introduce other mediations to embed their messages within, and artworks became like a stage play of objects composed to create a theatrical experience of art that is temporary and spatial, the poetics of art objects had become confused. In this sense, Noë confirms this confusion and clearly directs it to the essential distinction between the perception of an object and the perception of the event.

A clue to the needed account: the difference between objects and events. Objects, as already noted, are timeless in the sense that they exist whole and complete at a moment of time. Objects have no temporal extent. Events, in contrast, are creatures of time. They are temporally extended in nature. They are never whole. At the beginning, they have not yet achieved a conclusion. At the end, their beginning is done with. (Noë 2006, 28)

According to him, the critical issue with the experience of event is that it does not have a single static form of presence, being a whole of parts that happen simultaneously and the perception of each of them together is the perception of the event as a whole. Event does not have a defined physical existence for it is a combination of objects, locations, layout, sounds and spectators; it is a sum of happenings that come together in an environment that mediates it and mediates its perceivers. Considering that, Noë explains that the experience of the event is a trajectory of the now between what has happened; *the past*, and what is going to happen; *the future*, while the event itself only unfolds as the time passes and so do the art installations I am researching. Further on in his writing, Noë uses the example of hearing a song as an illustration of the difference between seeing an object and perceiving an event to highlight this crucial defining line.

To suppose that the beginning of an event would be available, and so present, at its conclusion, in the way that the rear of the tomato is present, would be to suppose, confusedly, that events were in fact object-like structures. This would be to obscure the basic difference between objects and events. (Noë 2006, 28)

Similarly, installation art provides the experience of art with a performance sense of experience, an experience that does not only involve seeing but also moving and interacting, watching with a motor-sensory manner. This does take me back to the research questions I first raised in the introduction that are concerned with the impact of this essential difference on the theorization of the perception of temporary art installation, and that may be later applied to temporary architecture in general. Temporal presence of an event is a relatively new perceptual experience introduced to the realm of art and architecture.

While this newness is reviewed, performance art and its live-ness invite a revisit to the questions to borrow and apply their terms of happenings. A first insight of this is also found in Noë in the same context as his close reading of perception in the event:

Now back to the sustained note: Crucially, to perceive the note as sustained for a period of time is to experience something happening, it is to experience an event. (Noë 2006, 77)

This is a particular analogy that will be taken forward into this study, as this analogy already exists widely in literature between event and performance; from speech, singing and theatre in particular. I use it as a direct passage that will connect temporary art installations to the concept of event as a defining force, which will fall into the main concern of the research questions and will reform them with the language of the Deleuzian event. Deleuze also utilizes the example of performance to demonstrate modes of perception in the event.

A concert is being performed tonight. It is the event. Vibrations of sound disperse; periodic movements go through space with their harmonies or submultiples. The sounds have inner qualities of height, intensity, and timbre. The sources of the sounds, instrumental or vocal, are not content only to send the sounds out: each one perceives its own, and perceives the others while perceiving its own. These are active perceptions that are expressed among each other, or else prehensions that are prehending one another. (Deleuze 2006, 91)

(3-3) Event as a framework for the analysis and a guideline for the Collage- De-Collage- Re-Collage model

(3-3-1) Performance Theory, Language Studies (an analogy)

An Approach to the Narrative of Temporary Artistic Spaces

In the earlier exploration set out in chapter 2, I have referred to theories of performance-literature- language as a source to analyze the narrative of installation art rather than approaching it only from the aspect of object semiology and visual language. Using Meike Bal's 'Narratology' (Bal 1993, 2009) and other critical studies in contemporary art, it has been argued that there is a tendency to alter methods in the readings of art and architecture mediums. In the present text, the aim is to extend the investigation of the liability of performance studies as a methodology and as a theory to feed the context of temporary art space experience that I am studying. This piece aims to expand on the implications that originate in performance-based studies from which the research methodologies can be informed and articulated.

Since one of the core research questions is concerned with the tracing of the disappeared medium in/on site as well as in memory, and considering the similarity in the nature of temporary medium and performance art discussed in Noë and Massumi's writings ²⁶, I have looked for similar raised queries on researching the "*disappeared*" but in media forms surrounding performance.

The discussion starts with a display of different implications of the spoken word; which is the fundamental form of performance art, on art and architecture. In the available literature there are studies that use the distinction of the spoken word as a metaphor to explain phenomena in art architecture studies. However, most of these studies focus on memory and perception, and they would apply the analysis on all kinds of inhabited spaces regardless of their nature of existence (temporary or permanent). While this is arguably possible, it does not acknowledge the precise differences amongst and between classic art forms and installation art. In fact, these studies make references to the disappeared, and the reconstructing of the disappeared meaning, in a way that indicates more relevance to the temporary spaces rather than to the building in its static form.

The text then moves to a number of methodology-related concepts borrowed from performance studies that can potentially address some of the issues raised about tracing the *disappeared space of art* resembled in the form of installation-art.

Briefly cited from Deleuze and Noë earlier, in the domain of the spoken word, a number of studies have indicated the importance of the vocal quality of the word in addition to its image -as written form- that becomes present in the situation where it is said. Particularly in Derrida's

²⁶ Massumi's philosophy on seeing as event is mentioned in chapter 2 in the analysis of reading art and architecture mediums.

writing, the conditions surrounding the *speaking event* are parts of the context of the word, a context that contributes to the word's meaning when it is said and perceived.

And after having (in a passage to which we will have to return) affirmed that there was, notably in perception, a pre-expressive stratum of lived experience or sense, since this stratum of sense was always able to receive expression and meaning, Husserl stipulates that "logical meaning is an expression". (Derrida 1973, 20-21)²⁷

This can be taken forward in performance art. William J. Mitchell, a critic in architecture and media studies, makes some links from this concept and reflects them on the experience of architecture. His book *Placing Words* (2005) discusses the role of spoken literature in the experience of architecture, explaining how some encounters in the urban walk can act as a spoken word and a stage play, and can modify the image of the place, impose meanings and immerse or highlight some ignored corners of the everyday only by using and receiving words within that context. It directly refers to text as a point of contact that might change the perception of any inhabited space. It can make space isolated and distinct from others; it can draw boundaries and territories that have not been there before or perhaps have not been realized by the users. Examples of these encounters that can make this change include: telecommunication, reading a book, watching a film, attending a theatre show, music performance, and so on. All of the examples mentioned in Mitchell's book make links between the performance event of any type and the site. The meaning is created, generated and developed at the moment of performance. It is a time-based meaning, yet dependent on the context of the performance.

In this sense, installation art seem to be one of these encounters that act like the spoken word as claimed by the writer, giving similar forces of change and evocation to human perception, thinking of this experienced surroundings and raising awareness. Moreover, if this study manages to extend on this idea of encountering a spoken literature that is a *location-based speech*, then the narrative of such situations would differ from the fixed narrative of the site itself.

Another scholar who makes similar implications from performance on media and art is G. Bruno, a reader in contemporary art critical theories (Bruno 1992). She has provided an extensive analysis within film studies of which the main focus is to trace the disappeared work of media

²⁷ The poetics of Derrida's spoken word are discussed in the previous chapter and will be recalled in a later chapter when I test live-ness in my case studies.

that does not have a stored body of documentation. In her attempt to reveal absent parts for Italian film maker Elvira Notari, Bruno develops a methodological framework that is “*palimpsests*’ as described in the book *Streetwalking On A Ruined Map: Cultural Theory And The City Films Of Elvira Notari*.

The method of tracing the absent is the point of contact with my discussion. Going through this study, it seems that the same elements that are ambiguous and uncertain in silent cinema are shared in the temporary work of art, both of which are performance, as a genre of literature; media and art are the shared discourses. Themes that have been raised in the above book, such as tracing the absent, and filling the voids, are yet present when observing the distinct journey of a temporary space. This also shows that in performance-based arts, there have been attempts to trace the lost and reconstruct the disappeared meaning text.

In other words, *the lost* has been a subject of wonder when it comes to performance art. This also continues to be developed in another of Bruno’s writings entitled *Public Intimacy*, where she writes about a number of art installations and their temporary influence on the architecture of the site. The writer brings issues of communication and receiving that evolve around the spectator at the duration of the spectatorship (Bruno 2007).

Also, in Bruno’s writing there are more specific elements that are used to define the disappeared work of art, some of which are as follow:

- Archeology of silence
- Double reading
- Lacunae
- Recovery of textual fragments
- Lost texts

All of the above elements are a result of the approach that regards the studied contemporary artworks as temporal events rather than static signs of art statements. They are represented following the case study chapter, distributed across four key concluding chapters: *Temporality, Slowness, Silence, and Disappearance*.

Fluidity as an association with temporary spatial events:

Within similar situations in film-performance studies, in addition to architecture studies, fluidity has been addressed associated with the idea of flux, which has been previously mentioned with the Deleuzian event. It is also central for the topic of this thesis to define from which aspect I am describing installation art as fluid flexible space.

Also linked with the spoken word, in *Placing Words* (2005) Mitchell writes about the spoken as a symbol of the fluidity of our lived places. The human experience of place can be transformed constantly with the encounter of different events of words: narratives. Likewise, in the majority of studies, when architecture is referred to as *fluid*, it is either considering the social productions of events within the built environments or more visually linked with the forms and the layouts of buildings. For the context of my work I consider fluidity as a characteristic that appears in the movement of the space as a medium that happens, stays, then moves, leaving traces that make it fluid; present *in-between* the physicality of the installation and the site, in a multi-levelled perception, multi-layered memory, mediated *by the site* and mediating *for the spectator*, contained and containing, real and illusive, independent and dependent.

This approach confirms that the space of installation art shares the qualities -Openness- Flexibility- Fluidity- Malleability- being an event itself.

Whilst the theoretical aspect of performance has been a defining tool to understand the narrative of installation art, it also seems to have a methodological approach that can be adapted for this research. In a study entitled *Method Meets Art* (Leavy 2009) which discusses how art can be utilized creatively as a source of knowledge, there are dedicated chapters on performance and music which demonstrate an obvious closeness with contemporary installation art. There are moments where the intersections between performance and researching the situation of temporary installations appear: Firstly, in the fluidity of live forms of art like music. "*Music is performance-based medium*" and this necessarily means that the live art medium bears immediacy and "*exists in the moment*".

This is another direct application of the event on performance art. As I find this a significant similarity with installation spaces, I use the applications of event on performance that appear in more than one moment of philosophy as a passage through which I can connect installation space to the definition of the Deleuzian event.

Also in Leavy's text, the study of performance art requires an attention to what it "*constitutes of exchange or transfer between the (audience- performer- scripts)*" (Leavy 2009, 173). Theoretically, this could be reflected on installation art as an exchange between audience-medium- message, which involves a place meaning that is arguably negotiable between the three parties. The demand for this exchange to be identified does not only develop in the theorization of space-as-event, but also in the experiential observation I undertook by myself while undertaking several temporal spatial journeys as case studies in the next chapter. This interrelational complex will inform the structure of the de-collaged knowledge that will be presented there.

In the work of Bruno as well, the methods used are not only theoretical but also borrowed from anthropology and archaeology, where the streetwalking becomes a tracing walk to follow the footprints of an event that happened in a certain location. It also mentions the archeology of silence that tries to fill empty gaps in the work of art. It makes interesting links between the methodologies used in the restoration of paintings and the restoration of a *disappeared* text. This is then linked with de Certeau's concept of walking in *Practices of Everyday Life* (de Certeau 1984); walking that is embedded with the desire of revealing parts of past events that are absent from any material existence but are present in the lacunae²⁸.

Being a product of a moment, installation art tempts one not only to question *how* to document the space as it tends to disappear, but also when looking at the *now*, to question *what happens after* and *what happened before*. Performance studies again become a source of analysis when the quality of live-ness appears in the space as an event framework; terms like *live-ness*, *contextuality* and *unrepeatability* are repeatedly used to create a discipline of this art among other literature forms and among still-art forms. In brief, live-ness used in the current text is used to acknowledge the particular value that challenges the spectator's perception and memory when encountering temporary spatial art. It encapsulates the encounters that will be discussed later in the thesis.

Live-ness resolves well in the development of space-as-event framework, it introduces a criteria to architectural space, it becomes a possibility that can transform how an architectural space is perceived. Writing on the "*Architectures Of Chance*", Yeoryia Manolopoulou —an architecture

²⁸ In the third case study of the *SLOWALK*, I examine walking as a methodological tool to trace the footprints of a disappeared territory.

scholar— closely involves events in the live processes of architectural design. Although event is interpreted for a slightly different side of architecture, it addresses the necessary entanglement between being live and being event.

There are two parallel perspectives that underpin Architectures of Chances. First is the view that design is a live event. From the perspective of the designer, design is an experienced reality in its own right. As an embodied activity happening in the present, designing is not separate from living and is therefore implicated in the realm of chance [...] Second is the view that the building performs: it alters perceptually and physically over time, being remade and co-made by architects, non-architects, social life and the environment. Its performative role is produced by the relational conflict of materials, processes, atmospheres and emotion, all simultaneously interacting. (Yeoryia Manolopoulou 2013, xviii)

Another association with the spatial understanding of the event is *doubleness* of meanings that also occur in the flow of meanings that is explained in fluidity. Brian Massumi offers a mild architectural spatial extraction from the Deleuzian event with frequent reference to Walter Benjamin. In his chapter *Thinking and Feeling of What Happens*, Massumi introduces key terms that despite the difference in their intended definition, I still can relate in my use of them here.

Doubleness is highlighted in his chapter mainly in the event of perception, which relates here to the two environments experienced at the same time. In the case of temporary installations, the temporary environment and the surroundings. *Aliveness* also is introduced as an encounter that associates with the event of seeing. Live-ness is the adopted term for my study but it has overlaps with Massumi's drawing on aliveness, which he defines as a "*Feeling of what happens, that background feeling of what it's like to be alive*" (Massumi 2011, 41).

According to a theatre study published in 2004, the idea of live-ness in performance event integrates interaction between the audience and the performance with its necessary association with space and time, which is highly relevant to this study. Interaction as a term used here is defined as a "*happening between performer and spectator and stage and auditorium*" (Cremona et al. 2004, 133). This concept would allow unfolding of the multi-layered meaning caused by the witnessing of two mediums; permanent and temporary meeting and merging with each other to contain the spectator. The same term live-ness also draws a palpable link with the Deleuzian event, making it more flexible and applicable specifically on the temporary space. It also suggests applying another theoretical dimension described in theatre studies, which is the cognitive

dimension; the process of storing a storyline whilst attending performance to remember it afterwards.

From the above connections drawn from performance theories and event theory, I claim three tools to take forward in the next chapter's methodology, each of which is rooted in one major association of temporary space experience.

- De-collage: contextuality and inseparability of the live event
- Capturing the visual or physical movement of the space (movements that a spectator may not be able to recognize "during" the viewing of the installation): live-ness and unrepeatability
- Tracking/mapping layers of time for the same site with constantly changing contents: The cognitive dimension of storing and remembering the storyline.

Along with the four event extractions, these tools are going to be used to create a structure to account for the experience in three case studies of art events.

Mitchel (2005) talks about the *mis-én-scène* as a notion that can further explain how perception of the urban environment can change due to the events that take place at a location, particularly performance like events: "*the dialogue that can assign new meaning to the same thing*", a dialogue taking place can add significance to spaces and their contents.

As conversations unfold within particular architectural settings, they build up increasingly dense webs of shared understanding grounded —at least in part— on the points of reference that these settings afford. (Mitchell 2005, 207)

He also turns the argument to the opposite direction, giving a perspective of exchanging meaning from architecture to the dialogue taking place; he claims that relevant architectural boundaries clarify what one would say or rather determine the use of the words to describe certain action taking place within a situation; context.

Space-as-event in this formulation provides more explicit explanation of the meeting between two spaces. Event explains temporality and disappearance of the space and the influence of this disappearance on the place. Moreover, it explains the dynamics and responsiveness of a space. The 21st century finds itself facing unconventional, spaces not only because of their mobility, but

also because of their materiality where media, light and movement are all part of the spatial composition. In this case, not only does the presence of the temporary inside the permanent become an event that one can witness, but also space itself becomes the essence of the event and not simply the *site* of the event.

The viewer inside live art installations witnesses a performance made by art: For instance, in the case of installations with video projections, such as the situation of ‘*Orange Between Orange and Orange*’ in the second case study of the next chapter, as screens keep displaying motion on the architectural surfaces, space keeps transforming in time. This is an event that does not need outside performers, stories or dialogue to take place; instead, dialogue is made by the space and is present between itself and its container and between itself and the spectator. Therefore, the poetics of perceiving an event can apply on the unknown and ambiguous poetics of viewing temporary installations. One of the significant associations of the event that applies to installation art is live-ness and unrepeatability. Since the space is the live happening here, space becomes the unrepeatable and not only the spectator’s journey there.

(3-3-2) Introducing de-collage:

De-collage is a key term in this chapter’s title. It forms a method that I am adapting from art practice. I am using it in the context of my research, adapting the term, extending its application not only to represent the technique but also the analytical approach. To unfold this claim, the following text goes towards the idea starting with collage as the origin, then displays its possible extension as a meaning in order to reach the very concept of the de-collage that will be crowned to conclude this part of the chapter and make the transfer to the case studies chapter. This structure will basically be an outline of both the visual display strategy and the narrative construction of that chapter.

Collage:

The term collage in the *Oxford English Dictionary* is defined in the following way:

A piece of art made by sticking various different materials such as photographs and pieces of paper or fabric onto a backing.

- *The art of making collages.*
- *A combination or collection of various things.*

In the Tate museum's online glossary of art terms, collage is described in more detail:

*Collage describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down to a supporting surface [...] The term collage derives from the French words *papiers collés* or *découpage*, used to describe techniques of pasting paper cut-outs onto various surfaces and was first used as an artists' technique in the twentieth century.*

Collage can also include other media such as painting and drawing, and contain three-dimensional elements²⁹.

For scholarly written works in art and related disciplines, collage is defined as a technique of representation that involves multimedia to be overlaid to represent different points of view. In an article on Picasso and his developing collage work published in 1988 (Poggi 1988), the discussion showcases the new conflicts that collage tries to resolve:

The question of pictorial unity itself is thus displaced from the collage to the experience of the viewer, where it is suspended and dispersed in the time of interpretative analysis, like a series of moves in a board game. Picasso himself assumes the role of the master player/dissembler who invites the viewer into the scene of play. (Poggi 1988, 320)

Perhaps the promising concept of collage is the perception of unity; perception of unity is challenged, trying to alter it from a traditional perceiving of the image as an image. However, it is claimed in the chapters that will follow that this perception of unity is only taking a different formulation and order, but it is the only perception a human mind and body can process. Therefore, using collage as a metaphor as well as a representational tool is closely connected to the experience addressed here.

But the "self" thereby revealed is shown to consist only in another schematic representation (a vertical line for a nose and two dots for eyes), as if the "self" for Picasso were a layering of masks, of paper-like surfaces without interiority or depth. (Poggi 1988, 320)

Layering different surfaces in collage is, for Picasso, a way of revealing the very fact that the self is not only that one face appears to the eye, and as an artist, collage was an attempt to make the piece of art a source of knowledge that goes beyond surfaces. Layering different elements reflects the truth of the represented subject.

²⁹ More information on collage in art can be found at <http://www.tate.org.uk/learn/online-resources/glossary>

After collage was used in art and viewed by the public, and became a way of expression, it gradually became a means to display conflicted realities, and this is the point that connects the threads of what collage can possibly mean, do and offer to the discussion in this thesis.

In yet broader *conceptual* confronting of collage, collage has been linked with uncertainty and indeterminacy, where it is said to challenge the spectacle culture. **Collage** is also used as a metaphor to describe situations of complex encounters in art, architecture and media. It is used in text, music and film-making to define a **situation** of foreign ideas coming together in one context and **perceived** within a background **as a whole**.

Collage here is also metaphor that includes what collage does as a type of art: foreign or different points of view coming together in a thematic gathering to produce one work by overlaying a number of material/ mediums. At the end, the work is introduced to the spectator as one piece; despite the various possibilities of how the work is perceived, it is introduced as a whole comprising the sum of its parts. Thus, a narrative encountered within an artwork of such is considered as a collaged narrative. This meaning synchs with the event as a whole that is composed of the sum of its parts that has been described earlier in this chapter and, thus, event as a concept to frame the theoretical approach, and collage as a tool to analyze the experiential part, can go side by side to establish a framework for the case studies.

The method

Collage → De-collage → Re-collage = Viewing → reviewing → viewing

The outcome of each of the three segments is different; i.e. collage, de-collage and re-collage; therefore they need to be presented and narrated in order, to replicate the assumed perceiving process of such experience.

Regardless of its artistic meaning, the flat collage in art is made by layering surfaces that belong to different origins. A collage with a depth in the case of this **spatial collage**, would be produced with each layer having its own existence, either independent or dependent, aiming to describe the complex of mediums that coexist in temporary installations experience. This is presented when each case study has two sides in this chapter: theoretical and personal. Collage is used in the

personal account as a tool for displaying the story I am telling about a live art event that is removed.

De-collage, reversing an existing collage:

The metaphor of the collage then is the phenomenon of representing a collection of elements in one scene; these elements have an eventual connection that has been interpreted in order to be brought to the audience of the collage for the reasons mentioned in the main discussion of this chapter on the event, as it is gradually found that temporary space has a certain distinction that limits the capability of reading it as sign statement or visual material: the event associated with the performance phenomenon can comprehensively explain the experience based on its encounters and specificity that is brought by its live-ness. However, taking the temporary space - which is highly visual and spatial- from a Deleuzian perspective of the event would challenge this experiential part of the study because of the gaps which need to be filled between the raw theory and the ready experience; a path needs to be drawn to map the connection, applications, and reflections that go back and forth between the two ends: theory and experience.

Conducting live visits to installation art described in detail in the next chapter, I attempted first to carry –from theory- the possible scenarios that could identify the live artwork. Next, I attempted to transfer the experience from the embodied events to the pages of the present research through the following template structure:

Theory → extracted scenarios/codes → live experience → current pages

Claiming that I have conducted a *temporary complex-of-contexts* at certain moments, I consider them as the existing collage; that is, a layering of foreign depths –spaces- that brings them together to the viewer and enables their perception to grasp all the data on the surfaces and in the voids, and then create the *own* image that would stay as a memory and accumulative background.

In this chapter, the reading of the event consists of three phases that form my understanding of the collage as a tool. Collage allows the event, of the spectator contained by the temporary within the permanent, to be conceptualized and put in its theoretical descriptive context; this comes as a first stage of the analysis that will follow.

Once it is put in the context of the collage, it can then be de-collaged. This acts as the second stage where collage is still relevant. It is done to re-view the whole, break it down into segments of which the sum - the whole scene - has been created. By so doing, an art tool is adapted to research another art practice. Finally, after de-collaging the experience, making the actual connections along with time dimension, comes the role of the re-collage. After making sense of the *happened* event, it is necessary to rearrange things in the way they have been perceived, not presented. This is crucial to this body of work since the questioned matter is not the artwork but the **encounters** that are mostly non-consciously present, and their non-conscious overlap with architectural studies and poetics of spaces. It allows re-writing the created territories and re-reading them.

Summary:

This chapter has tested the capacity of the event to respond to and accommodate the complexity of installation art. This includes installations to be artistic yet architectural temporary settings, which is the primary establishing ground of the research question. Theoretically, the event notion as Deleuze articulates it provides not one but four possible scenarios that carry potential for explaining the durational experience offered by installation art. It also addresses the qualities that remain after the temporary event, which constitutes part of the proposed research question: concerning the influence that the installation leaves on the visitor and on the narrative of the site. The characteristics of the temporary spaces that borrow their terms from narratives, live performances and their implicit fluidity, has led to be suggested in the final part of the chapter a customized methodological structure that is put forward to draw guidelines among this ever-changing durational space. Collage as a tool was discussed to draw the lines in different stages of the journeys that will be conducted in the case studies of the next chapter.

Chapter 4 Methodology and Case Studies

This chapter aims first to re-introduce the research questions as these are refracted through the previous chapter's discussion of Event theory. From that, two parallel processes of investigating the subject of concern can be communicated; the general approach that will be effective in the experiential field and the experiential approach. These two parallels embody theory and subjective journeys. Theory in this part of the study does not function as the literature review, but as a critical analysis and a set of scenarios that are then tested on site. Following this, the chapter will discuss three *'live'* case studies individually in accordance to both parallels of the research methodology.

(4-1) General approach to case studies:

(4-1-1) Reinterpreting the research questions:

The event concept as stated in the beginning of chapter 3, is a Deleuzian-driven perspective that allows a researcher in temporary art matters to break down what happens into more than one whole space or spatial narrative. The fragments can then be brought together into a revisited whole. The theoretical interpretation that has led the previous chapter's findings has used event as presented by Deleuze and applied to multidisciplinary theoretical contexts, mainly to establish the connecting structure between event, performance and installation art which is the temporary space that is investigated in this study. The final finding of chapter 3, therefore, has become capable of guiding the following phases of the study. Temporary spaces that coexist with other relatively permanent architecture can create a seeming conflict in making sense of traditional theories of architecture. Hence, here, concepts are borrowed from other disciplines (theatre, cinema and art studies) to decode the merge that one encounters when experiencing contemporary art installations, a decoding that is needed to stretch the existing terms in architecture and semiology that tend to limit the thinking of the research problem: an expanded field of two overlapped –sometimes interactive- spaces. Using event as a key term, the research question thus can be revisited according to a perspective that frames an art installation as an event rather than as a visual static medium (figure 4-1).

Similar to the Deleuzian event, could installations be understood as a temporary lens through which spectators can see their surroundings? Could that lens be a filter to *display* the everyday life *otherwise* for a certain period of time? Is it then an everlasting filter; driven from Deleuze's "endlessly" changing event, re-appearing like a *mirage* when we revisit its site; meaning that it may add a layer of narrative that will be part of the ongoing unfolding of its site? Do they, the installations, therefore extend the meaning of the everyday journey permanently or is the change only momentarily? And in initiating these questions about the layering of perceptions, is it possible for the user of the site to *belong* to an event of this definition?

Amidst the everyday lived spaces that we encounter, temporary installations are displayed and constructed on the sites of existing environments to create temporary spaces that visitors could enter and experience and possibly to temporarily belong to. Belonging to the temporary could be

a new event that the user can potentially encounter given that art installations are temporary events. This question is raised more significantly, as things around us tend to exist and disappear, which suggests a need to belong so one can engage, so that one protects oneself from belonging to nowhere at a specific point of time. Could these environments be our escape from dis-belonging to a surrounding that does not tend to remain?

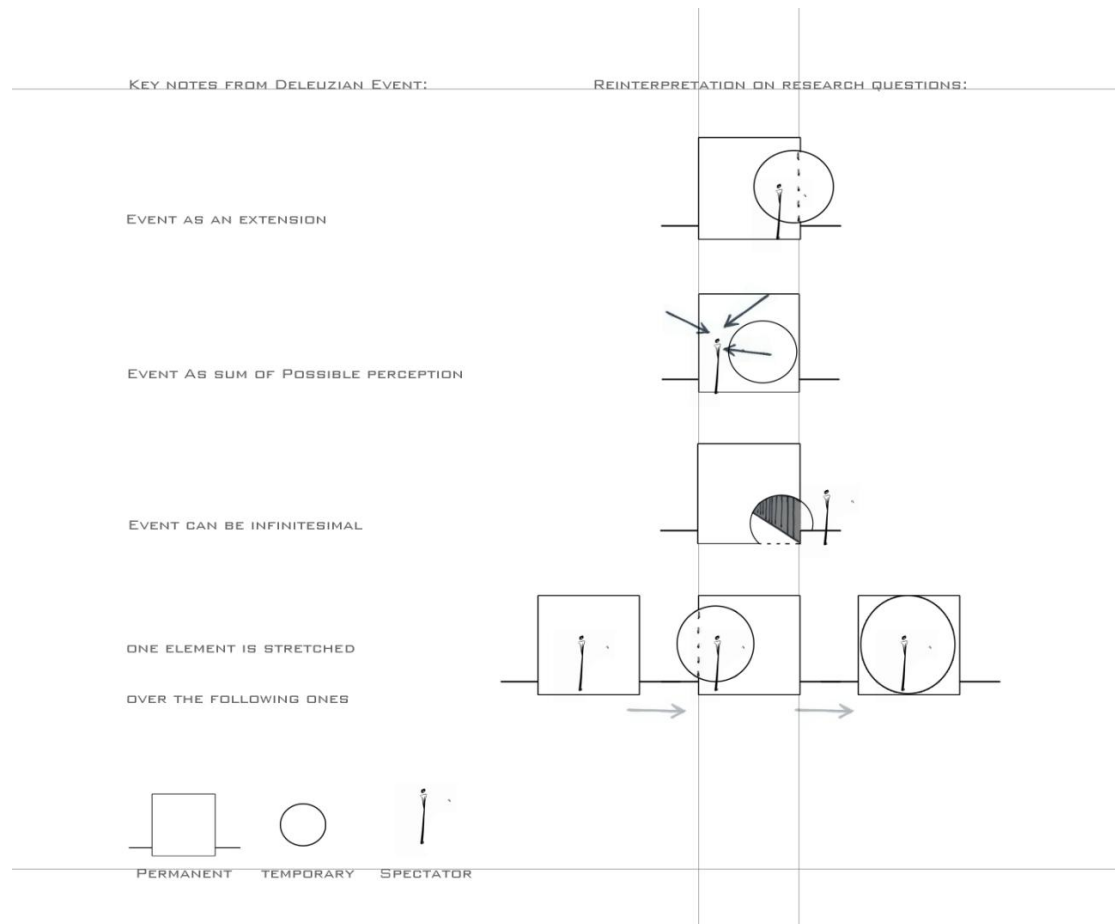


Figure 4-1 Experimental scenarios from the literature review. Each figure represents a possible **response** to questions about how we might define the encountering of a temporary space inside a permanent structure. All of these possibilities are rooted **in** a collaborative understanding of the key theoretical areas involved in this thesis: Deleuzian event, the performed and the written and the memory of the disappeared. Based on that understanding, any of the above might be possible, but it comes down – as it turns out- to the experience of the moment and the individuality of the spectator. As this chapter goes further, these will unfold and it will become clearer how we can rely on these (separately or in combination) in explaining this conflict of experiences

(4-1-2) Approach to case studies:

One of the challenges of this topic is to develop research methodologies that are able to make

sense of phenomena that are mostly immaterial and invisible, and that cannot be measured, touched or explained from all sides. Practice-based research approaches in the creative arts involve moving from the known to the unknown, where new knowledge is constructed within the spaces and places that are re-opened to new possibilities unexplored by existing literature. Creative possibilities are productive inputs that can reward but not limit existing frameworks of knowledge. Allowing the surprise of the unpredictable to appear and be accommodated by using available tools from such disciplines, rather than attempting to objectively predict possible results, are useful and appropriate for the purpose of my study.

Therefore, the following part will demonstrate the specific theoretical context that will drive the articulation of the experiential site visits of each case study.

The framing of this part consists of three main theories that build the discussion and determine the aspects I am looking for as I conduct my journeys in the three case studies:

- **The Deleuzian Event:** the particular summary of Deleuze's theory of the event that I am revisiting in the case studies is focused on his definition of the event from a particular temporal perspective. This is the theory that I take forward whilst testing my queries in installation art/temporary architecture.

- **Perception** with memory and imagining: I consider memory as the main phenomena around which other aspects emerge in temporary spaces. The issue I would like to foreground is concerned with how temporary spaces are remembered when they have this tendency to be removed, since, in the case of temporary spaces, it is more difficult to capture a memory of identified physical territory, and while those temporary and permanent spaces merge in illusions of their meeting at duration of time. Perception is addressed not as a subject of a quest but as an association with the distinct nature of temporary installation as a medium through which perception of the event happens, and memories of the event evolve.

- **Narrative;** the language of the temporary: the language of the temporary meets narrative theory in the distinction made in literature studies between the spoken and the written. The different narrative one can get from perceiving a performed is taken forward, exploring the alternative spatial narratives and sensing the live-ness of temporary spaces.

Theoretical investigation is then divided into three main categories of testing that will be

transformed to practices. Each of the three categories supports two sides of investigation: one is theoretical and one –that follows- is practical. This is shown in the diagram (figure 4-2) below.

(4-1-3) Theory as part of the methodology:

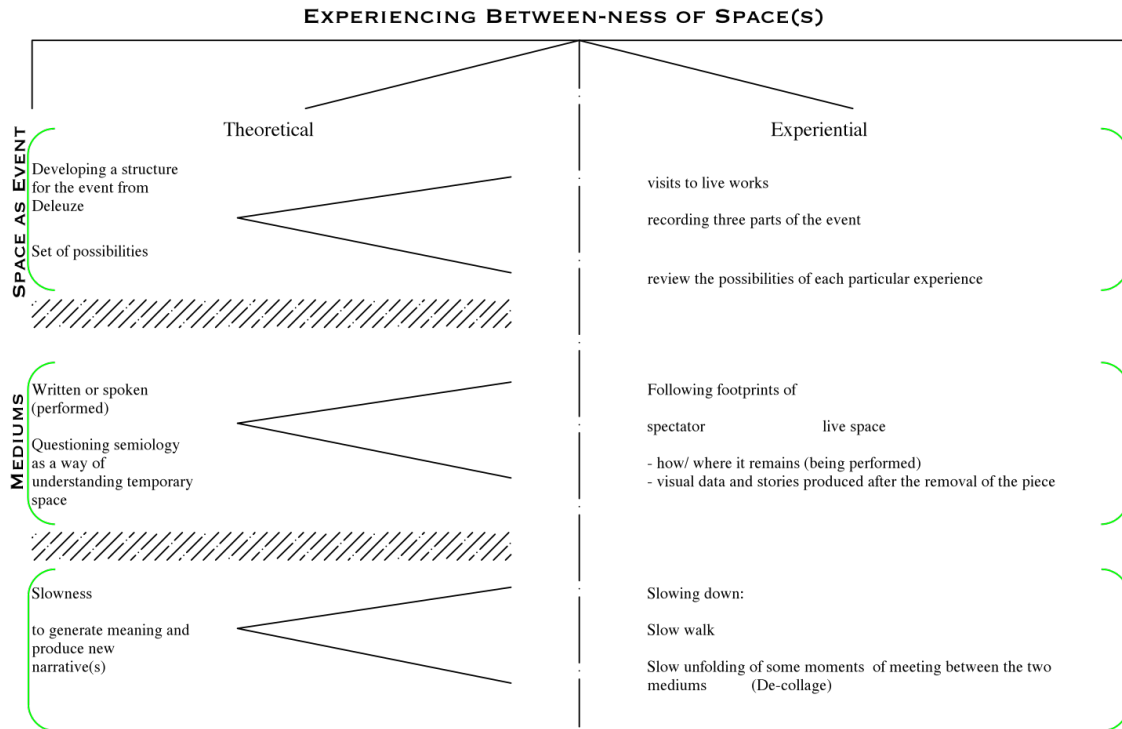


Figure 4-2 Diagram of the main methodological approach. As I find the matter of temporary installation or temporary architecture floating between the terms of art as a practice and architecture. **This** between-ness is reflected in the methodological strategy deployed, where theory and practice work collaboratively to make a two-sided method that starts from theoretical reading to testing on live case studies and then is brought back to be deconstructed and reconstructed from the new **perspective**.

As discussed above, the theoretical analysis of the experience is a crucial approach to the subject, based on which the experiential part of the study is informed, structuring the experiences according to event theory and sorting the event into elements from memory and perception study. Along with making sense of event, perception and narrative theories to come up with an efficient theoretical term from which temporary spaces can be coherently described, criticized and understood, I have conducted experiential research that moved first from the *known* (which is my theoretical framework), to the *unknown* (which is the experience of the art events that I conduct using field visits to a wide range of examples of temporary artworks). I then move backwards, considering the data of my visits in hand as the *known* field of knowledge in order to move to a *new narrative* that is a *collage* of the significant parts of each experience. Through the passage of

moving from the unknown to the known, conditional and contingent meanings of temporary space will be effectively clarified and articulated (figure 4-6).

Case study- visits to art pieces: situating myself among three roles I aim to embody to inform the research question(s): - Observer - Viewer - Researcher. Allowing myself to occupy different roles has helped me test the situation from multiple points of view. I needed this because of the previously mentioned multidimensional nature of a single temporary installation.

The roles:

I situate myself as a viewer to measure the work's reflection on the mirror of my mind and memory of my senses. At the same time, I try to grasp a vision of an observer who observes the performance happening alongside the exchange in roles between architecture, art and other viewers. During and after the experience, as a researcher, I try to find links between the practices and collected data on the one hand, and the theoretical structure of my study on the other. It is particularly important to isolate my viewer self (to some extent) in order to avoid pre-anticipated reactions from my observer self.

Roland Barthes' (1981) method of researching shows a great relevance to what I am conducting in these three roles. While I am researching the matters by practicing spectatorship, I am embodying the knowledge that I am intending to accumulate by the end of the case studies. Barthes addresses his theories through practicing the matters he theorizes, such as looking at photographs or walking in Paris. He takes the theoretical investigations to his personal space and reflects on them. In these terms, that makes him the researcher and the case study at the same time. A major part of this thesis's case studies rely on their live-ness. I exclude any examples of previous art installations because the questions of the study are not directed toward the absolute physicality of this work, aesthetics or politics of display. It is instead directed to the encounters and the happenings that result into what remains from the removed artworks.

My own voice is present to tell the story of what I have witnessed. I passed it on to put it under the lens of the research where a network of theories is involved. A live story has to be told through mediums, it cannot be brought to a second-viewer as it happened exactly, as some elements will inevitably be lost along the way, but the more immediate the transmitting medium

is, the more untouched the story is. Becoming the medium of telling what happens minimizes the distance between the event and its representation on the pages of this thesis.

(4-1-4) General approach:

The case studies that are investigated in this chapter are based on three events that vary in their nature and significance to this research. As the selection of the events was explained in the introduction of this thesis, each one of the case studies creates a distinct scale to test the suggested scenarios from the Deleuzeian event. One of them will examine these concepts on an urban, more manifest overview; the second provides a closer reading to the details of the experience as it happens inside the building on the interior level, in addition to being visited with two different art installations; and the third one is an examination of more specific concepts, mainly slowness, and their role in explaining the distinctness of temporary art spaces. This happens on a smaller and more constrained event that is specified by distance and duration. Experiencing the three events, I develop tools of analysis that I have introduced in chapter 1. These tools are of two categories. The first aims to create a framework that will tie the various ingredients of the narratives in one body of work from which I can then extract the encounters. This constitutes an interpretation of collage as a methodology and will be explained in detail in the following text. The second formulates a set of graphic codes that assists the revision of the visual materials collected from the case studies and incorporates them visually with the theories I am testing. This is also explained in a section that will follow about illustrating codes. The first case study is an art festival that included a number of art installations, talks and performances that are all connected to the theme of durational spaces. The AV Festival, Newcastle, UK, is a biannual festival that announces a theme chosen from emerging concepts in contemporary art. Across one month, the art events are curated to respond to the chosen theme, which –in 2012, the date of my study- was entitled *As Slow As Possible*. The second case study is conducted over a longer time span, and focused on one site to take the investigation further into the possible encounters of temporary installation art. It is located in the Carroll/Fletcher Gallery, a small contemporary art gallery in London that hosts temporary exhibitions during. In this case study I visited two different installations that were one year apart, and I narrate my experience in each in order to test the influence of the temporary over the site, which I consider the permanent. The first installation is by artist Eulia Valdesora, *Blood Ties* 2012, which a multimedia display with parts that are kinetic and others that are interactive. The second is an installation by American artist and inventor Michael Joaquin Grey, *Orange Between Orange and Orange*, 2013. This work has also varied

between generative film screening, sculptures and spaces for people to enter and try. The third case study is a participatory performance curated by British artist Hamish Fulton, entitled *SLOWALK*, 2012. The walk takes place in the Spiller's Wharf car park on the southern bank of the River Tyne in Gateshead. This walk was the final event of the AV Festival presented in the first case study. However, *SLOWALK* is narrated individually as a separate case study, and provides a focused examination of one of the encounters that will be later discussed in the findings set out in chapter 5.

First I go to visit art installations as a member of the audience, using my senses and body movement to explore the space, and testing my memory recall afterwards. As a viewer of art pieces, which vary in their narratives, I cannot help but add to the experience with my embodied background knowing that what I perceive is different from others. Therefore, I do not claim that I can be exposed to the experience through my own voice only.

However, I find it essential to take part in any performance, movement that an artwork would invite, in order to have the inner view first and foremost. In observation, documenting other's behavior, interactions, eyes and bodies' movements around and through the art space would compose records of the series of change one space can host because of a temporary spatial event. For this, I use human figures- sketching- mapping and tables of patterns of site use.

During the first year, I have taken an entire event for a duration of one month to follow; the AV Festival, Newcastle, UK, March-April 2012, which will be discussed further in the following sections. The event is relevant as a general overview of the research problem that is concerned with the influence of temporary art spaces and how they can transform –temporarily or permanently- the use of the place; since the proposed routes through the city are changing on a daily basis, which creates new spatial relationships every day. However, the festival is a big event to take into account of within the space of this thesis, and there have been some events that I've chosen not to include because of their distance from my specific focus. Therefore, I take the overview into my consideration as well as some specific exhibited pieces exploring certain conditions of temporality in art and architecture.

The visits I have conducted as part of the methods echo my attempt to examine certain conditions for temporary spaces theory rather than clustering certain types of this art, providing a variety of installations with a range of narratives and mediums allow exploring each condition in an open prospect. It also decreases my limits, for I become open to many possibilities of distinction and

similarity of temporary spaces to art, architecture and social practices. I consider the approach to case studies as collecting evidence and traces of a disappeared place. For instance, the advantage I take from a performance installation piece is different from a video installation in a darkened museum room. However, both are spatially and timely constructed and separated, and in both situations I can follow up later with their sites and their artists and viewers. After the characteristics that govern the essence of temporary spaces become clearer, I will narrow this down to examine each characteristic individually through experiments and performance methodologies in the fifth chapter.

(4-2) Method of Analysis:

Building on the analytical tool that was introduced at the end of chapter 3, the following text sets out the particular strategies this chapter will be presented through. Considering this part of the study as experiential, I use narrating as a medium of representation that is arranged through the collage, de-collage, re-collage tool. Because of this three-staged narration, each live study is unfolded to show multiple sides of the experience and thus can address key distinctions.

The facts are quite otherwise and our modes of thought must be revised to correspond to them. For architecture like humanity is totally submerged in the natural external environment. It can never be felt, perceived, experienced, in anything less than multidimensional totality. (Fitch 1988, 4)

As well as using a three-stage collage tool to unfold each case study at different times, and situating myself into three distinct positions of observations discussed as roles, I also discuss in each case individually the specific theoretical connection that is drawn to frame my narratives. The format of the experiential approach is structured to avoid representing only one side of the architectural experience that installation art offers. Fitch (1988), in a paper titled *Experiential Context Of The Aesthetic Process*, discusses the need of architectural studies to relate to architectural experiential reality.

Far from being narrowly based upon any single sense of perception like vision, our response to a building derives from our body's total response to and perception of the environmental conditions which that building affords. It is literally impossible to experience architecture in any "simpler" way. (Fitch 1988, 4)

(4-2-2) Format of experiential approach in architecture:

Analogies between architecture and other forms of art that allow architecture to be seen in a different way or, as cited above, in “*multidimensional totality*”, are the framework that enables this branch of art to be studied from multiple disciplinary perspectives. Fitch provides “*multidimensional totality*” as a useful term to address the experiential aspect of architecture.

Analogies between architecture and the other forms of art are very common in aesthetic literature. Obviously, architecture does share many formal characteristics with them. Like a painting or sculpture, like a ballet or a symphony, a building may be analyzed from the point of view of proportion, balance, rhythm, color, texture and so on. But such analogies will be misleading unless we constantly bear in mind that our experiential relationship with architecture is fundamentally of a different order from that of the other arts. With architecture, we are submerged in the experience, whereas the relationship between us and a painting or a symphony is much more one of simple exposure. (Fitch 1988, 4)

It is worth repeating at this point that chapter 2 has introduced the need for an alternative theoretical approach to studying the situation of temporary installations. Although semiology seems to be relevant in the analysis and the showcasing of the aesthetics and their reception in architecture, it does not allow an understanding of the temporary to merge inhabitation of two spaces, one of which is permanent and the other is temporary. Therefore, in chapter 3 I took event theory and surrounded it with performance/literature theory to make a sensible analogy for this rarely visited realm.

Chapters 2 and 3 have discussed the limits of semiology and the extensions that other disciplines offer³⁰.

Introducing the structure:

Two templates for re-presenting each art event will be displayed; one containing the other, set out as follows:

The main template:

³⁰ This is a direct reference to the summary of the main theories borrowed to undertake this research question: event, perception, and narrative explained in section 4-1-2 Approach to case studies.

The Collage→ De-collage→ Re-collage Model where in each event a collage of information as this were given prior, and at the event will create the first attempt to unfold the experience of art installations that happens with a range of encounters involved and influential on the perception of the space, thus needs to be gradually unfolded, providing a general description of what the event offers to its audience. De-collage will then look at specific moments of the case study; the moments where distinct encounters with the temporality of architecture can be unfolded through narration. In de-collage, the unity of the space - exhibition and exhibit - will be deconstructed as an attempt to look individually at the influence of each of the two contexts that forms that unity, which will address the research problem directly by responding to the question of influence verses time, the contrast between what remains from the architectural experience and the actual lifetime of the artwork. In this very part, the personal subjective experience that I sketch tracing my footsteps -as a visitor- plays a significant role in de-collaging the scene of the whole into mini-events that are the most influential on the contents of my narrative. Re-collage will resituate what happens in a new context that is specific to this study. The narrative is re-ordered to show a new perspective that merges subjective stories with theoretical reflection on the individual art event.

The second template is a detailed structure of what happens inside the collaging process:

Theoretical→ Codes/ scenarios→ Testing/ experimenting→ Reflecting Model

This means that a theoretical discussion will take place in each case study to define the points of interest through which I will represent the event and reflect on it later when re-collaging it in a new reading. From theory, the scenarios that will appear as I narrate my own experience will be extracted. The subjective part where I relate to my *viewer* self is the transition from theoretical analysis into a *multidimensional* representation of the temporary art event.

The codes: Translating theory into tools of analysis

In the process of writing about this complex situation and multifaceted meeting, I have realized, there are, moments where I was lacking specific terms to aid the description of certain complexes. In response, I found that the highly conceptual arguments, with an already complicated language

used in the text can be translated into, or represented in, graphics that can fit within the documentation data in a relatively easier and more accessible way for me as an architect and for the subject, being spatial and partially material. This acts as a vehicle to transport the theoretical establishment on temporary architecture encounters into the existing area of architecture and art studies; a vehicle, that is, which is also a developed tool kit from key bodies of literature that can be carried to test certain moments in the case studies.

Although the explanation of these graphic representations can interrupt the flow of this chapter, I place it here for a number of reasons. After backing the research questions with their existing relevance among the appropriate studies, it is a useful place that tools for testing these grounds are explained in order to become understood in the case studies. Although they are only developed to assist the linking between subjective and theoretical narration of the single case study, they still need to be illustrated before applying them in order to make them part of the language I use here. They are developed in a methodology that aims to illustrate the data with signification that embodies a developed theoretical reading.

Illustrating codes of testing: the categories:

The embodied memories and the collective memories all experienced in the site as one:

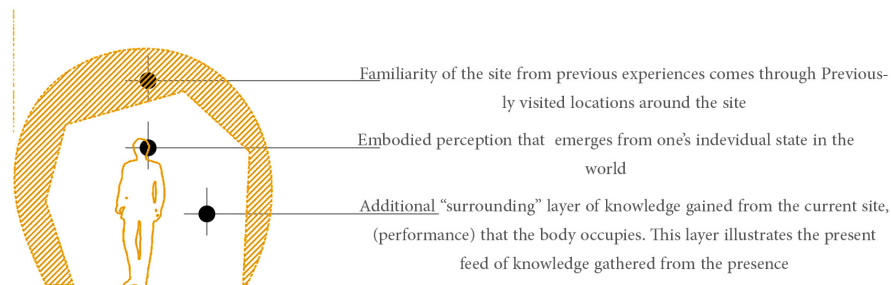


Figure 4-3 Graphic 1: The embodied memories and the collective memories all experienced in the site as one

Figure 4-3 illustrates the layers of knowledge that participate in the perception of the space that is gained at the moment of the live situation – the experience of the live art event. In Newcastle for

instance, like the case study will show later, my visit has a previous background of past visits to Newcastle, which has in a certain way influenced the way I move through the routes that belong to the AV Festival. It represents the accumulating nature of the event in the first place, in the way that Deleuze presents it, and it also emphasizes the involved factors in the embodied perception that I collect in each particular visit. Seeing or inhabiting a temporary art piece in the site is not always a first-time engagement with the site, and thus the outcome of each experience of the temporary space varies accordingly. Further in the second case study, an illustration of the difference between a first and second experience will take part in the narration of the experience.

As I am recording my own experience, tracing my own footprints and documenting the spaces I visit by taking photos with my eye, photos of which I do not attend, I realize the need to position myself among the visual scene even though I am not visibly present in those documents. Figure 4-4 is an example of resituating myself among the scenes that I capture with my camera.



Figure 4-4 An example of using the first graphical representation of the layers of knowledge on one of the collected material from Newcastle

I need to recall the experience but this involves recalling all the memories, thoughts, emotions, perceptions and motions associated with it, and this, addressing this in the pages of the thesis, took me back to the earlier discussion of the event of temporary spaces and what it means; the argument that an event is different from the perception of the event, the perception that includes more than the contents of the moment. This has made me think that if I want to add to a photo perspective in Newcastle for example where my position is, I also need to place '*me*' with what I carry as a reminder that the experience has not been the mere situation of a meeting between me and an uncomplicated context, it is rather a layered, grounded situation that is carried –literally- in every moment.

The key theoretical ground actively involved here is the event theory as understood from Deleuze, where the emphasis is not carried out from what is consciously happening in the site of inhabitation. Instead, it is the build-up of several activities of the body, context, content and their embodied histories flowing together in the mind to aid the process of perceiving and interpreting. It is thus not only the eye that is looking at a certain perspective in the photos I have taken, nor it is a standing point of my body in one location of that perspective. It is as it appears gradually, a bubble of knowledge that is present with each point of pausing and looking, or even moving and looking.

Therefore, it has been a useful device to place a photo in relation to myself as a spectator (figure 4-4), considering the limited lingual tools I have encountered to describe a complicated architectural experience that has a strong conceptual link.

The flow of the route, the occurrence of the drift, the consequential shift

The second key situation I needed to incorporate with the collected data is the graphical representation of the journey on the move. The walk in each case study is a condition that causes a certain type of perception. But each walk has two layers that can each indicate a certain explanation of the experience³¹ first of which is the drift..

³¹ Drift is a metaphor of transformation that is connected with artistic performative walks. Within this enclosure, it has more than one definition.

The generic understanding of the drift, that the drift is a walk that leads the walker by the flow of the live moment with all its feelings and sensations, can still be realized as an eventual shift in the way a walk is performed. This shift would be a happening within a walk instead of being the walk as whole. I adopt this understanding not only because I have witnessed an implication of this understanding during my walks in Newcastle, but also because it directly informs a practical formation of the Deleuzian event. I define drifts in my walks whenever a significant shift happens in orientation and way finding; these are unfolded in the second part where I display my personal reflections on my walks.

This concept occurs in several moments throughout the three case studies. It is a tool that connects the event with the spatial context. Therefore, I use the graphical representation of my routes in the art installation with the points of shifts and change of speed illustrated as well, to relate the journey I have taken to the spatial settings (figure 4-5).

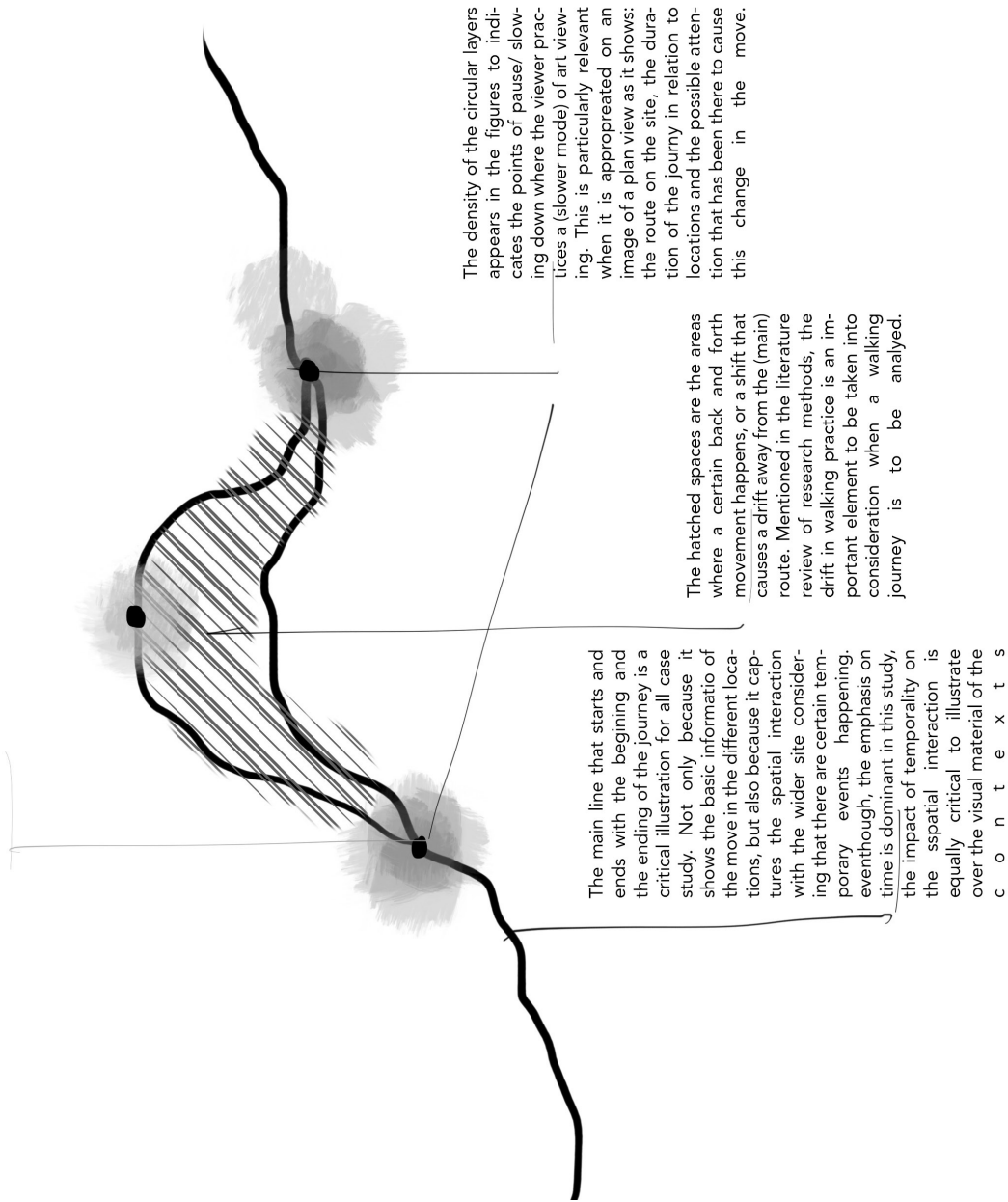


Figure 4-5 Graphic 2: The flow of the route that I use as an indication of the variation of influence that the user may encounter in a temporary space event

(4-3) Case study 1:

Newcastle AV Festival, 2012:

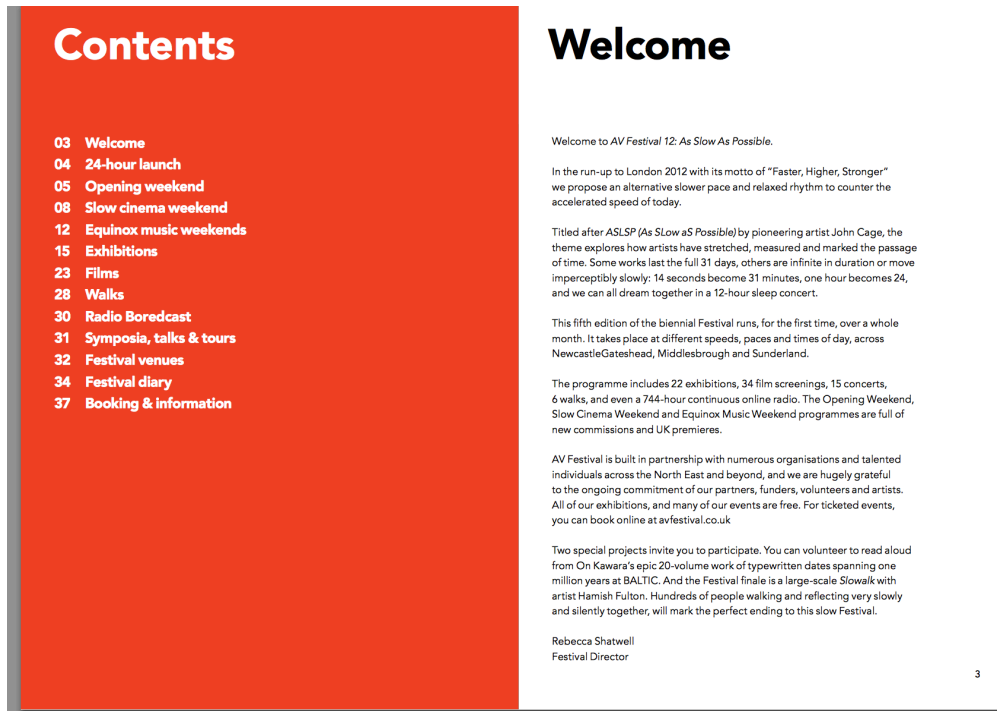


Figure 4-5 A description of the AV Festival on the first page of the official program brochure. Source: <http://www.avfestival.co.uk>

On the main page of the festival, as well as the printed brochures that were available for the visitors at the event, the following description of the AV Festival illustrates the theme of 2012:

Titled after ASLSP (As SLOW as Possible) by pioneering artist John Cage, the theme explores how artists have stretched, measured and marked the passage of time. Some works last the full 31 days, others are infinite in duration or move imperceptibly slowly: 14 seconds become 31 minutes, one hour becomes 24, and we can all dream together in a 12-hour sleep concert.

This fifth edition of the biennial Festival runs, for the first time, over a whole month. It takes place at different speeds, paces and times of day, across Newcastle, Gateshead, Middlesbrough and Sunderland.

The programme includes 22 exhibitions, 34 film screenings, 15 concerts, 6 walks, and even a 744-hour continuous online radio. The Opening Weekend, Slow Cinema Weekend and Equinox Music Weekend programmes are full of new commissions and UK premieres.

The AV Festival is an international biennial contemporary art festival in the north-east of England. Engaging the audience with specific contemporary art topics, the festival curates art events across various venues in the region. By 2012, the AV Festival had become one month long, curated across art venues and outdoor places in the north-east. This study takes place in Newcastle upon Tyne in a journey between selected venues that are within walking distances around the city centre.

My journey through the AV Festival was directed to explore the temporality of the everyday that is created by an artistic event. It consists of art events, mainly focusing on new media, exhibited in various venues. These art events include installations, musical performances, film screenings, walks and discussions. Choosing one theme for the entire event, the intention of the organizers is to discuss critical issues attached to contemporary media arts. This year's theme was "As Slow as Possible". It discusses slowness in art as an emerging trend through which artists create their pieces.

As the curators of the festival have circulated the exhibitions around the city in one month, every day -for a visitor of the festival- was a different journey, an altered route, and an experience of something relatively new. When I follow the suggested route for each individual day of the festival, I find parts of the city of the everyday linked to each other in an order of time. One gets the chance to visit the entire scheduled event for the day without missing any of them as they start in order. This is part of the theme of this year's event; Duration.

(4-3-1) Theoretical Newcastle:

In this section, the journey of the AV Festival as a live case study takes its theoretical framework that governs the subjective part that will follow where more data from the site is displayed. After an overall approach is initiated, subjectivity is discussed and placed alongside the theoretical investigation. The conflict between subjective and objective approach to case study then becomes clearer and the discussion continues throughout this conflict to explain how a balance has been obtained to satisfy the demand of an objective observation from the site. This will also apply on the two other case studies. After that, the text moves to the key concepts that are involved in the AV Festival with their particular applicability and the adapted use for the purpose of responding to the research questions. It starts from how walking certain routes would inform the broader

enquiry of this study, to specifically discussing how the walks are used as a field of depths that illustrates a side of temporality that will inform the second case study of this chapter.

Event theory related to the city is brought here as multi events containing and contained by the city. They are the sum of miniature events that are linked together with one thread. As discussed in the previous chapter, event theory brings together the possibility of the conscious experience of durational surroundings; which means that the visitors can consciously witness a durational space experience.

Attending AV Festival is one of the forms of practice that turn the explorer into a spectator of the city, who sees the city from his unique point of vision. When the curators of the event arrange the seeing of the artworks in durational manner and time order, then the practice of spectatorship becomes a part of the spectated –the visited event- and together they become a setting formed by spaces and practices through time.

Exploring a journey similar to that described above creates considerably subjective temporary narratives; that are subject to the temporality of the environment and subject to the spectator's "*way of seeing*" (Ross 1994). Therefore, subjectivity comes to be an effectual start in my case studies as it introduces meanings in broad terms of the temporary urban experiences through walking, followed by a brief zoom in to each point of shift in the routes I take in my subjective journey, allowing the temporary spaces to unfold deeply and add another dimension to the proclaimed routes that I am showcasing.

Therefore, I am visiting Newcastle with the guide of the given timetable, carrying with me the intentions of a spectator in the first place, and –mainly- recording the narratives from walking- a moving with time perspective - rather than the physical settings or the social practices. This way, time-on-the-move becomes the dominant point of interest and all that blossoms from this association becomes relevant.

The main aim of launching this investigation is to identify a set of emergences that belong to the city and at the same time belong to the spectator, but more importantly that are owned by specific time and space that are captured on the move, offered by the curators of the event. Simultaneously, other visitors of the city would have different outlines of their proclaimed narratives that they would inhabit. The result, then, will be one version of many which will invite

further investigation in later case studies, that do not question the artwork itself but the encounters resulting from its architectural situations.

The method for achieving these aims is to use the spectator me, the one I embody, and of whom the embodied memory can resolve through time and can be accessed and revisited. The challenge of separating the two roles of spectator and researcher³² –suggested above- is less obstructing in this part of the study than the following two case studies.

I, however, draft an objective side of the case study prior entering the experience. In fact, as mentioned previously, for each case study a theoretical ground is designed in order to address a certain question of its own.

For this, I conclude with a set of distinct codes of use that are reasoned from the narrated situation, and then this will allow mapping possible stories that could emerge from each day of the festival taken from the timetable provided. The importance of an objective ground is to be a point of reference to what one may encounter; a reference point that one can use to compare between the actual and the theoretical. It is significant to address at this point that the approach to experimenting installation art and temporality in architecture is not merely experiential. Although the phenomenon seems to be extremely situational considering the attachment to time, live-ness and disappearance, it is also too situational: in order to deliver a description of what it is, a researcher might observe an infinite number of narratives of the same temporary space and this is where a rational theoretical background becomes supportive and constructive.

Subjectivity and situational methods:

How can I rely on my own experience as evidence?

In order to discuss subjectivity as a way of researching a certain research study, this invites us to recall a similar example with a related approach undertaken in 1988 about the *Edge 88* festival in London. Not only because of the closely similar themes of the two events, but also because of the way this event has once been studied. In an article published in TDR - *The Drama Review* journal, 1988, critic Linda Frye Burnham visited *Edge 88* London, a site-specific art event that

³² The roles have been introduced in more detail in the first section of this chapter.

had set up a set of rather unusual sites to host live works of art. To write a review about it, she chose to refer to her own bodily experience, walking and audience of the event.

These were my thoughts while experiencing a number of performances and installations that explored unusual sites during the Edge 88 festival in London last fall (13-25 September 1988), particularly while witnessing a live work by an eminent Belfast artist in a dark, musty warren of subterranean cells that once held Irish prisoners. The political rhetoric, republican drama, and terrorist belligerence around the centuries of struggle between Ireland and England were infused with something quite new for me during my hours there in the terrible dark. Because I was physically involved, the experience opened realms of feeling and perception that would not have been available if I had been safely removed from it in a theatre seat. (Burnham 1989, 10)

I quote moments of reflection on the self that delivered part of her discussion of the temporary experience.

After a few minutes the eye could barely discern a human figure standing in the passage or against the wall, presumably the artist. (Burnham 1989, 14)

I can imagine the depth of what was going through. (Burnham 1989, 14)

As I moved through London, my heart swelled with new pain every time I saw graffiti slashed across an English wall. (Burnham 1989, 15)

More recently, scholar Lisa Saltzman conducted a similar way to bring to the reader a critical reading of a relatively new practice in art (Saltzman 2006a).

Someone, something inhabits and haunts his interior, this architectural space, this uncanny place- this site of domesticities of the past. (Saltzman 2006a, 77)

Her writings tend to treat the surfaces of the surroundings as a subject of being; intimately meeting the otherness of temporary mobile art and with a similar intimacy the language describes her own experience. Similarly in a more recent writing, O'Rourke (2013) draws many of her findings in her book *Walking and Mapping: Artists as Cartographers* through her own participations in various experiences. In the second chapter of the book, the writer delivers her own voice, memories, and feelings during her walk in Central Park to the reader following a theoretical discussion. Together, her subjective experience and theoretical investigation define new approaches in thinking about the art of walking and its associated studies.

Having displayed that, the need of my body to be a witness of what I will later address as an experience is needed. A walk can be a powerful tool of documenting a site, or a site's distributed spaces. Therefore, the artistic walks and creative processes of accessing architecture and urban envelopes are highly relevant. But artistic walks can also be an intervention into the site, and by this I mean the walks that take the shape of performance and visual composition that would appeal to the outsiders as a moving structure in the site. Artists like Richard Long, Hamish Fulton, Gordon Matta-Clark, Jean Claude and Mona Hatoum have also introduced alternatives with which environments can be looked at (Hogue 2004b). Using my own body as a reference with all the embedded memories that will be collected is part of forming a creative alternative architecture that can be explored with, a shifted angle of perspective that changes the familiar image. A new "way of seeing" that is created by the presence of temporary structures in existing sites. Shall I reach this formation, a framework can be developed to set a placement of installation art among art/architecture complex and a definition of the associated encounters can be more realizable.

Walks in a subjective mode of observation bring me back to Barthes who again, in this context, seems a relevant contribution in shaping this precise subjectivity. That for me is an encouragement to combine walks and walks embodiments as a method that will be present along the three case studies in different forms.

One example that demonstrates Barthes' style of researching is the case of the photograph of *Winter Garden* published in his renowned book *Camera Lucida* (1981). In order to illustrate the transformation of media industry that happened through the introduction of photography during the 1930s and 1940s, Barthes explains the distinction of the photograph as a medium of perception. The vehicle of his explanation is himself; experiencing his relationship with a single photograph. Perhaps it is not a general approach that Barthes is delivering the final outcome that took the form of his essay, but also the characteristic of the topic. Barthes initially indicates that the case of viewing a photograph is extremely situational. Therefore, the details of its poetics cannot be generalized from a universal objective point of observation. In fact, it seems to be a subject of the opposite order; I start from myself to embody the knowledge, then I realize it in the outside world, then reflect on it and locate it with other theories and broader knowledge. In other words, when one realizes how subjective an A matter is, one can realize that an A can be defined in few terms that are broad, and can only be identified individually according to its happening and

the surrounding conditions. So, the objective description of the A would be that A is always subjective.

I cannot reproduce the winter garden photograph. It exists only for me. For you, it would be nothing but an indifferent picture, one of the thousand manifestations of the ordinary; it cannot in anyway constitute the visible object of a science; it cannot establish an objectivity. (Barthes 1981, 73)

I was not sitting down to contemplate them, I was not engulfing myself in them. I was sorting them, but none seemed to me really “right”: neither as a photographic performance nor as a living resurrection of the beloved face. If I were ever to show them to friends I could doubt that these photographs would speak [...] It was history which separated me from them. (Barthes 1993, 63,64)

In a very similar analog, the topic of tracing installation art and placing it in a new place in the architecture realm with a temporal meaning attached to it, is a matter of situations, times, and individual embodiments. Thus, I don't only apply “walking” as a method, but I use my own embodiment as a tool carried on in that method. I address what I see and I place it in the theoretical background to make sense of the two together. By doing so, I state that what I see in a particular art installation may not be what everybody would see, but what I encounter at that envelope is what all the audience would encounter within their own “ways of seeing”.

“Seeing with the body”³³ the choice of subjectivity and satisfying the demand of objectivity:

Walks and drifts of narratives:

As I would go far in my subjective viewing of each case study, recording intimate moments between the *spectators*, the artwork, and me I acquire a balance between subjective approach and objective meanings that I can draw the following discussion from when I discuss the encounters in details.

In the case of Newcastle, I record what I see with my whole body walking, moving, performing, and getting lost in relatively pre-given routes of the AV Festival timetable. And prior to that, I point out the direct theoretical findings that give my experience a structure of analysis. For this,

³³ This is cited from Hansen (2001) in his paper *Seeing With The Body: The Digital Image In Post Photograph* where he applies Bergson theories on the sensory experience of space and art in the digital age.

studies of ordinary walks and gained depths in points of intimacy between an individual and his environment are the area of focus. Hence, theoretically, walks are ways of exploiting the urban fabric. The level of its influence for this study is how distinct one walk can be from another. How can a walk be different from the everyday *ordinary* practice so it can become a new narrative generator? For this context, it is the presence of art that the walk will be conditioned by. The walk that is oriented by a certain artistic narrative is included and its produced images are the ones that matter. Walking as intervention is taken into account with the frame of art events. This will lead to trace the effects of temporary art installations on their wider sites and on their contained viewers.

There have been moves in walking arts towards establishing themes by which a walk can become a tool of change to the city. Situationists walk in particular where the act of walking in a specified agenda is aimed to transform the site. Conducting the walks in Newcastle, I have embodied similar types of situationist walks but with a twisted definition. For my experience, walking in Newcastle as part of a very distinct theme has become a tool of transformation. But as I have been individually spectating the event with my subjective views, the transformation happened inside me. It has transformed that collective image that I have been collecting about Newcastle.

However, accessing this process of transformation is challenging. My walk in the city was framed by the venues, times, narratives of the AV Festival, but there have been a number of times where these territories were dissolving and their constraints were loosening. In order to inform this challenging part, the drifts in each significant walk have been my guidelines along the observation of the walks. I trace the transformation of the city inside the perceptual image(s) that surrounds me with the guide of the drifts. During each route of significance that are described with the mapping of Newcastle in the following section, the shifting points have been quite similar to the action of the drift described in a range situational walking studies.

Drift is a metaphor of transformation that is connected with artistic performance walks. Within this enclosure, it has more than one definition that is wider than the scope of this discussion; a number of them have been summarized in a recent article of the *New Theatre Quarterly* journal (Darby 2013). The article relates drift in walking to the early situationists' walks, where drift was used as a weapon that made a walk distinct from ordinary walks, but then this meaning is developed to become an independent practice where the walker maintain his senses to be led by the moment thoughts, rather than the normal distractions any site can embed in its physicality or in its history. However, the generic understanding of the drift that the drift is a walk that leads the

walker by the flow of the live moment with all its feelings and sensations can still be realized as an eventual shift in the way a walk is performed. This shift would be a happening within a walk instead of being the walk as whole. I adopt this understanding not only because I have witnessed an implication of this understanding during my own walks in Newcastle, but also because it directly informs a practical formation of the Deleuzian event. I define drifts in my walks whenever a significant shift happens in orientation and way finding; these are unfolded in the second part where I display my personal reflections on my walks. I also frame the shifting points in a term that will be used frequently in this chapter: *Depth*. Depth defines the moments of drifts in a more detailed spatial context. This means that for the specific generality of Newcastle's case study, I only choose those moments when that network of relations becomes dense in terms of its relevance to the research questions. By these moments I refer to that part of space and time where a sort of live-ness becomes active in shaping the perceived experiences. For instance, a paused walk in front of art installation by Torsten Lauschmann in the Laing Art Gallery, Newcastle, where the conscious presence of the surrounding building and what is outside become lower, while the illusion of the display becomes a loose segment of space and time as my awareness is not limited by the shortness of time or the smallness of space.

Displacement or otherness

Altering your route: generating new stories

In a more specific theoretical background for this particular case study, the main concern at this point is building the basis of the fundamental reasons of why I am including the AV Festival as a case study of walks, performances, and screenings to study temporary architecture in general, and installation art in particular.

In addition to the individual events, I am also addressing encounters that will later arise in the argument on the essence of temporary architecture experience. Encounters caused by this event are simultaneously present in the very experience of installation art. Mainly temporality and disappearance, the experience shows -from a distance- how by accommodating temporary artistic spaces the city can be seen and read differently. The motive of such organizations to promote a city through *creating spaces* that host unusual activities is an indication of the influence claimed in this study; the influence that is not powered by its permanence but by its affect and depth, and not by its size but by its attachment to the environment as well as to the user.

Therefore, walking here is not the matter in question; it is rather a tool of researching temporary architecture, into rethinking time, temporality, and embodied spaces. As far as walking is a moving act, it is also a metaphor of inhabiting urban spaces, indoor and outdoor (MATOS WUNDERLICH 2008). The mobility of this tool allows us to integrate speed as a measurement to be looked at when evaluating the effect of urban space experience. If walking is a practice of creative generating spatial meanings (Certeau 1984), then, it should consequently consider its associated dimensions: speed and time. Varying these two can generate new meanings of the same space; thus, any condition encountered in the city that changes these variables can be considered as a meaning authored within the city.

For this reason, I employ the practice of thematic walking around Newcastle to register these meanings and use them as a supporting evidence for my later argument about *the temporary that causes slowness/ and the slowness that causes newness* in the *SLOWALK* case study.

Also adopted for this approach is a Situationists mode of thinking about walking that communicates phenomenology and anthropology to define the practice of walking. One thread into capturing this influence is to de-collage a one-month long visit to a city into routes. Overall, these two aspects of walking as a way of generating meaning, and walking to make the physical connections that are made by the narrative of the temporary, both assist the way I track and trace the events that each case study includes.

Remembering through embodiment, telling through remembering

When perception of other realities is discussed in literature, a range of theories participates to explain the phenomenon of double-ness in the most intelligent way. In this context, the research demands a frame of definition that is able to expand and stretch to contain the employed tools of investigation. The synchronization between event theory and performance also determines the adopted definition, but most importantly the actual experience on site is the driving force of choosing the definition I adopt for double-ness. Double-ness that this research refers to appears in experiencing two spaces simultaneously in a temporary installation exhibition with the spatial narratives that belong to each of them and the meanings embedded in them as well. Walking in Newcastle with certain routes I test where the narrative generated with each route gains more depth and, therefore, creates a greater sense of belonging at that point. Where depth is gained at

one place of the route and where narrative expands inside that single point, the concept of slowness will be introduced.

Inside the experience of Newcastle there are some moments of slowing down whilst inhabiting an installation. Where these places exist, certain notions of affect come to the front. Depth of places is gained by intensity of bodily and emotional experience within the place. If depth for this study is attached to the points of drifts, then it is important to state how drifts introduce depths that I highlight later in this chapter. Depth from phenomenological perspective exists where things gain independence with the presence of their surroundings, accompanying the appearance of independence, the environment that is hosting this independence becomes a network of more obvious stronger relations between things that are present. Merleau-Ponty agrees with this vision (Cataldi 1993) and so does the event concept of Deleuze. For Deleuze, perception of a site gains density from the accumulations of multi-experience of the same site with different contents and times.

In certain points of the conducted routes, depth increases inwards. This expression is rooted from the fold of Deleuze and related philosophical matters of contemporary art (Deleuze 2006a; del Rio 2008; Cataldi 1993). Unfolding a particular performance inside a gallery space, for instance, does not necessarily happen horizontally in a linear manner, otherwise it can unfold deeply in the space: that is three-dimensional unfolding; an unfolding that involves the surfaces of the physical space, the body of the spectator, not only the eye, and time.

These three elements interact in the moment of *being* attached, which creates layers of realities built upon each other. Thus, among the whole journey, stations of such, in a particular day, gain intensity, depth and power. It also may gain *longer* permanence than the rest of the points inside the mentioned network. Depth also affects perception, and therefore influences mental images and -further ahead- determines memories.

(4-3-2) From theoretical to personal: an objective transition between theory and experience

THREE PARTS OF TWO-SIDED METHOD

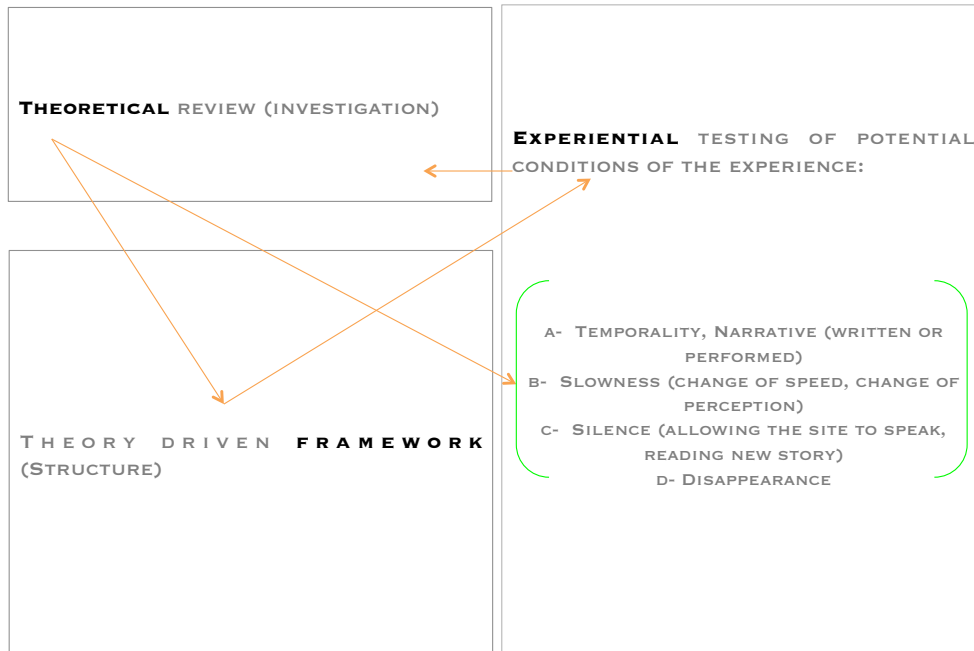


Figure 4-6 Template 1: Before displaying the collage of spaces- materials encountered in each case study, this model aims to make direct connections between theory, framework, and data organization

The objective transition is the initial scenario of the journey brought from the curators of the event where they had a timetable for each day driving the visitor (if committed to it) to move around Newcastle with the guide according to the given order. However, it is not only the order of the places one visits in AV Festival, it is also the duration one spends in each venue, as time was the dimension to be challenged in this year's theme.

It is an area that has a situational dimension, yet not made by myself as a spectator. This is aimed to resolve the problematic conversion between theoretical and intimate reflection of my experience for each case study. These data are the information provided by the curators of the festival: the timetable, venues involved and given scenarios. These are going to points of comparison between the individual situation of an event and the generic intention of the same event. It will help to understand the complex situation of art installation spatial experience and how it can be different from the generic reading of architecture (to a certain extent) and how it is similar.

Stating that difference would free the following thinking of the temporary architecture being just architecture and of the same temporary architecture being just objects of art. It will decrease the

constrains of analyzing an art structure as such as only signs of spatial settings that mean only one story and can be read only in one way.

Theoretically looking at the Newcastle AV event as a case study to be conducted within the frames of my study has allowed an outline to be developed pre-event:

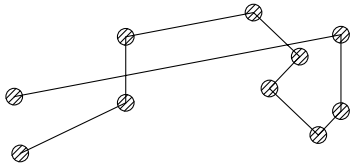
- Durational travelling to the city (time controlled journeys)
- Visiting only relevant venues (exploring possible readings of the city)
- Individualizing routes (telling multiple narratives of one city)

If the city is a set of relations between places of interests, then every new relational path may defer how cities can be interpreted. Such events involve temporary artistic territories created within the urban fabric of the everyday.

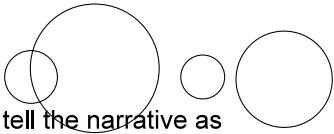
Different walks alternate the everyday city narratives:

Collective temporalities; collective perceptions

A walk can be a new narrative



re tell the narrative as remembered



significant routes

route a

route b

route c

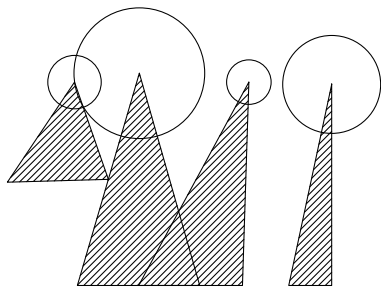
narrative of each:
New Newcastle?

Remembering embodied New
Newcastle?

Figure 4-7 Template 1 for Newcastle AV Festival case study- part 1: From the walking as story generator concept, the key theoretical concept that is actively reflected in this chapter is that a walk can be a new narrative where a different walk in the same environment can turn out to be a different narrative. Therefore, each significant walk is extracted as an independent graph that visualizes the emerged route compared to the “curated” route. Proceeding from that, the new narrative will place the spaces in a different order. I then, in my analysis, identify each route and highlight its existence in my personal writing attached to the visualized mapping, to illustrate what those connections between seemingly random points of the city mean and how they were created

Smaller size, slower spaces within the (walked) city/ The Fold and unfold within a particular event

stations of unfolding to display depth and influence of installation art in relation to the (whole)



Depths can be gained in smaller/ slower spaces

Zooming in certain venues of AV festival

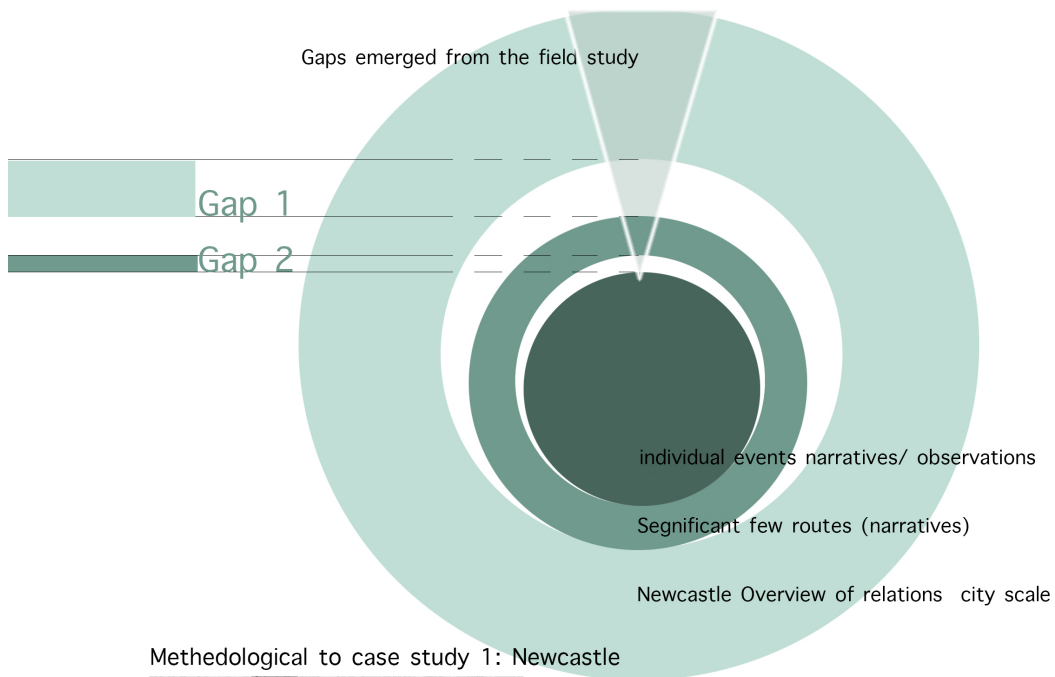
narrative of each in relation to the routes undertaken

reviewing the relations according to the size of affect and the power of each point of connection

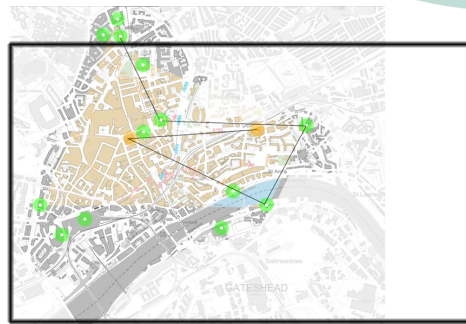
Figure 4-8 Template 1 for Newcastle AV Festival case study- part_2: There is a second thread of theoretical framework involved in part of this case. Every route of significance outstanding in my memory has points of *depth* where the experience is expended between my body, the site and time. This is when more images, encounters, conditions become more memorable compared to the other points. And while there are various reasons for this depth, it is relevant to highlight them in order to get more understanding of the concept behind each separate narrative told in this chapter. For this, the visualization will take more linear form, placing the places of depth after each other in relation to time to give an image of what happened beyond the map and its craved routes. That is constrained by land and distance

(4-3-3) Personal Newcastle:

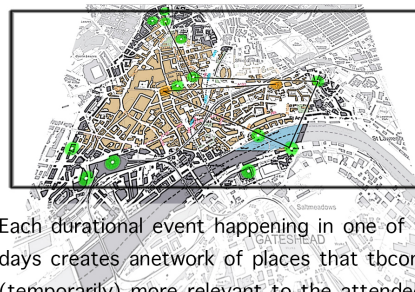
Subjectivity in this journey is unfolded through a layout of the present pages of the study. This would be an articulation of the collage method starting with presenting the event as it happened through my bodily movement, and this would be the collage of different layers that has been active at the same moments, second, de-constructing the event as it resolved in the memory of my body, and this would be breaking down the merged layers into independent ones to review what happened.



Methodological to case study 1: Newcastle



Overview Map of Newcastle and the participating venues in AV festival 2012

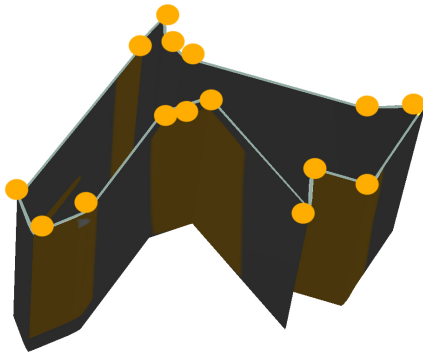


Each durational event happening in one of the days creates a network of places that becomes (temporarily) more relevant to the attendee from the other parts of the city; therefore, becomes a place narrated by time and meaning (content)

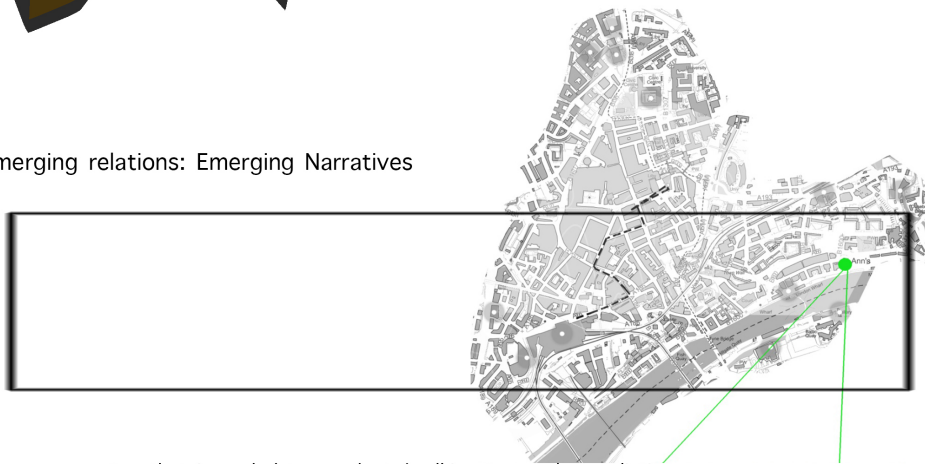
I am now at the beginning of this journey, questioning how I am connected to this city, whether it is going to be like the first time we meet, or the remaining fragments of a past memory will overlay this new experience in Newcastle.

My background about Newcastle plays a major role in this title. What I know previously about the city provides me with points of reference that I will refer to until I get a more (overpowering) experience of the same place that the latter replaces the former.

At a very early stage of my research with a defined research question, I undertook Newcastle event as a case study as it has offered me a wide range of experience not only as a festival. temporary artworks displays within one thematic event, but also as a temporary setting itself that occupied the ordinary spaces of the city and made them relevant to certain audience.



Emerging relations: Emerging Narratives

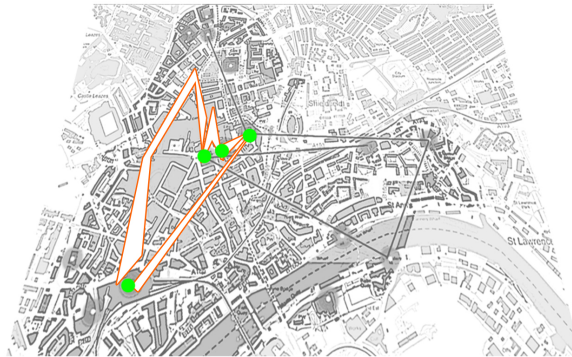
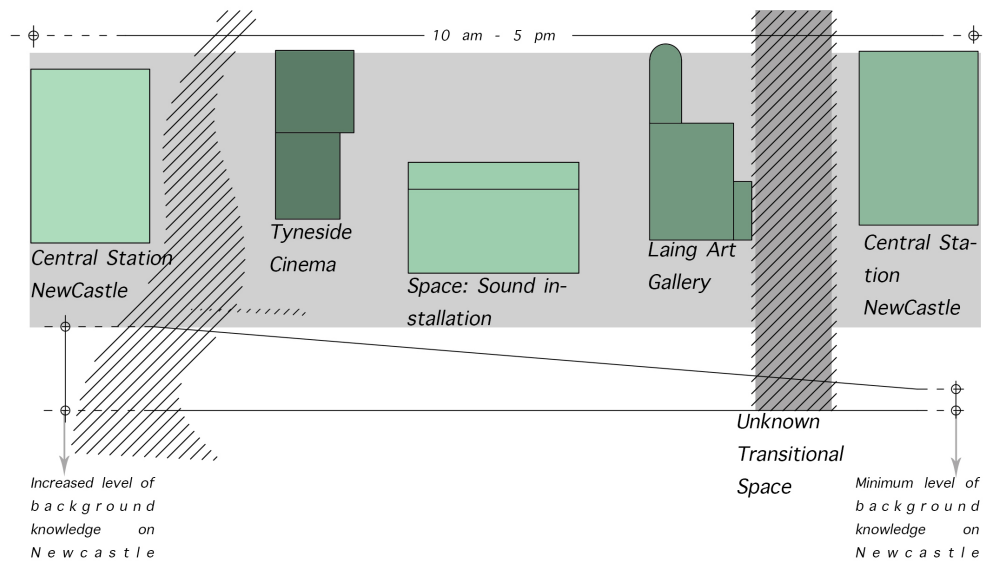


There are routes that I needed to conduct (walking to reach my destination). Among these routes few become distinguished by repetition and importance in addition to a personal side that all together makes an individual narrative for my visit to NewC

Although not all of its organized events has been of much relevance and connection to my intended observation, it was an informative (first look) at temporary events and their influence on the permanent fabric of the city (and/or) architecture; an overview of a larger context that I can then breakdown to individual events and zoom into each and relate myself to it.

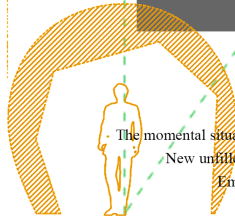
Each place becoming a station with waiting time

Around the same spot I realize that relation ships are developing and growing due to what the event requires of timing and order. Within the fabric of the (everyday city) people are gathering and realizing each other for the interest of the event



As I arrive, I rush towards my destination of which I have never visited, the station, the center of Newcastle. This is what the map says. I have come to Newcastle before but driving, coming by train is a different journey. Outside the station, I tried to walk but I was rushing, did not want to take chances of being late on my first meeting with AV festival

So, I take a taxi to destination that turns out later to be 7 minutes walk from the station. The taxi drove me to the center of the center where my first venue is through a route outside the circle of the (old) part of Newcastle where the center is actually is. Until now, that way that I took by taxi remains blurry and relatively unknown. It is a blank space or a gap in an uncontinuous circle that took me from station to the gallery and back to the station.

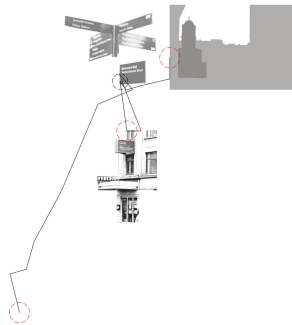


- The momental situation of the body and its surrounding
 - New unfiled layer to be added to the embodied
 - Embodied memories of Newcastle

Laying Art Gallery, New Bridge St, Newcastle upon Tyne; The first stop in my AV festival journey from which my knowledge of this city has actively started to build upon the previous long time ago experience. The distance between my body and the gallery as been my reference point in remembering that part of durational space. As I arrived from the northern side of the gallery I walked away, south towards the center, where I could see pedestrians. But the further I walk away, the more familiar the site becomes, my eyes have then been able to locate the gallery with the surrounding and the other nearby venues in particular.



Upon arrival, I do not get a chance locate my self in the city, so I rush inside the gallery, and there I feel comfortable, a gallery is familiar space and a more comfortable zone in it will later be the space of the installation where I have stopped, stayed and walked through. After my experience there was coming to an end, I had something else on my timetable (ac-cording to the time agenda of the festival). A sound installation, In another gallery n the city center. I have left the gallery to start looking for the second gallery. Leaving, turning right and walking to what appears to be a square. I walked towards it perhaps to place myself in a zone where it is not only for passing by, where I can stop and have moment of looking, but before reaching there, I find the gallery right in front of me.



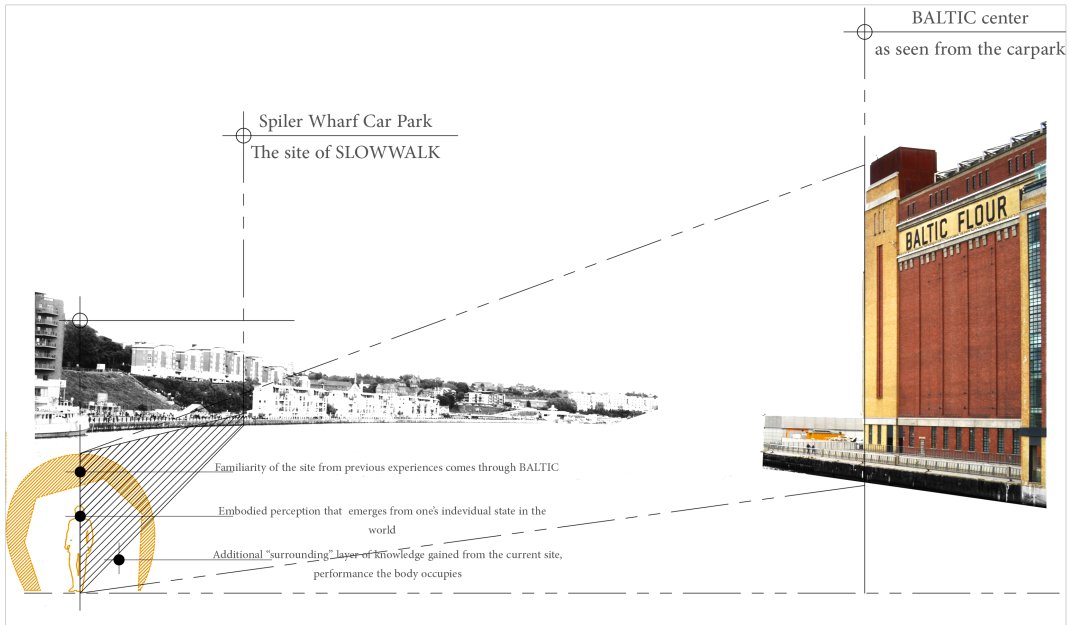
If we are tied with a place by time then relationships can happen because of time. This can happen in any kind of event, only in this case the bubble is created by the art presence but not necessarily ended by it.

As a traveller not staying in Newcastle, I was rushing to be precise in time for each event. So, the space of building a network of people is really tight. However, I could see communication with the attendees of the event develops as the time passes. The unfamiliar becomes familiar and moreover (relevant) even if its relevance is there only by durational event



Now that I have a pattern of routes I needed to me to attend the relevant events within the festival, I realize that the presences of few single routs are growing in my mind and later in my memory. The reason of this higher presence becomes more and more individual rather than theoretically justifiable

The hierarchy of importance and significance of part of this temporary network becomes highly personal, affected by my own background about the city and the urban life in general, my culture, my allowed time in the city and my emotions and memory. For me as I was taking the train in a daily return journey from Sheffield to Newcastle, the known to the less known, I knew my time was very limited in that city. I knew I have to spend as much time as possible in the venues without taking time to spend as a tourist or a visitor to a new city.



Spiler Wharf Car Park, Quayside, Newcastle, 2012. the route of which this site is its destination has been layered with previous memories of the site, that is the only attachment I have had with this location: BALTIC center of Contemporary Art. this has made it a relevant reference point, as it was seen from the other side of the river through out the duration of the walk. However, there has been another layer of knowledge (attachment) that was starting to be built as time has been passing. The surroundings, conditions, and views of the -then- current gradually build certain awareness of the site that would be added to the existing one.

Summary of findings: AV Festival, Newcastle, 2012:

Although chapter 5 will contain a discussion of this chapter's findings, a summary of the AV Festival helps to put forward the questions that will be addressed in the next case study. The choice of this example has offered a wider view of how temporary art spaces can interact with the permanent context of the everyday architecture. Curating a temporary art network has created temporary links between those specified places of the city. Thus, through art temporalities, it has connected the visitors with those sites, but, at the same time, it has connected memories of art with the permanent context of the old city, offering to the visitor a double-sided knowledge of the visited space. Walking between the scheduled events in several venues across Newcastle's old city has become a tool in addition to being a medium of inhabiting the festival. The walks I have taken and traced have represented the way the city has been temporarily connected at the time. These places that I walked between have become central to the site whereas it is possible that they are marginal to the city at other times.

Having visited Newcastle before, in 2010, my 2012 visit has generated a new piece of knowledge about the city that does not precisely look at places but at situations; the city becomes, therefore, a background to those situations that is in performance theory terms similar to a stage that stages a dialogue, which has been introduced in chapter 2.

(4-4) Case Study 2: Carroll/Fletcher Gallery, London, UK, 2012-2013

(4-4-1) The emergence of the gaps from the previous case study

After the experience of the AV Festival, one may capture the “non-ordinariness” caused by temporary art settings the way that they disturb the everyday architectural experience. The journey, the variation of significance and the emerging new stories authored by routes open channels from which temporariness in architecture may be further explored.

However, the issues raised are not specific to temporary architecture. It is a contemporary phenomenon in a range of art media practices that, while it can highlight temporary architecture suggestively, does not give particularity to it.

It has been an experiential introduction of scenarios in which architecture and context can be connected otherwise by fitting a temporary setting with it. Temporary settings, whether single structures or multiple events, alternate the connections and thus the narratives of their site. However, this introductory experience does not give a deep insight into how this alteration happens at the moment of experience, how over time it takes shape and transforms the perceptual images of the site.

The providence of the AV Festival overview is essential to bring forward the key subject of the study and illuminate the lack of coherence found in existing research studies (figure 4-9). It is therefore noted that, while the AV Festival journey highlights patterns of irregularities passed on by the presence of temporary art events, it does not offer a specificity of the change caused by one type of art; temporary installation art, when taking place in architectural sites. While it also highlights some significance when zooming into individual routes taken in the city, it does not show the details of specific distinctions that can be observed in an installation context. Between the overview of the irregularity across the city centre and the inner view of individual routes there is a change that isn't shown: the spatial meeting between two discourses, the temporary and the permanent, has been hard to be grasped all along the journey.

Additionally, although the AV Festival journey does provide a close reading to individual events like the *SLOWALK*, which will be discussed in more detail below, it does not allow the reader to put two events against each other to observe more sustained patterns of transformation brought by

the temporariness of those events. It allows us to observe how a temporary art practice can create a new image of a site; a site that can be indoor or outdoor. It touches on the concept of the temporary meeting a permanent in our lived architectural environments but tracing this transformation is yet to be questioned.

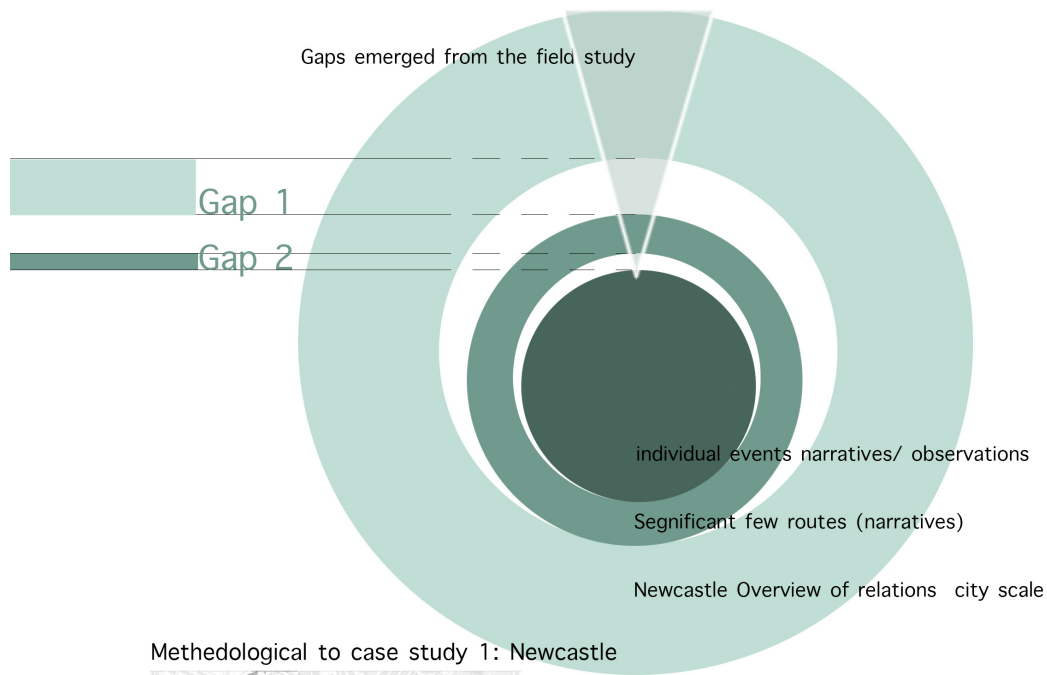
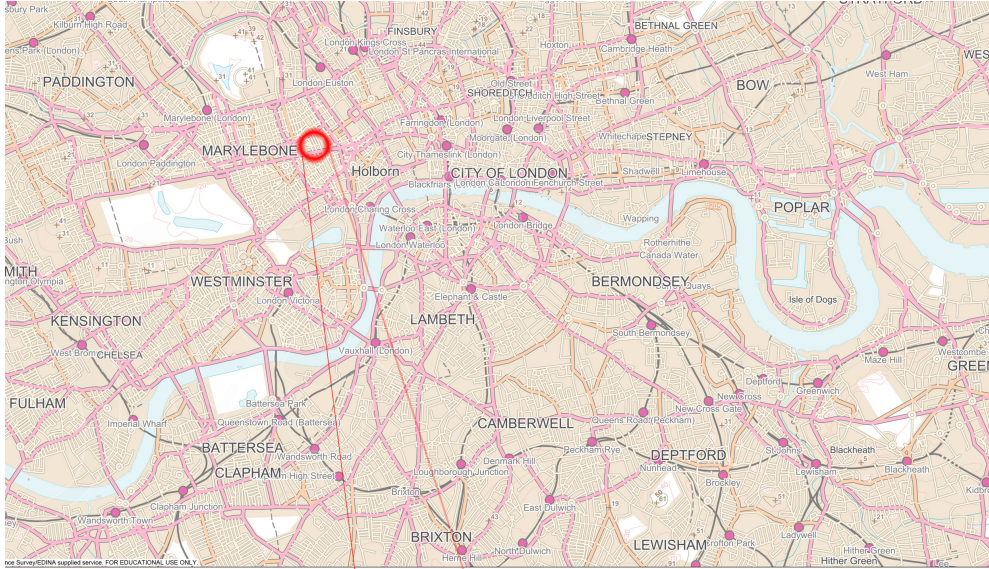


Figure 4-9 This diagram has been introduced in the beginning of the AV Festival section and it is placed here after the gaps of the AV Festival case study have been brought forward to confirm the aim of the second study. As mentioned, the gaps occur in between the three informed areas of the AV Festival, mainly between the overview observation on a city scale and the detailed view of route scale experience. The distance increased between the two in search for a connection that can explain the same perceptual phenomenon on different layers of spatial narratives

Therefore, selecting Carroll/Fletcher Gallery as a case study that can be observed over a longer time span allows these gaps to be tightened, as it provides a detailed reading of one smaller-scale site that hosts different art temporalities over time. It allows a set of narratives to be visually created over time. Once they are displayed, the research questions about temporary spaces being the event, and perception of a place being a collection of these events, can be revisited in detail.

(4-4-2) Introduction To Carroll/Fletcher Gallery: The site: The gallery:

Carroll/Fletcher Gallery is a contemporary exhibition space in Central London (figure 4-10) opened in 2012. The gallery does not have a permanent collection; instead, it hosts nine exhibitions a year that vary from installations, screenings, performances and talks. The main trend of the exhibits is contemporary art practices that would explore themes in media, socio-politics, technology, culture and science.



carroll fletcher

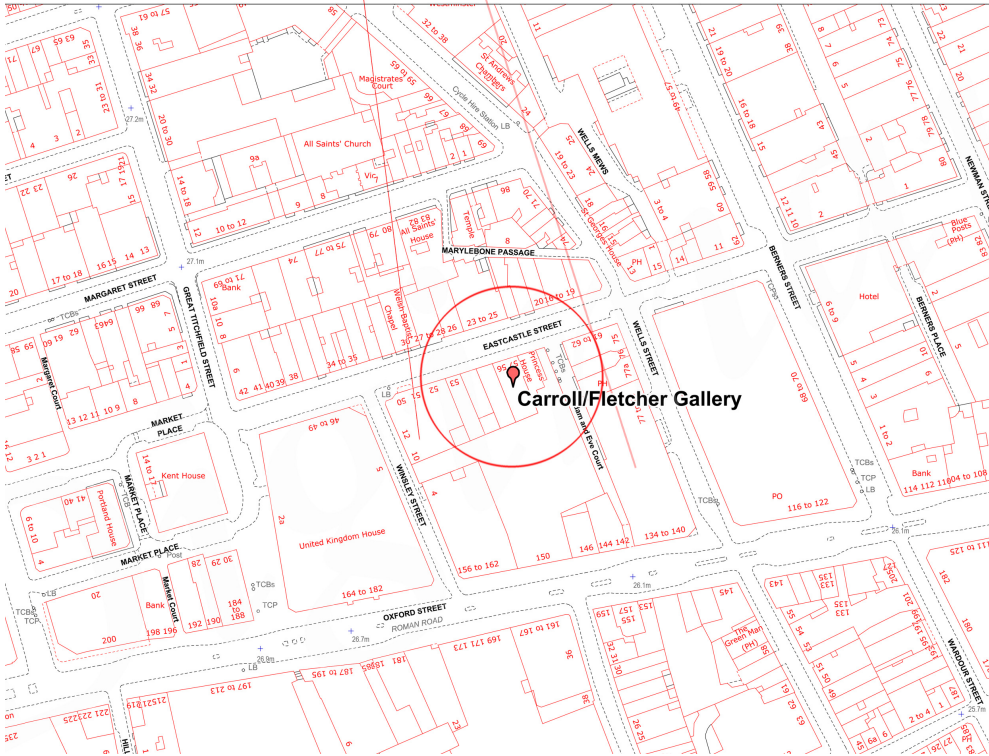


Figure 4-10 A map showing the Carroll/Fletcher Gallery location in Central London, UK. Source: <http://digimap.edina.ac.uk>



Figure 4-11 Carroll/Fletcher Gallery street view

In a space that covers around 228m², the gallery is an open linear space spread over two floors. It is adaptably divided with partitions set up differently for each installation; the painting of the walls is tailored for each exhibition. The space is effectively co-curated by the artist and the original interior architecture of the space; the gallery is accordingly transformed every time there is a new exhibit.

One of the feature architectural elements is the staircase sitting in the center of the gallery's linear layout. It has, with a grey finishing and white railing. The reason why this for me is read as a

main architectural feature is that it retains the same quality every time I visit the gallery. It can be considered as a visible presence of the permanent.



Figure 4-12 The staircase as photographed in 2012 during the *Blood Ties* installation and 2013 during the *Orange Between Orange and Orange* installation

In addition to the staircase, there are a few structural walls among the architecture of the space, which are usually less apparent as they are blended with the temporary partitions that are part of the installations. Against the staircase wall stands the reception desk which, although considered as a piece of furniture, is one of the elements that stands out every time as part of the gallery architecture, mainly because of its closeness to the concrete staircase and because it remains in the same condition despite the surrounding custom-built transformations done for individual exhibitions. Along with the staircase, and the small adjacent office, the desk -in a way- creates the title of the permanent, the visual identity of the Carroll\Fletcher Gallery.

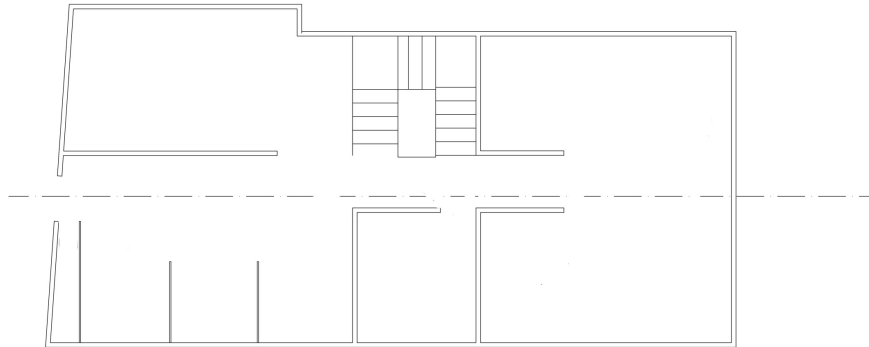


Figure 4-13 An outline of the ground floor plan of the Carroll/Fletcher Gallery, London, UK. Source: Author

A visitor to Carroll/Fletcher Gallery can quickly recognize the contemporary theme that it supports through the minimalist glass façade, the white painted walls and the plain surfaces. The two case studies discussed here were exhibited in two separate periods: April 2012 and April 2013. The first installation, *Blood Ties* by Spanish artist Eulia Valdesora, consists of seven named pieces that evolve around one theme. The exhibits are made of light projection of shadows of moving objects set in the gallery, projection of monochrome video on a set of static objects, a collection of photographs, audio activated bottles and mixed media installation consisting of audio operated jars:

- 1- *Interactive Bottles (Forever Living Products)*: audio operating bottles of cleaners - 2008.



Figure 4-14 *Interactive Bottles (Forever Living Products), Blood Ties*, Eulia Valdesora, London, UK. Source: Author

2- *Love Is Sweeter Than Wine: Three Stages Of A Relationship*: consists of three spaces with slightly different exhibits all made by projecting shadows of rotation objects (bottles and glasses) on the gallery walls. The main exhibit is the shadow on the wall but the facilitating settings is exposed to the viewer and becomes part of the view; part of the narrative - 1993.



Figure 4-15 *Love Is Sweeter Than Wine: Three Stages Of A Relationship*, *Blood Ties*, Eulia Valdesora, London, UK. Source: Author

- 3- *We Are One Body*: consists of two urns, one of which acts as a screen to display footages of the Greek riots, the second acts as a projector to project abstract geometrical shaping on the ceiling: all of this with a detached sound effect related to the footage on the urn - 2012.



Figure 4-16 *We Are One Body, Blood Ties*, Eulia Valdesora, London, UK. Source: Author

- 4- *The Period*: consists of a pram on a semi-circular track with a projector inside, the viewer is invited to activate the scene by moving the pram along the track where the light would illuminate a queue of red liquid glasses that are in turn reflected on the walls of the gallery causing a rapid transformation of the light of the space - 2006.

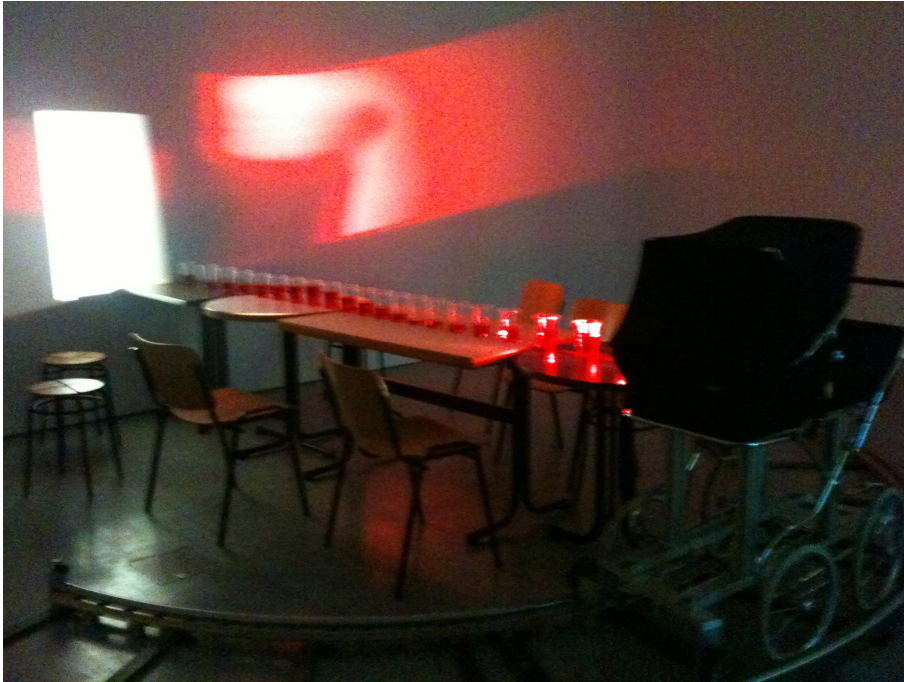


Figure 4-17 *The Period, Blood Ties*, Eulia Valdesora, London, UK. Source: Author

- 5- *Mother And Father*: consists of an animated monochrome footage of a man and woman at different states of a relationship; which is projected on a wall of intimate objects of one's everyday life – 2012.



Figure 4-18 *Mother And Father, Blood Ties*, Eulia Valdesora, London, UK. Source: Author

- 6- *Family Ties*: consists of still photographs of overlapping family pictures that represent the complexity of the structure of a family – 2012.



Figure 4-19 *Family Ties, Blood Ties*, Eulia Valdesora, London, UK. Source: Author

7- *Interviewing Objects*: is a screening of a set of interviews with people talking about ordinary objects with certain bonds and significance - 1997-2001.

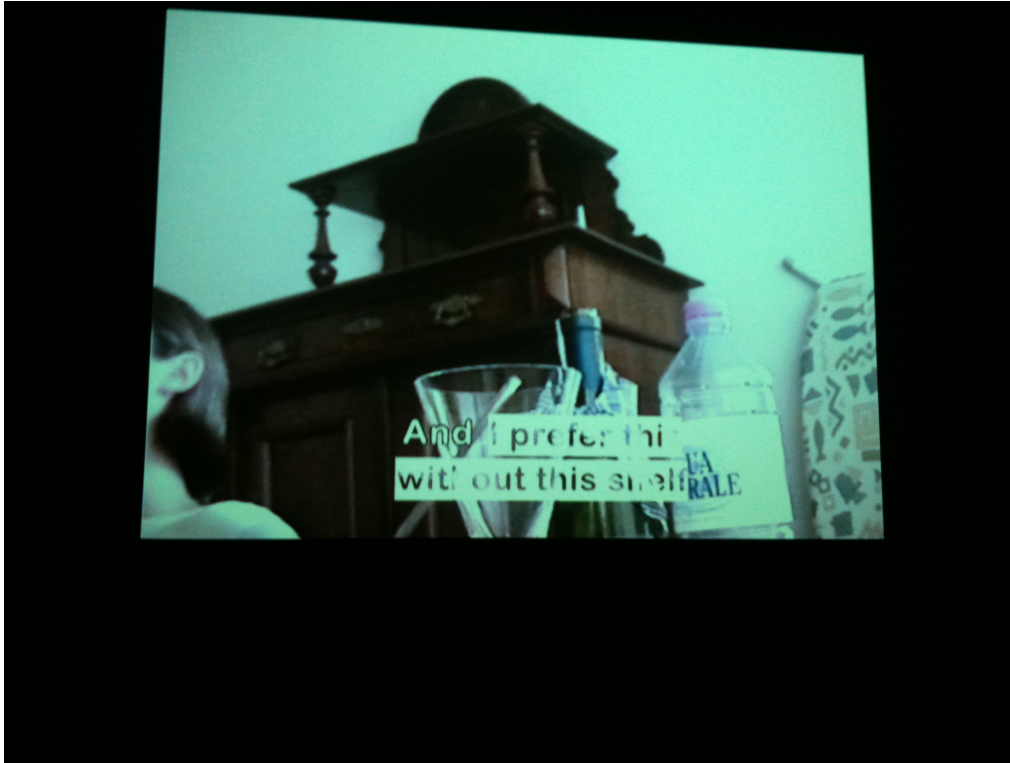


Figure 4-20 *Interviewing Objects, Blood Ties*, Eulia Valdesora, London, UK. Source: Author

The variety of the display in the *Blood Ties* installation has been one of the reasons to consider it as a key case study: it offers on its own a mixed media nature that has both digital display on a physical surface of the site and a physical presence that has a rapid temporality. Moreover, it has an interactive side that involves the spectator, to take part in that change and participate in shaping part of the experience. Overall, it has appeared to me that it is an enclosure of co-narrated space that would stay for a certain period of time during which I have intended to place myself there and explore it as it unfolds, then record what I could grasp from the live moments that I have inhabited. In other words, I have placed myself inside the challenging sphere of composite narrative to take it all at once then deconstruct it as the theoretical framework grows.

The second installation is *Orange Between Orange and Orange*, an art exhibition by Michael Joaquin Grey, 2013. The theme of the installation is scientific, where the artist is displaying art movements affected by the development of technology and science. This is done through objects displayed in the entrance hall: sculptures with mainly white and orange paint where space has been more still in terms of the exhibit's appearance. Breaking the white and orange are grey sculptures of media devices in a glass box. The display then takes a different twist when it moves

to the main hall where two screenings are played to show virtual shots of the solar system moving through the outer space with generating voices of technology pioneers. Downstairs, the artist presents a room-sized sandpit where the concept of the play is explored in the scientific sphere. The pieces that were on display are titled as follow:

- 1- *Morphologies*, 2012: a collection of sculptures and prints that revolve around media and media production with interrelated concepts of art and science and their revolution in the 20th centuries. Historic objects of media displayed in a glass box installed in the exhibition.
- 2- *Umwelt Belt*, 2012: proto-forms computational cinema of geometrical objects with a motion that represents movement in the outer space.
- 3- *SoWhat*, 2012: generative film with media pioneers voicing through sounds of the outer space.
- 4- *'Kindergarten'*, 2013: a room-sized sand pit where visitors are invited to experience the concept of play and interact with the objects provided.



Figure 4-21 *Morphologies*, *Orange Between Orange And Orange*, 2013, Michael Joaquin Grey, Carroll/Fletcher Gallery, London, UK. Source: Author



Figure 4-22 *SoWhat, Orange Between Orange And Orange*, 2013, Michael Joaquin Grey, Carroll/Fletcher Gallery, London, UK. Source: Author



Figure 4-23 *Kindergarten, Orange Between Orange And Orange*, 2013, Michael Joaquin Grey, Carroll/Fletcher Gallery, London, UK. Source: Author

The wider category considered, the move from outdoor art event to indoor installations then to outdoor performance:

While introducing each case study individually, it is important to remind the reader of how such different types of art practices fall into the same title in the case studies chapter. In order to address this, it becomes necessary to revisit the initial research questions in which a fundamental

inquiry of my research is to trace the temporary architectural remains after it is displayed among the permanent architecture, which responds to the gap mentioned earlier in the first part of this case study, and that is concerned with observing the changes and transformations that installations leave on the contexts they are displayed in. The lens through which I am claiming to observe this phenomenon is installation art. Yet installation art is a myriad of artworks that can be really distinct in nature: public- private, interactive- still, Indoor- outdoor, digital-cinematic-physical- kinetic.

This indeed would be a constraint if I were to look at the aesthetics, the politics of display and the materiality of those artworks, whereas in my study I am looking at the encounters that are caused by a temporary event that has a spatial presence. The unusual spatial layering between what falls in the art category and what falls in the inhabitable architecture is the concern, whether it is indoor or outdoor. The timed meeting between two spaces, one which will stay and one which will be gone, is the case to be looked at whether they are physical or projected images. The change in behavioral use of certain architectural context, a change caused by the newcomer, the artwork, a change that meant to break the familiarity of the site, is the sort of change that I suggest is new to the architecture theoretical and practical studies, one that if considered can provide possibilities and options of how architects can alternate environments in the benefits of the user's connections with his surroundings. Lastly, I am questioning these short journeys of spaces that hold architectural qualities and where they remain, considering their unrepeatability, site specificity and live-ness.

It is beginning to be quite common in contemporary art and media cultural studies to study art practices of relatively different nature, but which have commonality at certain intersections that would enrich the answering of persistently raised challenges of space perception, memory and image. A very close example is Sylvia Lavin's *Kissing Architecture* (Lavin 2011) where she has taken two installations of MoMA: Doug Aitken's *'Sleepwalkers'* 2007 and Pipilotti Rist's *'Pour your Body Out'* 2008. The former involved outdoor screenings on building surfaces in New York streets, and the latter is an indoor screening of moving images in one of the museum's halls. Despite this seemingly major distinction between the two, Lavin addresses the intimacy between art installations and their architectural context through the reading of both works. She offers a reading that looks at the meeting between surfaces without the need to be classified by the type of display; *indoor or outdoor*. This also responds directly to the gaps confirmed following the AV

Festival case study; particularly the gap that is concerned with the spatial meeting between the two discourses: art and architecture.

Another example of this approach is Hal Foster's *Art-Architectural Complex*, where the writer is tackling contemporary emergences that fall within the complex of art and architecture. These emergences are not necessarily and only observed in one type of contemporary art practice or a specific architectural trend; it is instead a collection of observations among new architecture like Zaha Hadid's, immersive installations like Anthony McCall's digital projections, and public installations like Richard Serra's art (Foster 2011). In another context, each project would have its own discipline, but in the context of Foster's complex these examples offer the reader a taste of a wide range of intersections between art and architecture along with the issues emerged, developed and questioned with these intersections.

In her study, *Travelling Concepts*, cultural writer Mieke Bal too tackles the notion of movability among contemporary art practices through examples of installation art, films and performances where she researches through her examples new phenomena in art and how it can be analyzed in relation to their narrative bodies (Bal 2002).

With this critical context introduced for the specificity of this case study, the template that has been used in the first case study will be used here with few alterations to address the research questions. Firstly, the discussion that goes between theoretical and subjective aspects of the experiences of Carroll/Fletcher Gallery, London, is driven from the concept of event; treating the installation as event is where the analysis starts displaying evidences from my experience and relating these to key theories. The structure in which the event concept is integrated is driven by narrative: thus, as figure 4-25 shows, there are pre-event and post-event phases that will relate to each other as one narrative collaged from the installations, the buildings and the accumulated experience that I continue to gain. In figure 4-26 that will come in further along the text, live-ness as a term that will emerge from the discussion of the event will be a particular driving concept of the second template used in this case study. With the same approach of structuring the discussion from theory to subjectivity, the idea of live-ness as a theory will be tested experientially by tracking the temporality of each artwork as the space of each installation continues to change in various speeds and patterns of movements.

THREE PARTS OF TWO-SIDED METHOD

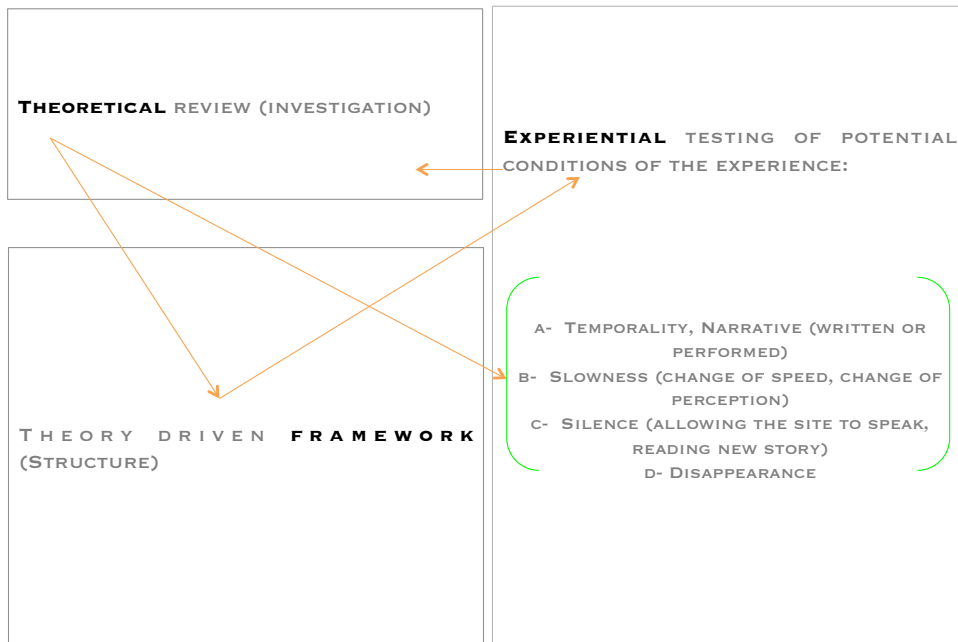


Figure 4-24 Similar to the AV Festival study, the template of connecting theory and my subjective experience through a theory driven structure will be valid in the present case study as figure 4-25 will show

1- SPACE AS EVENT

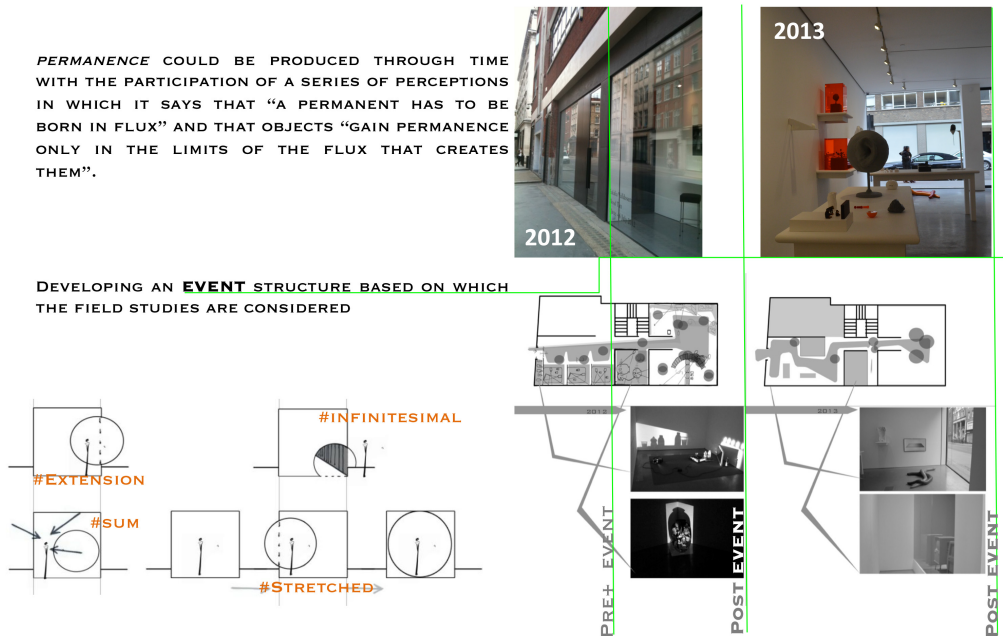


Figure 4-25 The first template of study is driven from the event theory into the set of scenarios of possible observations that can be made between the temporary and the permanent into tracking my own movement to search for the validity of the suggested scenarios

(4-4-3) Theoretical Carroll/Fletcher: Subjective Narration and Analysis of the Event

- The story of my journey:

Once upon a time, some time on a cold London day, a building looking promising painted in white from inside that is revealed by big glass windows, framed with a modern black was there to offer an alternative experience for me. Curious to unfold its newness and quietness, I opened the door, a journey began then that will stay with me for over a year from that day.

My legs were drifting me with the flow of the space of which its linearity was guiding me to walk down a long corridor that starts at the entrance although my eyes were distracted or otherwise attracted with the artistic display while I was walking.

-“This is the perfect setting,” I thought, as my eyes were still caught by the moving objects.

The walls were not still; this place was dancing. Shadows were moving in a calm rhythm that looked like a show rather than a random shadow movement on the wall.

I kept walking, slowing down at each partitioned display, taking a glance and moving on, as if I knew there was something extraordinary at the end of the corridor.

Finally I was there, at a narrow opening, I could see a red hue of light from the corner of the opening.

- “It is definitely the peak of this story,” I thought as I saw the red light.

I walked in, and a big space opens up to me, nothing is moving here, just glasses of red liquid lined up on a set of tables, then a pram on a half a circle track, and a projector inside it.

No red light, just the glasses' reflection on the walls again sitting there quietly, but "what if", I thought, reading a text on the wall: "to operate push the pram".

And I walked towards the pram, slowly pushed, and the room transformed to a darker more dramatic red space, then, I pulled it the other way, and another mode of lighting appeared. It was quite the shift in this journey, but this shift is yet to be completed, when I turned around, behind me was a completely different display, objects of the personal every day were displayed against the other two walls of the same room.

Staying there very still, I thought that I would just pause and try to figure out the concept behind this display. I will follow the pattern and realise the message that the artist wanted me to read through this, but suddenly, something happened, shadows again, shadows of people this time, projected on the walls, but here walls are disturbed with objects, so shadows are moving between walls and objects finding a way to be present.

In a quiet gallery that has no audio display or other audience at that time of the day.

- "I was right," I thought... that was extraordinary!

Bringing forward the question: through the display of the conventional ways of reading architectural narrative: why temporary spaces are different:

Drawing upon this short piece I find myself acting in a similar way to what Barthes calls "a vehicle" that accommodates a story of a lived space, trying to deliver what has resonated in my memory back to life (Barthes and Duisit 1975). And this is where the distinction between conventional architecture and temporary spaces becomes seemingly problematic. The temporary - that I am storytelling- is unrepeatable, not only the journey, but the space is unrepeatable. Therefore, the poetics of attending a narrative of this sort is different from experiencing a narrative of a building that will still be there on its own matter. I trace this notion of temporary spatial narratives that will soon physically be removed: the encountering of a medium, the interpretation of its message, the interaction with its storyline, and then the resolve-ness of the whole event inside myself. It is a situational reading of what it means to be contained by a double-ness of spatial narrative which is followed by an exploration in the raised doubts about

translating every spatial structure regardless of their time dimension into a fixed code of signs, and what the main distinctions are between witnessing a story that comes from a permanent body of language and the other case of witnessing a disappearing story.

Narrative in architecture:

Conventionally, architecture acts as a stage to accommodate objects of human intervention. It physically places things in the material world, surrounds them and becomes the ambience of the majority of human activities. In these terms, architecture and narrative have been strongly bonded in studies of both disciplines. Narrative and space as a topic has been studied from either one of two main areas. One is a narrative that is lived and experienced inside architecture and that is created, determined, experienced by the user and includes his ordinary and non-ordinary practices in the lived spaces. The other area –which is the subject in question here- is narrative of architecture as a body of narrative: as a visual *text* that we can interpret, where message of the work of architecture is embedded in its features, textures, colours and layouts and appears in its openness, lights, heights and orientations. This notion of architecture as a medium of messages, semiology and articulated language is the type of spatial narrative referred to in this text.

Installation art composes an example that contains elements from both art and architecture realms. Therefore, it is not only the eye that looks and reads the artwork, neither it is a pure social practice lacking the ambiguity of arts. In fact, it is a fusion of the two. This between-ness surrounds the individual with its complex of meanings from art and architectural form that, all together produces a form of temporary environment making an art piece a container, and the viewer a contained, overlaying the content of art with the context of site.

A significant strand of architectural thinking suggests that architecture is a language from which architects can create narratives while designing buildings. That is to say, buildings are stories that are conceived as signs. In fact there has been a number of analogies between architecture and the written text. If we take installation art as a new area of practice that we want to understand considering its spatial existence, we would be confronted by these theories of spaces as materials to be read.

Alternative approach:

Another approach of thinking about temporary spatial narratives seems to offer a wider alternative that allows this practice to be otherwise understood. That is what anthropologist Michel De Certeau refers to as the “*art of speaking*” (Certeau 1984). Instead of making a valid analogy between art spaces and the written text, I would make a similar one between art spaces and performed stories.

Combining this with Derrida’s notion of the *spoken word* in *Speech and Phenomena* (Derrida 1973), and placing both in the frame of installation art narratives, I argue that the strength in these non-permanent places occurs in the realization that performance of a stage play is temporal non-repeatable existence. A spoken word, once said cannot be repeated; all that remains is memory and perception in the perceiver’s mind. Therefore, in order to obtain the individual’s position from the event of the spoken word, the perceiver needs to re-view the word mentally, which involves the inner imagination, personal memories and collective experience. The understanding of a speech then becomes more subjective, intimate and different from one person to another within the audience. The reference in the speech is only in the past unlike the written where the readers of one script, regardless the variation of their perceptions, can reliably refer to an existing material (Hodge 2007). It also highlights the importance of the context where the experiencing of the narrative takes place.

When I visited the Carroll/Fletcher Gallery for the first time, I could not separate what I saw as a display from what I inhabited as a building, they were parts of each other. If the shadows’ synchrony on the wall is part of the story of *Blood Ties*, the installation, I could not view it without the wall. I would not have placed the story line in its order if not for the layout of the gallery space itself. The grey floor of the building has been part of the narrative I have perceived. The staircase was central to my experience as well. However, having realised the double-ness that has happened, and the given merger between two foreign narratives made by two different authors, more of the temporary than of the building was present at the time of the viewing. This is due to the smaller scale that has transformed the space to be more containing and intimate. Secondly, because it was constantly changing in the present time that I was trying to capture the moments of change, my attention was drawn to what is going to disappear. Thirdly, because it was mediating my presence with illusions of shadows, lights and transparency, that brought my surroundings to be immersive and engaging.

And this is where installations become more similar to the spoken than to the written. Writers like Mieke Bal in *Travelling Concepts* (Bal 2002) and William Mitchell in *Placing Words* (Mitchell 2005) have “*theatrically*” placed the temporary spatial happenings in architecture. This articulation of performed narratives is addressed as a tool of empowering the experience of the audience. Short span of time and coexistence are influential additions to our lived spaces. Art researcher and feminist Patricia Leavy, who was mentioned in the first part of this chapter and whose idea of performance art was introduced with the event in the third chapter, also includes this reading when she discusses art-led research methods where “*Performance event is an immediate production of time and context*” (Leavy 2009).

And this brings again the discussion to the Deleuzian event (Deleuze 2006a), space becoming an event:

The liberation of the folds that are no longer merely reproducing the infinite body is easily explained. A go between –or go betweens— are placed between clothing and the body. These are the Elements. (Deleuze 2006a, 140)

We are discovering in modern abstract art what Deleuze used to refer to as the between-ness³⁴; a setting between architecture and art.. This attempt is seemingly seeking to achieve a unity of *installation art-as-performance* and at the same time to involve the spectator in this very performance. The distinction of art installation is stretched in this meaning, being a type of inhabited space but not architecture, a type of artwork but not a sculpture and as a type of performance but by objects and spectator not by actors.

Experiencing double-ness and challenging the site’s narrative:

Carroll /Fletcher Gallery is a building that was narrated by an architect; ‘*Blood Ties*’ is an installation that was narrated by an artist. But now the gallery that I have visited is narrated by me as a spectator who inhabited both as a unity. Yet, another viewer might have a completely different story, another viewer would tell more about the building than about the installation. But because there is no physical trace of what all viewers would narrate, each story will remain true

³⁴ The *in-between* was also mentioned earlier in chapter 3 where extended references on Deleuze were suggested.

and attached to that site in some way. It is intimacy that these new spaces offer to their inhabitants.

In fact, it may be possible that what we need in our time is a more immediate medium that we can fit in, that is just there for a while to relocate us in the world in a way that we are satisfied with. Perhaps living our lives in modern cities within fast moving technology would need some moments of slowing down and entering a smaller space- of- time that would be nothing but a theatre of a direct dialogue between our bodies and our minds; *imagining and remembering*. These are perhaps the urban meditation moments that we need from time to time to free our perception from everyday restrictions created by the surrounding environment. The temporary narratives in some cases like this one can be long-lasting in the memory because of the amount of engagement it offers and, when it coexists over another permanent narrative, it can stretch the latter to take part in new stories and to accommodate new histories.

After a year, I revisited the gallery, which was hosting *Orange between Orange and Orange* . The whole space was transformed with still objects and moving images in dark rooms. The narrow corridor I previously encountered had disappeared. And there, where the context is the same, and content is new was -yet- another story to be told.

2- MEDIUMS: THE OVERLAP BETWEEN TEMPORARY AND PERMANENT

LIVENESS (FROM PERFORMANCE STUDIES) HAS BEEN ALWAYS THOUGHT ABOUT AS A PRECIOUS FRAGMENT OF TIME AND SPACE THAT CANNOT BE STORED, THAT CAN ONLY BE LIVED AND INHABITED (AUSLANDER 2008).

MISE-EN-SCENE IS A TERM USED IN THEATRE AND FILM PRACTICE. IT IS HERE A METAPHOR FOR THE ART SETTINGS OCCUPYING ARCHITECTURE, AND THE ARCHITECTURE BECOMING A STAGE FOR A SCENE (THE ART INSTALLATION) THAT TAKES PLACE AND CHANGES CONSTANTLY WITH THE MOVEMENT OF THE NARRATIVE. (MITCHELL 2005)

WRITTEN OR PERFORMED

QUESTIONING SEMIOLOGY AS A WAY OF UNDERSTANDING (PERCEIVING) TEMPORARY SPACE

CAPTURING MOMENTS OF MOVEMENTS DURING THE VISITS → VISUALIZING THE DISTINCT DYNAMICS OF TEMPORARY INSTALLATIONS



FOLLOWING TEMPORALITY WITHIN THE EVENT (SPACE) ITSELF



Figure 4-26 The template is used again to investigate the concept of live-ness with its theoretical context into the present case study

One Context, Two Spaces within

Carroll/Fletcher Gallery, London: Two Live Journeys

As described earlier, each installation had its own physicality residing in objects distributed within the gallery rooms in a certain narrative that the viewers could become aware of as they were moving. In addition, some parts of the gallery in both installations had digital media displays that were carefully embedded within the building. Here, where digital projection meets the physical, I will slowdown and re-view the surrounding of those moments where the gap between the gallery's interior and the artwork nearly fades, and they become one. I will re-view the remaining images in my mind and the materials I have collected to see how it looked like at the time. After that, I will re-view how and to what extent the architecture has been transformed by the virtual, how the temporality of each work has produced a new space out of the permanent architectural layout of the gallery.

Blood Ties was arranged among the gallery spaces dominating the atmosphere by kinetic compositions, and ending with a collection of photographs before the final room where a film was

projected on a wall of a dark space, telling stories of the special ties between objects and humans. The kinetic pieces consisted of a spinning light projection over a number of objects and that becomes a pattern over the first three spaces of the gallery; the middle part had multimedia projections but, instead of using the walls as screens, the artists used jars as both screens and sound enhancement instruments.

Unfolding the space during my viewing journey:

In this spot I find the digital layer, as a spatial component, is powerfully present. The jars were turned into “messengers” of ideas that the artist wanted to declare. The objects are humbled to the subject and together they become one medium (or one media). While watching the show, it was difficult to separate the concentration, but revising the artwork now, I can picture myself meditating in both mediums. I can detail the experience and deconstruct it. While this is useful for the analysis of what happened then, it shows that live-ness (when a space is performing live) can totally transform (shape) the perception of the space. This is a particular quality of the digital-filled-space that it adds to its architecture: Live-ness, unrepeatability and newness.

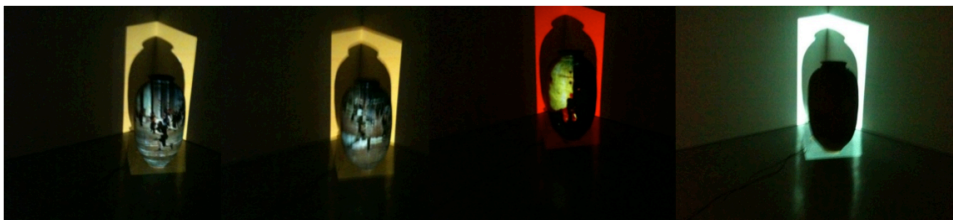


Figure 4-27 A sequence of shots of the rooms with the jars. One jar (approximately 60 cm high) acts as a screen where a narrative of images is projected. This corner becomes the point of attention during the loop of the show and attention is shifted to other corners following the directions of the projection. Source: Author

Live-ness, in other words, is the space moving and interacting in real time enclosing the complete narrative of space. This meaning is borrowed from theatre studies, particularly recent works that emphasize the distinction between performance art and other types of literature. This approach is used in this study for what it reflects on my observations from both visits. What I am seeing now,

I know when I come back to the same *mis-en-scène*³⁵ I will not be able to see. This is not a new phenomenon. Live-ness has been always thought about as a precious fragment of time and space that cannot be stored, that can only be lived and inhabited (Auslander 2008). The new phenomenon here is that artists and architects have recently been able to create that quality in space by using digital technologies, such that they have been able to create a *live space* rather than a *live show*, something that a spectator can explore from *within* -physically being in- rather than explore it by watching as an outsider.

Moving on to the main hall where the main act of the installation took place, this incorporated a combination of physical settings and virtual (light projection), carefully designed to fill the architectural boundaries of the hall. Unlike many artworks that use projection, the room was not darkened and the show was silent. Therefore, the interior of the gallery at this spot was visible and clearly a part of the artwork. The artist designed her show for this particular layout. So one can understand that this type of work can highlight the surroundings whether indoor or outdoor by using the site as a parameter for the art installation.

The projected shadows were moving along the walls bending with the corners, taking the eyes of the spectator back and forth, distracting them from the stillness of the (other) surrounding and “durationalizing” the space in the timeframe of the journey. The starting and ending moments of the show govern the time that spectators spend in this gallery space. A spectator like me would be determined to capture what is going to disappear. The virtual controlled my inhabitation of the place, concluded the experience and encapsulated the piece in its motion and time. Moreover, to a great extent, it determined the perception and the impression I kept with me after leaving the space.

When I revisited the gallery in January 2013 for ‘Orange Between Orange and Orange’ by the artist Michael Joaquin Grey, by interiorizing the space with white and orange colours, the layout of the exhibits still allowed me to see the same small gallery in London, but now dressed in different colour, textures and light. The space was open and

³⁵ *Mise-en-scène* is a term used in theatre and film practice. It is in this paper a metaphor for the art settings occupying architecture, and the architecture becoming a stage for a scene (the art installation) that takes place and changes constantly with the movement of the narrative. This term is used as a metaphor in an architecture study by William Mitchell as he describes the contemporary relational place experienced within architecture and urban context (Mitchell 2005). Also see (Pavis (2013).

bright, the walls that were previously dividing the entrance area had been removed, or shall I say disappeared. For the purpose of this analysis, I will concentrate on the same main hall, where again the artist's most interesting work for this study was located. There were two video screenings on opposite walls of the room. The space has been darkened; I was not able to define any element of the space. The floors, ceilings and corners had disappeared in the dark, and the space was two floating videos (figure 4-28). My eyes had no choice but to follow the images of the display as these were the only points that I could relate to and could relate me to the reality despite being digital. The architecture of the space that I could recall from my previous visit had dissolved in this installation and became one tied medium that mediated my bodily presence and my spatial awareness.



Figure 4-28 A number of sequence shots of one wall in the main hall show the very temporality of the visual terrain in this room challenging the eye to capture a scene that would remain in the memory of the spectator and, at the same time, immersing the body in the dynamics of the dark room. Thus, the digital environment becomes the “reality” of the moment. Source: Author

Now that I am reviewing and comparing both experiences of the same physical site, they are in my memory as two different places that belong to the same context and each of which I have embodied. They are distinct materially, aesthetically and immaterially. They each have their poetic narrative that I've perceived at the time; the later installation transformed the previous situation of the space into a new state of presence within the dark and the moving images.

When the two exhibitions are compared in my memory, I always start with the picture of that room and carry on differentiating what has happened in the two periods. The same location, the same place, the same building, the same inner envelope and the same spectator leave *the variable of this relational thought to become the space*. It seems that when the space becomes the variable,

it associates with time to change the content of what we encounter in experiences like those set out above. Digital art installation becomes a temporary space; that is a space tangled in its existence with time, and which therefore becomes a durational space. Adopting this particular description of art space mobility, Mieke Bal emphasizes the quality of movement and time. Additionally, she emphasizes the capability of mobile art structures to challenge modes of coexistence carrying narrative from different origins to new cultural contexts (Bal 2008).

Space As Revealed Afterwards: Re-Viewing What Happened: findings through Re-Collaging

If the two narratives are put together, what happened in the two spaces appears to be an event space in which architecture was neither hosting an event, nor a stage for an event, but which became an independent event that, with the power of illusion, involves the spectator to become a part of it.

In architecture's adaptation of event as concept, the unpredictability of what happens and what is experienced is related to temporality and processual becoming. (Jakobsen 2012, 2)

Architecture in this case is occupied by a new temporary medium that inhabits its settings and attaches its lines to it; it is transformed to a “*space of flow*”³⁶ of images, sounds and motions followed by emotional *walkthrough* that enables the space to become, to arise as one medium, to contain and to activate the “creative perception” of which I mean –referring to Deleuze’s notion of perception (Deleuze 2006a)— the ability of the human to unfold the perception of the *whole* into the perception of the *sum* by absorbing all of the components of the surrounding environment(s) (temporary and permanent) and recreating it as an image in the mind in relation to the body.

Perception In The Folds Of Digital-Occupied Temporary Spaces

Thought as practice of immediation is not producing knowledge but edges at the verge of perceptual actuality into unknown potentialities of the future. It enables creative abstraction, as a way of being attentive to the unknown. Abstraction not in the sense of a

³⁶ I borrow this term from Ballantyne and Smith (2012), a collective essays book exploring the concepts of flux and flow in architecture.

transcendentalizing tendency (such would be closer to knowledge) but rather a technique. (Brunner 2012, 6)

Unlike the perceiving process of an ordinary situation of architecture, a complex of encounters is involved in perceiving digital art installations. When architectural space is *digitalized* -by attaching a digital display to it- it turns into an immersive envelope. Likewise, when digital art is *spatialized* -by taking it out of the screens- it occupies its physical architectural space. Then, two components of the experience become necessary for understanding the new mode of perception of this situation:

- *Temporality and disappearance*: none of what I see now is going to last like the normal building's life, what I see is going to fade within a shorter duration of time and with it will disappear a narrative, a space, and an artwork.
- *Collaged space*: a space that consists of different layers of materiality over-layering each other, merging to create the immersive environment that the spectator would encounter as a result.

Cultural writer Lisa Saltzman has written a number of studies on installation art practice addressing in her inclusive review the above temporality of space in broader terms. She refers to temporary installations as a tool of remembrance replacing –in some cases- monumental architecture (Saltzman 2006b), the current work goes from the opposite direction exploring how mind can remember the disappeared art spaces, considering architecture as a tool of remembering the disappeared. In terms of *collaged space*, in addition to following my personal footprints in the disappeared installations, I revisit writings about digital installation art that discusses the condition of multilayers of space. G. Bruno describes what I call *collage* as “*Public Intimacy*”, referring to the merge between the physical and digital medium to be one and contain the human body and mind in an artistic illusion that may leave long-lasting remains (Bruno 2007). Both studies, along with a number of other recent studies that lie between art and architecture, following a critical study on the details of a small temporary-art-space experience, reflect on the wider context: the site that hosts the artwork, and by reflecting on this, they give a sense of new modes of belonging to surroundings that only occur with the presence of such spaces.

It is worth noting that the situation of an indoor digital installation is read differently from an outdoor digital installation, since each has its own poetics and politics of display. Nevertheless, there are certain conditions that are shared in both, in addition to the two main components

mentioned earlier; spatial quality, newness, slowness and meeting with architecture that can be seen in one example and taken forward along with the embedded theories for further investigations. Revisiting the same architectural context over a period of time whilst it is occupied by different content, the experiential case study has materialized to me *as the spectator*, what the literature has provided as a theoretical body of work that is not entirely directed to these types of platforms. It helps to see with the eye, to sense with the body and to remember with the mind as well as to experience *what happens then* on a live stream of information. Thus, live-witnessing the change would be a missing tool if other examples of past *dismantled* art installations have been studied instead.

(4-4-4) Other aspects of Personal Carroll/Fletcher:

As I bring the case study to display the event through my subjective eye, I undertake an additional thread that has not been introduced in the first case study; Newcastle's AV Festival 2012. This additional parallel to my subjective storytelling is the other's reading of the same pieces. In this attempt, I observe the frequency of the architecture presence in two texts published for the first installation: *Blood Ties* 2012. The two texts are predominantly art-writing pieces that were published on the internet a while after the installation had been displayed.

Texts analysis:

I need here to refer to other text that has been released after the exhibition; once I compare it with my own visit, I can relate to what has been left out, what helps the left out elements to quickly disappear and the others to remain, and what really represents the actual happening on site. Also, it will show that the tendency of art or architecture writing to separate the artwork from its context distances the documentation of temporary spaces (which is difficult to achieve) from the real momentary happening of the experience.

Text 1: Article by Tom Morton on Eulia Valldesora

The first thing that strikes a reader and a previous attendee of the artwork is the order of the exhibition described in this article.

If one wants to relate to an installation that he has not visited, the spatial order here will not deliver, as it was exhibited. The order of the narrative, therefore, has been troubled; suggesting that I perceive a narrative according to the way I encounter it.

Morton's article (figure 4-29) actually begins with the lower floor, which a spectator would reach at the end of the experience; the photographs and their meanings and the stories they represent. The photographic display has been purely unfolded through their own matter on the grounds of the artist's intentions and the writer's readings.

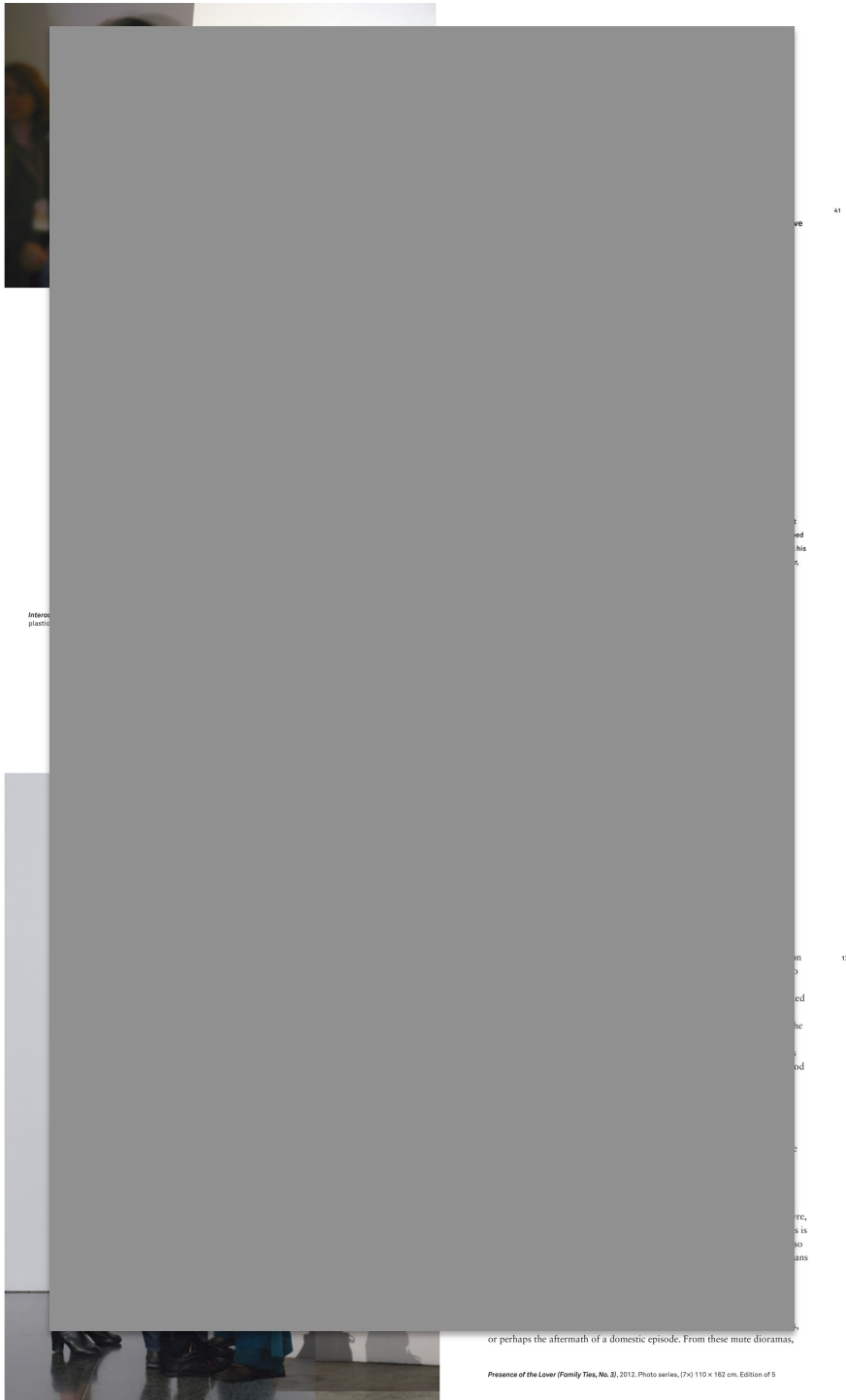


Figure 5-29 The front pages of the two addressed articles that reflect on *Blood Ties*, 2012

Secondly, it moves back to the three spaces of moving bottles and their shadows on the wall. In the gallery, these are the spaces that are in the entrance area, the corridor.

In the text, the description of the poetic view that the artist is offering to the spectator that illustrate the human relationships from her perspective, is described by the writer in a text that includes the objects of artworks, and the context as well, being part of the story.

- *'Three stages of the relationship'*: these are defined by three partitioned spaces with independent display in each, that are read in order to complete each other as a narrative of how relationships develop and change. So, the division of the architectural space is in the text the division of chapters of the story.
- *"Trio of consecutive rooms"*: following this, *rooms* are mentioned here, after the narratology of these three stages. And *rooms* refers immediately to the spatiality of the installation: that the artwork is a story that is told spatially moving from one room to the other, like moving between one scene to another. And *rooms* here also represent the installation as *the rooms*. Parts of the installations are rooms on their own.
- *"Mute dioramas"*: the writer notices the silence of the display being part of what influences the spectator's experience, but also, noticing the mute to highlight something else: that what is encountered here is a sort of performance that is usually speaking to the audience or a cinematic display that while it usually has sound, it does not have it here.
- *"Film scene"*: then the set of three rooms are perceived as a *film set* that agrees with Mitchell's *mise-en-scène*, but added: "we" are to *"infer a narrative"* which quickly indicates the significance of this experience as our walking through the story is a type of entering the story and being part of it.
- *"The glasses shadow 'climb' the gallery walls"*: with no specific mention to the architecture of Carroll/Fletcher particularly, the text still cannot tell the whole philosophy behind the physical setting without mentioning the walls of the gallery in wherever this installation has been displayed.
- The writer carries on describing the *"three stages"* moving from *"room 1"* to *"room 2"* and *"room 3"*, which again brings the room into the perception of the reader to imaging the settings as spatially divided to announce a "shift" in the story.
- *"His shadow has become smaller and tighter than its companion"*: here the shadow becomes the conclusion of the story, it tells more than what the objects do. The walls are essential in the reading.

'The period' (space 5)

- “*On the floor nearby, runs an arching dolly rail*”: only then the gallery architecture is mentioned, as the display moves from the tables to the “*dolly rail*”; as the “*rail*” is extremely close to being “*a floor*”, it is bringing with it the gallery’s floor to the display. This is unlike the writer’s description of the table and the glasses; the floor that is holding the table is not mentioned here, it disappears with the table being an object that can – arguably- be read as a sculpture.
- “*Casting ruby red light and shadows onto a large screen at the table’s far end*”: as noticed by myself when visiting, the *screen* that has displayed the reflections is part of the setting; for the gallery, the *screen* is *the walls*; even though the writer is not mentioning this directly into the text.

‘*Mother and Father*’ (space 6)

- The final new work in *Blood Ties, Mother and Father* (2012) “*fills a room with a collection of personal objects*”, among them an engagement ring, a row of seedlings, looking glasses, weighing scales, underwear and a pair of tights. “*On one wall is a mirrored medicine cabinet*”, onto which a projector beams the silhouetted images of a man and a woman, who appear caught up in a series of ritualized demonstrations of love and hate, from fervent kisses to vicious slaps across the face. Now and then, they are joined by other silhouettes: “*perhaps their parents, or their children, who enfold them in a suffocating embrace, rendering the whole group as amorphous as a Rorschach blot. Seesawing between affection and violence, consolation and control, Mother and Father is 23 not a Utopian vision. If the figures were to see themselves as we do, they might understand that they are all part of the same shadow play. Instead they tear at each other in desire and disgust, insisting always on their own insubstantial borders, unaware that they exist in a theatre of light*”.
- When the description of the story includes the visual merge between the shadows, having been a spectator in the artwork, it feels that part of this story is missing, and this is partially because the walls are not mentioned, that is –arguably- the architecture of the room. The variety of levels in the vertical display along the wall, the salience of the mirrored cabinet and the corner it touches the wall is also where some of the shadow folds. The motion of the “*silhouetted animated images*” are not only merging in one shadow at some points to reflect we are tied together, but also fold with the corners, the variety of bodies of the “*everyday objects*”. If this scene is counted as an intentional narration of the story it would add a meaning. Perhaps, non-avoidable obstacles in life

that would force those tied bodies to follow, bend and sometimes get hurt. The shadow bending on a sharp edge disturbs the scene into a meaningful addition to the narrative I am watching. When shadows are not fit into one dedicated screen, struggling to find ways to be present, this becomes part of the narrative even if it was a particularity of the site that is not intended in the original story.

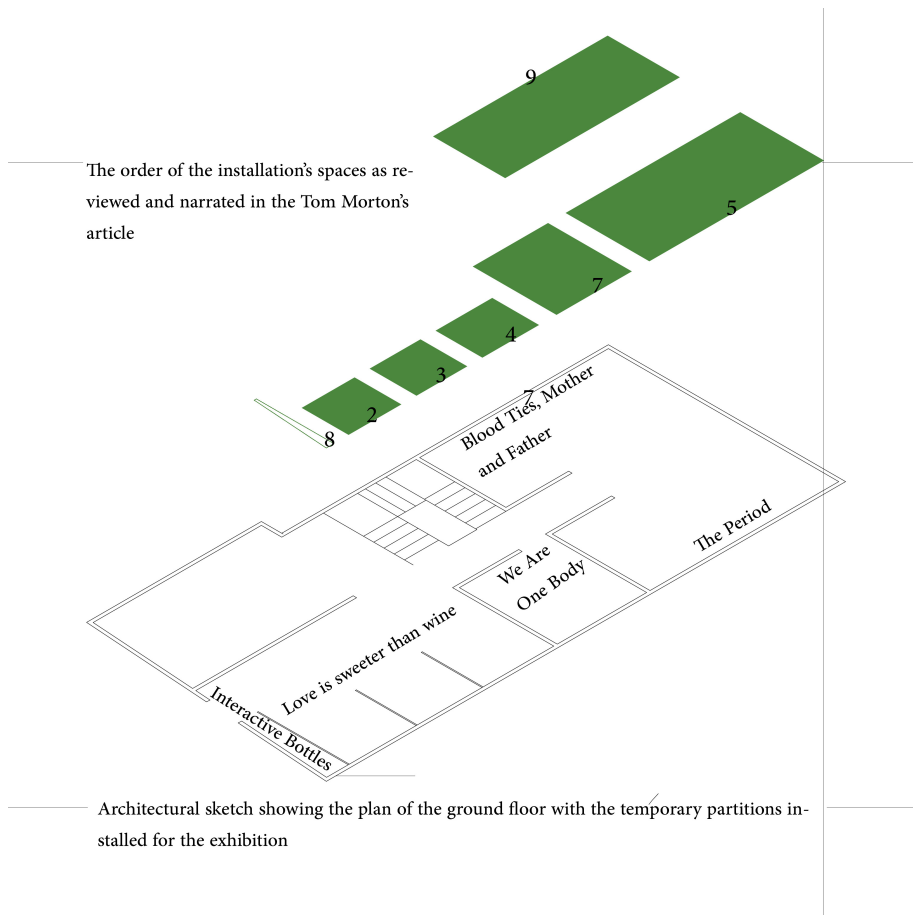


Figure 4-30 A drawing of the ground floor plan and the order of the installation spaces as they occur in Tom Morton's article

Text 2: Five Exchanges On Blood Ties Between Eulalia Valldosera And Bárbara Rodríguez Muñoz

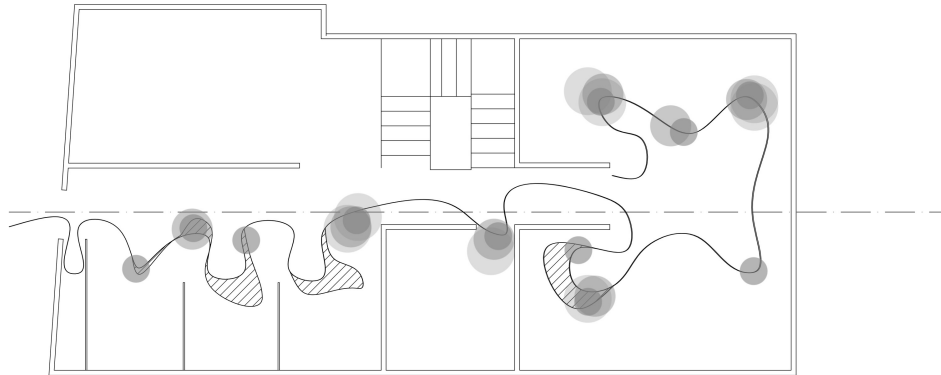
In text 2, a reader can trace a rapid presence and absence of the gallery space within an intense discussion about the artwork. The artist Barbra Rodríguez displays deep observations of certain corners of the artwork, raising questions about contemporary art uncertainty –not only in the concepts- but also in the spatial territory of the displayed. Despite relatively minor reference to

the gallery's physical spaces, one can sense how –in art scholarly realm- the architectural space is starting to enter the art space. It is starting to be among the forces that shape the story that the artist wants to deliver.

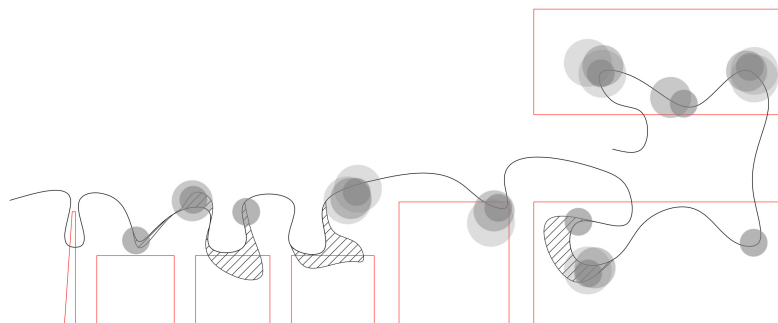
The areas where I read architecture among these five exchanges are concentrated in the following corners of the installation:

- *The Period* and the movement
- The shadows and motion in the room
- The room of the shadows *Mother And Father*
- The spatial separation in the sensory experience of *We're One Body*

In the writing also, there has been a continuous mention of the interactive narrative of the display and a shy mention of the matter of disappearance and temporariness of the artwork.



My viewing route and the points of pause placed on the architectural plan of the ground floor.



My viewing route and the points of pause placed on the approximate installation occupied areas (excluding the architectural structure)

Figure 4-31 De-collaging the two environments (art from architecture): this is to allow visualization of how my own walk through the gallery has been influenced by the two spaces; as it indicates a number of influential factors from each of the two de-collaged spaces, it raises various questions on why the influence was altered during my walk

Visualizing the walked path to view the *Blood Ties* installation, re-collaging it with the architectural plan of the gallery, appropriates the involvement of the architectural layout in determining some of the decisions I take to shape my movement through the gallery. Linearity is a factor that has been present in my movement. Placing it on the architectural plan, linearity is

embedded in the plan of the ground floor. My stopping points, however, as figure 4-31 shows - where I pause to view each area- do not reflect the openness shown in the drawing of the ground floor. The three open spaces following the entrance have not been completely accessible having the installation, rugs, objects, and projection equipment displayed throughout them. In figure 4-31, the lower drawing shows the path taken away from the boundaries of the architecture of the gallery. Instead, it is placed over the layout of the installation's approximate occupied areas; *excluding the architectural elements*. The pausing points are more engaged when placed there. The enclosed spaces within the openness of the architecture have clearly defined most of my decisions to stop and look. On the other hand, moving to the larger open space where *The Period* and *Mother and Father* pieces have been installed, the layout of the space becomes more involved as my movement follows the enclosure of the room, going around it as if the rectangular room is guiding my wandering in the room. At the same time, the installation's arrangement in this room as it appears from the drawing is done between two seemingly separate zones which mean that, hypothetically, the viewing can be done in various possible paths.

The walk through, therefore, has not been completely driven by one force; it was the installation in the beginning that was orienting my position, and this has been shifted afterwards to be guided by the orientation of the architecture of the room.

In a second de-collage application for this case study, I revisit the order of the installation; the spatial order that has been experienced and the one that has been constructed in my memory (figure 4-32). Related to this is the part discussed earlier on the comparison between what I have actually witnessed and what has been released from other sources on the same artwork. In the article by Tom Morton, where he goes through all the spaces that *Blood Ties* consists of, there was a rather different order from the one I have experienced and this is due to a number of reasons that have been discussed; one of them is that this exhibition is a combination of many works that have been displayed in the past in various venues and at various times. The main reason why I am taking this further to be de-collaged from its own attachments with the event of 2012 that I have visited, is that the various versions one can get of a single art event that is strongly attached to its spatial nature, indicates an important aspect of unrepeatability which will be unfolded in the following chapter around the concept of *live-ness*.

Separating the order of the viewing journey that I have embodied from the ones that have been represented in other texts, and connecting both of them to their physical environments, would illustrate the quality of live-ness in temporary installations. The actual event can change over levels of spectatorship; my view as a first viewer who has been able to be there, is not the same as another *reader* of the artwork who has not been there but has access to the produced documentation of the work. Aside from live-ness, this variation of order illustrates the power of the site; *the architectural context* that has staged the artwork. The order of my journey has followed the layout of the gallery starting from the entrance, centred in the staircase area and opened up in the large room.

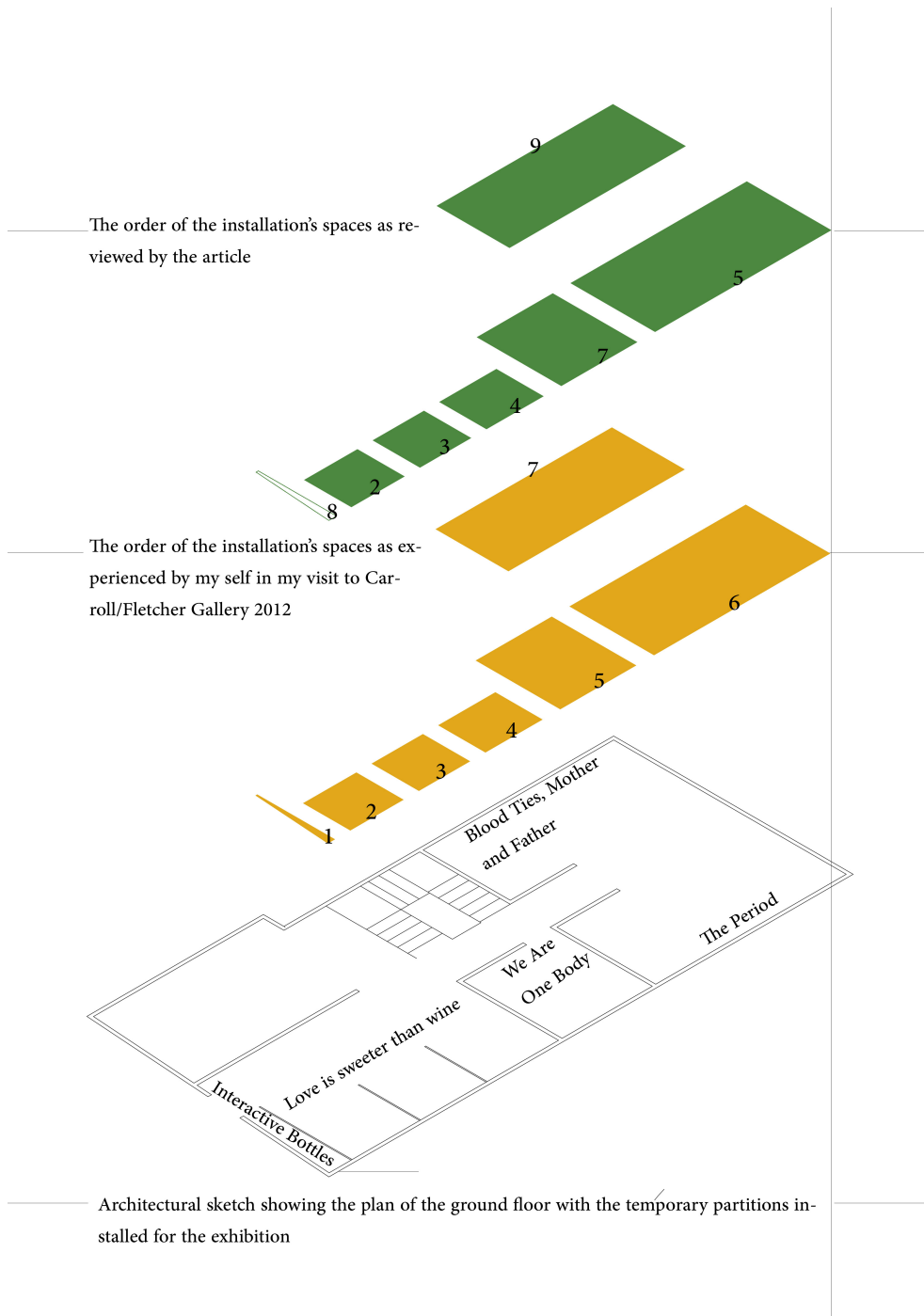


Figure 4-32 An illustration that compares my own journey and the journey represented in the text by Tom Morton on the same piece

The third de-collage is applied looking at some of the individual spaces of the installation. It is a reviewing of the meeting between art and architecture that happened during the exhibition period.

While in the event this may be hardly a conscious matter, dealing with the visual material to realize the poetics of that meeting is possible to a certain extent that would allow more understanding of the event that gives clues on which of the scenarios (figure 4-33) mentioned earlier from the Deleuzian event applies here.

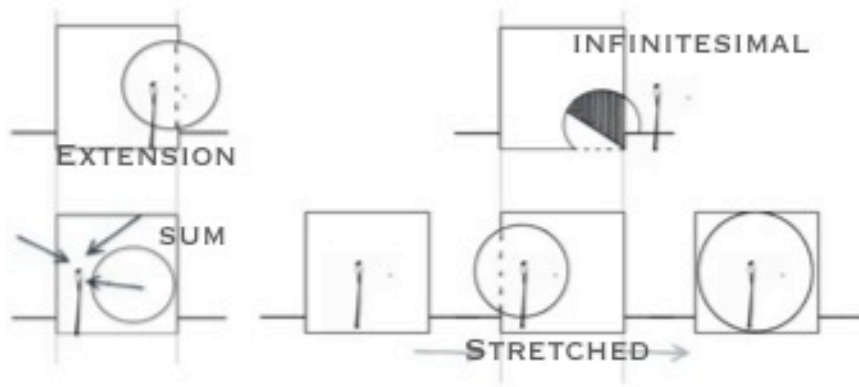


Figure 4-33 Extracted scenarios from Deleuze's understanding of the event; they are applied on the situation of temporary installation and architecture and how the spectator can be between the two



Figure 4-34 The first 4 spaces of the installation of which I am looking at some corners individually to visualize the intimate meeting between art and architecture

Looking closely at the third piece of *Love is Sweeter than Wine*, a set of views is offered to the viewer: the objects on the one hand where each one represents a reference from life, the

projectors on the other hand to facilitate the scene that the audience is meant to perceive; additionally, the projected lights and shadows on the wall that interact with the physical space, attach objects with their contexts and extend the stillness of the gallery's wall (figure 4-34). In this particular spot, where the attachment happens, the art piece steps out of being a *sculpture* to occupy a spatial presence that involves the architectural background to be part of it.

By the *being-a-sculpture* here I refer to the ability of the viewer to separate what belongs to the art display and what belongs to the architecture. Where lights and shadows are projected on the wall, the eyes encounter the confused territory between the temporary and the permanent (figure 4-35).

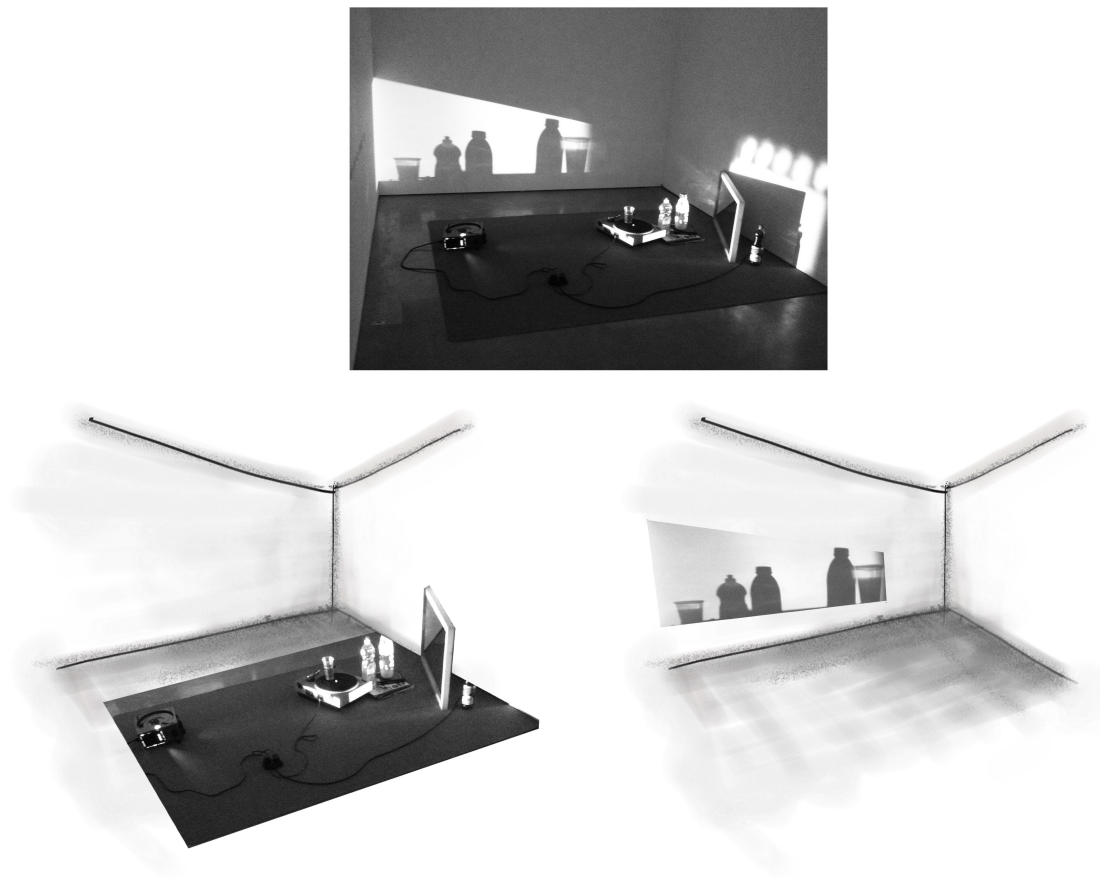


Figure 4-35 *Love is Sweeter than Wine*, reimagining the space if that interaction between the installation and the architecture has not happened: if the display was static and objects in the middle of the room only. The second sketch is reimagining the space if only the projection on the wall was displayed without any physical display that responds to it. Separation may not be easy to be processed in the memory of the spectator, but making it visual may create a vision of what it means to inhabit a dynamic temporary installation

(4-4-5) Carroll/Fletcher Gallery: Findings and related analysis:

While I have initially taken this case study to fill in the gaps found in the previous case, as I have experienced the installation other questions have been raised. A number of elements have been revealed as key players in this journey. Durational existence and the gone place are the dominant among these. The following section summarizes how the case has decoded some ambiguous aspects of the experience, concentrating mainly on the double space narrative and the immersion perception. It also starts to create a clarified image of the disappearance of the space leading to the spatial temporalities. Live-ness in these means a key frame of argument that would animate other encounters to be explored later in this chapter.

Experience double-ness and challenging the site narrative One context two space within:

As live-ness has been introduced here as a key issue looked at in the Carroll/Fletcher case study, the subjective journey I have experienced unfolds matters in live-ness that make temporariness in architecture a distinct experience that can be looked at differently.

The narration of the site as I remember it for the *Blood Ties* installation –for instance- reveals the determination of the architectural layout of the gallery to narrate the experience. The story unfolds with *Interactive Bottles* followed by *Love Is Sweeter Than Wine* then *We Are One Body*. *The Period* then stands as a meditating moment that interrupts the reading in the intimate human relationships, and as it interrupts, it remains a slower place that made this spot a longer lasting one in my remembrance. Downstairs is what I can describe in a narrative context as a conclusion, although it might not be the artist's 'intended'³⁷ conclusion. The photographs displayed downstairs have been produced earlier than the *Mother And Father* piece. Yet, being downstairs, and being viewed after the rest of the exhibits, has placed it in the state of conclusion or ending chapters of the *Blood Ties* narrative. The experience provided by the artist is likewise provided by the architecture of the place, the physical restrictions of the site and the previously structured

³⁷ 'Intention' of the art is highly arguable in the study of contemporary art and specifically installation interactive art that plays live during the presence and the movement of the spectator and responds to his responses and movements. Mieke Bal is discussed in more detail in the event chapter and she provides an insight of an alternative way of understanding intension in art (Bal 2002).

space. It is true that the artist has a number of pieces among the ones displayed here that have been previously displayed, so it might be quite unusual in arts terms to call it “site specific”, but the fact that the pieces were indeed adapted to fit in the architectural frame of the gallery adds a site-specificity dimension to its presence. The relevance of site-specificity in this argument is that the previously displayed pieces are no longer the same in their new context, they are rather newly re-presented and re-narrated within the narrative of the whole work entitled *Blood Ties*.

The other issue that needs to be addressed under live-ness is the newness of the phenomenon in architecture. As mentioned in the theoretical framework of the case study, live-ness is a term that sounds more familiar in performance and theatre studies than architecture studies. This is merely because the conventional architectural thinking has thought of architecture as monumental for a considerably long time. Building has been always connected to durability and permanence -in the relevant sense of permanence. Even when modern philosophy has been associated with architectural thinking like the Deleuzian event and phenomenology, it has been still considered as that durable container that “contains” live-ness and temporalities rather than “being” the event itself. This is the particular situation that the experience of *Blood Ties* reveals quite clearly. Live-ness here is becoming an encounter that is directly involved in determining the distinct architectural experience we are looking at.

Yet, live-ness is not simply observed through one aspect of the experience, which is its temporary existence in a site-specific condition; it is rather a complex of aspects that all involve live-ness as an encounter.

The unrepeatable nature of the artwork is addressing the artwork being held under one title as a collection of pieces that altogether constitute an installation; it being held in a certain spatial order that obeys to the artist’s decision in how to fit the message she wants to deliver within the medium of the gallery. This spatial order of the installation is not going to be identically repeated elsewhere because of its physical association with the site’s architecture.

As displayed earlier, even in the review printed with *Blood Ties 2012*, the written narration of the work appeared to be different from the actual narrative that I have witnessed. As simple and little this disorder might seem, it acts as a clue to the type of live-ness provided by these types of artworks. A slight change in the order in which we walk through a space can affect the way we

perceive the embedded message. In the following sections of the chapter this type of live-ness will be further explored with slowness along with the other encounters concerned in the study³⁸.

Temporary appearance over the *permanent* architecture that makes the building surfaces a live-streamed atmosphere that is going to change within a given duration: the building here is *dressed* with the aesthetic of the installation. The viewer who views the building is viewing it with the installation attached to it so that art is becoming part of the architecture; he is viewing and only viewing for a certain period of time. The red-illuminated walls that were present at some moments, the animated walls with reflected shadows, the blue squares on the floor holding the display and the table put over the staircase were dressing the building for once (figures 4-36, 37, 38). This is then shifted one year later to become more quite white and orange walls massively disturbed by the darkened room where the walls of the gallery become nearly invisible. This again is not repeated after the installation is removed. The building has a new side to it each time. The type of live-ness detected here has been also partially found in the case study of Newcastle, the AV Festival, where certain routes gain temporary significance, certain spatial orders and distinct narration afterwards because of the events that take place along the routes.

³⁸ In the third case study, live-ness will be further explored with slowness. This way a more focused observation of the conditions of viewing will help to understand the rich qualities that contemporary art practices are inserting in architecture.



Figure 4-36 Red illuminated walls reflecting the light coming through a row of glasses. The walls becoming red is a response to a dialogue that is taking place between the artwork and the installation. It is therefore perceived that the surface of the wall is a non-detachable part of the display, the live performance of the art and the environment the viewer is interacting with



Figure 4-37 Blue squares placed on the floor to carry some of the display have covered a considerable area of the original grey floor of the gallery. While the spectator can be aware that these blue rugs belong to the artwork, it is also possible for them to be perceived as part of the gallery's interior



Figure 4-38 The table installed over the staircase has immediately influenced my memory as it has been used in an unusual way. This newness and unusualness has indeed captured my attention and remained in my memory as I remap my journey

The possible live-ness of the whole medium, which consists of the art piece and the architecture of the site: this means that within an installation, there might be some moments of rapidly changing display that makes each moment of the viewing journey distinct from the other in terms of the spatial characteristic. The moment the walls turn to red when the pram takes its place in the centre of the semi-circular track is not the same when the pram is in the far end and the walls of the room are back again.

The moving shadows on the walls in *Love Is Sweeter Than Wine* are rapidly changing and, despite being in a pattern, it is one that the viewer needs to slowdown and look at in order to capture every motion of the moving objects.

Although this does not substantially apply in the entrance hall of *Orange Between Orange And Orange*, similar to *Blood Ties*, in the main hall the screening does introduce spatial temporariness when the illumination on the walls are increased to show the seats in the middle of the room, and when the seats disappear back again in the darkness of the room (figure 4-39). This also can refer back to the AV Festival, in the individual installations that were part of the AV Festival, such as

Torsten Lauschmann's³⁹ installation in the Laing Art Gallery where the self-playing piano has occupied the space and activated its stillness, a piece that is played only every couple of minutes, such that one viewer might experience it only once during his viewing of the gallery space.



Figure 4-39 In the main hall of *Orange Between Orange and Orange*, darkness has -for a while- convinced me that the room between the two screens is empty, until the screen in the middle of the display has shown more light that, in turn, was reflected on the middle of the room when the seats were revealed

Reviewing what happened how is the space remembered:

The Carroll/Fletcher Gallery case study shows within architecture the controversial remembering of a contemporary art space. In other words, there appears to be new psychology of remembrance in architecture. In recent studies, the way users perceive spaces has been challenged theoretically. Architecture has been notionally reconstructed to go beyond the frame of still image perceived in the mind of the spectator. Recent studies try to provide architecture with a more flexible frame of perception to help understanding human relationship with his surrounding environment.

Architectural experience is said to be remembered in the folds of the event as Deleuze explains it. A number of studies in architecture have addressed the memory of the place in a Deleuzian sense

³⁹ This installation has been part of the AV Festival events, 2012. It is a small-scale installation in one hall of the gallery building and has audio, visual and physical presence.

of event where the site becomes a stage for a flow of information that all together creates an image (Deleuze 2006a, 2001). Time is also involved in this sense as architecture becomes a collection of histories, collectively gathered in the user's perception, and therefore an image of architecture can be ever changing despite the concreteness of its building and the physical monumentality of its structure⁴⁰. Other similar –more recent- approaches have been deeply engaging with the human memory and have confronted it with the memory of the place, to find that fragmented images that are reshaped subjectively in the memory of the spectator determine the lasting perception of architecture in his mind. That means that the process of remembering a building one visits can end up into a distinct memory from one individual to another based on the associated conditions that were involved during the viewing. A distinctive study on the subject of remembering in the contemporary architectural thinking has been published, in 2009, as collected essays under the title *Spatial Recall* (Treib 2009).. The work explores themes that can frame the memory of the place in a reoriented theoretical framework. In an essay by William Mitchell about *The Melbourne Train* (Turkle 2007), Mitchell also highlights how much architecture as a whole image would be re-contextualized as it is transmitted to the mind of the user, blended with the user's accumulative experience of the site and his own personal history and background. This altogether shapes a new *distinguished* image of the place that is personal to the user. In his journey of remembering a Melbourne train, Mitchell describes it as he moves through his memories of childhood, multiple times of riding on the train and changes happening all along the way. This approach applies here in the case of installation art but needs further exploration, as the case study shows. Experiencing a building that has very close attachment of a display that occupies it spatially on most of its surfaces challenges the way one can remember it, but also challenges the way we view it in the *now*. As studies show that the space is finally remembered as one image, this would impeccably mean that the spatial temporary disappearing artwork would have a direct, long-lasting impact on the one perceived image of architecture.

The situation is again challenged when the same gallery is revisited with a new installation displayed. What then would be the image that the spectator's mind would create about this location? The double-ness and the immense transformation in the character of the surface would leave the perception challenged to decide whether these are two different spaces or one overlapped place.

⁴⁰ The way architecture has perceived Deleuzian event is further analyzed in chapter 3: *Space as event (Deleuzian event/perception) in the folds of installation art*.

If I were to describe the Carroll/Fletcher Gallery in London, I would have far less information to do so if I decide to neutralize it from its exhibits. This is because during the times I have visited the gallery, one artwork or another has occupied it. As architecture is perceived as a whole with its façade, textures, colours and fixtures, these artworks acted like the finishing of the building that cannot be separated from it. The area occupied by the artwork constitutes a major part of the whole gallery space. From a look at the visual data collected from the site it can be noticed how much area the artwork has dominated from the visual appearance of the interior (Figure 4-40, 41).

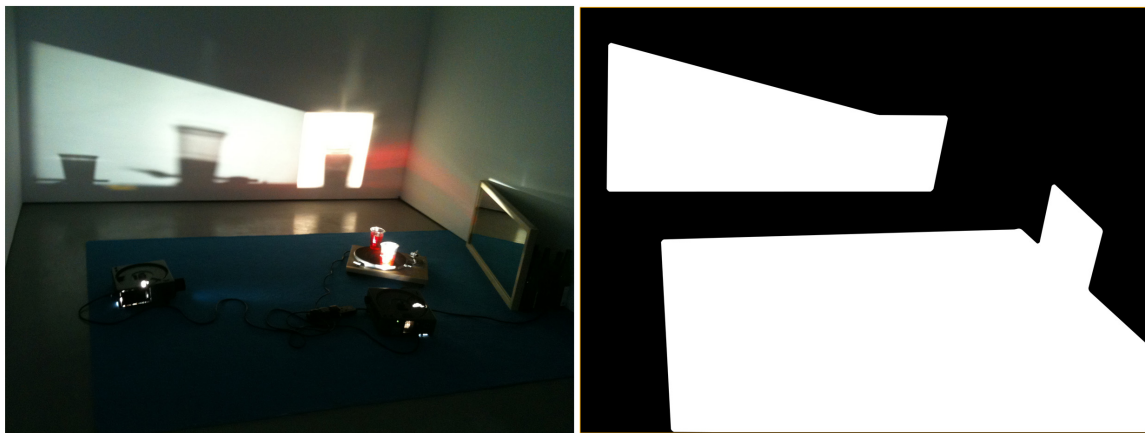


Figure 4-40 *Love is Sweeter than Wine, Blood Ties* installation, 2012: a basic area distribution illustrates the visual dominance of the artwork over the architecture

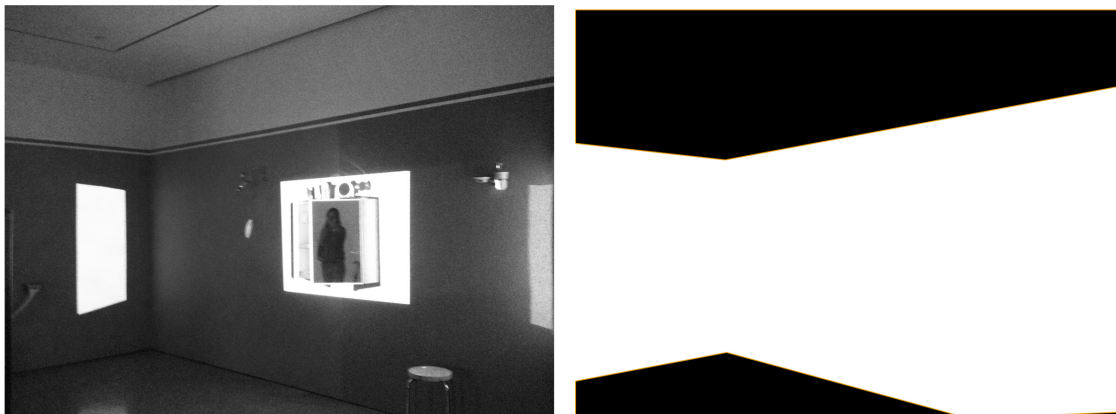


Figure 4-41 *Mother and Father, Blood Ties* installation, 2012: the dominance of the artwork area is competing with the interior of the gallery as the blue and yellow painting are part of the exhibit put by the artist as an additional meaning to the narrative

A possible scenario of the way my mind would remember the place one year later is that it is certainly not two separate places; merely because they both share one geographical location. The double-ness of perception, therefore, is transformed into a collage of images determined by the very monumental experience I have inhabited in the two installations. The way the collage is constructed and the forces that are involved in the process are going to be discussed further in the following chapter.

Possible scenarios and the absent thread in Carroll/Fletcher case study:

The present case is a concentrated look into the poetics of live-ness one can encounter in today's architecture. The approach that has been considered to explain the phenomenon of multi-layer double-ness is that live art installations are considerably attached to the building to the extent that they -in a number of spots- become one united surrounding which results in the live-ness of the art piece to be transmitted to the architecture of the gallery. The unity then which contains art and architecture at that moment becomes one live space; a *spatial media* that has layers of narratives for the spectator to unfold. This approach, if adapted and applied accordingly, can open possibilities in the realm of architectural thinking and practice: architectural thinking that can be exposed to further understanding of the impact of shorter lasting spaces on the longer lasting architecture. One that can provide an understanding of why, in today's architecture, monumentality is exchanged between the temporary and the relatively permanent,

In practice, acknowledging the merge between two foreign mediums as they introduce each other to the viewer can open up a range of choices to the architect to consider. The desire to build a monument is directly affected by its monumental impact on the user. The monumental impact can now be researched among a wider range of practices that can occupy existing architecture rather than replacing it.

Therefore, the study is needed to fulfill this type of reading into the art and architecture medium. I aim, here, to provide a reading of the medium as a whole and as an event instead of constraining myself inside the circle of art writing or architecture writing. In order to do this, as there is barely

a study that takes this attempt as a complete framework, I have to look at other related disciplines to explore their relevant vocabularies used to address certain complicated situations of human perception. As I acknowledge the need to narrate the journey of the Carroll/Fletcher Gallery with all what it holds as an event and later as a collage, I step outside the very area of installation art practice to performance art. This is because performance study as shown in the given literature review of the present text has a significant phenomena to offer. Here, the encounters I am aiming to address in my research questions can be highlighted answering the fundamental concern: what makes a temporary space effective and to some extent dominate? The answer would lie beneath the poetics of viewing that are brought to the site by the temporary coming of the art installation.

What follows is a case study which is set to explore how the newness —when added to the site to invite unusual patterns of use— can affect the way the user sees the site, mainly addressing how a sudden change of speed in the way we move across the site —caused by an artistic occupancy- can consequently change the way we perceive it. This will then fill the gap that is caused by the lack of lingual and theoretical methodology in art and architecture studies to explain this situation.

Summary of findings:

This case study has offered a deeper insight into the alternative understanding of installation art by practicing the analogy between performance art and temporary art spaces which then leads to a direct analogy between event and the temporary space. Attending these two installations over a lengthy period of time on the same site enhances the suggested connection to performance theories. This becomes a response to what Leavy (2009) explained as an “*immediate production of time and context*”. The Carroll/Fletcher Gallery example has engaged with live-ness and its necessary association with unrepeatability as a key term, which will shortly become a main encounter of the experience.

(4-5) Case study 3: SLOWALK

(4-5-1) Introduction to SLOWALK:

In the third case study of this chapter, I take a concentrated example of the encounters that are found to be valuable understanding tools to decode how an image of architecture can be constructed having been experienced in multi-layered time and mediations. In my initial research

questions I am questioning the clarity of what happens then, I am also questioning the forces of influence embedded with installations that influence our viewing of the *whole surroundings*.

One of the tools that will help inform the response to this question is the examining of the encounters and this is the main purpose of this part of the case study. The holistic reading of the previous events of this chapter has brought forward a demand to break down these readings into elements and conditions of which I call encounters. Observing temporary spatial art coming and going in the Carroll/Fletcher Gallery has raised the enquiry about this quality of duration in space or durational space, as the following case will demonstrate.

Temporality in art and its influence upon what we view as architecture can be hidden in the folds of these encounters. Indeed, encounters of contemporary art like illusion, silence, slowness and disappearance can be tested in other related ‘laboratories’ that promise to give more progressive awareness towards this phenomenon.

I realize as I am testing the intimate meeting between the spatiality of the two previous artworks and the surfaces of the gallery that has held them that a reader who does not only want to observe the perceived image resulted from that meeting, but also the forces that help to create that image, indeed needs an alternative methodology by which this subject can be approached. And as this demand requires certain tools to be developed, testing this in a live artwork that has very specified outlines is a suitable platform to explore possible definitions for situations of viewing. I am referring here to the viewer being in a temporary container that controls his viewing of the environment around him.

Encounters of temporary spaces such as art installations are yet to be distinctly announced throughout my writing in the next chapter; I announce them considering where they have been announced separately across multidisciplinary studies. In fact, the discussion following this chapter will be addressed to inform this matter. However, in this moment in the thesis, the *SLOWALK* piece acts as a slower reading that will explicate what I mean by the encounters associated with the experience of temporary art installations within architectural context. Here, as the title suggests, slowness connects time and space making distance and speed two variables that have a great impact on what we inhabit.

The text starts with an overview of the event followed by a theoretical *SLOWALK* where I define the theoretical framework composed by two main themes that will be adopted as encounters: slowness and live-ness which represents the tendency to *disappearance*, that will continue appearing in my articulation of the subjective journey described in the chapters that follow. During my writing of the subjective experience of the *SLOWALK* in which I took part, I first echo what happened then in an attempt to re-narrate the live one-time event which will become a collage of what I recall from what I have seen and what I have sensed. This then will be supported with a de-collage of the narrative I told in order to use the subjective recalls as a passage that will lead me back to the theoretical framework initiated here. Both the theoretical and subjective will intersect in the final part of the case study, aiming to conclude with potential answers to the questions of encounters of the temporary space.

Background on the case study; the artwork:

Hamish Fulton is a London-born artist whose work has varied along his career. Focusing on walking as a body of art, Fulton's contemporary art projects have increasingly explored matters in the value of the art piece that lies in its live-ness and disappearance.

The *SLOWALK* piece has been presented at the end of the AV Festival among four other walks that fall into the theme of duration, time and temporality.

A walk has a life on its own and does not need to be materialized into an artwork. An artwork can be purchased but a walk cannot be sold.

This quote from the artist's home page⁴¹ for me has summarized the common quality I am addressing through my discussion of art installations on one the hand and art walks on the other and, moreover, it discusses them in the very same language.

An earlier version of the *SLOWALK* has been introduced first in Tate Modern, London in support of Ai Weiwei. The concept of the walk is to create a territory made of participants that are positioned at certain points and who each has a specific path to walk in a given period of time.

⁴¹ <http://www.hamish-fulton.com>

The site under discussion here is located in Newcastle on the south bank of the River Tyne at the far west of Quayside, which is considered as part of the new city centre of Newcastle and Gateshead. Spiller's Wharf is the car park where the walk has taken place, with the distance to be covered being 2-3 metres and the given duration was 2 hours. Participants were required to take their positions pointed according to the existing parking lines in a way that each three participants would start from different points, walking on a linear path - a single parking line - and all three would meet at one single point. The main theme of this performance is slowness: in order to walk two metres in two hours the participant needs to decrease his normal speed greatly.

As stated in the introduction, despite being a performance, this piece has a number of parallels with installation art. While the parallels will continue to unfold, the significance of slowness as a broad title for an encounter will unveil gradually. In fact, understanding the significance of slowness via other art mediums allows more knowledge to be gained and therefore reflected on the actual case of temporary spaces.

(4-5-2) Theoretical 'SLOWALK': The use of 'SLOWALK' in researching temporary architecture:

Introduction to slowness as a discourse in contemporary art: (expand on the range of relevant key works in slow cinema)

Slowness in art originates from cinema and film-making; particularly the post-war cinema movement that has used slowness to examine duration's various relations to space and its inhabitant. Slow cinema has been an attempt to re-present the everyday in a less narrated context and slower pace⁴².

A number of contemporary film-makers have shown a tendency towards slowing down time. They insert slowness in the scene to "*intensify the scene of temporality*".

You become aware of every minute every second you spent watching... As a consequence, in changing our aesthetic sensibility allowing us to adopt a more contemplative approach

⁴² Slow cinemacinema's major approach is to present ordinary aspects of life with minimized input of a story –as in a story based context- it rather facilitates the stories that can be read from images of the ordinariness by displaying them in a slower pace of display. More on slow cinema and expanded cinema studies which include exploration between cinema, performance and the gallery space can be found in Luca and Jorge (2015), Rees et al. (2011) and Uroskie (2014).

to what we see, so we are enabled to immerse ourselves within the world, catching sight of that which normally we are too rushed, too hurried to notice. (Powell 2012, 147)

Slowness that I am using, however, is a term for a broader art metaphor that represents the unusual change of speed and variation in distance in a specific site. In this sense a wider area of art discussion can be involved to inform the experience of *SLOWALK* that, in turn, will introduce the set of encounters that are present in the meeting between temporary and permanent architecture in chapter 5.

Hence, although cinema has been the first direct application of slowness in art, slowness has been a conceptual area of discussion long before slow cinema movement. Art critic Edward Bullough, in an essay that studies the impact of distance on our perception of art, demonstrates why factors like slowness can influence our viewing and should be considered in art practice:

This contrast often emerging with startling suddenness, is like a momentary switching on of some new current, or the passing ray of a brighter light, illuminating the outlook upon perhaps the most ordinary and familiar objects- an impression which we experience sometimes in instant of direct extremity, when our practical interest snaps like a wire from sheer over tension, and we watch the consummation of some impending catastrophes with a marveling concern of a mere spectator [...] This distance appears to lie between our own self and its affections, using the latter term in its broadest sense as anything which affects our being, bodily or spiritual. (Ross 1994, 459)

In addition to cinema, slowness is a concept or rather a movement that has been widely proclaimed as an experimental trend in performance art. It has also been investigated in narrative studies generally, and literature specifically, as well as its occasional appearance as a platform for expressions on contemporary art.

Encounters that represent the qualities that contemporary art has are becoming convenient defining tools that assist the decoding of a large ambiguity around temporary installations and architecture. Having this ambiguity still indefinite has been a motive for a number of architecture writers to investigate new concepts in time, memory and space. The mother concept among these is the event, around which studies attempt to make sense of spatial narrative created by multiple spatial narratives, brought by multiple spatial mediums, in one context.

In the mentioned book *Spatial Recall*, a body of collected essays on memory of architecture, artist Alice Aycock has presented an example of one distinct journey in classic literature that has used

slowness, and tracing the disappeared to understand the complexity of spatial memory. *The Aleph* is a short story written by Argentine poet Borges and was first published in Latin in 1953. In her introduction, Alice clearly notices the quality of a relatively lengthy time to change the perception of a space:

He lies there in the dark, he hears the rats scurrying about, and he thinks this is a really stupid idea. But suddenly after he has been in the basement for an hour or two, he sees what he describes as a tear in the universe. (Treib 2009, 86)

Indeed, *The Aleph's* turning point in the original story has been the moment of time passing and re-looking where a dark space suddenly reveals to his eye a tiny opening that opens a whole view to the universe

I felt a shock of panic, which I tried to pin to my uncomfortable position and not to the effect of a drug. I shut my eyes- I opened them. Then I saw the Aleph. (Borges 2000, 26)

Just then, Borges goes on in recalling what happened in a rapid flow of things he saw. “*I saw... I saw... I saw...*”

Alice highlights that in the moment of Borges being under the staircase, nothing was distinctively visible. Instead, it was a feeling of regret and uncertainty. However, duration as it prolonged started to contribute in the poetics of his viewing and became a force of relooking and relooking again until a tiny opening becomes infinite and dominated the wider context. Not only that a smaller space becomes an extension of the dark tight space, but - as the story reveals- it also becomes the lasting memory that speaks for the whole building even after it is destroyed.

The original story, its associations, truthfulness, influence is not the subject of discussion here. What does interest me in this reading is that the narration of what happened involved slowness as an encounter for viewing differently, reviewing and immersive-ness. The action of waiting in the dark, closing eyes and opening again, were tools to deliver the exciting seeing of *the Aleph* which is a relevant approach in narrative literature and similarly is my interest in Alice's drawing on Borges, as she points out that Borges's narrative is a journey of recalling that space. In fact, reading the original story, the style in which Borges remembers the spatiality of *the Aleph* and what he saw in it whilst the house then was demolished, is an insightful illustration on

remembering disappeared spaces as events⁴³.

The conception of speed and distance as forces to affect the way we view art is an indication of how certain conditions of an experience can be ingredients of a great importance to the analysis in the study. This is a reason why similar examples of nearby art practices can be allowed for considerations in each other's fields.

The SLOWALK : slowness as an encounter to extend space over time

Adapting this approach of testing encounters, the SLOWALK case study is -in a way- a slowing down into my thesis writing as I borrow a layer of observation that I can de-collage from its context, which means that instead of accounting it as mere walking art, I would re-collage it with the proposed new method of reading temporary spaces and art installations in particular. An important joining area that I intend to provide is slowness from narrative perspective maintaining the approach started in the Carroll/Fletcher case study. It is through narrative study where I find intelligent use of dialogue that can take place between the two. I can then depart to other art disciplines that can provide insightful application of slowness⁴⁴. Entitled *Time and Narrative*, a paper by literature writer Steve Connor deals with slowness and starts with narrative as a valid platform to observe time passing.

Narratives are well equipped to offer a simulacrum of this quality of temporal passage because they not only represent the fact of time passing, they also themselves extend through time in their telling. (Connor 2000, 153)

Narrative has sometimes found in our era a vocation to synchronize itself with the time that it can neither command nor countermand, a vocation which has a particular sharpness when we have devised so many ways of turning the irreversibility of time's passage into story-time. It is in their dealings with slow going that Beckett's writing and other arts and artists of the dilatory get closest to coinciding with the time their stories take. And what have we been about here, rereading and replaying that work so obsessively? Passing the time, which would have passed anyway. (Connor 2000, 165)

⁴³ Remembering spaces as event is part of the following analysis provided in the next chapters where I pull out the findings of Deleuze's event to link with remembering the disappeared.

⁴⁴ The effects of speed in performance art and cinema have been noted in Deleuzian studies (del Rio 2008). It has been clearly claimed in recent geography studies that time can transform the perception of distance, thus, meaning, mainly in dynamic interactive installations, is generated through movement, yet, affected by duration (Cresswell and Merriman 2011).

It seems, for my case studies, that this is a useful starting point from which I connect narrative as discussed in the previous chapter and slowness introduced here. It is exactly what matters for me in the intersection between these two. I am interested in slowness for what it proves to impact on narrative -*be it written, performed or walked-through*⁴⁵. Throughout my demonstration of this case study, I aim to inform the encounters that are associated with live narratives.

Again, as in the AV Festival in Newcastle, practicing walking is the main medium from which I collect spatial knowledge and perception. Yet here is a slow movement and a distinct setting that is not entirely determined by me but by the artist. This is particularly where the first parallel between the *SLOWALK* and installations occurs, as the artist creates a physical arrangement within a given site with a specific narrative in mind.

The end of the walk performance with no physical remains will challenge its resistance to leave our memories. Which, then, will win over the other: the disappearance and the materiality of the site that remains the same; or the emotions associated with the unique experience that will achieve longer staying in our memory of the site? If the latter proves to be correct, then the site is attached with a layer of history that affects its mental image that may then reoccur when revisiting the site as a layer of illusion just like the view of a mirage⁴⁶.

Performativity of art and the quality of live-ness:

The studied case here, and likewise the previous cases, travel or live for a short time, to be a new kind of spatial literature; a new form of the language of space. Contemporary art studies have drawn attention towards artists' use of a wide range of documentations accompanying installation art to bring the experience to the reader. It is noticed that artists have been encouraged to be creative in the way they document their work. This is immensely because of the temporary dimension of art installations that makes it unrepeatable.

I borrow here concepts from Derrida in his study of the phenomena of speech alongside with

⁴⁵ The walked through narrative is a term I adapt through my study as I am dealing with space but in some discussion I am dealing with the narrative of the space. Although I use narrative more frequently as I am addressing issues that apply on narratives of most sorts. But in specific matters to the narrative of space I use this term to distinguish it from other forms of narratives. This is introduced in Chapter 2: Reading Art Medium.

⁴⁶ *Temporary spaces as urban mirage* is the final arrival point in this thesis?. As from the *SLOWALK*, the comparison with mirage will start to take shape.

theories in performance studies mentioned earlier. Temporality according to Derrida is not self-present. He acknowledges time that can be realized through the temporality of space in literature. Although this seems to be a concern of language and literature studies, it suggests an approach in narrative understanding in the age of contemporary movement in art and architecture. The journey in installation art starts with the container: the exhibition space or the public space, which is a permanent space hosting another temporary space. The result is a new temporary combination environment. According to the sign language of Roland Barthes, architecture is a system of signs that can be perceived like words, a series of words would form a sentence and a narrative afterwards. The reading of architecture and art as texts of signs happens, according to Barthes, in a self-contained level of the immanent meaning of the visible (van den Braembussche 2009).

Applying this to the built environment, a building becomes a book that is static and can be read in the same order of its elements. Although perception of the same building is different from one reader to another, the original system of signs can always be revisited. This is where the nature of the journey inside installation defers. The space; *the original book or the story* cannot be revisited or kept still. Here is where I find it quite problematic to use the same rules of analyzing architecture space for understanding temporary spaces narratives.

Therefore, a seemingly more logical approach to compare with the narrative of installations; temporary spaces, is the speech and performance theory. Architecture and visual art have always been related to semiology mainly from the written point of view, but when signs become dynamic, changing and eventually disappearing, these statements become similar to the spoken word, then further along the path of the journey become more similar to the performed literature that its own temporal contextual conditions cannot be repeated (Gendron 2008).

One of the issues that have been recently discussed in these regards is the specificity of installation art that makes it a medium between architecture, art objects and performance. A book on this subject titled *Atlas of Emotions*, written by G. Brunu (2002), has explored the narrative of this art being moving, changing, unrepeatable and spatial. It turns out that attending an event of this type of art is far different from the process of reading and perceiving signs. It is rather a process of an exchange of roles between players where each player is coming from a different original story. This event of interaction between multiple narratives in double mediums produces the new immersive narrative I am addressing here.

It is then up to the spectator to draw the territories of his own experienced narrative of the art

piece. As he moves in the space trying to inhabit this complex, he tries to get closer to an environment of moving visuals on a map of walls, floors and ceilings aiming to “*foreground the architecture of (re)collection that binds the itinerary of the cinema to that of the museum*”, therefore the installation, according to this approach of thinking becomes similar to architecture - a practice of the everyday; also, similar to performance art, a set of moving visual bodies that create relational dialogue (Bruno 2002).

Derrida’s view of the written text plays a role here, where installation becomes different from any static readable piece of art. Derrida’s writings for a number of his readers seem to be concerned about the materiality of the text. The post-deconstructive narrative follows a system that is complicated with dynamical texts that open up a field of negotiation between the relationships of the world and the text. The link with the context of this paper is the moment of negotiation caused by the dynamics of the narratives that are newly experienced in the age of multimedia environments (Punday 2002).

Since Derrida defines the materiality, in this sense, as the “*trace left behind when one makes sense of the world*”, I suggest that temporary spaces such as art installations are less material than other architectural spaces where the location and its physical elements endure. This is where installation meets performance and the stage play where there is no permanent material reference of the narrative, no stored body of the artwork.

The question raised at this phase of the argument is whether this temporary aspect of the medium affects its immersive level or not. In order to discuss this, Deleuzian event theory and walking art become involved to illustrate the meaning that I aim for. Not only the experience becomes an event, but also the space itself can be treated as such, since the spoken word is an event each time it is said (Deleuze 2006a).

(4-5-3) Personal ‘SLOWALK’

I am considering *SLOWALK* as a branch of temporary installation art to demonstrate immersiveness that happens in the intersection between the temporality of the artwork and the permanence of the urban fabric of the city, then to discuss the remaining traces left behind. In this case the trace I am most concerned about is the memory of the two hours performance as I review how the change of the familiar speed can affect the amount of accumulated perception of the site. Below is my subjective narration of that experience:

*The 'SLOWALK' took place in Spiller's Wharf, an unused car park along the river. As the river bends, it is hidden behind a small building for boats work. Arriving there, we were asked to stand on certain points at the ends of the parking lines, vertical and horizontal. In duration of two hours, we were supposed to move to the other ends of our lines (maximum 3m long). As the bang was heard, the walk started. It was a silent, nervous beginning for me as if I am going to perform fearing to fail, but this fear quickly became a pleasing, quiet meditation. Every member of the performers knew his **line** and followed the **scenario** created by the artist. However, every performer seemed to me from my standing point very different and very individual.*

I could define my territories within this enormous empty space: the white stained line under my feet. This was my temporary path. Every minute this path gets shorter and I cannot go back to it. In a way, I leave it behind and it is not anymore part of my territory. I could define my destination; the end of the line. It was a challenge to reach this so close, yet so far point. I have to control my speed, to find a pattern of walking in that slow motion. Visually I divided the line into four parts so that every half an hour I should be there. Trying to divide a white line among hundreds of white lines across the site, required from me an effort in looking at the particular line of mine hoping to find marks that I can follow. There were spots, traces of car wheels that helped. I wondered then if this installation has not happened, would I look at the details of a line that long.

Standing there, slowly moving, without turning, bending or talking. I had no option but to look at the surrounding. As if this is the first time I look at buildings in Newcastle. Through all my visits, I haven't stopped in order to look at the urban complex. I was looking, as I am moving. Now I am moving as I am looking. Slowness in this event is a predominant influence; the contrast between the short distance and the relatively long duration is a major part of the narrative.

I could also position myself in relation to the others. Each four, sometimes three, performers are related to each other. They all share the same destination. So, as I am walking towards my end, I am walking towards the dramatic meeting with these (unknown) people. However, here is what I believe the concept of the affect becomes active. The ability of the body to take its position in relation to the other bodies and to be affected by them passing -while walking- from a state to another allows the affect to

develop and move from one level to another.

I could belong to this space for two hours. It seems to be true that the identities of performers in such artworks are united or “redefined, displaced and reframed”⁴⁷.

With both site and performers, relations have emerged and changed as we were moving. One was passing from one idea to another idea; which sometimes is absent from the place (e.g. looking at my front view leads me to create an imaginative image of what the view behind me looked like, and what positions the performers behind have me reached).

*I could relate this space to time; duration. The space was created and demolished by time, which creates a durational space. There are no physical settings. There were only a narrative and a time, and then the space was there. I inhabit it, experience it and leave it as it leaves as well. For the outside viewers, the performance could be perceived as an artwork. Appearing as an installation, where performers with dark outfits are moving physical settings. It seems that the artist thought of a double narrative. One is for the performer and what he views in the site, and the other is addressed to the viewers and the people passing by. The walker was the subject of the artwork, the walk was the **direct** medium and the entire performance on the stage of Spiller’s Wharf car park was a medium through which the site was perceived at that time both by people passing by and the people contained by the SLOWALK. Walk is an ordinary feature of the practice of everyday life. Nonetheless, when walk is performed in a non-ordinary way, it produces new space, memories and meanings⁴⁸.*

Analysis and re-collage:

In this example, it could be noticed that experiencing a new space in an urban site of everyday

⁴⁷ Artistic walking has been widely seen through the lens of the change,; as the moving body changes whilst moving, place changes. Each step is a change for the performer and the stage (Sotelo 2010).

⁴⁸ Walk in relation to the everyday is a normal practice. Nonetheless, it is seen as generative. In artistic walks, and other temporary spaces, an everyday practice becomes a new event, which may encourage the inhabitants to act, see and perform differently (M. de Certeau 1984); Tymieniecka).

practice could be a remarkable memory despite the fact that it has lived only for a relatively short period. Moreover, it can give the sense of the engaging factor of temporary spaces that resulted from the first sight of the event and the moving bodies of the contents.

The areas I highlight in this section where narrative of installation art becomes distinct from the experience of architecture and make it comparable to the performed word rather than a written one, are as follows:

- Immersive
- Non repeatable
- Temporary disappearing
- Responsive, free open ended narrative

After being aware of the situation of this journey one can sense the characteristic of this *art/architecture* complex that is encountered in the contemporary exhibitions and public spaces (Elderfield 1998). Space after deconstruction, which seems to be a possible definition for the contemporary installations addressed here, according to Den Oudsten (2011) is an “*elastic envelope*”, a dark volume that can be filled with meanings, a field that can host any story and a story that has endless possibilities to end (Oudsten 2011). Although I do not address this meaning for the wider concept of space, immersive installation art represents the contemporary space that flexibly accept multi narratives from different directions to be added to the original space. It can be two energies of the permanent, and by permanent I mean the architectural environment that surrounds the installation and of the temporary installation. These two energies of a possible place are joined for the moment to form a shelter for the current experience in the time being. The materiality of a written book is more determined than other forms of literature. Similarly, architecture, a building for example, is a narrated experience that shares the same physical visual contents in every individual experience. On the contrary, a stage play or *performance* may be different each time it is performed due to the change of the site or the site’s conditions. This is because stage play’s physicality depends on moving elements rather than static ones. Moreover, for the same original script of a play or any other performance, the performance may vary from maker to maker which makes it a more conditioned experience that is determined by a range of factors. The relevance of this to the discussion here is that the new experience of temporary

places leaves the user with a relatively new effect that has not been experienced in the monumental static architecture. Being more similar to the performed than to the written allows understanding why such environments are immersive and influential despite its temporary existence.

The strength in these non-permanent places occurs in the realization that performance of a stage play or a song is a temporal, non-repeatable existence. Those phenomena are branches from the basic phenomenon of language: speech. A spoken word, once said cannot be repeated; all that remains is memory and perception in the perceiver's mind. Therefore, in order to obtain the individual's position from the event of the spoken word, the perceiver needs to re-view the word mentally, which involves the inner imagination, personal memories and collective experience. The understanding of a speech then becomes more subjective, intimate and different from one person to another from the audience. The reference in the speech is only in the past unlike the written where the readers of one script, regardless the variation of their perceptions, can reliably refer to an existing material (Derrida 1973; Hodge 2007).

In installation art we encounter a space without having the possibility of re-entering the same space. Time is a dimension that changes the shape of this space, which allows it to happen only once. The site of a particular installation after the artwork is removed is filled with stories and images that remain in the memories of the visitors, and none of the images or the stories is the same. Each story is individual and subjective. Here, one can argue that this is the case of the everyday life; the individuality of the places in each user's mind, and this may be true. However, in the case of installations, the story lies between two physical containers; the site and the temporary space in addition to the imagination activated by the interaction between the two energies of the two spaces. The meaning of the place during the life of the installation is constantly generated by the three energies. The installations become independent, yet, a part of the site and each of the two spaces adds meaning to the other, that is, writing new narratives upon the original ones and supporting this with the actual reality of the temporary interaction between the two (Lavin 2011). In the walk for instance, the starting moment was a different space from the final. The performers have shaped two different spaces by taking two contrasting situations of the start and the end.

In this new genre of immersive spaces, what becomes central is usually not in the everyday and what becomes marginal might be central in the everyday: these shifts in the roles and meanings of

the space make the experience replete with illusions of confused territories and uncertain ends of journeys. Illusion sometimes, when added to the real, is a double motivation of enhancing or weakening the awareness of the surrounding. Illusion caused by a light projection on a historical building façade may take our eyes to some corners of the building we have never paid attention to. It could also merge the moving light with the lines of the façade to immerse our imagination in a new story of a building that we used to occupy with only one story. On the other hand, it could for a moment detach ourselves from the real surrounding leaving us with the predominant illusion of the lights and the strength of the newness and the unusual (Certeau 1984). It is therefore said that installations and other temporary spaces have the quality of the multiple mediation. Occupying double mediums might affect the occupier with multi-layered belonging to the space during the experience (Auge 1995). I have experienced the double influence of the *SLOWALK* that, at one point, transferred the space from being an industrial urban site to a quiet zone diverting my attention from the outside to the inner-self. At another point, all my attention has been paid to the surroundings allowing my eyes to read the place and its elements.

The concern of the above argument does not primarily aim to explain the influence of installation art on the viewer in relation to the surroundings. It rather aims to address points of discussion that seem to be useful in theorizing temporary spaces: The first is the link between the language of installation art spaces with the phenomena of speech and performance that is likely to bring a rich source of theories and terminologies from the latter to help explaining the former. This could be important because theorizing this area of art-architecture seems to be slightly lost between the narratives of the two and the theories of semiology.

The second is the significance of installation art's ingredients that make it a clear multidisciplinary approach rather than a blurred area between sculptures, digital art, architecture, performance and virtual technologies. This can invite further exploration in the art-architecture practice in relation to the user's body and memory and to the existing surroundings. The determination of the practice of the everyday, and the alteration of the experience of the new, can be an opening in thinking about the aim of architecture/art in shaping lived places for people.

Summary of the findings:

This brief example responds to the research problem such that its bases do not look at definitions

of a type of art, but rather at alternative readings to the ones that are offered by architectural studies. The way these alternatives are presented is through finding the key encounters that compose those main ingredients for a situation of being inside a temporary installation in an exhibition space. Slowness is tested here as an encounter that involves studying the relationship between changing speed and the depth of either narratives of the two spaces. Slowness, as this example shows, is a force of influence that affects the image I gather about the site and the artwork. It has helped narrowing down the uncertainties that this research will clear. The three case studies are moved to the next state of exploration in the next chapter, where the theoretical discussion that have established through the last three chapters are articulated in a focused interpretations of installation art significant encounters.

Chapter 5 Testing the conditions of the experience of art installations

(5-1) Introduction to encounters

In this chapter I intend to extend the analysis of the case studies within a more explicit theoretical structure: here the address to the research questions will be made through the highlighting of four encounters and revisiting instances in the case studies that emphasize these encounters, which implies the use of *re-collaging*; the third stage of the collage structure that has been introduced in the conclusion of chapter 3 and developed through the previous chapter in the narration of each case study. The reason for this is that from the live works that have been introduced in the previous chapter, it has been highlighted that installation art has occurred within a myriad of situations that vary from single exhibition architecture to a city scale art event, and how writing on art installations as cases is highly situational as well as subjective. It involves the subjective experience that the spectator has encountered. The approach of this thesis to develop tools has helped to provide a structure for addressing the research questions and has made the informing of those questions experientially achievable. While the experiential part conducted in the fourth chapter has proved to be personal, subjective, flexible and poetic, which limits the possibility of finding a definite definition of any aspect of installation art among neighbouring practices, extracting tools from the live experiences offers a parallel with a greater analytical and informative value for both theory and practice of art and architecture. Therefore, instead of forcing the study to find a definite description of art installations, discussion here will be broken into the main or common threads that can be found in the majority of temporary installations. These are going to be discussed as encounters; encounters that can be utilized as tools to project onto architectural thinking and architectural design in more than one dimension. In architectural thinking, introducing these encounters can reveal aspects of unfamiliar happenings that take place in such contexts, those that contain temporary art spatial structures. In architectural practice, one can look at these encounters as potential tools for constructing enhancing spatial dialogue among existing architecture.

The structure of the present chapter goes through the four themes that are presented as encounters, each of which will be illustrated through the harmony between individual moments of

the case studies and the main strands of the theoretical framework of the event that has been discussed in the third chapter of the thesis.

Brief articulation of these specific encounters

Installation art, as the literature review and the historical timeline has shown⁴⁹, can comprise a variety of elements that create a temporary spatial experience within an existing architectural context. The choice of four encounters has firstly been based on those elements that strongly contribute in the space as event framework, and secondly based on what the case studies have powerfully presented during my direct, embodied experience of each of them. In addition, each of these encounters represents a set of conditions that together shape the experience of art installations. Starting with **temporality**, the discussion explores how the temporary physical life of an installation would transform the way a spatial narrative is interpreted. Linking back to the reading of art and architecture in the second chapter, temporality will be the platform from which the distinct nature of its performed narrative will be confirmed and illustrated with what has been witnessed in the three live journeys of the case studies. A more informed analogy between this situation and attending a performance will be revisited in the discussion of this first encounter.

Moving to **slowness**, the discussion will look at the change of familiar modes of movement in the site as one of the influences that installations apply to their contexts. Slowness thus does not necessarily mean the reduction of speed; it is rather a metaphorical term that at times can be used literally. In reference to slowness in art, the term informs a strategy that can be taken forward not only in the studying of temporary artworks but also in transforming the use of existing architecture by applying new patterns and modes of movement that emerge alongside the construction of temporary spaces. Slowing down in an architectural context stands here for the change of patterns of movement, which affects the ways of looking and consequently the image of the site.

The use of **silence** as the third encounter is similar to the way I use slowness. Silence here stands as the concept that applies on situations of the experience of art installations: the conversation, the

⁴⁹ This issue of fitting installation art into a contained category has been challenged and explored alongside the historical background of this art (chapter 1)).

dialogue that takes place during the viewing, which is mainly an encounter between the two mediums that the spectator would inhabit. The conversation of two voices of the two mediums at one point would cause one environment to be silent and the other to speak, meaning that – depending on the display– either the permanent or the temporary will allow the other to speak and moreover would enhance, or amplify, the voice of the other.

Finally, the encounter of, or with, **disappearance** is an attempt to look at ways in which we can come to understand the life of the artwork after it is dismantled. This encounter looks at the powers that lie in the folds of this disappearance, and that sometimes can overpower the relative permanence of conventional forms of architecture.

(5-2) Temporary installations, primary encounters: a projection theory and experience

(5-2-1) Temporality, Narrative (written or performed)

This encounter's main concern is to set out the above argument firstly through considerations of how the temporary *durational* presence of an installation can introduce two observations that branch off from this encounter, and secondly how, by following those observations, we can understand temporality to exist on two levels in most spatial experiences presented by contemporary installations.

In chapters two and three I have discussed the definition of installation and the concept of space-as-event, focusing on the comparison between temporary spaces and architecture. The discussion of this in the context of the four main encounters of my study helps to put the previous theoretical discussion side by side with the experimental part. Chapter 2 has set out two approaches taken to look at architecture and art, and has concluded with the tailored adoption of the narrative approach, *where contemporary installations are understood as unfolding journeys* that allows broader understanding of temporality and disappearance in space by comparing the situation with the disappearance of performed narratives. This, in turn, has drawn a distinction between this approach and the semiological approach which lacks this flexibility, as displayed in Bal and Barthes who were mentioned earlier in the context of a discussion addressing how the analogy between the installation and live performance or the spoken word can articulate new meanings of this journey, both poetically and architecturally. Thus in the current encounter, the temporal spatial quality of speech is highly present, demonstrating its distinction by the obvious presence

of “*immediacy*”; a term used in an article that compares speech with writing published in the *Philosophy East and West* journal (Coward 1991), also mentioned in chapter 2. In this article, the writer refers to Derrida’s work on speech, precisely the quality of the immediate perceiving of the meaning, from the sender to the senses of the receiver. Despite the complexity of this immediacy and the relative take on this immediacy, it is still a distinctive element of experiencing live events, *be they speech, performance, or installation*. It is worth restating here that the temporality of spatial installation art for this context defines the durational nature of the art space; *the space that is temporarily composed by the artist and occupies an exhibition site*.

Following the application of the investigated analogy between the spoken word and temporary art installation that has been developed to an analogy between performance and art installation in chapter 3, and the several occurrences of this analogy in chapter 4, I revisit this comparison here from the perspective of the case studies I have experienced.

Before looking back into particular moments of the case studies that can demonstrate this aspect of space as a live performance that is unrepeatable, I will look at examples in recent literature that include the study of temporary art installation from art or architectural points of view, in order to comprehend how a single artwork is approached differently, permitting a second-viewer⁵⁰ to compose an image of the work, a second-viewer who has had no chance to inhabit the initial installation to create her or his own perception independently.

An installation by Korean artist Do-Ho-Suh 1999 ‘*Seoul Home/ LA Home*’, exhibited in New York, and then in 2002 in London, has been widely addressed in art studies from different aspects, which are not the subject of this study. The aim of addressing the multiple versions here is to see the influence of temporary presence quality on the way the work is interpreted. There is more than one version of the same *original* work Do-Ho-Suh displayed in different locations, and discussed variously by a range of critics. Here, I will focus on discussions and responses by Jane Rendell (2010) and Lisa Saltzman, a contemporary art architecture writer who writes on the new spatiality of art and the new artistry of architecture (Saltzman 2006b), as an example, both of which I refer to frequently in this chapter.

⁵⁰ As mentioned in the first and second chapter chapters, a second-reader (viewer) is the viewer of a temporary installation who has only accessed the work through its available documentation after it has been demolished.

Saltzman's interpretation of the message embedded in the work is that it acts as a remembering of the past, a reconstruction of lost memories that are represented in the form of a silk-fabricated home. The installation is briefly illustrated through the writer's writing that the reader cannot tell if she has actually visited the work, or if she is only referring to the work as a second-viewer who has viewed the work through its documentation.

In contrast, Rendell's writing about this work, which is undertaken in one whole section of *Site-Writing* entitled *Decentring/ Recentring Do-Ho Suh*, reveals a narrative of a journey that has been undertaken by the writer. Expressions showing subjective spectatorship of the piece add a layer of storytelling that might not be experienced by the reader if he or she personally attends the exhibition.

I was only aware of the presence of a glass floor, on which I had to step in order to continue my passage through the gallery [...] but I was left with the feeling that I have been silently watched (Rendell 2010, 210)

Moreover, her reflection on an essay written about the work by Miwon Kwon⁵¹ shows that Rendell's own presented image of the piece is drawn from multiple sources of narrative that originate from the same installation. Figure 5-1 shows the image used by Saltzman compared to four images displayed in Rendell's text:

⁵¹ Kwon's writing has been referred to as a key reference in multiple locations of this study, mainly in the background of installation art and its specific categorization among the surrounding disciplines.

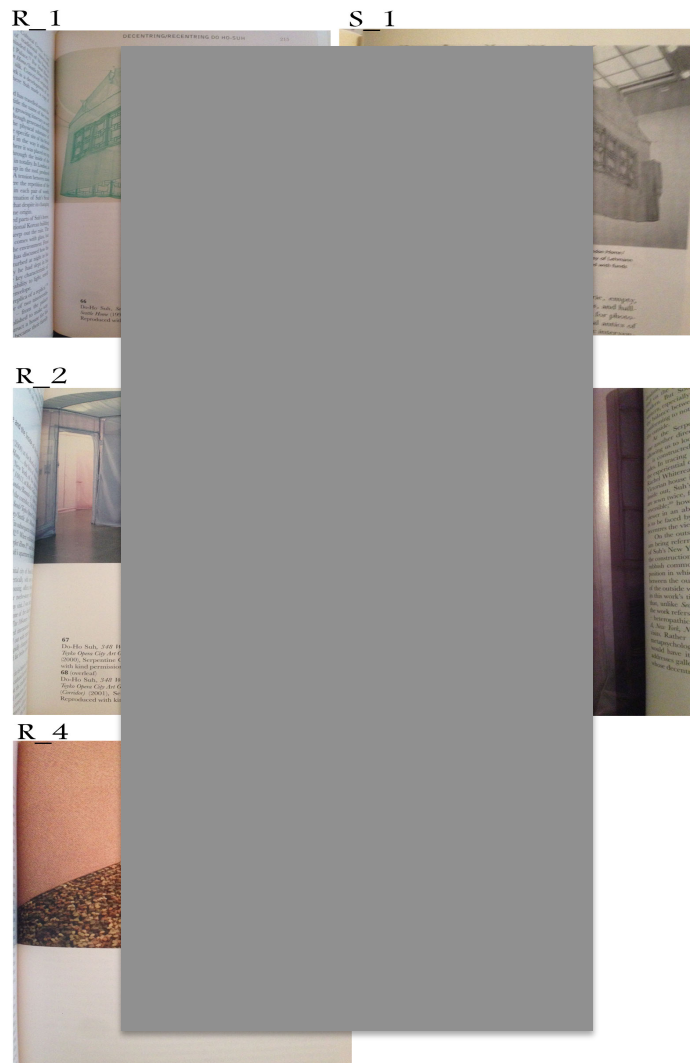


Figure 5-1 Showing the visual materials used by the two writers (S_1 as displayed in Saltzman's book and B_1,2,3,4 as displayed by Rendell). Keeping in mind the purpose of each study, a glance to compare between

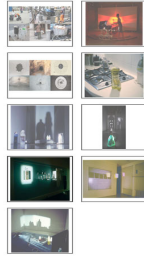
Rendell and Saltzman shows what appears to be the central piece of the work, yet, there are different backgrounds, which in a way might affect the image of the work that the reader gets. On the one hand this difference shows the quality of live-ness and on the other the quality of continuous newness of live installation, such that its performance would be definitely influenced by the architectural context that it is showing within

The installation *Blood Ties* (2012), studied in the previous chapter, has shown similar moments of unrepeatability repeatedly occurring during my journey but, furthermore, those moments have remained quite subjective as I examine others' views of the artwork either from visitors to the same site, the Carroll/Fletcher Gallery, London, or from previous visitors to the installation when it was installed in other sites, see figure 5-2. As mentioned earlier, the installation that has been

displayed in 2012 in London is a composition of artworks that were first created individually at different times. But for me as a spectator of the 2012 version, I have attended the installation as one spatial narrative, an ordered journey well curated by the artist and by the architecture of the gallery, and for this reason, the differences in my reflection of the journey and the responses made at other times and locations by critics are obvious. Viewing the published past photographs of different parts of the installation has shown how –unlike a sculpture or a painting– an installation is likely to be transformed when moving from one site to another, and one installed layout as a whole is only specific to the site it occupies.

Imágenes > Eulalia Valldosera. Dependencias

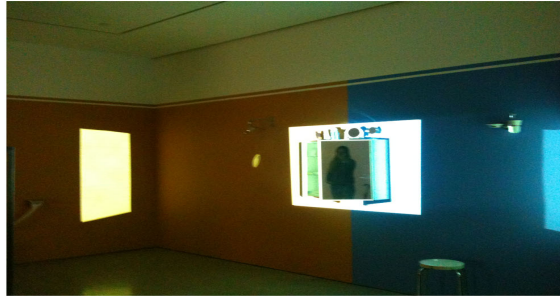
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< Anterior Siguiente >
(10/03/2009)

Estantería para un lavabo de hospital, 1992.

La concepción de esta exposición de Eulalia Valldosera (Vilafra de Penedès, Barcelona 1964) comparte dos objetivos: la presentación de Dependencias, su obra más reciente realizada expresamente para esta muestra en el MNCAIS con la que se inaugura un nuevo ciclo en su producción, así como la revisión de su trayectoria artística desde sus inicios a finales de los años ochenta hasta la actualidad.



Imágenes > Eulalia Valldosera. Dependencias

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(10/03/2009)

El periodo, 2009

La concepción de esta exposición de Eulalia Valldosera (Vilafra de Penedès, Barcelona 1964) comparte dos objetivos: la presentación de Dependencias, su obra más reciente realizada expresamente para esta muestra en el MNCAIS con la que se inaugura un nuevo ciclo en su producción, así como la revisión de su trayectoria artística desde sus inicios a finales de los años ochenta hasta la actualidad.

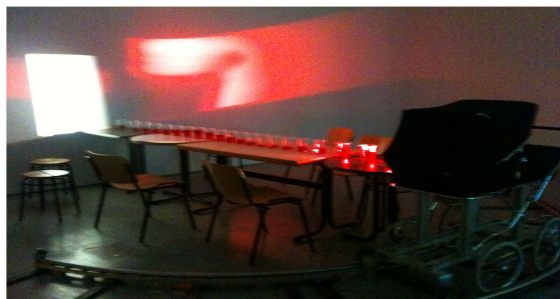


Figure 5-2 Two screenshots of the 2010 installation titled *Dependencias* by the same artist vs. the latest versions of the two parts as displayed in the Carroll/Fletcher Gallery. The two shots of *Mother and Father* show that in the first exhibition, the piece took a wall painted in blue, without the continuity along the adjacent wall, whereas in Carroll/Fletcher the piece is larger with a defining line between the orange and blue paint to address the two genders. The everyday objects that are part of both pieces have been rearranged in the later version, which has affected the order of the narrative. In *The Period*, the piece has been first displayed in front of a rectangular screen fitted on the wall, and although the image shows that the red reflection still extended through the room,

the focus of the initial display was on that screen, while later in Carroll/Fletcher the walls themselves acted as screens without an additional layer to separate the artwork from the interior of the gallery

In both art and architectural analysis of installation art, critics have acknowledged the character of temporality, which they take to mean removability and having tendency to disappear, either to illustrate a challenge in configuring that experience or to address a distinct characteristic of this practice. Again, Kwon's work offers a precise, illustrated connection to follow out of a temporary encounter:

It is temporary thing, a movement, a chain of meanings devoid of a particular focus.
(Kwon 1997, 45)

"*A chain of meanings*" communicates well with the situation of perceiving a live performance; the continuous unfolding that results from the live-ness of the space introduces a possibility for a direct immediate reflection between performance -*rooted from the spoken-* and temporary art space; *installation*. Elaborating a new genre of spatial narrative, the temporality of contemporary art installations addresses this in two strands of essential observations:

1- **Space as performance:** the architecture in the Carroll/Fletcher Gallery has, for me, turned into a theatrical performance when the interior surfaces of the gallery have been animated by the shadows of the moving bottles-glasses in the three spaces of *Love is Sweeter Than Wine*. The walls of the gallery extended the affordance of the white painted surfaces, and complemented the staging of the spinning of the little objects provided by the artist. It is certainly part of the intention in the three displays to be contained by the gallery's walls; I cannot thus detach those walls from the scene that then has belonged to the artwork. Yet, the presence of the site at the end of the journey questions the geographical belonging of the artwork. For me, this is part of the narrative that I have embodied: the train journey from Sheffield to London, from the station to the gallery, the exterior view of the gallery, my first look at the installation from outside, the walking and photographing inside the gallery, and lastly, the viewing of the installation as a folded temporary space.

2- **Performance is unrepeatable:** if –as illustrated above– it is possible to consider this animated scene composed by light, objects, motion, shows, and walls as a stage play rather than a system of static signs like the written language, it is worth looking again at

other versions that have been discussing the same issue for performance to be a unique event in different disciplines. Addressing this strand of observation, I look at supporting multidisciplinary writing that has more immediate relation to unrepeatability; performance in particular. Talking about the temporality of art events, reflecting specifically on art installation in the *Performance And Performativity*" chapter of *Travelling Concepts*, Mieke Bal (2002) makes a direct conversation between the theory of performance and performativity and a single artwork as a practical example from which she is probing the argument. Although the stated aim of Bal's chapter is to view performance and performativity as two terms of one analytical tool rather than being regarded as two different concepts, the chapter draws attention to how the situation of live installations is viewed as a performance *mise-en-scène* situation.

Memory as stage director. I mean this quite specifically, if not literally, in the sense that the mise-en-scène is predicated upon, 'directed' by, memory. This is what makes a viewer a performer. But a viewer can only be a performer if performance is taken, here, in the double theoretical sense. (Bal 2002, 186)

My aim, as I have announced in chapter 3, is to look at the whole space as a situation of performance and read this situation with similar terms but within an architectural context. Therefore, Bal's chapter becomes closely relevant in the current discussion. It is also thoroughly reflective since the approach that she takes to make her findings is via bonding theory with practice, and through the subjective articulation of a single artwork that she chooses for what it contains of illustrating elements: James Coleman Photograph 1998⁵². There is a similar emergence in Bal's discussion with this encounter on temporality, which articulates how a space can be non-repeatable. Bal acknowledges that unrepeatability is an experiential quality associated with performance events. This is how unrepeatability fits in this encounter; *temporality*. The temporary presence of a spatial artwork unfolds in closely similar ways to how a performance unfolds and connects to its live context. The key association of unrepeatability will re-emerge when I discuss the encounter of disappearance later in this chapter. From my own experience through ten live installations between 2010-2013, along with the specific framework of this study,

⁵² This is a temporary installation that has been displayed in more than one gallery by the artist James Coleman and has been described on the website of Marian Goodman Gallery as follows: "This exhibition featured Coleman's new project, *Photograph* (1998-99), which consists of the multiple projection of synchronized slide images and a narrative voice-over. The photographic images document a *mise-en-scène* that takes place in and around the rehearsal hall of a community school, where a group of young actors and dancers re-enact dance routines and dramatized scenes for a school project in stages of rehearsal. In *Connemara Landscape*, an earlier projection work from 1980, the viewer's expectation of a landscape image is frustrated by the abstract configuration of lines on display." http://www.mariangoodman.com/exhibitions/2000-01-11_james-coleman/

there are two scales of temporality in installation art that are encapsulated in the concept of the time-based events where “*something else each time*” is highly present.

Within mise-en-scène, dialogue has an entirely different character. It is no longer really confined to the exchange of words. Once it is put into enunciation, interaction between all of the materials, signified and signifiers, becomes the rule. Is this still a dialogue? Only in the metaphorical sense. It is rather the genesis of mise-en-scène, the orchestration of exchanges and the placement of a network of signs. Thus there is a ‘dialogue’ of silences, changes of rhythm, sonic and visual echoes, of all the different elements of the performance. Once the text is embodied in a body, music, rhythm, it is no longer its own, it is as if transported, it echoes with all the signs of the performance, and from this interaction mise-en-scène is born. (Pavis 2013, 93)

The first level of temporality is an overall temporality, within the building or the *site* of the exhibition where an art installation would be displayed for a period of time before being removed to allow for another art installation to be installed for another period of time and then removed, and so on. This temporality would apply mostly to the interior of the site; the rapid changing in the spatial content of the site adds a layer of temporality even though the site’s physical structure is not greatly changed. The second case study has covered two separate periods in 2012 and 2013 for the same site in the Carroll/Fletcher Gallery. It has been transformed from the inside: the space partitions have been distributed differently for each situation, so the interior of the gallery has not been fixed as an image neither physically on site, nor mentally in my memory.



Figure 5-3 The change between the two installations (top: 2013, bottom: 2012); two images taken at the same location of the gallery at two different times- one is during the showing of *Blood Ties* and the other is during the showing of *Orange Between Orange And Orange*. Putting the two images side by side to refer to the same geographical location illustrates the first level of temporality mentioned in the text above

In *SLOWALK*, the unused car park of Spiller's Wharf has been occupied for a specific duration by a performance: for two hours, the passers-by have watched a new and rather unusual scene that has been removed immediately upon its completion. This situation of temporary installations displayed in a site one after the other in the case of contemporary exhibition sites, illustrate the first scenario (figure 5-4) suggested in the third chapter of this study: Deleuzian event framework⁵³ that has been tested in the *SLOWALK* case study. One can read the temporary image that has taken place then in the car park as an extended version of the image of the site, or rather an extension of the affordance of the space of the site. It has been stretched from being a passage for cyclists, walkers or runners along the south bank of the River Tyne, to being a *stage* for a *performance* that would later disappear yet be lived in other media forms as a recorded memory. The extension as understood from the Deleuzian event also happens the other way round, the art piece *SLOWALK* is stretched when meeting the specificity of the site. As a concept, it is a *SLOWALK* that has been performed in it. The artist has used other locations with different groups of participants to perform the same theme; at Tate Modern for instance in April 2011, as a protest to support Chinese activist Ai Weiwei. However, in this *SLOWALK*, the presence of the river has been an influence, but moreover an extension: the wind, the sound of the waves, the spaciousness of the ground and the city-scale views have taken the performance from the physical territory of the 100 participants' standing points.

⁵³ If event is an *extension* of one element over the other, space and temporary spaces can be perceived as an extension of the architectural space even if the architectural context is physically bounding the installation.

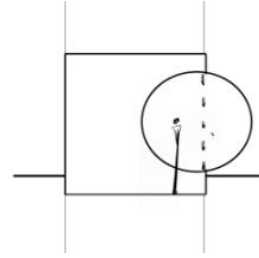


Figure 5-4 The site has become an extended version of itself; the duration of the artwork has applied depth to the narrative; the site's narrative has been extended and additional layers have been added

The second level of temporality, as observed in detail in the second case study, is a micro-temporality that can be found in each artwork. The micro-temporality, however, is like the quality of interaction considered comparatively, and measured individually for each installation. That is to say that not all temporary installations have this layer with the same obviousness, as some can still be spatial art that is displayed for a specified period of time without carrying movement in its inner display.

Also in *Orange Between Orange And Orange*, in the screening area, the disappearance of each single scene has put that space into a constant temporality and a rapid spatial change. Within the same exhibition, the sand pit downstairs has this layer of micro-temporality that makes a corner of the gallery interior as flexible as sand and constantly fluctuating. Within the scale of the artwork, and within its display time, the elements of the *Blood Ties* installation have been in a rapid motion that brings this micro-temporality to this single architecture of the art and the surfaces that contain it. The viewer who walks along the artwork would be challenged to capture a visual fixed moment.

The situation where perception activates the senses to capture the flow of data consciously because it is a changing moving space is again an illustration of how the theories of the spoken word (performance art) explain the phenomenon of temporary occupying permanent spaces. Media theorist Marshall McLuhan (1987) acknowledges the spoken word's power on the senses, in his discussion of new mediums in order to explain the poetics of media with acoustic:

The spoken word involves all of the senses dramatically. (McLuhan 1987, 81)

(5-2-2) Slowness (change of speed, change of perception)

In the mechanical age now receding, many actions could be taken without too much concern. Slow movement insured that the reactions were delayed for considerable periods of time. Today the action and the reaction occur almost at the same time. We actually live mythically and integrally, as it were, but we continue to think in the old, fragmented space and time patterns of the pre-electric age. (McLuhan 1987, 4)

McLuhan (1987) talks elaborately about slowness. In his study *Understanding Media* he explains how slowness affects the way we receive a medium's embedded messages. Slowness as an encounter stands for the change in the pattern of the use of the context. A sudden or unexpected disturbance of the usual, familiar pattern of a space can affect the way we look at the site.

This sudden change often transforms the centrality and marginality of art and architecture, similar to that which Reiss reflected on in her introduction to *From Margin to Center*. That a space that is physically less concrete than the architecture of its context, what she refers to as the contained space and the container, might in the situation of installation art shift positions and exchange roles. The building, which at first glance might hold a stronger physical presence *being the outer container and relatively permanent*, might at moments of the viewing of an installation overpower the surfaces of the architecture that holds it, overpower the contained-ness of the artwork. Encountering this situation is not just a passive phenomenon that we experience as a result of the existence of the temporary work; it is rather an influential shift that might have a long-term impact on the history of the site. This shifting in roles also creates new angles from which we might view the site; instead of viewing the site as it is, now you have another space that you would either read as part of the site, which means that the image of the site is changing, or it would direct your eyes to certain corners of the architecture of the site that you might not recognize if it was not for the spatial orientation of the artwork.

Lisa Saltzman (2006) has emphasized this in different moments of her writings. Discussing the cinematic display in contemporary art museums, she suggests that “*we move on to inhabit the inhabit*” (Saltzman 2006b) in architectural situations like video installations, where the walls of the interior of the museum become screens and the projection of the installation is highly incorporated with the interior of the gallery/museum space. She describes this moment as a binary between the interiors and the cinematic display which emphasizes the quality of the unity of the two mediums and the merger of the two spatial narratives provided by art and architecture.

The exchange of the roles that happens momentarily between museum and the cinema,⁵⁴ because of the integration of the moving image on the layout of the site, is something that is observed here. The influence that the installation has on the space, the transformation in its state of presence, and the animated surfaces that the installation applies on the stillness of the building can be located in the shift in speed that this encounter introduces to the experience. Talking about the inhabitation of Peter Greenaway's installation work, Saltzman expresses this interchange and the disturbance of the conventional use of architecture.

We approach the cinema as a kind of unstable museum as, conversely, we take the museum narratives, cinematic promenade. (Saltzman 2006, 331)

As shown in the *SLOWALK* case study, slowness as an encounter has been largely explored in cinema and slow cinema then later transported to other media and art practices. Saltzman in the above quote talks in particular about video installation, which can be a reflective platform from which slowness as a change in movement patterns, can reveal its potential as a tool for change. For temporary art spaces, the way the user moves determines the perception he gains. In many spatial installations, the pattern of movement and navigation around the space gives the site an individual image constructed by this temporary transformation.

(5-2-2) Silence (allowing the site to speak, reading a new story)

Similar to slowness, silence in temporary spaces is rather an expressive term that frames an aspect of temporary installations. In particular, it speaks for the situation of the meeting between two spatial mediums, *the permanent and the temporary*, and the dialogue that emerges between the two. Silence, as an encounter of temporary art installations, stands for the other voices that are allowed to speak simultaneously with the architecture of the site. As a term, it is borrowed from John Cage's concept of silence,⁵⁵ where, in a number of his pieces, audiences were listening to the sounds of the hall and the world beyond, instead of an expected musical performance. Silence for John Cage is not literally the silencing of any voice, but instead it is silence that takes place in

⁵⁴ It will be addressed in the contribution section that the study briefly highlights the challenge of museum architects to anticipate the use of the building in the flux of the norms of installations- a word forward to the future of museums of contemporary art).

⁵⁵ As I have initiated in the introduction of methodology, part of the construction of this thesis is to explore the problem within the overlaps between four areas of knowledge (art/architecture and cinema/performance) and my use of the term *silence* belongs to the area between performance and architecture, where Cage's notion becomes spatial rather than literal.

an environment and allows that environment to be heard. The term also resonates with the main discussion provided in chapters 2 and 3 on the analogy between temporary spaces and speech. Silence is one encounter of performance and likewise of temporary installations, it brings to the context of my research elaborated points of reflection that would assist the addressing of a complex aspect of the situation. Exploring the stretches of silence and sound links with those of presence and absence and thus would inform the understanding of the concerned dialogue between the two mediums. So not only it is the literal aural environment that is discussed as an encounter here, which means that although many video and multimedia installation artists tend to speculate around the sound effects of their work, the silence that I cover here is the silencing of the expected and sounding of the unexpected, the silencing of the central and the sounding of the marginal. Silence here is allowing the unheard to be heard. Architecturally, this can mean that in an art installation the viewer is surrounded by the physical territory of the temporary artwork, and where she or he expects to hear the very temporary artwork, the sound of the site becomes the focus, integrating it as part of the spatial event and involving it in the temporality and spatiality of the art piece. It can also mean –architecturally– that silence allows one side of the site to be embodied and its performance to be attended to more than the other. For example, when the installation is designed and built to acknowledge, appreciate and highlight the site, when this becomes the main intention of the artist, the situation can be read as if the artwork is a microphone for the site, or an additional light for it to be seen, whereas the artwork as a body of work stays silent. In some situations this monologue can be reversed and the site would be silent to allow maximum voice of the artwork to be heard.

In the *International Review of the Aesthetics and Sociology of Music* journal, Froneman (2010) has addressed in an article on silence in Cage and Derrida’s work how the articulation of silence is not as the opposite of sound, but refers instead to silence as “*those sounds that exist in permanence the sounds that always surround us*”.

Cage realized the unique qualities and characteristics of each occasion overruled the possibility of each repetition and through this realization learned to enjoy things, as they come, as they happen, rather as they are possessed or kept or forced to be. (Froneman 2010, 303)

I argue that a silence of a similar definition happens when a temporary space comes to occupy permanent architecture. Two spaces with two embedded narratives of different natures come on a stage of a dialogue. At times, there can be one of the mediums speaking to the viewer while the

other is silent *like a background noise*. In this context, through silence, I draw points on how strong the presence of the site can be against the presence of the temporary space that occupies it. From the pieces that I have experienced in the case studies, silence can exist on two levels:

1- Silence of the site:

When the artwork occupies a gallery space or an outdoor space it can expand its territory and include the architecture to be part of it. A number of art critics have acknowledged this quality such as Hal Foster in *The Art-Architecture Complex*, where in his chapter on Richard Serra he addresses a point of view that relates to the artwork being an *interruption* of the language of the site (Foster 2011). Referring to Serra, Foster explains that often his sculptures are criticized for working in contradiction to its site.

But it can also be subtle, complementary, even reciprocal, whereby sculpture and architecture serve as foils for each other [...] sometimes in each historical setting a reversal of roles occurs too: the sculpture seems to foreground architecture. (Foster 2011, 148)

This suggests that the artwork can dominate the scene, and thus become the foreground for the time it lives on or in the site. The site in this case would lend its voice to the artwork, and — whether this is a desirable situation or not— it is observed to be one of the possible scenarios. The other would be a reversed situation, where the artwork would be displayed to give its voice capacity to the site. In *Blood Ties* for example, the gallery for me has dissolved into the artwork, becoming part of it during my journey. It is also noticeable that critics' reviews of the piece barely mention the physical elements of the galleries, as if these did not exist. This may be because the art has blended well into its site or because its bodily narrative has been constantly present in every corner of the gallery, and that it has made it challenging for a viewer to look at a spot without seeing part of the installation. What this level of silence brings to our attention is that the installation's territory is no longer limited in its collection of physical objects. Instead, it stretches across the site, making for instance the floor between the table of glasses and the projector on the pram part of the story, just as the wall that becomes illuminated by the red light also becomes part of the scene.



Figure 5-5 *Blood Ties*, Carroll/Fletcher Gallery London 2012: the distance between two objects of the installation becomes part of it

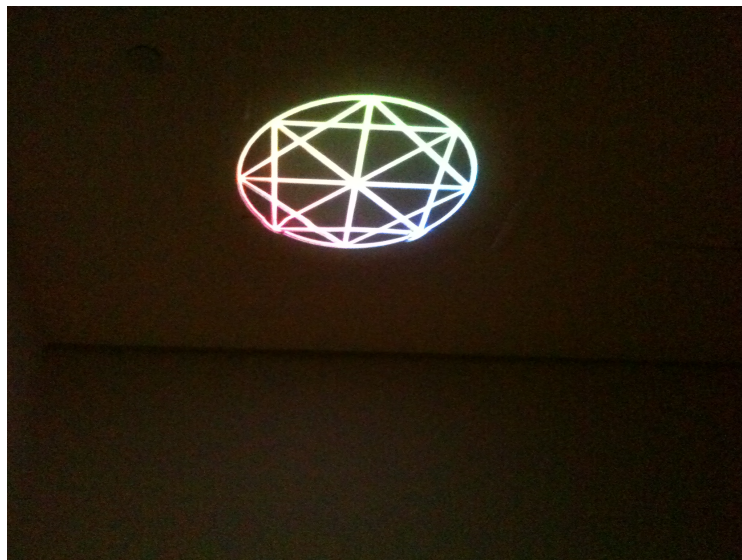


Figure 5-6 *Blood Ties*, Carroll/Fletcher Gallery London 2012: *We Are One Body*: projection from the jars. Even looking at the ceiling is a continuation of the display

2- Silence of the artwork:

Having a temporary space in the site can emphasize certain views of the architectural context, drawing attention to corners that might be otherwise hidden or forgotten. So although the artwork is there, it may allow the context to be more present. This can be illustrated through the experience of the *SLOWALK*, Newcastle. The unusual slowness of the participants' movement along two to three meter long lines has opened up the site to the eyes of the participants. Two hours facing in a single direction along a single line with a very restricted flexibility of moving or turning, the site's view can be looked at more than once giving the site an unusual duration to be experienced, inhabited and viewed. This quality has been brought about by the relatively small installation. Because of its poetics, it has expanded the presence of the site and lightens the time of looking. Enforcing a walking that is considerably slower than usual, it has allowed different sounds of the surroundings to be felt and heard. The sound of the river and the blowing of the wind, cars and cycles, and sometimes people talking would not be allowed to access the performers' territories if it was not for the specific conditions that have controlled their behaviours and their interaction with the site temporarily. Krauss (2004) has mentioned the concept of expansion in the display of modern sculpture:

Every space of projection seems to supply proof that there is no field of "specificity," no surface against which to register the unity and extension of something like the picture plane. Because the picture plane had been, for many centuries, the cornerstone for "specificity," its erosion is the warrant, we believe, of these artists' indifference to the problem of the medium" (R. E. Krauss 2004, 53)

Referring to Krauss and the work of Richard Serra, Hal Foster has put the spatial architectural approach in the works of Serra as "*Structuring materials in order to motivate a body to demarcate a place*" (Foster 2011).

This encounter takes me back to another scenario extracted from Deleuze's event: one item stretches over another. The temporary presence of an art space adds dimension to the site and so does the site to the art space. The dialogue between the two, therefore, can carry an exchange of qualities that the spectator would examine. An illustration of the second level of silence, the silence of the artwork that is constructed on a specific site to increase the use of all the ingredients offered by the site, is shown in figure 5-7 as an example of how the scenario in figure 5-6, where

a space can be stretched because of the presence of the other, is applied on the *SLOWALK* where stretching of the site occurs in one reading of the event although a stretching of the artwork can also be found if this very reading is perceived.

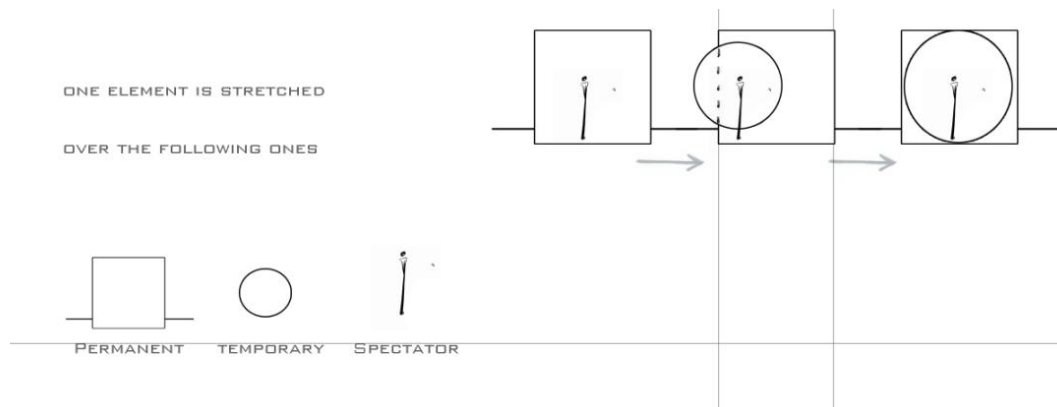


Figure 5-7 *Space is stretched over the other*, then this can produce a new scenario where a fragment of space can grow in the folds of an older space and so can the older space over the new (from the scenarios diagram presented in chapter 3). Source: Author- adapted from Deleuze

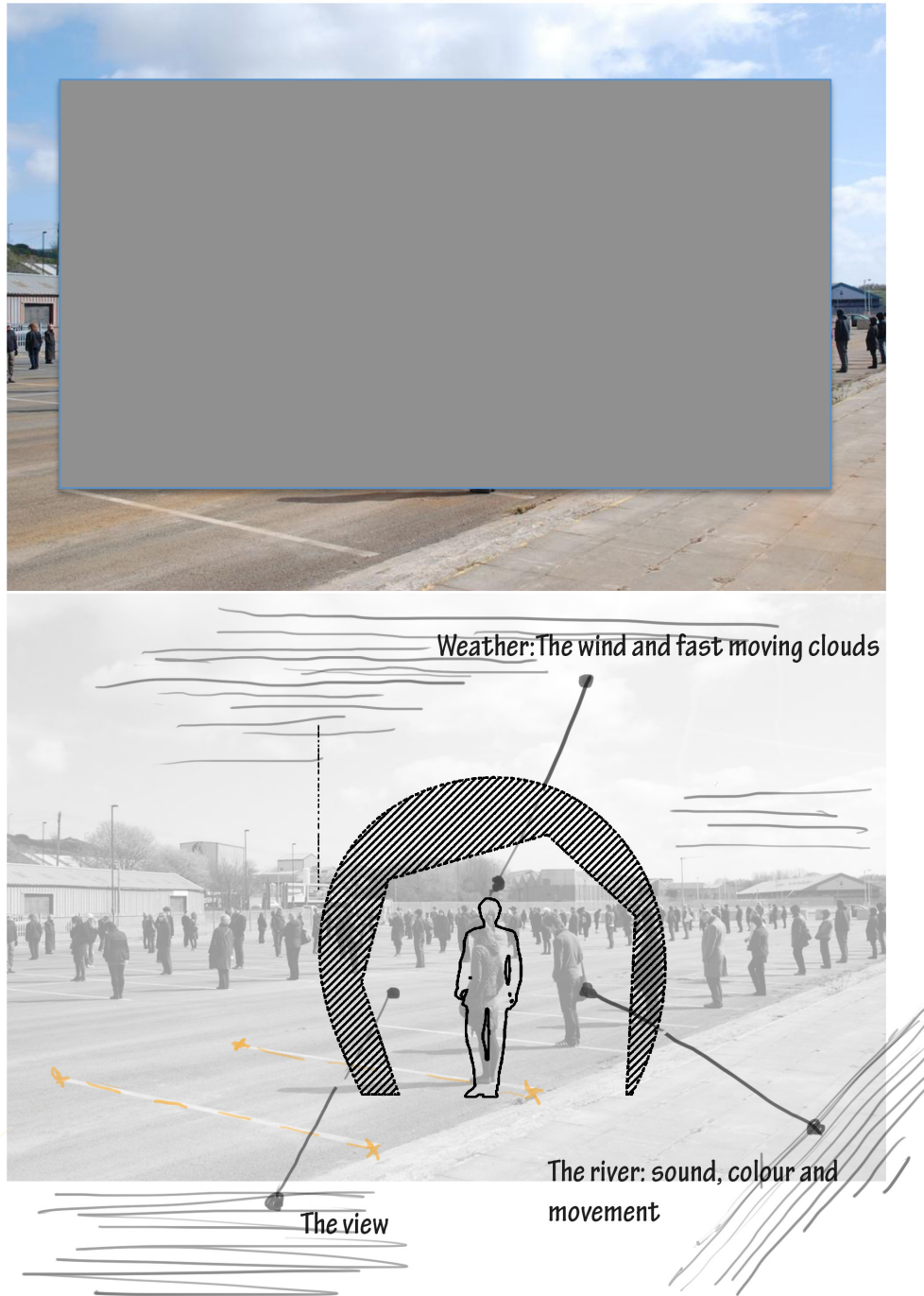


Figure 5-8 Illustration of one situation of the *SLOWALK* Newcastle, 2013, where the silence of the artwork allows the sounding of the site to become central despite the presence of the artwork's narrative and territory. An explanation of the graphic method has been introduced in chapter 4 and is shown in figure 8 as well

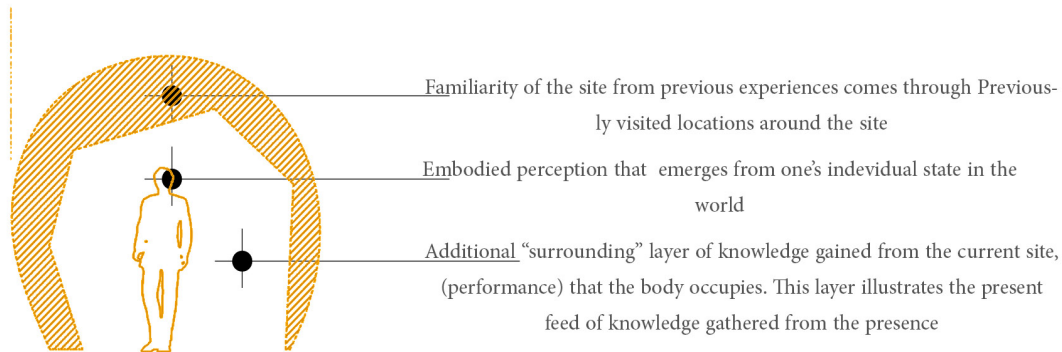


Figure 5-9 Labelled illustration to explain what this figure represents. As mentioned in chapter 4, it is extracted from various theoretical explorations with a specific consideration of the Deleuzian event to enclose the contributing factors that create the perception of the place

(5-2-4) Disappearance and unrepeatability (Architectural mirage)

In this domain the medium is the message, and when the light is on there is a world of sense that disappears when the light is off. (McLuhan 1987, 129)

Disappearance encounter discusses one of the qualities that is always associated with temporary installations. The presence of an artwork's traces after it is dismantled leaves the spectator encountering its disappearance. It is a state where one loses physical traces of an experienced event and resists that loss by creating a memory of the object that is no longer physically present. The discussion of this encounter shall reveal the distinct situation of embodying a space that one knows will disappear or instead encountering a site that has a space that has disappeared. This encounter reveals the possible dominance of a short-lived installation into adding a layer of history to the site, a chapter of its accumulating narrative. The different versions of a single narrative that generate with different states of presence of temporary installation, and the subjective space created to resist disappearance, formulate the essence of the argument here.

The concepts above are raised in contemporary art literature mainly because of the lively role of illusion that is frequently associated with a wide range of installation works. This presence has introduced ideas concerning psychological images and the perception of space. Illusion in most of these studies is concerned with the *now* of the experience of temporary art installations, meaning that they investigate the micro-temporality that has been mentioned in the first encounter (5-2-1) *Temporality*, the mini disappearances and reappearances that happen within one artwork. In a number of studies these illusions have been explicitly referred to as *déjà vu*, as in Rendell (2010), or as *Dream*, as in Walter Benjamin (1969), as well as other studies indicating Foucault's interpretation of the dream, or as a *mirage*, as this discussion will suggest additionally to *déjà vu*.

For Rendell, in the fourth configuration of her book *Site-Writing: "That Which Keeps Coming Back"*, *déjà vu* is a platform for comparison with the situation of encountering illusions as a "*spatial concealing and revealing*" situation.

Performing this spatial figure, the essay is constructed as a journey through the exhibition, where descriptions of one work reappear in another, and a spatial response to the work framed by the artist aesthetic intentions is disturbed by strangely familiar phrases in the text, other words from previous configurations in this book 'come back' make an unexpected turn. (Rendell 2010, 160)

Rendell's approach to writing on a piece that carries illusion is to reflect that experienced illusion in her writing and bring it to the reader with similar occurrences, of which the main quality is the unexpected coming back that makes a (re)turn in the experience of reading that journey. Her definition of the spaces of *déjà vu* gives me a supporting ground to examine disappearance in temporary art installations. Yet, although her reflection brings great value for the current discussion for what it carries of direct addressing of disappearance in space, it is important to note that the sort of illusion that Rendell addresses in the above quote is from within the artwork's narrative and present journey. In contrast, the illusion I intend to refer to as *mirage* aims to describe the journey that contains the spectator in the time of watching a temporary space, with all that it carries of mini illusions, comes and goes, disappears and reappears elsewhere, leaving a psychological perception that is of an unfamiliar genre, different from the conventional encountering of art and architecture.

Talking about **déjà vu**, Rendell in the same context refers to the idea of the dream in architecture that Walter Benjamin (1969) introduced in his writing *Paris: Capital of the Nineteenth Century*,

where he addresses the dream as an explanation of a collective image of Paris that conveys timely events and adds them together to build a final dream-image; although what Benjamin was referring to as a situation of a dream is not the precise temporal events I am addressing here, this for me acknowledges a quality of temporality and disappearance in architecture in general. The concept tackles the situation of gone places from previous eras that can still have illusionary presence over the new architecture of a site. A similar thing in a relatively shorter span of time happens in contemporary installation art. However, among *déjà vu*, dream and mirage, I prefer to extend on mirage as an analogy for a number of reasons.

In a related approach to this chapter, Benjamin introduces the dream image in the experience of architecture. While this addresses the larger image of inhabiting architecture over time, it uses the dream to illustrate how previous experiences of the same site can contribute in creating the present image of the site, resulting in an ambiguity that forms what he names as Utopia.

But it is precisely the modern which always conjures up prehistory. That happens here through the ambiguity, which is peculiar to the social relations and events of this epoch. Ambiguity is the figurative appearance of the dialectic, the law of the dialectic at a standstill. This standstill is Utopia, and the dialectical image therefore dream-image. (Benjamin 1969, 9)

The disappeared installation art spaces then can last longer than the installation's physical lifetime by reoccurring in future journeys taken in the same exhibition site. In a close, slightly different context, **mirage** has appeared in a review published in *October* journal (1978) of an installation by Robert Morris *Untitled* 1977 and, despite the fact that the use of the term is not quite the same as my own use, mirage in this article is relevant because it associates with the illusion that—at that time—was new, as much as installation art was. Mirage mainly refers to the uncertainty that the eye encounters looking at reflections of the mirrors.

But for a few seconds, in which a simultaneity of spaces seems to erase time and duration, we have become—have been made—surprising and surprised works of art. (Armand and Maier 1978, 79)

Uncertainty and surprising visual overlays are of those elements I find to be an important part of installation art experience. **Mirage** and **dream** have been also discussed in another –yet relevant– aspect of architecture; in *Architecture and Psychoanalysis*, Hendrix (2006), specifically in his

discussion of the unconsciousness in language and architecture with a focus of Freud's *Interpretation Of Dreams*⁵⁶ in text and architecture, introduces the perception of absence and how it can be theoretically articulated in architecture:

The reality beyond language in conscious thought is given by the absence in language, the holes or scotomata, as in the architecture of Eisenman, which reveal the existence of language as a comprehensive system of knowledge to be a mirage. (Hendrix 2006, 88)

The interesting analogy of the situation of the dream and situations of coexistence in architectural experience forwards a similar dialogue in the coexistence of two spatial mediums, the temporary installation, and the permanent site.

The coexistence of the imaginary and symbolic and the coexistence of the mnemonic residue of the visual perception and the mnemonic residue of the auditory perception, the traces interwoven into the language of the unconscious. (Hendrix 2006, 134)

However, it is not only the experience of coexistence that causes the emergence of dream-like experience in this context, it is what happens after the temporary is removed, when another dream state emerges, one more similar to Benjamin's that involves history blending with the now to result into a new image. Again, Benjamin's dream can apply here; yet, to describe this very situation I adopt the term mirage for its conscious status of confronting an illusion over the present visual spectrum of the spectator. A mirage is a clear illusionary overlay upon what can be seen. Encountering a mirage affects what the spectator perceives in the present and thus affects the perception and the memory of the event of the mirage.

When I walked in the Carroll/Fletcher Gallery one year after my first visit (figures 5-10, 11, 12), the memories of the previous journey have embodied the new journey as I was walking through. They become layers of previous narratives that came to life when I visited the site again. The previous images are not only evocated memories from the past; they influence the way I look at the new installation, as if I am looking at a mirage overlaying the actual scene.

Disappearance encounter suggests again that this particular type of spatial experience, that is temporary art installations, is unrepeatable, and this connects back to the first encounter where

⁵⁶ *Interpretation of Dream Dreams* by Freud is the reference for all the existing analogies mentioned in the text; the comparison between situations of illusion in architecture and art finds in the Freudian interpretation a rich ground to extend on the understanding of that illusion and putting it in a new term like déjà vu and mirage).

live-ness is a significant quality offered by temporary architecture –in general- that allows a single temporary spatial artwork to generate narratives while it is transported from one medium to another after it disappears. Disappearance suggests a distinction of the experience of the event itself; *viewing the artwork whilst it's there*. During the presence of the event, micro disappearances happen in many cases, as experiences of most installations are based on constant unfolding through the spectator's journey, either by a video screening or by a responsive interactive display that activates according to the spectator, or by kinetic display that is in constant movement while the viewer is moving. This physical/visual change that happens during the viewing, confronts the spectator with a durational spatial configuration that transforms the space, rapidly causing one moment to replace the previous one dramatically. Then, the main disappearance which I suggest leads to the mirage later on, is the removal of the artwork, the dismantling of the temporary space; the post-event. Here, perception and memory are challenged by the gone place. Visiting the site post-event, either virtually or physically, challenges the memories of the gone experience, the disappeared place. Like the literature discussed in the first encounter, here as well as what has been raised in chapters 2 and 3 on live-ness of spatial installations, their temporary existence and unrepeatable experience, supported by a multidisciplinary reading of speech, performance and event, it is explained that the disappearance of the temporary space and the remaining permanent produce a new narrative; meaning that the event itself –although disappeared– leaves a new layer of history that remains attached to the place. This attachment can well be to the physical site, or to the memory and documentation of the site at the time of the event.

In the following chapter, I read into two examples of works that I have not visited personally, nor I have attended. The aim of it is to expand on this last encounter and zoom out to the wider context of installation art practice from the lens of its temporality and disappearance. By doing so, I am following the approach of *collage/ de-collage/ re-collage* methodology that has been introduced in the third and fourth chapters. This implies that, for a subjective durational experience of space that unfolds in time, even after fragmenting *de-collaging* the experience in the previous chapter and this current one, there is still a question of how to read it first and articulate later to adjust the two readings against each other, and then lastly how to position the narrative of each temporary work among the complex of art and architecture. Moreover and most importantly, how to reinstate the case studies' extracted encounters to operate on more examples of existing works that have been widely perceived in media and scholarly studies.



Figure 5-10 *The Period, Blood Ties*, Carroll/Fletcher Gallery, London 2012

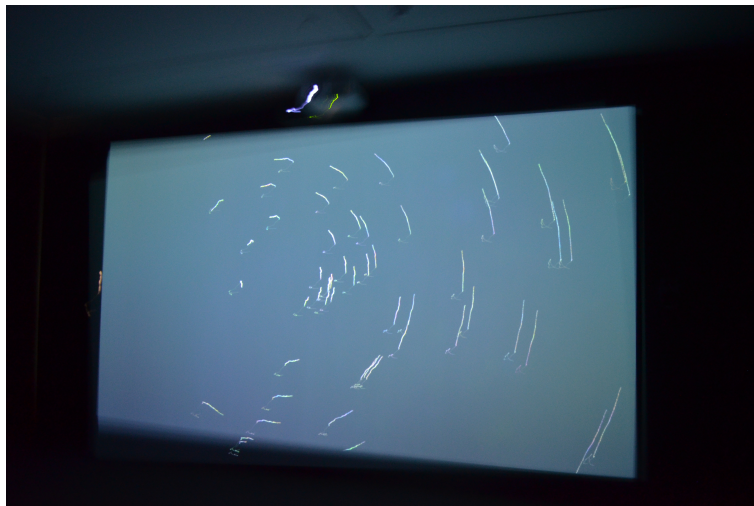


Figure 5-11 *Orange Between Orange and Orange*, Carroll/Fletcher Gallery, London 2013: figure 5-6, 7 show the same place of the gallery occupied by two different structures, but while exploring the latter, layers of the former has been present and affected my way of seeing the new



Figure 5-12 Top: 2013 *Orange Between Orange and Orange*, Carroll/Fletcher Gallery, London. Bottom: 2012 *Blood Ties*, Carroll/Fletcher Gallery, London. These shots were taken from the same location in the gallery at different times (different installations). The disappearance of the previous allows the new to replace the past narrative with a new layout and a new use of the very same space. In 2012, the display of the underground level was only a screening of a film made by the artist, whilst in 2013 the space has been transformed to a kindergarten sand pit where people were allowed to sit and play

Summary of the findings:

Chapter 5 is an articulation of chapter 4's results and findings. The narratives of the case studies are re-collaged into new orders and perspectives. Apart from the distinct knowledge each encounter represents, this re-collage illustrates the unrepeatability of installation art and therefore of temporary architecture. The versions of the narratives that have generated out of each example elaborate this meaning. Even if a temporary space is experienced by one viewer, that space continues to evolve inside the viewer event after the installation is removed which directly suggests that, in the case of temporary spaces, the remains are not always visible, but are sometimes stored in certain forms of representation and transited from one medium to another. With transitions across medium, the original story of the live event keeps changing and recreating similar to the continuous unfolding of the Deleuzian event.

Chapter 6- Narrative of the Disappeared: Applied Reading on Three Installations

(6-1) Introduction to the narrative of the disappeared:

Mise-en-scène, sometimes prolonging writing, conjoins or disjoins elements of dialogue, prevents all contact, or on the contrary weaves together the dialogical elements with the other elements of the stage. Once it is placed inside the interactivity of the stage, dialogue explodes, opening itself up to polyphony. (Pavis 2013, 93)

In contemporary art, installation art has been moving in the fluxes between art and architecture mainly because a majority of installations are constructed spatially from elements arranged to create a space within the exhibition: contained by architecture, it becomes a container for the viewer.

As such, a temporary space is created, along with a new kind of engagement and perception of places around us. It influences the spectator's interpretation of the whole scene simultaneously, while he embodies the event and conditions it with the additional artwork territories at the same time. When installation art is researched through event and performance theory following Deleuze's concept of the fold and Derrida's philosophy of speech, along with the journeys I have made in sites of installations, installation art is a vague reality that is mixed with the outside and creates a possible new inhabitancy in a rural or architectural space.

As I have addressed in the previous chapter, media theorist Marshall McLuhan (1986) has acknowledged—in his media theory, where famously 'The Medium Is The Message'— that the forms of media would re-situate their users to alternative places by the power of the medium and its embedded message. In this text, and developing from the findings listed in chapter 5 in the form of four encounters, I step back to assume an architectural point of view, and back into the very practice of installation art, in order to proceed the final section of this study to suggest that this is what installations potentially add to their architectural environments: a new place, be it an overlay over reality or an imaginary new place created by the narrative of the artwork.

Mediating architecture with another spatial medium like an installation invites a new reading of the space to be applied, which has been investigated theoretically and experientially throughout this study. This reading would oppose reading architecture as sign, object or still image, mainly because of the continuous unfolding of the art installations and the close involvement of the viewer in the spectating journey⁵⁷. Mediating the exhibition space through this medium creates “*spatial stories*”, a term Michel de Certeau (1984) refers to in his book *The Practice Of Everyday Life*, referring to the environments that unfold narratives while the viewer moves along them, perceiving them within an individual and subjective perception. As I have adopted this understanding of temporary art spaces and have foreseen that temporary installations can gain a comprehensive platform of study through the articulation of spatial narratives with the engagement of live event philosophy, the examples discussed in this chapter will show how reading each event with its encounters acts as an architectural interpretation of De Certeau’s spatial stories and Bal’s narratology.

Although spatial narrative in the situation of temporary installations can be experienced for a relatively short period, it appears from the recent examples I have visited and those historical installations I reviewed in chapter 1⁵⁸, that the traces of these temporalities may last well beyond the physical presence of the artwork. This observation involves a parallel theoretical investigation that is meant to support the subjectivity and the individuality of experiencing this genre of space. However, throughout this study the theoretical paralleling to temporary installations have proved particularly challenging because of the between-ness in belonging that this practice carries with it⁵⁹. Therefore, this chapter aims to create an analytical reading of intersecting theories that draws connections between narratology, explained by Mieke Bal (2009), architecture and disappearance in order to understand the practice from an adjusted architectural perspective.

In addition to two examples of large-scale art installations that I will introduce shortly, I will apply the same analytical approach using the four tools, *encounters*, on a small live project, *Mediating In The City*, a performance/installation that took place in an unused shop window. It was a one-day live project created in Sheffield city centre in 2013. The project was part of a

⁵⁷ This meaning has been negotiated in chapters 2 and 3, which have shown that explaining spatial installations through narrative provides a more inclusive understanding of their associations without excluding a semiological approach.

⁵⁸ In chapter 1, examples of significant installations by Gordon Matta-Clark, Mona Hatoum and David Morris have shown that these arts have been particularly distinguished for their spatial quality and its similarity to architecture.

⁵⁹ In the introduction of chapter 4, I have discussed the problem of between-ness that has conflicted my methodology.

whole school event organized by the School of Architecture at The University of Sheffield. Its theme was to reinvent forgotten sites around the city center using tools from architecture that alternated between documentation, creation and proposing new patterns of use.

Although the project was experimental, it used concepts of movability and temporality to create a spatial event; an event that is defined in the Deleuzian terms discussed in chapter 3, which accepts the sum of mini-perceptions to generate the perception of the whole (Deleuze 2006a). The images captured from the place during the event show the extent of the transformation from what the space used to look like in the everyday. Using the shop window as a glass box to display an installation that had its own spatial structure while remaining contained by the existing architecture, its participants were also viewers as well as being part of the display that passers-by could observe. This provides a complex set of relations that requires the proposed intersection of theories in order to be revealed.

The complexity of this meeting between art and architecture occurs in two significant stages that concern the argument of this chapter. Firstly, complexity becomes active and influential during the display of the temporary installation; the journey that the viewer makes through the artwork which *architecturally* occupies an architectural space. Secondly, it re-emerges after the work is removed, dismantled or transferred; a re-emergence that involves the subjective memory of the individual spectator who visited the installation during its display. Following the final argument of chapter 5, in the latter situation, I revisit the concept of the *déjà vu* as Jane Rendell (2010) addresses this in her book *Site-Writing*. Although *déjà vu* here will be resituated with dream and mirage to address the disappearance of an architecture⁶⁰—which refers to the fourth encounter of the previous chapter—it still follows the poetics of interpretation presented in Rendell's writing.

The first of the two reflected examples is *Wrapped Reichstag*, Berlin, 1971-95, by Christo and Jeanne-Claude which is included here for its transmitted narrative that has taken place across diverse media at different stages of the work. The second installation is *Blood Swept Lands and Seas of Red*, London, 2014, installed in the Tower of London, in which the artwork has been widely debated and published in media. Despite its *monumental* scale and *monumental* site, it has been given a relatively short lifetime, as an artwork, and has been set to be *slowly* dismantled. Thus, this example is included in this final speculation for there is more than one relevant

⁶⁰ *Disappearance of architecture*: I refer here to the temporary installations.

dimension illustrated in this event. As well as again raising the question of the influence of the *disappeared space*, it also addresses the *multi-layered spatial narratives* that a single temporary artwork can bring to its site.

With these questions in mind, live-ness remains a crucial analytical term in this matter because it determines unrepeatability and immediacy; unrepeatable scene and immediate perceiving of the temporary space.

All together, the three examples that will be considered here through the encounters they foster will reveal how a constantly generating narrative of a temporary space is “*a chain of meanings*” as Kwon (1997, 45) describes installations, which communicates well with the situation of perceiving a live performance, the continuous unfolding that results from the live-ness of the space introduces —again—⁶¹ a possibility for a direct reflection between performance, rooted in the spoken word, and temporary art space, together elaborating a new genre of spatial narrative.

The findings of this chapter explore how spatial narrative emergences develop through the event of a relatively unusual form of architecture, and how they can inform the analysis of the spatial event. The study will anticipate those emergences as tools for practice that architects can use to extend the spatial narratives of architectural sites. As for the principal objectives of the thesis itself, the chapter’s aim is not to define installation art as an architectural practice, nor to enforce architectural terms onto or over it, it is rather to develop an extended dialogue that takes place on site around a subjective narration of my own experience of the *Mediating In The City* project, and the narration of the other two installations via reviewers and attendees, and then to posit around live performance as a theoretical analogy that can communicate temporary art spaces with the Deleuzian event. It is a conversation that in this context happens between the two mediums; the site and the temporary artwork, their unity and their between-ness.

(6-2) The disappeared long-lasting:

⁶¹ The first time this analogy has been mentioned in this study is in chapter three³: under the title: Performance Theory, Language Studies (an analogy): An Approach to the Narrative of Temporary Artistic Spaces. Here, it is another application of this very same analogy.

The final encounter of the previous chapter deals with encountering disappearance. The study of the influence of this installation art, although it can be informative for architecture in plenty of different ways, its distinctive quality of durational presence, its negotiated description as spatial event makes it important for the thesis to start its gradual conclusion in this chapter with a broader reading of how temporary installations across the history of the practice have been widely perceived in the architectural realm.

What this offers to my study is to present the use of the same tools of interpretation developed throughout the preceding chapters on a wider range of observations in contemporary spatial art. It is a projection from the subjective experiences of small-scale artworks that have provided focus to this study onto the practice more widely. Concerning the two installations discussed here, between the date of the proposal of *Wrapped Reichstag* and the date of exhibiting *Blood Swept Lands and Seas of Red* in London (from 1971 to 2014) a myriad of temporary spatial artworks have been produced, studied and analyzed. Yet, I read in these two examples the shared poetics of perception that temporary installations embed more generally. Reading these two works and cross-referencing them to the installations that I personally visited, again provides a multidisciplinary account, but one that is more deliberately inflected with the voice of the architectural knowledge.

The initial research questions that have been reformed in chapter 3 about space-as-event were as follows:

- *If event is an extension of one element over the other, space and temporary spaces can be perceived as an extension of the architectural space even if the architectural context is physically bounding the installation.*
- *Whole and parts: this is suggesting that in any event there can be a whole and parts—in which case, where is the whole?*
- *Eternal object that produces ingression: if they produce ingression they gain permanence, the event of temporary art space over the permanent creates small infinities within the objects that are carried away in the event.*
- *If it is an extension, it could lead to the fact that one element of the space is stretched over the other, then this can produce a new scenario where a fragment of space can grow in the folds of an older space and so can the older space over the new.*

The questions were developed as an articulation of Deleuze's definition of the event on aspects of spatial temporary art as defined in chapter 2; the work of art that creates a spatial layout within its architectural site or context, and that stays for a limited duration. In the previous discussion on encounters, part 1 and 4 of the proposed questions have been addressed connecting the phenomenon of extension and stretching with situations of silence and slowness in installation art experience. The second and third proposed questions, particularly the third that is concerned with event gaining permanence, are going to be read within the context of this text summarized in the title of the chapter: the disappeared long-lasting.



Figure 6-1 *Wrapped Reichstag*, Berlin, 1971-95 by Christo and Jeanne-Claude: this temporary architectural/artwork has been widely transmitted through mediums of documentations and interpretations.

Not having attended this event, I will reflect on how this disappeared piece of space can still remark duration of history and linked to the identity of the site. The photographs that have been taken during the display signify an architecture that has only existed for a short time, but appears to be monumental in its archived documentation

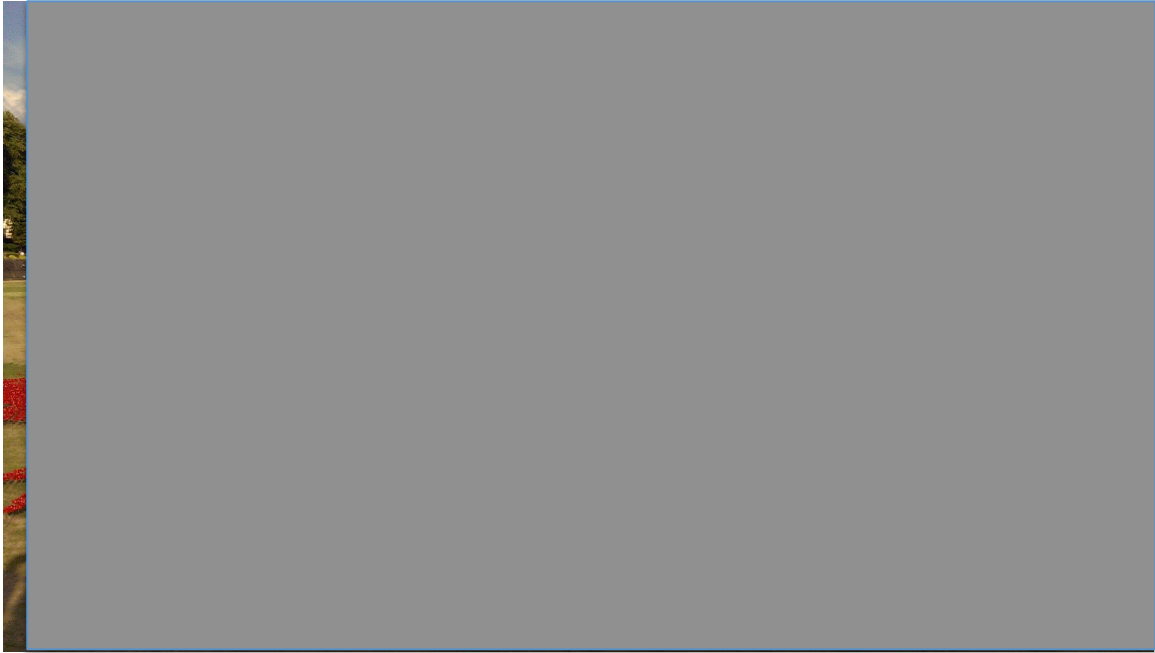


Figure 6-2 *Blood Swept Lands and Seas of Red*, London, 2014. When this installation has been installed, it has been widely exchanged and published through media. Despite its monumental scale and monumental site, it had a relatively short lifetime as an installation, following which the installation was to be *slowly* dismantled, and the ceramic poppies sold to individuals. There is more than one dimension to address in this event. As well as raising the question of the influence of the *disappeared* space, it also addresses the multi-layered narratives of a single artwork, as the installation will physically take different stages of existence, one as a whole around the Tower of London, and one as a smaller installation after most of the poppies are removed, and the third is when it breaks into single objects entering the homes of their owners

In this final reading, I am speculating on how this current established thinking of temporary spatial events could be—in a way— adaptably generalized for other examples, despite the subjective approach that has driven the narration of the case study in chapter 4. As theory has met practice in chapter 5, where I have moved from the subjective analysis of the work to an interrelated reading between the subjective and theory, my reading now is a move towards the wider stage of architecture, aiming to internally read how temporary installations can be perceived in the myriad of contemporary artistic and architectural practices. This shall allow the thesis to access the concept of the narrative of the disappeared from the approach that adopts the space-as-event framework.

(6-2-1) Wrapped Reichstag, Berlin, 1971-95 by Christo and Jeanne-Claude:

This artwork is known as much for its lengthy lead-in as for its final realization; from an initial proposal in 1971 until the actual construction of the work in 1995. After going through a controversial proposal, the artists have wrapped the Berlin parliament building. Upon its final opening, it stayed wrapped for only two weeks, during which the building and the site around it were open to the public as an art event. A large number of people visited the site during the show.

*For two weeks, the building was shrouded with silvery fabric, shaped by the blue ropes, highlighting the features and proportions of the imposing structure.
(<http://christojeanneclaude.net>)*

The work has been mentioned in several art, architecture and cultural studies. A broad survey through the type of texts that have attempted to narrate the work show how a two-week wrapping of an iconic building not only can be monumental, but can also extend the monumentality of the building as well.

In his chapter: Fabric of immaterial architecture, which includes the *Wrapped Reichstag* as an example, Jonathan Hill (2006) discusses how the action of wrapping, an action of the everyday, can become iconic when being performed over an iconic site for the cultural context of the city. He also highlights how the action of wrapping blurs the boundaries between art and life by

working with fabric on an architectural scale. The text of Hill is 11 years apart from the event itself, thus it is inclusive of a more specific narrative that is selected to inform a specific observation; the significance of the narrative is provided by the nature of the work, its materiality and newness to the context.

Wrapping is a familiar and everyday process and a catalyst for imaginative interpretation. (Hill 2006, 106)

In a study published in 1989 a while prior to the launch of the installation, Sayre (1989) has provided a written narrative of *Wrapped Reichstag* retold only from the available documentation of the proposal; drawings, sketches, models. It is an important turning point for this discussion to see how the original narrative given by the artist has travelled through mediums over time and how the narrative was told when it was a concept that proposed to transform the Reichstag.

Reading some lines of this book challenges the distinction between the narrative before and the narrative after, since currently the information cited are sourced from the same medium: *written reviews*; yet, there are some uncovered moments that noticeably tell the alteration between narrating a proposal from narrating a temporary live work that happened.

The writer cites the work in relation to its proposed geographical location, and from the importance known to the writer of this location he projects on the significance of the proposed installation. The writer's narrative revolves around the controversial wrapping of an architectural political icon.

And while his gestures are meant to draw attention to the place itself, to transform it, to renew it, or underscore its inherent beauty or meaning— in all probability it won't succeed. (Sayre 1989, 232)

Before the installation of the work, the narrative of the initial proposal has already travelled through medias both in the art and politics press. Because of the significance of the geopolitical location and its importance for Berlin at the time, the negotiation process has influenced the perception of the work and thus became part of its whole story when the work was finally realized. Yet, after it was actually installed, the narratives were determined by the elements of the installation and its present context, they have reported the temporality and newness of the dramatic change to the site.

It therefore highly informs the flux of temporariness of installation art; meaning that this tendency towards removal and disappearance is actually part of its distinctive influence on spatial perception. The narrative of the temporary that has disappeared, removed or dismantled, is a narrative of accumulated stories that grow from the moment of creation that represent the artist's intentions with the most immediacy to after the removal of the after work, *post-event*, and the documentations that stays in other forms of media. More importantly, the actual artwork leaves traces of presence after its removal and thus remains attached to its geographical location through the stories that travel in different mediums throughout the visitors of the work, as well as the artist's plans in the form of drawings, sketches and writings.

The observations that can be made about this particular artwork can have different dimensions on the scale of contemporary art studies, and even in the context of this thesis there are a number of the elements I have discussed earlier that can apply here. For example, the temporality of the work and the perception that affords the merge that is the meeting between mediums; the slowed physical movement around the site during the time of the display; the dominance of the voice of the artwork verses the voicing of the Reichstag as an architectural piece; they all evoke the questions that have been raised through this study. Because of the relatively slow proposal, one can compare—in the narrative that generates from one live event—some obvious differences between the perceived narrative from the art event itself and other types of mediations.

I intend here to refer to reviews published near the time of the installation (1995) in order to get the most immediate reaction of the live event. A reader in those reviews can sense the excitement and the projection on the future of the site that the work has immediately provoked.

The spectacle lasted two weeks. By July 6, some five million people had seen it—many more than initially projected, more even than had seen the Pont-Neuf project (which had attracted three million). (Jelavich 1995, 126)

As well as those who feared it would shatter the aura of a sacred symbol of German unity, were probably mistaken. But abutting the Wrapped Reichstag there were other sights that performed educational, political, even patriotic functions. (Jelavich 1995, 125)

The influence has been felt during the experience and has been claimed to be informative on many levels.

For whatever the final appearance of the Reichstag/Bundestag, it is hard to believe that it will ever look more splendid than it did in the summer of 1995. (Jelavich 1995, 126)

In the closer reading of the event, the writer describes the work as hard to be beaten in terms of finding a more splendid version of the Reichstag. The activities, norms of behavior and patterns of use are reported within the narrative of the artwork; the temporary architectural structure that has lasted for two weeks, accounting for how the work has brought to the *permanent* site a renewed use of the space and a positive change to the everyday. It has reportedly become a festival:

But most people, of course, came by foot. Day and night, the Platz der Republik was teeming with people. Most amazing of all, they were all in wonderful spirits. For the previous three years, the mood in Berlin had been absolutely dismal: the euphoria of 1989-1990 had collapsed into an ugly morass of despondency, name-calling, and turf-battles. But now one could see once again thousands of Berliners and tourists in a truly festive, happy mood. (Jelavich 1995, 124)

That retelling of the work is not a review of the aesthetics of the installation only, nor is it of the political meaning of the work; it involves the change of use that happened to the site upon the launching of the artwork.

The main point of this quick review of such a complex artwork, which is the reason why I include it here, is that the work has travelled across media and consequently has changed over its transition in time. Since 1995 to now, the narrative has moved from being a close engagement with all that happened then, all in the same story, to focusing more on specific, selected aspects of the work that serve certain studies and disciplines. Even in 2015, *Wrapped Reichstag* is still present in more than one medium. It is still attached to its geography.

When it finally happened, it came as a prologue to extensive renovations of the Reichstag to make the old building once again suitable for service as Germany's parliament... The symbolism of the wrapped Reichstag could be taken different ways... indeed it will allow the building to become the symbol of a new and open Germany... in the end the festive atmosphere that surrounded the wrapped Reichstag, and the building's service since 1999 as the re-created home of German democracy, lend force to the more optimistic assessment. (Hett 2014, 236)

As a renovation it has been perceived, a disappeared installation that is physically lighter than architecture and less permanent is shown to last longer for its strong statement and theatrical live-ness that it has brought to the site. In her chapter concerning focalization, temporality for Bal

does propose a theoretical acquisition that helps explain the temporary live-events that I am addressing to be long-lasting.

In one sense, time is given, a self-evident for the time-based arts to which it even gives its name—narrative, theater, film, video, dance, music, to name but the most obvious ones. These arts unfold in time. In an appearance, but in appearance only, other art forms, such as photography, painting, drawing, sculpture, and architecture, produce immutable, still artifacts. This division is built on the illusion that processing these still artifacts can be done in a blink. I do not endorse that illusion, and have argued elsewhere that still artifacts also ‘take time’. But for our purpose here, it is not the obvious time-consuming nature of the media that help us analyse the story. (Bal 2009, 77)

Nevertheless, in this very paragraph, I find a slight opposition to the discussion proposed here. In her statement, Bal categorizes the time influence on arts into live artifacts such as performance, and still artifacts such as architecture. This can be considered as a contemporary shift in architecture that has become essential to art installations, reading architecture as a live event, one that unfolds in time and transforms its narrative as it moves through time. The following section will continue to investigate how the narrative of the temporary formulates within the permanent context, and how the short duration can be informative to the site for its live-ness and newness. The following section provides a transition point from which the concept of the disappeared long-lasting can be illustrated into two stages -the event itself—which includes the making of the artwork in a way that utilizes the knowledge of the encounters, and post-event — which observes how the artwork’s initial narrative changes continuously as it moves across media.

(6-2-2) Mediating in the City, an experimental project that examines temporality on an architectural site

This project was an experimental design experience that took place for one day in the heart of Sheffield city center to apply and investigate new design tools to approach forgotten or unused spaces in the city. The project took place in a large shop window, and the output was then displayed on the same shop window.

Each project group had a different theme that involves action in the city. Our project was titled *Mediating in the City*, which was directed to innovating new observation methodologies to explore the site in a different and new way. Participants were asked to come up with their own ways of looking at the site and then documenting it. The submitted brief of the project is the following:

Performing An Installation, Challenging Mediums In Creating New Image Of The City

*Creative Practitioner:
Dr. Stephen Walker*

*Workshop Leaders:
Maryam Fazel
Sukaina Adnan Almousa*

We are proposing a performance/installation to take place in Castle House in the city center of Sheffield.

*The proposal is to challenge perception when it takes place via **unconventional mediums of looking**, which in turn will challenge the new mediums for creating **new images of the place***

Prior to the performance, participants would record their observations within the conventional tools of recording and documentation (filming, photographing, sketching and possibly some writings) during which they are expected to develop a new unusual way of documenting the site and representing it.

*After that, Participants are to **perform a walk** in a path that has been chosen previously. The walk consists of participants walking with flexible ropes connecting their bodies, keeping them inside one territory that they would explore the space from within it. During movement, territory would expand and change accordingly with the flow and positions of the performers.*

They will be invited to walk along a path -of which certain parts will be parts of slower movement- where they will drop their speed significantly. This will test the change that one can get from changing the speed and re-viewing the present surroundings.

During the walk, each individual will undertake one method of observation from a set of unconventional methods, and the recordings will take place whilst performance is on.

Examples of these methods are as follow:

- *Two cameras fixed for two different angles: these will be recording simultaneously whilst moving. This will allow documenting parts of the space that users would never be able to explore at the same time.*
- *Reflections: recording reality through reflections only; that is capturing the views that can be seen on reflective surfaces around the space.*
- *Recording from different points of the body where camera can be attached; in order to produce a different view of the same site.*

The outcome of the documentation/ observation would be posted on created pages on Instagram and Foursquare showing an alternative "Sheffield". It will display how new types of inhabiting the city, informed by social locative media can actually produce images of the city that are different. This way, a new side of Sheffield would be created, interpreted and made available for the public to view.

After that, when the event had encouraged the designers to create a distinguished relationship with the site, they were invited to apply those methodologies on a performance/installation that was to be constructed in the dedicated space inside a window display of the building.

The installation part was curated to test how slowness\silence can play a role in the image the user composes upon inhabiting a place. It was also aiming to explore how geometrical connections can develop over each other and generate from one another through their emergence in the space. For the present discussion, the aspect of most concern in this experience was what happened during the performance along with the images that were produced for that event. In a linear space approximately 10 meters long, participants were to perform a walk over a 10 minute period, passing through a mesh of elastic strings that were installed by the participants themselves to transform the site after they have curated their own observational tools. The participants, who were also the spectators of the installation from their own positions in the space⁶², were asked to apply the methods of documentation whilst they were performing a slow walk in the space.

What this experiment was aiming to explore was how the space, having been looked at in a different speed with a different unfamiliar lens of observation, is perceived. The images produced after the performance were compared to those images taken without a specific lens of observation, and see to are new and thus generate or evoke new visual narratives produced from the event at a limited time and spatial territories.

The relevance that relates this type of work to the context of this study are the multiple narratives generated from one spatial event. Narratives that are created whilst inhabiting a space that has not been there previously, that is new to its context and that the users are consciously aware that it is soon going to disappear. The space with its formation as it has appeared on the day is an unfamiliar space. Not only were the participants experiencing an unusual event on a site of everyday passing, but so were the passers-by who did not expect such a performance to take place in a shop window.

⁶² Inspired from Hamish Fulton *SLOWALK*, where performers are also the viewers of the site, this experiment holds this poetic of viewing.

The event has applied a change of speed, inspired by Hamish Fulton's *SLOWALK*, with particular details added to it in order to inform the findings of the work. These details included the participants having their own observation methods and using them during the walk; this was so the distinctions between every embodied spatial experience could be visualized. Also, the addition of the elastic strings in the space helped to create, to force, a new pattern of movement in the site, not only by reducing the speed but also by requiring unusual bodily behavior to navigate through the architectural linearity of the site. For passers-by, the scene of what has been happening inside the glass window has formulated a temporary exhibition-like experience. We could see the people walking and slowing down outside the shop, this certainly has created a shift in the attention of their walk in an ordinary space of the city center.

In order to add an additional constraint in their movement, all participants were connected with one red rope, which they had to maintain during their walk. As challenging as that was for their movements, it allowed time to go by and narratives to be generated in a more complex form of event.



Figure 6-3 The space as it was before the event; an unused window shop. Source: Author



Figure 6-4 The space after the elastic strings were installed to create a complex space through which participants were going to walk

Indeed, during the performance the display of the shop was transformed into a mesh of elastic strings that was occupied with a silent slow performance. The passers-by tended to look briefly while they were passing at this visually new addition to a site that has been vacant for quite a while. On the other side of the glass, inside the room, participants were documenting the moments each from a different perspective, which was highly affected by the connections that they created with the site before the starting of the walk.



Figure 6-5 Connected with a red string, participants were finding their way across the installed elastics from one end of the linear space to another. Photo by: Maryam Fazel



Figure 6-6 The visual change that was added to the shop window has invited people to extend their looking at the facade while they were passing by. The red string was added to enhance the visibility and connectivity of the artwork. Photo by: Maryam Fazel



Figure 6-7 The temporary transformation that happened to the space has changed the way people used the interior of it, the way that participants looked and documented it and the way outside people looked at it while it was happening. Source: Maryam Fazel and author

The 10 minutes encapsulated more than one quality that temporary spatial arts can offer to its site. Experimentally, it tackled a number of essential values of temporality vs. permanence. The *ordinary* context of the site, the unused facilities of the space, despite its location in a lively part of the city, and finally the fact that in 10 minutes the space took the form of a spatial event that revolves around the territory of the interior of that shop window, complement the argument on temporary architecture in general. It does support the questioning of the influence and suggest a further investigation on how, realizing the power of the temporary, the permanent can be revisited by architects.

It also captures an overview of the subject of discussion that is presented in this chapter. The narrative of the disappeared: the point of introduction that is offered by this project is the generation of multiple spatial stories, a multiplicity that is gained by the live-ness of event that is unrepeatable and that is strongly attached with the time and site of its emergence.

The discussion can depart from this very point to reflect in a more general manner on how, in the context of architecture, the phenomenon of the disappeared temporary spaces can be articulated, understood, explained and then inform the tools of analysis that are the core of the four encounters of the previous chapter: temporality, slowness, silence and disappearance.

(6-2-3) A recent example: the temporary monumental *Blood Swept Lands and Seas of Red*:

In a final note that can capture elements of this study in a current case that grasps the majority of the qualities that I have discussed so far, *Blood Swept Lands and Seas of Red*, installed at the Tower of London in 2014, develops the concept of the temporary's influence and dominance of its presence as well as the emergence of a new site's narrative following the display of the temporary artwork.

I include this example as it has occurred as I am approaching the conclusion of my study, and despite the fact that there are still no published academic reviews of the work that I can bring to the discussion, I can relate to the scale of media and debate that has taken place about this specific installation. Likewise, I can relate to the public's reaction across the UK, as well as that in the international press.

Although the long-term influence cannot yet show in this particular example, the immediate impact of the artwork on its site, and the interpretations of its symbolic meanings, suggest that monumentality of the artwork can occur, not only in time, —like the previous example—but also in scale and narrative. The documentation of this artwork in its relatively short lifetime has become a large body of resource that will continue to provide a platform for discussion in multidisciplinary manners.

The petition that has been created online is the key issue that I would like to highlight here. In addition to the depth of meaning that the artwork symbolizes, its dramatic attachment to one of the historic monuments of London, its spread across the site, its unusual and striking redness that has covered the surroundings of the tower, its large scale that has attracted visitors to watch from different distances, some of which who did not have to enter the physical territories of the site; all of these associations have been a force to attract more viewers and interest, which subsequently led to demands that a longer display time be provided.

The petition that has been signed by around 27,000 people demanded that the installation be kept on for one more year (figure 6-8). Subsequently, the government bought two parts of it to keep for a longer time but the larger part has been removed as planned.

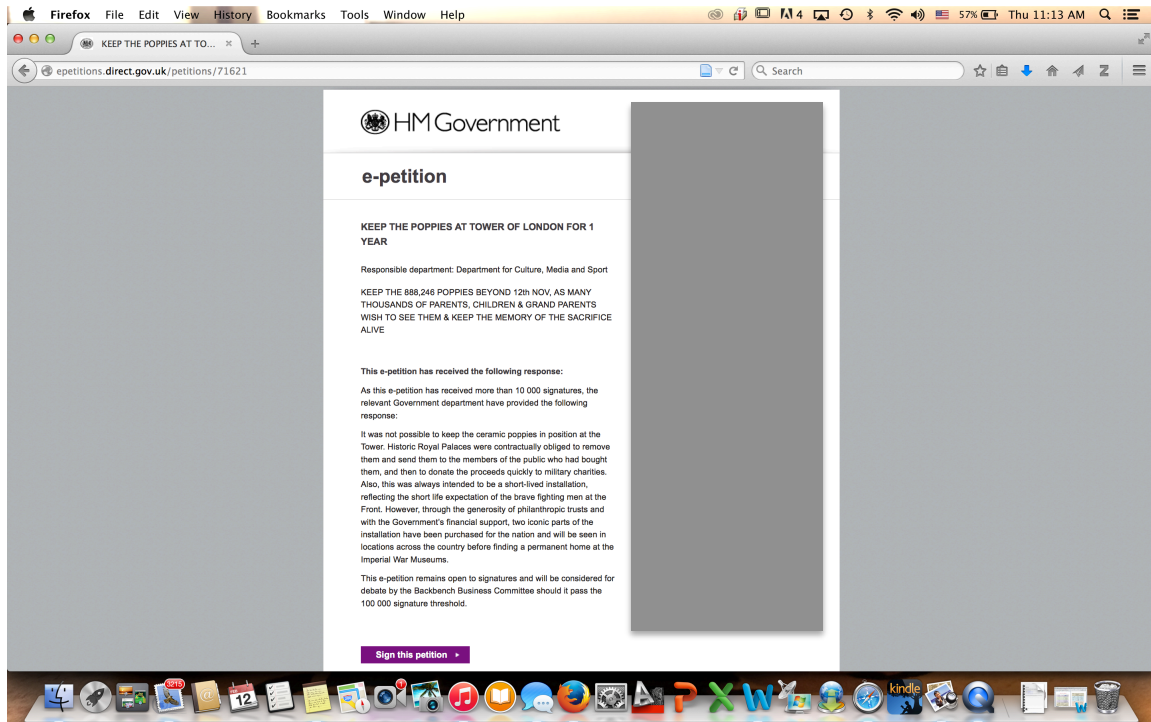


Figure 6-8 A screenshot of the online petition to keep the installation longer for what it carries of historical value

In addition to these two public reactions that show the powerful influence of the temporary new that has occupied the old permanent architecture of the Tower of London, the artwork shows that it continues to live longer in social media, which displays yet another relatively new form of archiving temporary installations in a subjective personal form of narrative that still represents the event in one way or another.

The installation has gained a wide response in social media from people using the official hashtag #towerpoppies to upload their photos and share them with the public, and from the point of view of the main concerns of this thesis that is an indication of a new norm of narrative generating from the original body of work, but accumulated with the individual's distinct experience of each user of the hashtag.

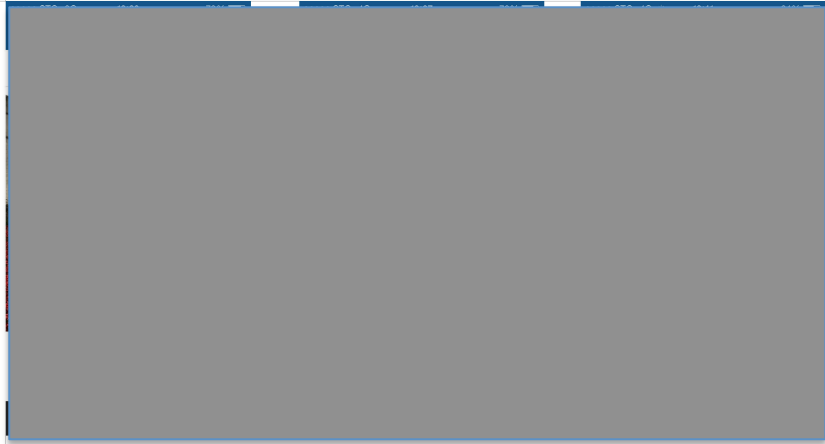
The number has reached 18,204 uploaded photos until the day of writing this. A quick scan across the uploading themes shows that the photos belong to two strands of the installation which both fall in illustrating how narrative of the temporary, *that is now disappeared*, continue to emerge out of the previous narrative that generates from the original.

The first is presented through the photos that have recorded the installation whilst on display during August to November 2014. This category sometimes is associated with how people have perceived the artwork, how they have been touched by its historical and emotional quality. The second category, which is the most recent one, constitutes photos uploaded upon the delivery to the people who have bought them of the individual poppies following their removal from the Tower site.

The scope of this study does not allow enough space to discuss every aspect of the temporality that this work presents. However, I consider this particular strand of the artwork's existence as a turning point in the narrative transition from one medium to another. This is a shift in the physical context of the artwork and the presence of its remains. In this particular case, the body of the artwork has been dismantled into smaller parts and removed so they can be delivered to their buyers. This point is useful for two reasons. It does allow the questions of my research to illustrate the sort of contribution they can offer to decode and understand such a contemporary art/architectural practice. It also helps to clearly raise a number of questions that I suggest have potential to be further explored and researched.

The observation that can be made at first is that a temporary work, when exhibited over a specific architectural context, does affect the visual image of that surrounding. Here, by being displayed outdoors, the red display has occupied the visual imagery of the scene even though it was in situ for a few weeks only. It has dominated the shared photos of that geographical place from that period and for time to follow.

Over time, the installation has changed, in its visual and physical presence which is part of its temporary existence, but this existence has more than one association that determine the dynamics of its narrative through time.



poppies in the tower being part of the urban context of the site add a mass of red and attracting visitors.



while part of the installation is starting to be removed, and the artwork is partially being there, individual poppies were shipped and delivered to the new owners.



Narrative shifts as the installation breaks into single pieces each delivered to a place to become part of a new spatial context. Thus, the unfolding narrative will continue to generate.

The framework of theorizing and analyzing temporary installations that has been adopted in this study also contributes in the second observation that can be made on this example:

I find this fact on how people sustained the artwork as personal photos of their visits, from their own points of view with a comment that reflects what they have seen in the place; the meaning of that composed *mise-en-scène* that has the background of the site and the red foreground, with either of the two sounding the other, picture a larger image on what this framework can offer to the analytical approach to this art practice and appears to be informative on more than one level.

On one level, the looking at the transformations in narratives allows for a greater tolerance to consider the subjective approach whilst reviewing a temporary spatial art. This is because narratives emerge in a continuous unfolding similar to how the case studies were constantly unfolding during my own visit and later during the analysis, the reading of the published reviews comparing to mine and even later when resituating my told stories with the theoretical context of my research in chapter 4.

On another level, the observation of a temporary artwork with this big an influence, one that lasts considerably longer than its actual display time, helps to acknowledge the impact of temporary artwork on the architectural context, be it indoors or outdoors. This is shown when putting together the photos I took of the Carroll/Fletcher Gallery during the times of my visits with the photos from previous exhibits, which illustrates how the temporary can be in the visual materials archived from an architectural setting of its own. The same observation can be found in *Wrapped Reichstag* as well; there, the visual images of the site are still on display in museums around the world, showing the significance of the temporary rather than the permanent.

Overall, following the discussion of the encounters extracted from the experience of temporary spaces in general and temporary installations in particular, these examples illustrate a number of moments where the discussion comes to a projection on how this study contributes in both art and architectural study, which will be discussed in the next chapter.

Summary:

This chapter has been a reflection on examples of temporary installations that can accommodate or apply my tools of reading the temporary space, not only artistically but also from a spatial architectural background. Within the architectural readings the examples have served as platforms for negotiating the encounters that associate with the temporary. They have also resituated the context of my thesis such that this can be taken to have more than one component of knowledge; theory and practice — that is subjective, and a parallel reading, returning into the architectural realm that I have come from and which initiated my very first research questions.

First through the review of the involved theories that directly play a role in addressing the narrative of the disappeared, what remains from the temporary, Deleuzian event and performance art? I have discussed the three examples between two layers of meaning: the narrative emerging from the spatial event and the narratives that continue to exist in different mediums and which consequently experience some alteration of meaning. In the first example, with a comparatively long and complex history which allows the continuity of its influence to be measured to a degree, *Wrapped Reichstag* has shown both of these two layers: it has shown that the narrative of the artwork has travelled through mediums and thus has been interpreted in different ways with each stage of the artwork. Secondly, during the event itself, as the associated reviews have shown, *Wrapped Reichstag* has shown a dominance of the event with all its surroundings, the review of the structure has become a review of all that happened whilst it was on display. Furthermore, there is a significant attachment between the artwork and the site that it occupies. So not only it is physically united during its display, it is also narratively challenging to separate the temporary from the permanent when telling the story of that event, especially in the immediate reviews.

Likewise, in the second example, *Mediating in the City*, I have illustrated through a small experiment how the tools can be utilized not only for observation and analysis but also to create a temporary experience. With the knowledge of slowness as a tool, through slow walking the installation succeeded in turning the eyes of passers-by towards the shop window and holding their attention. People turned to look, wondering about this unusual experience in this *ordinary* place of everyday experience. The installation was a composition of physical transformation of the site and a stage for a live performance, thus the material that was produced by the participants included a whole new story that was spatial within the spatial context of that location on and in the site.

The third example, *Blood Swept Lands and Seas of Red*, not only reiterates some of these key issues but also provides a connection to the discussion that will follow in the next chapter. It was a recent and brief reflective example, focusing on the influence witnessed through the media and mediation associated with the installation, rather than the physical engagement with the physical site itself that characterized my main case studies.

With all the individual differences between each artwork, the tools developed from the encounters have offered an alternative way to look, analyze and even present an experience of temporary architecture. As temporary forms of architecture, and with the knowledge of live-ness as a concept and its association with disappearance, the narratives of temporary installations can be comprehended with an alternative method of understanding.

Chapter 7 Conclusion and Contribution

(7-1) A summary of the chapters' conclusions

In this final chapter, I will summarize what has been discussed in a structure that moves gradually from literature, to theoretical testing onto a practical reflection, which then goes back to the wider context of art and architecture study. The text will, then, highlight the key observations that can be made when all stages of the study are read together. These observations will look at the complex situation of the temporary and its relation to the permanent in a multidisciplinary method of writing that is architecturally driven.

This thesis has been structured to test theories that have not previously been used in explaining an architectural situation. These theories have been taken from four main areas of intersection between four areas of knowledge: architecture- art- performance theory- and cinema studies. The intersection between them has created four distinct areas of knowledge that become the base from which I find connections to address the research questions within the scope of this thesis.

The theoretical framework that has been formulated to become a testing instrument for the case studies has been based on four areas that connect in a multidisciplinary manner that I found more informative for the specific situation that I am looking at throughout my thesis.

These are as follows:

Starting with building theoretical background, I have looked in the first chapter at the developmental history of what is considered as installation art in art studies and the art and philosophical movements that were developing simultaneously with that development. As a follow on to the theoretical structure I built for this thesis, I have structured the second chapter to continue tracking the development in the first section. Then the discussion has focused on certain key moments from the given timeline that have appeared to influence the ways of thinking towards installation art and related practices like architecture and performance art.

The discussion has focused on two main streams that can both assist in explaining aspects of installation art: semiology and performance theory. The study has adopted the latter for what it demonstrates of flexibility that harmonizes with the flexibility of the encounters that an observer can find in a single temporary artwork of the concerned category. By the end of chapter 2, the definition of installation art, based on performance related studies in performance narrative and temporality, has made a connection to the understanding of space as an event that unfolds and is explored in a specific period of time. This link comes from the quality of live-ness that both performance and the event share and exchange theoretically. From Mieke Bal to Deleuze, the discussion moved to chapter 3 where the literature review became a theoretical framing of scenarios and methodological tools that then was used in the later chapters.

First of all, upon the reading of the Deleuzian event, and its implication on the flexible meaning that I have addressed to installation art tested in this study, I have revisited the research questions or otherwise rephrased them in Deleuzian terms. These questions were placed as possible scenarios to be tested in the experiential part that I then took in the fourth chapter.

Secondly, chapter 3 was the hinge where I drew the guiding lines towards my methods of conducting the three case studies and the following analysis. Indeed the rephrasing of the research question helped to put forward a detailed discussion of what it means if contemporary art spaces were understood as events, based on its performance art parallels. The particular parallels of live-ness and unrepeatability has made the connection clearer between temporary architecture and event, and has made the illustration easy to apply. At this point the final section of chapter 3 was ready to introduce a template of narration that I planned to illustrate my personal journeys through the three case studies.

Proceeding from the initial structure of my thesis and its reliance of two strands of research: theoretical investigation and subjective experiences of temporary art events, I have divided the reading of each experience into a three stage methodological template that represents collage as a metaphor. This has allowed me to structure the experience with a balance of a confused boundary between the roles I embody while conducting the journeys. It has made it possible to let the subjective narration lead a section of the retelling without dominating the outcome. It then has allowed *in the re-collage stage* the extraction of relevance and its merging with my own theoretical collage.

Moving to chapter 4, the study evolved into a reflective experience that negotiated the conflict between existing literature and the experiences of an art installation visitor. This included aspects that are usually overlooked in architecture studies regarding contemporary spatial art. In particular, the four encounters that I have presented in chapter 5 encapsulate these overlooked sides of installation art and temporary spaces in general.

The study has addressed a new reading of the phenomenon that condense the very meeting between temporary and permanent architecture, both of which contain the visitor in a durational journey. This reading has considered temporality encountered in architecture and its distinction among ordinary experience of time in architecture. It has also considered silence and slowness as encounters borrowed from cinema and performance studies. Lastly, disappearance has been discussed as a key encounter of the experience.

Together, chapters 4 and 5 have shown a relatively new approach to installation art, one that considers its tendency to disappear as much as it considers its permanent architectural context. Therefore, I have attached them with chapter 6 to be a reflective part of the study, a speculative thinking around live examples to help in providing an illustration of how the encounters can serve as tools of decoding temporary installation in architectural studies.

Chapter 6 was then a speculation on further implications of the encounters both as analytical tools and as creative tools. The sections of chapter 6 discussed were taken as three types of example from three different periods. The first was an installation from 1995 that was already dismantled before the study of the present thesis. The second was an experiment that I co-curated considering my research structure, and the third was a more recent installation that has been launched during the writing of this thesis. I acknowledged the latter because of its scale, significant location and the widely spread media coverage associated with it. In that chapter, the notion of disappearance in architecture has been put into its specific context, and illustrated in various types of installation to show the wider affordance of temporary spatial art in informing the shared encounters of experience. Overall, the action of tracing a mirage of disappeared architecture has been brought to action. Through each example, as the narrative continues to unfold, mirages of a previous layer of narrative emerges to be part of the new one.

Apart from the overall structure, I have integrated a few graphic techniques to support my narration, especially while I broke each experience into individual observations. Those techniques

have supported two parts of my study. First when they have translated the scenarios extracted from event's review into graphics that represent spatial and architectural field, and then when I have represented the walks and viewing journeys into routes and flow of lines to indicate duration as well. In this area also, I have used similar techniques to indicate my position among the previous background I have on the place and the present.

(7-2) Propositions and findings:

(7-2-1) Temporary space: a generating narrative:

Although this study has not aimed to establish a definition of installation art nor to architecturally adopt this practice and limit its multi disciplinarity, it started by questioning the available terms that offer to describe this practice in literature. Criticizing semiology is not new to architecture: indeed as chapter 2 has shown, there have been approaches that have put semiology under scrutiny when it comes to contemporary art forms, particularly in cinema and performance studies. Architecture, however, has been less critical of semiology as a defining term.

In this aspect, the thesis has researched in literature what can be a more time-adjusted defining framework for temporary installations in which Mieke Bal's approach in *narratology* has functioned effectively. Supported by this ground, the Situationists' approaches in urban studies have become contextualized within this framework of installations. Because installations have been considered spatially in this study, the writing of De Certeau have become particularly relevant; specifically his chapter *Spatial Stories* where he discusses time and space and their role in the dynamics of the narrative. A continuous unfolding has been a shared character of the sort of narrative that I have chosen to adopt as a defining ground for the practice I am studying. Thus, its narrative existence has become similar to that of live performance; an approach that can be more elaborate when it comes to decoding the experience. Analyzing through performance theory – particularly for its live-ness and context specificity- has allowed me to break each case study experience into different voices of narration, one that generates from the first experience of an installation, voicing me as a first viewer, and the other is me as a re-viewer of the artwork as I revisit, comparing this to other viewers' materials and to theory.

A continuously unfolding narrative is not new to cinema or art. Nonetheless, considering a particular art practice as a temporary architecture, then applying the notion of continuous unfolding, results into a different reading of architecture. According to this theoretical approach, architecture is not always a still artifact, keeping in mind its temporal side. In fact, in the case of temporary architecture, even the physical existence of architecture gains temporality that immediately reflects on its narrative generation.

When case studies were paralleled with performance and event theory and put back into an architectural context, there appeared to be an inverse relationship between the duration of the space and the fluidity of its narrative. The more temporary the space is and the sooner it is removed, the more generating its narrative becomes.

Temporality of the physical, monumentality of the influence

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 programs or contractual proximities. (De Certeau 1984, 117)

As an extension of the above discussion, this thesis has tackled issues concerning the meaning of the monuments in temporary architecture. As the influence has increasingly appeared to be present in many cases of installation art, especially when it has been demonstrated through the three examples of chapter 6, the monumentality of architecture becomes more capable of affording different situations of monumentality. Like the *Wrapped Reishtag*, the artwork has gained monumentality through its process and unusual-ness despite its short duration. This observation can offer architects a great opportunity to explore ideas without the restriction of conventional permanent buildings.

In chapter 6, looking back at architecture has been a gradual conclusion to the present discussion. It has offered a space to test the encounters as tools of understanding recent examples of art and architecture practices. For instance, *Blood Swept Lands and Seas of Red* is a narrative that has started from a particular concept but has not ended upon the removal of the artwork. For this, narratology becomes the most applicable framework to trace the long-lasting story of the work that continues to exist in different mediums following its live event.

(7-2-2) Architecture as a stage for temporary space: Rethinking the role of exhibition architecture (an additional dimension)

Having observed the change of roles that can be exchanged between architecture and installations invites rethinking the role of architecture, particularly exhibition architecture. The scale of flexibility that installation brings to the site brings along a reinvention of the patterns of use that a site can afford. This has been the case in a large number of installations, particularly those that are installed outdoors in public spaces. Moreover, a glance at the elements that shape the architectural experience for a visitor of an installation event reveals that it is not only the architectural design of the building that takes the lead to make that experience possible, it is also the artist, and the interaction between the artwork and the visitor that create the overall experience. Hence, in the meeting between the two concerned mediums, art and architecture, it is a participatory creative process more than a one end creative process.

(7-2-3) Architecture as a live performance (unrepeatability) revisiting Deleuze's event: theorizing architecture as speech- architecture as events:

Each time before approaching this argument in my study, I find that it is important to remind the reader of one of the main reasons why installation art is discussed as temporary architecture, and as a platform from which temporality in architecture can be explained using new multidisciplinary methods. Installations as seen through the historical review and the practice development, are in many cases a form of architecture. In their introduction of *Installations By Architects*, Bonnemaïson and Eisenbach (2009) define installations with architecture in mind:

An installation is a three-dimensional work of art that is site-specific. In this sense it is very much art that aspires to be architecture. (Bonnemaïson and Eisenbach 2009, 14)

Making this analogy between installations and speech via performance theory has been an explanatory platform for the encounters that are noticed to be experienced with temporary installations. With the temporal dimension being an essential account for the structure of the artwork, duration and space become more accessible to understand through performance theory. As performance theory is rooted back to speech, the study has made strong connections between theories that explain the distinction of speech as a medium and the case of art installations.

Again, in speech we tend to react to each situation that occurs, reacting in tone and gesture even to our own act of speaking. But writing tends to be a kind of separate or specialist action in which there is little opportunity or call for reaction. (McLuhan 1987, 79)

Instead of being considered as sets of signs, temporary installations can be seen within the category of performance and speech mediums similar to the way McLuhan explains it:

And speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener. On the other hand, hot media do not leave so much to be filled in or completed by the audience. Hot media are, therefore, low in participation, and cool media are high in participation or completion by the audience. (McLuhan 1987, 36)

The framework that I have introduced at the end of the third chapter, where I have set scenarios and strategies of analysis, has aimed to break this complex narrative, that studies have shown is challenging to grasp with consideration of all aspect, into four main encounters; encounters that during the analysis of the distinction between the temporary and the permanent, the methodology has delivered a renovated reading of this situation on two levels, both with a value for architects, and art and architecture thinkers. The first level of implication that applies here is the use of encounters as analytical tools, although I am not claiming to provide a definition for the situation. As chapter 6 demonstrated following the discussion in chapter 5, revisiting an already dismantled artwork with the tools in hand provides a different view to the artwork that connects it with architecture on the one hand, and engage the architectural context in the temporality of the event on the other.

(7-3) Implications and contributions:

- Methodological contribution: Collage as a methodology

Collage → De-collage → Re-collage = Viewing → reviewing → viewing

Narration of three seemingly different art events has been possible despite their necessary subjective reflection. Collage has been used as a technical methodology, directly and metaphorically. Although collage is used widely in architecture to illustrate concepts and ideas, I use it here as a research tool and further along it becomes an assessing methodology. Since I have looked at the essential idea, its process, collage has clearly become a method of overlaying

different materials that share some kind of connectivity, which allows them to be together in the same visible space, thus read coherently, each in relation to the other. Once the essence of the process was extracted, I was able to apply the data taken from each case study onto the collage de-collage process and make them belong to one analytical space despite their coming from two ends of theory and practice. Going back to the findings of the literature review and the theoretical discussion prior to chapter 4, collage was a convincing way to approach what was found to be a form of architecture that has a durational presence. The challenge occurred by the major differences between each case has made a valid problem; that a discussion on characteristics of the installation art realm is difficult to be generalized unless one finds a common ground and methodology that are equally work-specific towards the specific problem. As mentioned above, performance and event theories have been the ground from which the problem was approached, and collage framework was the methodological structure from which each case could be presented.

The study has displayed wider observation of temporary architecture that is influential to determine the architecture of the permanent. Studying installation art architecturally –despite being studied before in various formats— has helped this study to come with terms and accept this complex situation within architectural thinking by using multidisciplinary theoretical framing. This process has allowed the reading of art installation to occur architecturally, which acknowledges installations’ spatiality and inhabitability. At the same time, it has allowed reading architecture poetically particularly when the analogy between temporary architecture and performance has been illustrated. Finally, having four encounters as distinct associations of the experience of temporary installations allowed experiencing and testing of creative architectural solutions that not only create spaces but also create experiential narratives: this is where the concept of the temporary space as an event that mirrors the event of the spoken word becomes elaborative and informative.

The study also looked at the challenging experience of temporary subjectivity and sense of belonging. Within collage, I could first illustrate how each artwork was initially as a whole – within my story as a visitor, then reversing back to my own reading, I could de-collage that whole into elements that inform a particular encounter of the event. After these two stages, I could re-situate the first collage based on a new reading informed by theory and my reflection towards it. Approaching each example with my own voice of storytelling adds a layer that was highly needed in this study; a layer that reflects the multidimensional meaning, the double-ness and between-ness that one can experience being inside a temporary installation.

- Theoretical contribution:

In its theoretical investigation, the study has established a theoretical framework that brings together typically distanced areas of practice into, firstly, a dialogue that aims to build a platform that explains the phenomena of the architecture and installation meeting, and secondly, to present the architectural thinking with new possible analogies between certain situations in architecture and temporary art realm. These analogies include finding mutual encounters between live installations and live performance, and thus between the site of temporary art space and the Deleuzeian live event. From the position of the subject of this research, and considering the new conditions that temporary installations introduce to the architectural experience, architecture as a site of art installation, and art installation as a form of temporary space, have in this context gained the advantage of opening the two disciplines to narrative study, performance study and the event theory of Deleuze. Towards the end of this thesis, it becomes more obvious that researching such a dynamic meeting between these two mediums and considering the distinct spatial experience that they can bring to the user, need more openness to possible scenarios that can help defining what it means for two spaces to become one at one point, and to both form what the individual is inhabiting for a specific stretch of time. It has also shown that narrative theory has extensions that can expand our understanding of the space that we inhabit in time. Overall, using Deleuze's notion of event, and the parallel interpretation of Mieke Bal's narrative and performance theories have resulted into the emergence of new possible encounters that can be associated with the experience of temporary spaces. When the hypothesis of the theoretical discussion in chapter 2 and 3 have incorporated the experiential part, it was possible for this study to claim the four encounters listed in chapter 5 as tools of analysis to understand temporality in space. Live-ness, slowness, silence and disappearance from the perspective of this studies can be further tested and expanded both as tools to investigate wider range of temporary practices in architecture and as concepts to address new issue related to temporary engagement with space.

The negotiation of a possible understanding of how temporary spatial experience unfolds in the site and continues to unfold in various forms of mediation after its removal, have allowed a critical dialogue to inform the field of architectural studies through incorporating disciplines of other areas of practice outlined in chapters 2 and 3. The approach that has been established in this research study can be taken forward to explore new extensions in both art and architectural thinking involving further moments that demonstrate the challenges of defining and

understanding temporary spaces. Observing the change that the new narrative of the temporary installation brings to the site and in turn the influence of the presence of the site's architecture urge for questioning the emerging narrative as it transits from the original idea to the settings of the site.

Although the scope of this study limits further exploration of this topic, the outcome that has emerged suggests that a constructive debate can take place between architectural studies and the encounters of temporary spaces. Concerning the role of the artist's intention, three key theories in addition to the context of this study can potentially develop a framework of a new perspective to installation art. *The death of the author* that has been introduced by Roland Barthes (1981), whose theoretical discussion has been used in this thesis, *the authority of the work of art* that has been widely debated in the 60s to the 80s of the 20th century⁶³, and *live-ness and the constant changing of the live events*, particularly art installations. Starting from the artist's concept and specific interpretation of his work, the argument can challenge that original concept against the present experience of the work conducted by the visitors of the artwork. The conflict and agreement between the two ends of the narrative can inform the study of installation art and can bring new context of discussion to the distinction of temporality in space.

Intention, as I address it here, is the one incorporated with the creation of the artwork concept. Going through the conclusion of chapter 4, the changes that have been traced in each temporary event raise the question of intentionality and the intention of the artist. This problem has been emphasized in the review of various narratives that emerged from the same artwork created by the same artist. *Blood Ties* for instance has been taken from one site to another and has been reviewed in the press accordingly. Whilst comparing between the art journey that I have embodied and hence narrated to the documentation of the same artwork in different site and time, it is vital that the discussion acknowledges here that these differences are not merely a contribution of how the artist "intended" the work to be, but also a contribution of the specificity of the site, time and the individual who embodies the artwork. Although this discussion may not directly relate to the scope of this study, it suggests that the tool of analysis that deals with the temporary space as a generating narrative that travels between mediums can continue in further studies to test these temporalities. Rethinking the intentionality of the artwork, the artist would be one of the key subjects of the argument, and the ideology that the artist carries about a specific

⁶³ Examples of these debates can be found in (MOHANTY 1981), and (Best 1981) Similar context becomes active in performance study by (Pavis 2013) particularly in addressing the authorship of the play: "*They have given up on developing roles, being at the service of the author and his intentions. They claim to become coauthors of the show and address us as partners in the play.*" (Pavis 2013: 213)

artwork would be a crucial part of narrating his temporary space. A study of such matter in installation art can also make intersections between multiple strands of theories, both from the 80s and from recent ideas on live performance and “*architecture of the chance*” for instance. The latter is a concept studied by architecture scholar Yeoryia Manolopoulou (2013) where she tests how architecture may happen in more than one possible way, and how the design process is determined not only by the mere intention of the designer but also the conditions that surround the design process. A recent discussion like the aesthetic and poetic role of the chance can come into negotiating the concept with the long existing theories of the “authorial irrelevance”. During the late 60s this theory has helped the focus on the work of the author rather than his own interpretation of the work. Nevertheless, as the case studies in chapter 4 have shown, the intention of the creator of the work cannot be entirely neglected during the analysis of the experience. In fact, the consideration and the close observation of the artist’s obvious intention put forward parts of the generating narrative that this thesis has considerably investigated. A possible further investigation can deal with the two influential ends of the story; the artist’s narrative from one side, and the users interpretation of their being inside the artwork from the other side.

Final speculation:

Space is like the word when it is spoken, that is when it is caught in the ambiguity of an actualization, transformed into a term dependent upon many different conventions. (Certeau 1984, 117)

This thesis has been exploring distinct situations of two architectural mediums meeting to be temporarily inhabited by the visitor of an artwork. Installations are a practice of art, yet a form of space makes its meeting with another architectural body, that is the exhibition’s site, a concern of this study: hence I had to come up with terms that could explain both situations with respect to time and space. Through its journey the research has been challenged by the subjectivity of this experience and what is produced upon experiencing it. Therefore, despite my architectural background, my starting point to tackle the understanding of this problem was mapping connections between four areas of knowledge. Inside these connections, I have found that the most comprehensive approach to address the problem is to understand space through event and performance theory. Subsequently, the findings of this journey have been mainly addressed to the encounters that can be taken forward for further studies to be applied not only to this specific medium, but also to other architectural and art practices. With the myriad of studies that aim to define this practice, uncertainty increases with every attempt, for this practice is placed in

between territories as these studies have shown. Although I have intimated that the between-ness that I experienced will be only between art and architecture, it has appeared as I was approaching my conclusion that installation art belongs to a larger between-ness. It is a practice that finds relevance with performance, cinema, literature as well as art and architecture. Nonetheless, exploring its distinctive encounters and ingredients helps acknowledge all the elements that make it installation art. Illustrating this between-ness, the study has explained the lack of acknowledgement that installation gains on its spatiality and inhabitability –and likewise its liveness and unrepeatability. It is because this practice includes a large amount of elements that it requires to be studied in parts. This exploratory journey has been an attempt to find strategies for such a vague territory, a tool kit of analysis and encounters that can be taken forward and tested on a wider spectrum of examples in order to reveal untold stories about disappeared *architectural* installations.

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Appendix: Dissemination of work:

**Narrative Of The Temporary: Tracing The Remains Of The Disappeared Spaces
2014**

Conference Paper: International Narrative Conference 2014, Massachusetts Institution of Technology, MIT, USA

**Temporary Architecture: An Urban Mirage.
Tracing The Journey Of Digital Installations In The (Mind/ Body) Memory
2014**

Conference paper: The seventh International Conference of the Arab Society for Computer Aided Architectural Design ASCAAD 2014, Effat University, Jeddah, Kingdom of Saudi Arabia

Permanent and Temporary Spaces: The Written and the Performed 2012

Conference paper: Immersive Worlds And Transmedia Narratives 2012, Salzburg, Austria.

Narrative Of The Temporary
Tracing The Remains Of The Disappeared Spaces
A Paper for the International Conference on Narrative 2014

Submitted by Sukaina Adnan Almousa
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Abstract

Among confused territories of narratives encountered in lived spaces, those that are confused between mediums and messages, between author and perceiver, and between past and present, the narrative concerned in this paper is of a particular space called art-installation. In recent art projects, art stretches its presence to occupy space and becomes an installation rather than an object. Thus the embedded narrative is stretched to become a temporary journey that allows the spectator to explore from within

What happens if this soon fading narrative is fused with another spatial narrative made by another "author"? Where then can the spectator situate the self inside a new mobile context?

While it is widely agreed that narratives can exist in variety of forms, this double narration seems to be still vague and the narrative's boundaries when the spectator is "contained" by "temporary art-spaces" are uncertain.

Proceeding from Roland Barthes distinction between vehicles that accommodate stories of man and their poetics of mediation, the discussion is carried out to suggest that new types of art space experience can carry new modes of perceptions. Specificity of the addressed narrative is present in two ends of the experience: Temporality; that spectator can inhabit a time based "performed" narrative, and multi-layered spatiality that two spaces are involved in the viewing process; the temporary artwork and the surrounding context.

Through the tracing of my journey in live installations in London 2012- 2013 and my journey back to the site after the installation has been removed; I examine this situation questioning the remains of the experience in the spectator's mind. The study incorporates Deleuze's Event to trace the disappeared and its memory; wondering if it can be separated into two, perceived as a one "new" narrative that is neither the temporary nor the permanent, or perceived as fragments of both yet combined with the individual's embodied memories.

Key words:

Spatial narrative, temporary space, live-ness of space

Introduction and content:

My paper today comes from architectural backgrounds with a particular interest of looking at practices in contemporary art that are lost in belonging between art and architecture, and that seems to fit in what art critic Hal Foster calls “art/architecture complex”; An area that struggles to find a home in contemporary practices because of its shared characteristics with multi disciplines of today's knowledge. This is part of a larger PhD project where I question the traces and remains that one can find from the “gone” spaces of art installation. I practice my own spectatorship in a total of ten live installations in different sites in the UK and then place those journeys within a set of scenarios extracted from the literature review that aim to set possible definition of this multi-mediated spatial experience we are encountering in today's architecture.

For this I am stepping inside the area of spatial narratives to find logics and terms that I can borrow in order to start creating an informative grounds from which these new practices can be explained and thus properly utilized within the architecture practice. Taking an example of my own live visit to Carroll/Fletcher Gallery, a small art gallery in London that hosts temporary exhibitions, this paper contains a story of mine in which I recall my journey in 2012. After that the discussion is drawn from the available narrative perspectives in architecture that is challenged by installation art spaces which will then display the possible alternative to think about temporary spatial narratives and will conclude with what this alternative might benefit the thinking and reading of the architectural discourse.

So, let me first tell this short story:

- The story:

“Once upon a time, some time on a cold London day, a building looking promising painted in white from inside that is revealed by big glass windows, framed with a modern black was there to offer an alternative experience for me. Curious to unfold its newness and quietness, I opened the door, a journey began then that will stay with me for over a year from that day.

My legs were drifting me with the flow of the space whose linearity was guiding me to walk down a long corridor that starts at the entrance, although my eyes were distracted or otherwise attracted with the artistic display while I was walking.

-“This is the perfect setting,” I thought, as my eyes were still caught by the moving objects.

The walls were not still; this place was dancing. Shadows were moving in a calm rhythm that looked like a show rather than a random shadow movement on the wall

I kept walking slowing down at each partitioned display, taking a glance and moving on, as if I knew there was something extraordinary at the end of the corridor.

Finally I was there, at a narrow opening, I could see a red hue of light from the corner of the opening,

- “It is definitely the peak of this story,” I thought as I saw the red light

I walked in, and a big space opens up to me, nothing is moving here, just glasses of red liquid lined up on a set of tables, then a pram on a semi-circular track, and a projector inside it

No red light, just the glasses' reflection on the walls again sitting there quietly, but "what if", I thought, reading a text on the wall: "To operate push the pram"

And I walked towards the pram, slowly pushed, and the room has transformed to a darker more dramatic red space, then, I pulled it the other way, and another mode of lighting appeared. It was quite the shift in this journey, but this shift was yet to be completed: when I turned around, behind me was a completely different display, objects of the personal everyday were displayed against the other two walls of the same room.

Staying there very still, I thought that I would just pause and try to figure out the concept behind this display, I will follow the pattern and realise the message that the artist wanted me to read through this, but suddenly, something happened, shadows again, shadows of people this time, projected on the walls, but here walls are disturbed with objects, so shadows are moving between walls and objects finding a way to be present.

In a quite gallery that has no audio display or other audience at that time of the day

- "I was right", I thought..." that was extraordinary!"

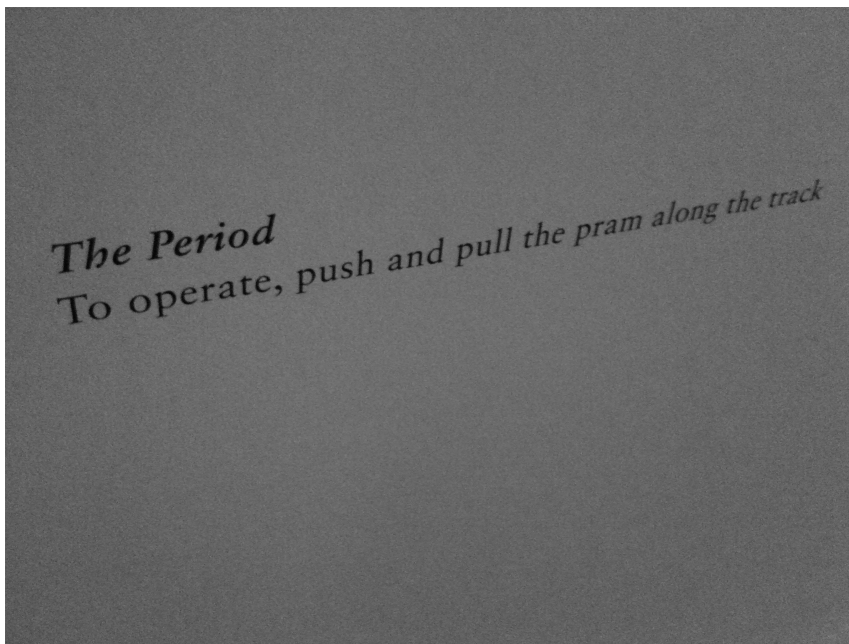


Figure 6 Carroll/Fletcher Gallery 2012, *Blood Ties*: The text written on the wall inviting the audience to participate in the artwork, interact and change the interior of the space- Source: the author



Figure 7 Carroll/Fletcher Gallery 2012, Blood Ties: the transformation of the light/color of the room is a result of the display and the spectator's engagement with the movement of the pram- Source: the author

Bringing forward the question: through the display of conventional ways of reading architectural narrative: why temporary spaces are different:

Drawing upon this short piece I find myself acting like what Barthes calls “a vehicle” that accommodates the story of a lived space and trying to deliver what has resonated in my memory back to life (Barthes and Duisit 1975). And this is where the distinction between conventional architecture and temporary spaces becomes seemingly problematic. The temporary —that I am story-telling— is unrepeatable, not only the journey, but also the space is unrepeatable. Therefore, the poetics of attending a narrative of this sort is different from experiencing a narrative of a building that will still be there on its own matter. I trace this notion of temporary spatial narratives that will physically soon be removed: The encountering of a medium, the interpretation of its message, the interaction with its storyline, and then the resolved-ness of the whole event inside myself. It is a situational reading of what it means to be contained by a double-ness of spatial narrative which is followed by an exploration in the raised doubts about translating every spatial structure regardless of their time dimension into a fixed code of signs, and what the main distinctions are between witnessing a story that comes from a permanent body of language and the other case of witnessing a disappearing story.

Narrative in architecture:

Conventionally, architecture acts as a stage to accommodate objects of human intervention. It physically places things in the material world, surrounds them and becomes the ambience of majority of human activities. In these terms, architecture and narrative have been strongly bonded in studies of both disciplines. Narrative and spaces as a topic has been studied from either one of two main areas: narrative that is lived and experienced inside architecture and that is created, determined, experienced by the user and includes his ordinary and non-ordinary practices in the lived spaces. The other area –which is the questioned subject here— is a narrative of architecture as a body of narrative. As a visual (text) that we can interpret, where a message of the work of architecture is embedded in its features, textures, colors and layouts and appears in its openness, lights, heights and orientations. This notion of architecture as a medium of messages, semiology and articulated language is the type of spatial narrative referred to in this text.

Installation art composes an example that contains elements from both art and architecture realms. Therefore, it is not only the eye that looks and reads the artwork, nor it is a pure social practice lacking the ambiguity of arts. In fact, it is a fusion of the two.

This between-ness surrounds the individual with its complex of meanings from art and architectural form, that taken together produces a form of temporary environment making an art piece a container, and the viewer a contained, overlaying the content of art with the context of site.

The majority of architectural thinking suggests that architecture is a language from which architects can create narratives while designing buildings. That is to say, buildings are stories that are conceived as signs. In fact there have been a number of analogies between architecture and the written text.

If we take installation art as a new area of practice that we want to understand considering its spatial existence, we would be confronted by these theories of spaces as materials to be read.

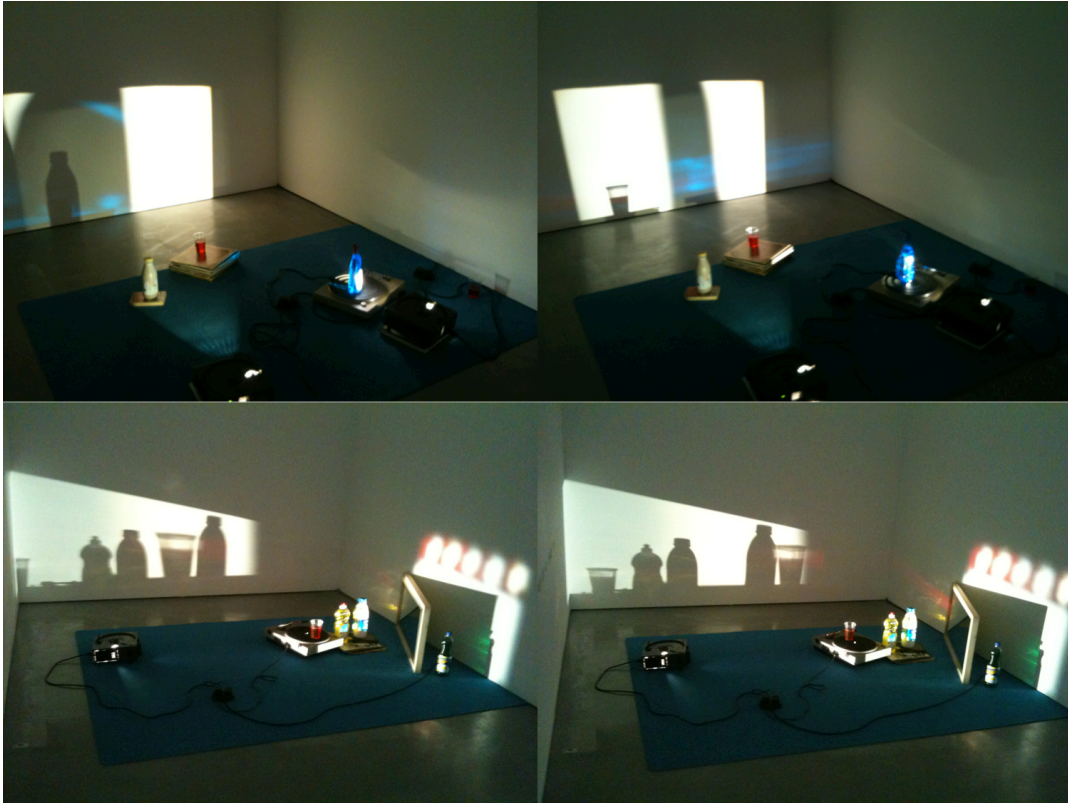


Figure 8 Carroll/Fletcher Gallery 2012, Blood Ties: first spaces of the gallery illustrate the transformation of a space that temporary installations have the power to apply on the site- Source: the author

Alternative approach:

Another approach towards thinking about temporary spatial narratives seems to offer a wider alternative that allows this practice to be understood otherwise. That is what anthropologist Michel De Certeau refers to as the “art of speaking” (Certeau 1984). Instead of making a valid analogy between art spaces and the written text, I would make a similar one between art spaces and performed stories.

Combining this with Derrida’s notion of *Speech and Phenomena* (Derrida 1973) and placing both in the frame of installation art narratives, I argue that the strength in these non-permanent places occurs in the realization that the performance of a stage play is temporal non-repeatable existence. A spoken word, once said cannot be repeated; all what remains is memory and perception in the perceiver’s mind. Therefore, in order to obtain the individual’s position from the event of the spoken word, the perceiver needs to re- view the word mentally, which involves the inner imagination, personal memories and collective experience. The understanding of (a) speech then becomes more subjective, intimate and different from one person to another in the audience. The reference in the speech is only in the past, unlike the written where the readers of one script, regardless of the variation of their perceptions, can reliably refer to an existing material (Hodge 2007). It also highlights the importance of the context where the experiencing of the narrative takes place.

When I visited Carroll/ Fletcher Gallery for the first time, I couldn't separate what I saw as a display from what I inhabited as a building, they were parts of each other. If the shadows' synchrony on the wall is part of the story of *Blood Ties*, the installation, I couldn't view it without the wall. I wouldn't have placed the story line in its order if not for the layout of the gallery space itself. The grey floor of the building had been part of the narrative I have perceived. The staircase was central to my experience as well. However, having realised the double-ness that has happened, and the given merge between two foreign narratives made by two different authors, more of the temporary than of the building was present at the time of the viewing. This is due to the smaller scale that has transformed the space to be more containing and intimate. Secondly, because it was constantly changing, live, and I was trying to capture the moments of change, my attention was drawn to what was going to disappear. Thirdly, because it was mediating my presence with illusions of shadows, lights and transparency, that brought my surroundings to be immersive and engaging. And this is where installations becomes more similar to the spoken than to the written:

Writers like Mike Bal in "Travelling Concepts" (Bal 2002) and William Mitchell in "Placing Words" (Mitchell 2005) have *theatrically* placed temporary spatial happenings in architecture. This articulation of performed narratives is addressed as a tool of empowering the experience of the audience. Short spans of time and coexistence are influential additions to our lived spaces. Art researcher and feminist Patricia Leavy also includes this reading when she discusses art-led research methods:

"Performance event is temporal and ephemeral (in that an artefact such as video and recording may remain, but not the event itself) it is an immediate production of time and context." (Leavy 2009: 344)

And this brings the discussion to the Deleuzeian event (Deleuze 2006), space becoming an event:

"The liberation of the folds that are no longer merely reproducing the infinite body is easily explained. A go between—or go betweens—are placed between clothing and the body. These are the Elements" (Deleuze 2006: 140)

We are discovering in modern abstract art what Deleuze used to refer to as the (between); a setting between architecture and art, like that between sculpture and painting. This attempt seemingly seeks to achieve a unity of "art as performance" and at the same time to involve the spectator in this very performance. The distinctness of art installation is stretched in this sense, being a type of inhabited space but not architecture, a type of artwork but not a sculpture, and as a type of performance but by objects and spectator not by actors.

Experiencing double-ness and challenging the site's narrative:

Carroll/Fletcher Gallery is a building that was narrated by an architect; Blood Ties is an installation that was narrated by an artist; but now, the gallery that I have visited is narrated by me as a spectator who inhabited both as a unity. Yet, another viewer might have a completely different story, another viewer would perhaps tell more about the building than about the installation, but because there is no physical trace of what all viewers would narrate, each story will remain true and attached to that site in some way. It is intimacy that these new spaces offer to their inhabitants.

In fact, it may be possible that what we need in our time is a more immediate medium that we can fit in, that is just there for a while to relocate us in the world in a way that we are satisfied with. Perhaps living our lives in modern cities within fast moving technology would need some moments of slowing down and entering a smaller shorter lasting space that would be nothing but a theatre of a direct dialogue between our bodies and our minds. These are perhaps the urban meditation moments that we need from time to time to free our perception from everyday restrictions created by the surrounding environment.

In an essay on contemporary installations, Sylvia Lavin (2011), a contemporary architecture critic, concludes by naming installation art's intimate meeting with its context *Kissing Architecture*. (Lavin 2011)

The temporary narratives in cases like this one can be long- lasting in the memory because of the amount of engagement they offer, and when co-existing over another permanent narrative they can stretch the latter to take part in new stories and to accommodate new histories.

After around one year I revisited the gallery, which was hosting a different exhibition called *Orange Between Orange and Orange* by artist Michael Joaquin Grey. The whole space was transformed with still objects and moving images in dark rooms. The narrow corridor had disappeared. And there, where the context is the same, and content is new was yet another story to be told.



Figure 9 Carroll/Fletcher Gallery, *Orange Between Orange and Orange*, the whole space has changed becoming brighter more open and more still- Source: the author

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TEMPORARY ARCHITECTURE: AN URBAN MIRAGE

Tracing The Journey Of Digital Installations In The (Mind/ Body) Memory

Abstract. One of the emerging multidisciplinary contemporary art practices is interactive installation art, which is concerned with constructing a temporary artistic environment that is digital, responsive and engaging. It is usually displayed within existing architectural context whether indoor in a gallery space or outdoor in a public space. Recent examples of such art projects show that interactivity and illusion are effectively present and highly influential in the perception and memory of the place. A digital display on a building façade can remain attached to the history of the site in the spectator's memory even after the display is removed. An interactive space that involves body response and emotional sensory interaction can determine the narrative perceived from the experience.

These trends seemingly bring together the physical context and the digital space to contain the spectator. The two mediums are merged to provide a new genre of space, hence a new mode of perception where the art space mediates people's movement and overlay the context with new meanings. Multiple backgrounds are involved in the creative process of interactive installation art, all of which involve examining various concepts through artistic engagement with temporary spaces. Here, particularly because of interactivity and *immerseveness*, the spectator becomes part of the performance (the subject); with his moving and reacting he activates the narrative and probably gives it its shape.

This paper aims to explore the potentials of the digital spatial display to enhance or weaken our sense of belonging to the surrounding environments while creating an illusionary space within the real physical one. It also aims to discuss how this influence would affect the memory of the mixed experience; the installation being digital, temporary and illusive and the space being physical, permanent and real. What happens to the "spectator" when contained by the digital-interactive and the physical medium(s)?

In order to unfold the mentioned questions, the study uses theories of perception and performance reflected on live case studies of recent art projects where the researcher becomes a member of the audience and an observer at the same time in order to trace the journey inside this new medium.

In an era where time is being more difficult to grasp and identities of visual culture is becoming more difficult to define, temporary responsive environments can provide some openings where space becomes durational, yet, influential, and where people's movements become more meaningful in the visual terrain.

1. Installation Art Place Among Art-Architecture Complex: A Brief Background:

Installation art is a term that encapsulates a realm of art practices that may seem different from the outside but share common qualities. Within installation art, a wide range of specific art types occur (interactive art, site specific art, virtual installation, land art...etc.) yet these categories are claimed to be characteristics rather than types, which means that some works may be digital site specific, interactive land art, and so on. Despite the ambiguity that accompanies categorizing installation art, most of them tend to be temporary. According to a number of dedicated critical studies, temporality seems to be a phenomenon that mediates the experience of any artwork of such (Bonnemaïson and Eisenbach 2009) (Kwon 2004) (Saltzman 2006)

Digital technologies have been widely involved in the development of these temporary structures that are the concern of this paper. Digital installations -in which new temporary art spaces are shaped and formed by objects, screens, lights and sounds- are emerging architectural environments that can be encountered indoors or outdoors, anywhere at anytime. These environments of objects enclosed with lights and sounds create multimedia mediums or surroundings that the spectator can enter, walk through and explore. Moreover, They do not exist on their own. Just like a painting concept and painting colors need a canvas, these environments need a background to “hold” them; their background is the building or urban space, which in this case acts like a canvas being the context of the work-of-art without which the perception of the installation cannot happen. Reading this statement backwards, one can also say that because these multimedia installations are spatial, they create a lens or a window from which the background (the urban) can be re-viewed.

Within these two complexities, come the question of belonging that Christopher Alexander describes as a necessity and an emotional fact of life and the question of the stability of visual identity (Alexander 1978). In a complex medium where the spectator is contained by a temporary architecture that acts as an illusion over the permanent architecture, how can the spectator differentiate between the two mediums and their embedded messages, or does he or she need to? Does the spectator in such event belong to the real surroundings, or is consciousness taken completely and shifted to the virtual story? ⁶⁴

The paper starts and ends with this moment described above in order to de-collage this from its attachments and thus to reveal the conditions that

⁶⁴ Media Theorist Marshall McLuhan in his theory “The Medium is The Message” offers an insight to understand how the conscious presence of the human being can shift towards the inner self or be displaced to other worlds when the senses are engaged with one form of media (McLuhan and Fiore 2008).

create the final perception of this moment. The aim of this paper is not concerned with the aesthetic of these digital art spaces, nor the history of the art movements that have influenced such digital installations. It is mainly addressed to the **emerging conditions of the perception of architecture** that emerge from digital occupied spaces. These conditions have been consequently realized during the development of temporary artistic spaces that have a digital input, where the digital display becomes part of the environment's territories.

In live practice, these conditions are unveiled through the movement of space: because it is digital, the space becomes alive rather than static, and time becomes a dimension that is strongly present. Each moment is a new story, a new visual appearance and a new environment. The spectator finds a whole narrative unfolds while they are moving. Slowing down, speeding up, the story can change, and with its change the "background" changes, with consequences for architecture and the urban environment already mentioned.

This text constitutes part of a larger PhD project, where I trace the journey of 'disappeared spaces' by tracking memories of the mind and body of spectators during and after the experience in such an installation, as well as tracing the footprints of the artwork to find where exactly or fragmentally it remains. Here, I am considering the emerging conditions that were dominantly noticed as a result of the use of multimedia technologies that cause illusion to be a part of the space. The potentials of these meanings (concepts) that form the interest of this study are to firstly transform our understanding (awareness of the surroundings), and secondly, to affect the sense of belonging to the surrounding and to possibly displace our consciousness to elsewhere rather than the physical reality.

2. One Context, Two Spaces within

2.1. CARROLL/FLETCHER GALLERY, LONDON: TWO LIVE JOURNEYS

I will discuss live field studies that I undertook in 2012 and 2013. This is a case study of a small contemporary art gallery in London, which hosts exhibitions of art works including installations. One year in between, I conducted two visits to two different artworks that I experienced by situating my self as a "viewer", practicing the role of spectatorship in order to follow the changes of the image of the place in my mind, I inhabited the spaces whilst perceiving the interior architecture of the gallery as well as the structure of the two installations.

Each installation had its own physicality residing in objects distributed within the gallery rooms in a certain narrative that the viewers could become aware of as they were moving. In addition, some parts of the gallery in both installations had digital media displays that were carefully embedded within the building.

Where digital meets physical I will slowdown and re-view the surrounding of those moments where the gap between the gallery's interior and the art work nearly fades, and they become one. I will re-view the remaining images in my mind and the materials I have collected to see how it looked like at the time. After that, I will re-view how and to what extent the architecture has been transformed by the virtual, how the temporality of each work has produced a new space out of the permanent architectural layout of the gallery.

In 2012 Carrol/ Fletcher Gallery hosted an installation by Spanish artist Eulia Velderosa titled (*Blood Ties*). The artwork was arranged among the gallery spaces dominating the atmosphere by kinetic compositions, and ending with a collection of photographs before the final room where a film was projected on a wall of a dark space, telling stories of the special ties between objects and humans.

The kinetic pieces consisted of a spinning light projection over a number of objects and that becomes a pattern over the first three spaces of the gallery; the middle part had multimedia projections but instead of using the walls as screens the artists used jars as both screens and sound enhancement instruments.

Lets unfold the space here: although the rest of spaces involve elements of virtuality in the space, here in this spot I find the digital layer, as a spatial component, is powerfully present. The jars were turned into "messengers" of ideas that the artist wanted to declare. The objects are humbled to the subject and together they become one medium (or one media). While watching the show, it was difficult to separate the concentration, but revising the artwork now, I can picture myself meditating in both mediums. I can detail the experience and deconstruct it. While this is useful for the analysis of what happened then, it shows that liveness (when a space is performing live) can totally transform (shape) the perception of the space. This is a particular quality of the digital-filled-space that it adds to **its** architecture: Liveness, unrepeatability and newness.

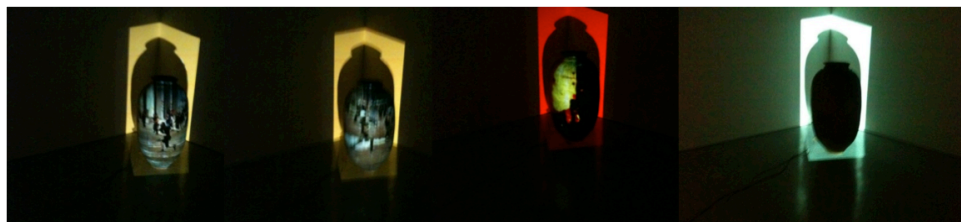


Figure 10. a sequence shots of the rooms with the jars. One jar (approximately 60 cm high) acts as a screen where a narrative of images is projected. This corner becomes the point of attention during the loop of the show and attention is shifted to other corners following the directions of the projection.

Source: Author

“Liveness”, in other words, is the space moving and interacting in real time enclosing the complete narrative of space. This meaning is borrowed from theatre studies, particularly recent works that emphasize the distinction between performance art and other types of literature. This approach is used in this study for what it reflects on my observations from both visits. What I am seeing now, I know when I come back to the same (mise-en-scene)⁶⁵ I won’t be able to see. This is not a new phenomenon. Liveness has been always thought about as a precious fragment of time and space that cannot be stored, that can only be lived and inhabited (Auslander 2008). The new phenomenon here is that artists (and architects) have recently been able to create that quality in space by using digital technologies, such that they have been able to create a *live space* rather than a *live show*, something that a spectator can explore from *within* (physically being in) rather than explore it by watching as an outsider.

Moving on, to the main hall where the main act of the installation took place, incorporated a combination of physical settings and virtual (light projection) carefully designed to fill the architectural boundaries of the hall. Unlike many artworks that use projection, the room was not darkened and the show was silent. Therefore the interior of the gallery at this spot was visible and clearly a part of the artwork. The artists designed her show for this particular layout. So one can understand that this type of work can highlight the surroundings whether indoor or outdoor by using the site as a parameter for the art installation.

The projected shadows were moving along the walls bending with the corners, taking the eyes of the spectator back and forth, distracting them from the stillness of the (other) surrounding and “*durationalizing*” the space in the timeframe of the journey. The starting and ending moments of the show govern the time that spectators spend in this gallery space. A spectator like me would be determined to capture what is going to disappear. The virtual controlled my inhabitation of the place, concluded the experience and encapsulated the piece in its motion and time. More over, to a great extent, it determined the perception and the impression I kept with me after leaving the space.

⁶⁵ Mise-en-scene is a term used in theatre and film practice. It is in this paper a metaphor for the art settings occupying architecture, and the architecture becoming a stage for a scene (the art installation) that takes place and changes constantly with the movement of the narrative. This term is used as a metaphor in an architecture study by William Mitchell as he describes the contemporary relational place experienced within architecture and urban context(Mitchell 2005)

One year later, Carroll/Fletcher Gallery hosted another installation entitled (*Orange Between Orange and Orange*) by artist Michael Joaquin Grey. I revisited the gallery with this new installation in it. Interiorizing the space with white and orange, the layout of the exhibits still allowed me to see the same small gallery in London, but now dressed in different color, textures and light. The space was open and bright, the walls that were previously dividing the entrance area had been removed *or shall I say disappeared*. For the purpose of this paper, I will concentrate on the same main hall, where again the artist's most interesting work for this study was located. There were two video screenings on opposite walls of the room. The space has been darkened; I was not able to define any element of the space. The floors, ceilings and corners had disappeared in the dark, and the space was two floating videos (figure 2). My eyes had no choice but to follow the images of the display as this were the only points that I could relate to and could relate me to the reality despite being digital. The architecture of the space that I could recall from my previous visit had dissolved in this installation and became one tied medium that mediated my bodily presence and my spatial awareness.



Figure 11. A number of sequence shots of one wall in the main hall show the very temporality of the visual terrain in this room challenging the eye to capture a seen that would remain in the memory of the spectator and at the same time, immersing the body in the dynamics of the dark room. Thus, the digital environment becomes the "reality" of the moment.

Source: Author.

Now that I am reviewing and comparing both experiences of the same physical site, they are in my memory two different places that belong to the same context and that I have embodied each once. They are distinct materially, aesthetically and immaterially. They each have their poetic narrative that I've perceived at the time, the later installation transformed the previous situation of the space into a new state of presence within the dark and the moving images.

When the two exhibitions are compared in my memory, I always start with the picture of that room and carry on differentiating what has happened in the two periods. The same location, the same place, the same building, the same inner envelope and the same spectator, leave *the variable of this*

relational thought to become the space. It seems that when the space becomes the variable, it associates with time to change the content of what we encounter in experiences like those set out above.

Digital art installation becomes a temporary space; that is a space tangled in its existence with time, therefore becomes a durational space. Adopting this particular description of art space mobility, Critic and theorist Mieke Bal emphasizes on the quality of movement and time. Additionally, She emphasizes on the capability of mobile art structures to challenge modes of coexistence carrying narrative from different origins to new cultural contexts (Mieke 2008).

2.2 SPACE AS REVEALED AFTERWARDS: RE-VIEWING WHAT HAPPENED

If the two narratives are put together, what happened in the two spaces appears to be an event space in which architecture was neither hosting an event, nor a stage for an event, but became an independent event that, with the power of illusion, involves the spectator to become a part of it.

“In architecture’s adaptation of event as concept, the unpredictability of what happens and what is experienced is related to temporality and processual becoming.” (Jakobsen 2012)

Architecture in this case is occupied by a new temporary medium that inhabits its settings and attach its lines to it, it is transformed to a “space of flow” of images, sounds and motions followed by emotional (walkthrough) that enables the space to become, to arise as one medium, to contain and to activate the “creative perception” of which I mean –referring to Deleuze’s notion of perception (Deleuze 2006)— the ability of the human to unfold the perception of the *whole* into the perception of the *sum* by absorbing all of the components of the surrounding environment(s) (temporary and permanent) and recreate it as an image in the mind in relation to the body.

2.3 PERCEPTION IN THE FOLDS OF DIGITAL-OCCUPIED TEMPORARY SPACES

“Thought as practice of immediation is not producing knowledge but edges at the verge of perceptual actuality into unknown potentialities of the future. It enables creative abstraction, as a way of being attentive to the unknown. Abstraction not in the sense of a transcendentalizing tendency (such would be closer to knowledge) but rather a technique” (Brunner 2012)

Unlike the perceiving process of an ordinary situation of architecture, a complex of encounters is involved in perceiving digital art installations. When architectural space is *digitalized* -by attaching a digital display to it-, it turns into an immersive envelope. Likewise, when digital art is *spatialized* - by taking it out of the screens- it occupies its physical architectural space.

Then, two components of the experience become necessary for understanding the new mode of perception of this (situation):

- *Temporality*: none of what I see now is going to last like the normal building's life, what I see is going to fade within a duration of time and with it will disappear a narrative, a space, and an artwork. (Disappearance of the space (or part of it))
- *Collaged space*; a space that consists of different layers of materiality over-layering each other, merging to create the immersive environment that the spectator would encounter as a result.

Cultural writer Lisa Saltzman has written a number of studies on installation art practice addressing in her inclusive review the above temporality of space in broader terms. She refers to temporary installations - being a "gone space"- as a tool of remembrance replacing -in some cases- monumental architecture (Saltzman 2006), the current work goes from the opposite direction exploring how mind can remember the disappeared art spaces, considering architecture as a tool of remembering the disappeared. In terms of collaged space, in addition to following my personal footprints in the disappeared installations, I revisit writings about digital installation art that discusses the condition of multilayers of space. Professor G. Bruno is one key writer in the field of contemporary art practices who describes what I call *collage* as "Public Intimacy" referring to the merge between the physical and digital medium to be one and contain the human body and mind in an artistic illusion that may leave a long lasting remains (Bruno 2007). Both studies along with a number of other recent studies that lie between art and architecture, following a critical study on the details of a small temporary-art-space experience, reflect on the wider context: the site that hosts the art work, and by reflecting on this, they give a sense of new modes of belonging to surroundings that only occur with the presence of such spaces.

It is worth noting that the situation of an indoor digital installation is read differently from an outdoor digital installation since each has its own poetics and politics of display. Nevertheless, there are certain conditions that are shared in both in addition to the two main components mentioned earlier; spatial quality, newness, slowness and meeting with architecture that can be seen in one example and taken forward along with the embedded theories for further investigations. Revisiting the same architectural context over a period of time whilst it is occupied by different content, the experiential field study has materialized to me *as the spectator* what the literature has provided as a theoretical body of work that is not entirely directed to these types of platforms. It helps to see with the eye, to sense with the body and to remember with the mind as well as to experience (what happens then) on a

live stream of information. Thus, live-witnessing the change would be a missing tool if other examples of *gone* art installations have been studied instead.

3. The Value of the Encounters in the Digital-Architectural-Space Experience

What has been encountered so far suggests ways in which illusion and temporality should be connected as fundamental ingredients of the investigated experience. Places are important to us as the immediate connection with the outer world. Once this connection is strong enough that we retain it safe from loss, the place becomes one of our preferred zones in which we find ourselves. In fact, it may be possible that what we need in the present moment is a more immediate medium that we can fit in, one that is just there for a while to relocate us in the world in a way that fulfills our need to belong. Perhaps living our lives in modern cities within the fast moving effects of technology we need some moments of slowing down and entering a smaller *space-of-time* that would be nothing but a theatre of direct dialogue between our bodies as our lower-selves, and our minds as our higher-selves. These moments of bringing us to ourselves again are perhaps the moments of urban meditation that we need from time to time to free our perception from everyday restrictions created by the surrounding environment.

Sylvia Lavin (2011), a contemporary architecture critic, in an essay on contemporary installations, concludes by name this kind of moment *Kissing Architecture* (Lavin 2011), referring to installation art's intimate meeting with its context and drawing from theories in philosophy and art architecture history. The intention of this text has been to carry on testing the potential of this close overlay in the temporary/ permanent complex, focusing on the time dimension and the journey of the spectator between the two places which, while they may not define the nature of the interaction between digital and architecture, do offer to address the emerging issues that are involved in reading the poetics of this meeting.

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Permanent and Temporary Spaces

The Written and the Performed

Paper for “Immersive Worlds and Transmedia Narratives Conference”

Abstract

As the range of contemporary art forms continues to increase, we are experiencing types of art that are interdisciplinary. Many of which are temporary structures and occupy the permanent urban and architectural environments and can act as spatial containers to our bodies. With these relatively new temporary spaces —whether they are considered as places or as art-spaces — it seems to be difficult to analyze their narratives based on the process of reading a written text only. The experience of these art-installations involves our bodily movement inside their spaces, and the perceiving of their stories through this movement. It also involves the space’s movement being temporary and sometimes (physically) constantly changing.

Perhaps looking at such installations as a “performed” spatial literature would allow an exploration of the power of the temporary presence of physical-spaces, which might in turn lead to new ways of thinking of spatial narratives in general, not only as reading and perceiving signs but more as attending a space that performs then leaves. This would involve paying more attention to the disappearing elements of the space, and examining how they could be carved in the memory so the connection between the spectator and the piece of art would last longer.

The term “spatial literature” in this context refers to architectural narratives perceived from experiencing the language of the spaces we inhabit.

Looking back at the nature of the written and the performed literature in terms of permanence and temporality, and observing the audience’s reactions while experiencing examples of art-installations, this paper attempts to trace a disappeared space that could remain nowhere but in our memories, to draw parallels with a very similar situation in performed literature. The aim is to address the differences between the experience of the built-environment as a permanent spatial literature and the experience of installation art as a temporary and fading spatial literature.

This paper is an exploration in the potentials of installation art (temporary spaces) that tend to travel or live for a short time, to be a new kind of spatial literature; a new form of the language of space. This paper discusses the language of the temporary environment looking at the very moment of the experience, where illusion- immersion- response are relatively new elements to the space, all occupying the permanent; the architecture of the surrounding. The fact that Installation art is not a decorative art but more a potential metaphor for human interaction with the space creating a new communication mode between the passerby and the city, at the same time, between architecture and the environment is likely to invite more art and architecture readers to investigate more about the nature of these genres of narratives (Kalčić 2012).

This became an interest of mine seeing literature studies that discuss installation art accompany their analysis with a wide range of documentations to bring the experience to the reader. It is noticed that artists have been encouraged to be creative in the way they document their work. This is apparently because of the temporary dimension of art installations that makes it unrepeatable.

The discussion is part of a larger study where I try to trace the journey through temporary art spaces. I trace its remains and influence before, during and after in relation to the surrounding and the viewer. In this particular part, I borrow concepts from Derrida in his study of the phenomena of speech alongside with theories from performance studies. I examine the potentials of these disciplines to fulfill some gaps in the studies of temporary spaces.

Temporality according to Derrida is not self-present. He acknowledges time that can be realized through the temporality of space in literature. Although this seems to be a concern of language and literature study, it suggests an approach in narrative understanding in the age of contemporary movement in art and architecture. The journey in installation art starts with the container: the exhibition space or the public space, which is a permanent space hosting another temporary space. The result is a new temporary combination environment. According to the sign language of Roland Barthes, architecture is a system of signs that can be perceived like words, a series of words would form a sentence and a narrative afterwards. The reading of architecture and art as texts of signs, happens according to Barthes in a self- contained level of the immanent meaning of the visible.(Braembussche 2009)

Applying this on the built environment, a building becomes a book that is static and can be read in the same order of its elements. Although perception

of the same building is different from one reader to another, the original system of signs can always be revisited. This is where the nature of the journey inside installation defers. The space (the original book, the story) cannot be revisited or kept still. Here where I find it quite problematic to use the same rules of analyzing architecture space for understanding temporary spaces narratives.

Therefore, a seemingly more logical approach to compare with the narrative of installations (temporary spaces) is the speech and performance theory. Architecture and visual art have always been related to semiology mainly from the written point of view, but when signs become dynamic, changing and eventually disappearing, these statements become similar to the spoken word, then further along the path of the journey become more similar to the performed literature that its own temporal contextual conditions cannot be repeated.(Gendron 2008)

One of the issues that have been recently discussed in these regards is the specificity of installation art that makes it a medium between architecture, art objects and performance. A book on this subject titled “Atlas of Emotions” written by G. Brunu (2002) has explored the narrative of this art being moving changing unrepeatable and spatial. It turns out that attending an event of this type of art is far different from the process of reading and perceiving signs. It is rather a process of an exchange of roles between players where each player is coming from a different original story. This event of interaction between multiple narratives in double mediums produces the new immersive narrative I am addressing here.

It is then up to the spectator to draw the territories of his own experienced narrative of the art piece. As he moves in the space trying to inhabit this complex, he tries to get closer to an environment of moving visuals on a map of walls floors and ceilings aiming to “foreground the architecture of recollection that binds the itinerary of the cinema to that of the museum” therefore the installation according to this approach of thinking becomes, similar to architecture; a practice of the everyday. Also, similar to performance art; a set of moving visual bodies that create relational dialogue.(Bruno 2002)

Derrida view of the written text plays role here, where installation becomes different from any static readable piece of art. Derrida’s writings for a number of his readers seem to be concerned about the materiality of the text. The post-deconstructive narrative follows a system that is complicated with dynamical texts which open up a field of negotiation between the relationships of the world and the text. The link with the context of this paper is the moment of negotiation caused by the dynamics of the narratives that are

newly experienced in the age of multimedia environments. (Punday 2002)

Since Derrida defines the materiality (in this sense) as the “trace left behind when one makes sense of the world”, I suggest that temporary spaces (such as art installations) are less material than other architectural spaces where the location and its physical elements is always there. This is where installation meets performance and the stage play where there is no permanent material reference of the narrative; no stored body of the artwork.

The question raised at this phase of the argument is whether this temporary aspect of the medium affects its immersive level or not. In order to discuss this, Deleuzian event theory and walking art become involved to illustrate the meaning that I aim for. Not only the experience becomes an event, but also the space itself can be treated as such, since the spoken word is an event each time it is said (Deleuze 2006)

I take an example of an artistic walk by Hamish Fulton that took place in Newcastle upon Thames, UK 2012 in which I have taken part with over a hundred other participants. I am considering this walk as a branch of temporary installation art to demonstrate immersiveness that happens in the intersection between the temporality of the artwork and the permanence of the Urban fabric of the city then the remaining traces left behind.

The Slow-walk took place in Spillers Wharf, an unused car park along the river. As the river bends, it is hidden behind a small building for boats work. Arriving there, we were asked to stand on certain points at the ends of the parking lines (vertical and horizontal). In duration of two hours, we were supposed to move to the other ends of our lines (maximum 3m long). As the bang was heard, the walk started. It was silent, nervous beginning for me as if I am going to perform fearing to fail, but this fear quickly became a pleasing quite meditation. Every member of the performers knew his (line) and followed the (scenario) created by the artist. However, every performer seemed to me from my standing point very different and very individual.

I could define my territories within this enormous empty space: the white stained line under my feet. This was my temporary path. Every minute this path gets shorter and I cannot go back to it. In a way, I leave it behind and it is not anymore part of my territory. I could define my destination; the end of the line. It was a challenge to reach this so close, yet so far point. I have to control my speed, to find a pattern of walking in that slow motion. Visually I divided the line into four parts so that every half an hour I should be there. Trying to divide a white line among hundreds of white lines across the site, required me an effort in looking at the particular line of mine hoping to find marks that I can follow. There were spots, traces of car wheels that helped. I

wondered then if this installation has not happened, would I look at the details of a line that long.

Standing there, slowly moving, without turning, bending or talking. I had no option but to look at the surrounding. As if this is the first time I look at buildings in Newcastle. Through all my visits, I haven't stopped in order to look at the urban complex. I was looking, as I am moving. Now I am moving as I am looking. Slowness in this event is a predominant influence; the contrast between the short distance and the relatively long duration is a major part of the narrative¹.

I could also position myself in relation to the others. Each four sometimes three performers are related to each other. They all share the same destination. So, as I am walking towards my end, I am walking towards the dramatic meeting with these (unknown) people. However, here what I believe the concept of the affect becomes active. The ability of the body to take its position in relation to the other bodies and to be affected by them passing - while walking- from a state to another allows the affect to develop and move from one level to another.

I could belong to this space for two hours. It seems to be true that the identities of performers in such art works are united or "redefined, displaced and reframed"²,⁶⁶

With both site and performers, relations emerged and changed, as we were moving. One was passing from one idea to another idea, which sometimes is absent from the place (e.g. Looking at my front view leads me to create an imaginative image of what the view behind me looked like, and what positions the performers behind have me reached)

I could relate this space to time; duration. The space was created and demolished by time, which creates a Durational space. There are no physical settings. There were only a narrative and a time, and then the space was there. I inhabit it, experience it and leave it as it leaves as well. For the outside viewers, the performance could be perceived as an art work. Appearing as an installation, where performers with dark outfits are moving physical settings.

It seems that the artist thought of a double narrative. One is for the performer and what he views in the site, and the other is addressed to the viewers and the people passing by. The walker was the subject of the art work, the walk was the (direct) medium and the entire performance on the stage of Spillers Wharf car park was a medium through which the site was perceived at that time both by people passing by and the people contained by the Slow-walk. Walk is an ordinary feature of the practice of everyday life. Nonetheless, when walk is performed in a non-ordinary way, it produces new space, memories and meanings³.

In this example, it could be noticed that experiencing a new space in an urban site of the everyday practice could be a remarkable memory despite the fact that it has lived only for a relatively short period. Moreover, it can give the sense of the engaging factor of temporary spaces that resulted from the first sight of the event and the moving bodies of the contents.

The areas I highlight in this paper where narrative of installation art becomes distinct from the experience of architecture and make it comparable to the performed word rather than a written one are as follow:

- Immersive
- Non repeatable
- Temporary disappearing
- Responsive, free open ended narrative

After being aware of the situation of this journey one can sense the characteristic of this (art/architecture) complex that is encountered in the contemporary exhibitions and public spaces.(Elderfield 1998) Space after deconstruction, which seems to be a possible definition for the contemporary installations addressed in this paper, according to Den Oudsten, is an “elastic envelope” a dark volume that can be filled with meanings, a field that can host any story and a story that has endless possibilities to end (Oudsten 2011). Although I do not address this meaning for the wider concept of space, immersive installation art represents the contemporary space that flexibly accept multi narratives from different directions to be added to the original space. It can be two energies of the permanent and by permanent I mean the architectural environment that surrounds the installation and of the temporary and by temporary I mean the installation (inside and outside). These two energies of a possible place are joined for the moment to form a shelter for the current experience in the time being⁴.

The materiality of a written book is more determined than other forms of literature. Similarly, architecture, a building for example is a narrated experience that shares the same physical visual contents in every individual experience. On the contrary, a stage play (performance) may be different each time it is performed due to the change of the site or the site's conditions. This is because stage play's physicality depends on moving elements rather than static ones. Moreover, for the same original script of a play or any other performance, the performance may vary from maker to maker which makes it more conditioned experience that is determined by a range of factors. The relevance of this to the discussion here is that the new experience of temporary places leaves the user with a relatively new effect that has not been experienced in the monumental static architecture. Being more similar to the performed than to the written allows understanding why such environments are immersive and influential despite its temporary existence.

The strength in these non- permanent places occurs in the realization that performance of a stage play or a song is temporal non repeatable existence. Those phenomena are branches from the basic phenomenon of language: speech. A spoken word, once said cannot be repeated; all what remains is memory and perception in the perceiver's mind. Therefore, in order to obtain the individual's position from the event of the spoken word, the perceiver needs to re- view the word mentally which involves the inner imagination, personal memories and collective experience. The understanding of a speech then becomes more subjective intimate and different from one person to another from the audience. The reference in the speech is only in the past unlike the written where the readers of one script, regardless the variation of their perceptions, can reliably refer to an existing material (Hodge 2007)(Derrida 1973).

In installation art we encounter a space without having the possibility of re-entering the same space. Time is a dimension that changes the shape of this space, which allows it to happen only once. The site of a particular installation after the art work is removed is filled with stories and images that remain in the memories of the visitors and none of the images or the stories are the same. Each story is individual and subjective. Here, one can argue that this is the case of the everyday life; the individuality of the places in each user's mind, and this may be true. However, in the case of installations, the story relies between two physical containers; the site and the temporary space in addition to the imagination activated by the interaction between the two energies of the two spaces. The meaning of the place during the life of the installation is constantly generated by the three energies. The installations becomes independent, yet, a part of the site and each of the two spaces adds meaning to the other, that is , writing new narratives upon the original ones and supporting this with the actual reality of the temporary interaction

between the two (Lavin 2011). In the walk for instance, the starting moment was a different space from the final. The performers have shaped two different spaces by taking two contrast situations of the start and the end.

In this new genre of immersive spaces, what becomes central is usually not in the everyday and what becomes marginal might be central in the everyday, these shifts in the roles and meanings of the space make the experience

replete with illusions of confused territories and uncertain ends of journeys. Illusion sometimes, when added to the real, is a double motivation of enhancing or weakening the awareness of the surrounding. Illusion caused by a light projection on a historical building façade may take our eyes to some corners of the building we have never paid attention to. It could also merge the moving light with the lines of the façade to immerse our imagination in a new story of a building that we used to occupy with only one story. On the other hand, it could for a moment detach ourselves from the real surrounding leaving us with the predominant illusion of the lights and the strength of the newness and the unusual (M. D. Certeau 2002). It is therefore said that installations and other temporary spaces have the quality of the multiple mediation. Occupying double mediums might affect the occupier with multilayered belonging to the space during the experience (Auge 1995). I have experienced the double influence of the Slow-walk that at one point transferred the space from being industrial urban site to a quite zone diverting my attention from the outside to the inner-self. At another point, all my attention has been paid to the surrounding allowing my eyes to read the place and its elements.

The concern of the above argument does not primarily aim to explain the influence of installation art on the viewer in relation to the surrounding. It rather aims to address points of discussion that seem to be useful in theorizing temporary spaces: The first is the link between the language of installation art spaces with the phenomena of speech and performance that is likely to bring a rich source of theories and terminologies from the latter to help explaining the former. This could be important because theorizing this area of art-architecture seems to be slightly lost between the narratives of the two and the theories of semiology.

The second is the significance of installation art's ingredients that make it a clear multi-disciplinary approach rather than a blurred area between sculptures, digital art, architecture, performance and virtual technologies. This can invite further exploration in the art-architecture practice in relation to the user's body and memory and to the existing surroundings. The determination of the practice of the everyday and the alteration of the experience of the new can be an opening in thinking about the aim of

architecture/ art in shaping lived places for people.

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i ¹ The effects of the speed in performance art and cinema has been noted in Deleuzian studies (Rio 2008). It has been clearly claimed in recent geography studies that time can transform the perception of distance, thus, meaning, mainly in dynamic interactive installations, is generated through movement, yet, affected by duration. (Cresswell and Merriman 2011)

² Artistic walking has been widely seen through the lens of the change, as the moving body changes whilst moving, place changes. Each step is a change for the performer and the stage (Sotelo 2010).

³ Walk in relation to the everyday is a normal practice. None the less, it is seen as generative. In artistic walks, and other temporary spaces, an everyday practice becomes a new event which may encourage the inhabitants to act, see and perform differently (M. de Certeau 1984) (Tymieniecka).

⁴ This concept of flexibility in meaning of temporary spaces, as well as permanent, is going to be examined further through the experimental methodologies explained in the summary report (e.g. the Slow walk and the generation of meanings).