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Installation: Between the Artistic and Architectural Project

Abstract: The subject of this research is the art installation, a spatial creativity that arises in relation between art and architecture. In a more narrow definition, the subject of the research is installations created in the formative period of the 60s and 70s up to the present. As a 'critical spatial practice' art installations are conceived in the form of alternative proposals for settlements which enter the field of architectural design. Ideas concerning new sets of relations between the subject and a spatial order indicate the potential of the use of the concept of art installations in architectural design. The initial hypothesis is that art installations represent the articulation of a place of dialogue between art and architecture, which opens up a new field of research in architectural design. The aim of the research is to show the position of art installations as architectural projects. The applied methodological procedures approach architectural design in a manner of synthesizing the architecture and art in a new form of visual culture. The paper deals with the study of artistic concepts in terms of design, which emphasizes the importance of an interdisciplinary approach to research and the importance of integrating the principles of art in the field of architectural design. The main contribution of this paper is reflected in the expansion of the problem and thematic framework of research on architectural design, contemporary art and their relation.

Keywords: art installation, architectural design, *critical spatial practice*, *third place*, interdisciplinary

Art installation – about the Term, the Appearance and Development

Defining the term *art installation* is a specific research topic. Reference literature indicates that the precise definition of the term is missing, and that the term refers to numerous practices variously registered in the line of historical and theoretical approaches.¹ Generally speaking, the term refers to artistic practices originated in the

¹ According to the theorist Julie M. Reiss the term was first used in the 70s to describe a process that frees the artist from his or her work in the studio and which refers to the criticism of the official institutions of art. Elsewhere, Marga van Mechelen linked the term with Antje von Graevenitz and the activities of the artistic foundation *De Appel* in Amsterdam in the late 70s. Within the *De Appel* foundation the term was first used by Marina Abramovic and Uwe Laysiepen in the work *Installation One* from 1979. Julie M. Reiss, *From Margin to Center: The Spaces of Uninstallation Art* (Cambridge: The MIT Press, 2001), xi. Marga van Mechelen, *De Appel. Performances, Installations, Videos, Projects* (Amsterdam: De Appel, 2006), 3.

period of the 60s to the present that share certain common characteristics, such as: site-specificity, event, theatricality and temporality.

Contemporary art theorists like Julie H. Reiss, Claire Bishop, Mark Rosenthal, Nicolas de Oliveira and Nicolas Bourriaud contributed the central remarks about art installations. Although, according to the arguments, authors point out different characteristics of art installations, they mutually agree about the starting point of its historical development. In the beginning theorists considered that this substantially postmodern art form actually presents a “recent manifestation of the old artistic phenomena”².

Following these theoretical statements, the history of art installations clearly starts in the first half of the 20th century within the work of historical avant-gardes. Historical avant-gardes, led by *Dadaism* as the most radical European avant-garde movement, brought important changes to art and aesthetics. These changes referred to: deconstruction of the traditional concept of a work of art, the abolition of the division of art and non-art, anti-aestheticism, decomposition, montage, integrating art into everyday life and, consequently, the use of objects of everyday culture and audience participation.

Also, early predecessors of art installations are linked with institutional critique of the regimes under which they existed. This critical attitude towards the institutional perception of art represent a constant in the development of art installations that is intertwined with the history of alternative and institutional art spaces.

Some of the earlier examples of art installations in the first half of the 20th century in the field of anti-institutional gestures are Marcel Duchamp's ready-made *Fontaine* from 1917 and Kurt Schwitters cubistic assemblage *Merzbau* from 1933.³ Duchamp's spatial intervention *Sixteen miles of string*, made within the framework of the exhibition *First Papers of Surrealism* from 1942, is also included as an early prototype of art installation. *Merzbau* and *Sixteen miles of string* are key works that have contributed to the identification of art installations in the second half of the 20th century. The above-mentioned works, in addition to achieving the status of critical statements, embody the physical mediation between the work of art and the viewer's space. This is a significant moment in which the physical space of conceiving art installations, spatial appropriation and predetermination are positioned as key aspects correlating the art installation with architecture.

² Hugh Davies, *Blurring The Boundaries: Installation Art 1969–1996* (San Diego: Museum of Contemporary Art, 1997), 8.

³ *Merzbau* is a spatial intervention realized by the artistic technique known as *bricolage*; it included newspapers, old furniture, broken and dilapidated things, boards, etc. This intervention by the German Dadaist achieved the status of a work of art without the initial cooperation of galleries and museums.

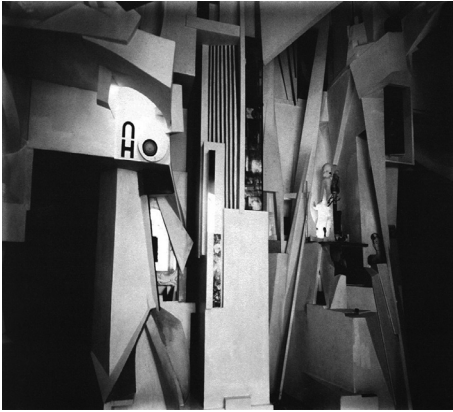


Fig. 1a: Kurt Schwitters, *Merzbau*, 1933.

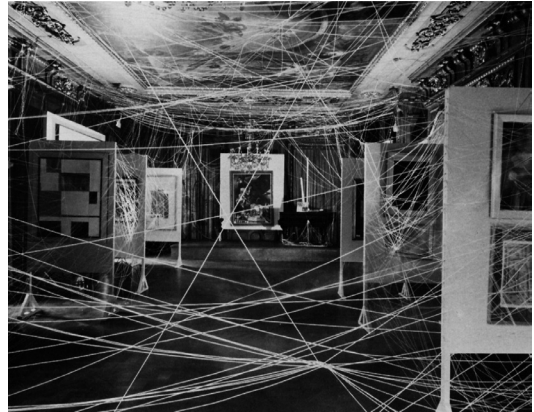


Fig. 1b: Marcel Duchamp, *Sixteen Miles of String*, 1942.

The formative period of art installations is linked to the 60s and 70s and the beginning of major changes within the conservative policy of art and architecture modernism. In this period new forms of art expression, such as *minimalism*, *environment* and *happening*, were developed. Minimal art initiated the first theoretical issues relevant for the development of the exhibition space and the art work, while the American artist Allan Kaprow formulated practices based on audience participation known as *environments* and *happenings*. Environments and happenings emerged as a critique of abstract, idealized, space, the *white cube* and a lack of major critical attention by the audience. Considering the environment as a three-dimensional spatial order in which the audience can enter and influence it, contemporary art theory would determine this artistic phenomenon as a direct predecessor of the art installation.⁴



Fig. 2.: Allan Kaprow, *Words*, 1962.

⁴ The term *art installation* appeared as independent reference in the *The Oxford Dictionary of Art* in 1988. As an artistic genre, the installation enters into official use with the 42nd edition of *The Art Index*, November 1993–October 1994, and since then it began to appear in the official list of articles. At this point the term *environment* ceases to be a category. Julie H. Reiss, *From Margin to the Center: The Spaces of Installation Art* (Cambridge: The MIT Press, 1999), xii.

The genesis of institutional critique culminated in the 70s with the complete abandonment of gallery and museum art spaces and the establishment of alternative art platforms. In fact, the redefinition of institutionalized spaces followed by the weakening of the commercial infrastructure intended for experiments in art caused the activation of alternative art spaces. The alternative New York gallery *One hundred twelve* and *Clocktower*, or the Amsterdam gallery *De Appel*, provided the ability for artists to realize the greatest possible freedom of expression. For example, in the gallery *One hundred twelve* George Trakas performed the installation *The Piece That Went Through the Window* and *The Piece That Went Through the Floor*, whose implementation featured the demolition of the floor and the removal of windows on the facade of the gallery. George Trakas' spatial interventions raise the issue of the aesthetic value of the building process. In a certain way they revive and resume Schwitters' idea of technically modest and do-it-yourself spatial interventions.

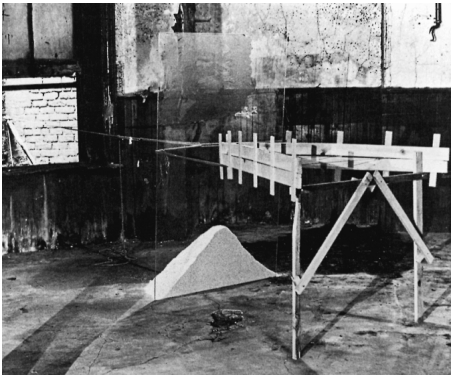


Fig. 3a: George Trakas, *The Piece That Went Through the Window*, 1970.



Fig. 3b: George Trakas, *The Piece That Went Through the Floor*, 1970.

Methodological and procedural changes in the research into the field of art occurred in the 80s. Unlike the practices of the 70s, which developed the idea of art installations through materialistic, site-specific, research, discursive practices of the 80s were situated through public interest and developed a feel for the audience in terms of citizenship and social strategy. Placing art in the public sector, through the use of public spaces, has contributed to the development of aspects of sociability and social responsibility with the artist and the audience. The artistic models of Daniel Martinez, Mierle Ukeles and Mary Miss remind us of social engagements, although they are distinguished by their aesthetic sensibilities. So, events from the period of the 80s will culminate over the next decade in the discursive phenomenon of the *new genre of public art*. The artistic atmosphere of the 90s focused on social interconnection and the renewal of interest in institutional art spaces.

Theorist of participatory art Claire Bishop argues that the art of the 90s surpasses the previous practices regarding the inclusion of the audience in the process of the production of the art work in a practical and analytical way. In addition, Nicolas Bourriaud attempts to define a general sensibility shared by Rirkrit Tiravanija, Maurizio Cattelan, Philippe Parreno and others. For Bourriaud *relational art* is not only participatory but represents a critical response to the virtual relationship established by digital technology, media and globalization. At this point, it is important to remind ourselves of the fact that the trend of research in the field of art during the 90s can be defined as a technique and that, in art installations, a greater interest in the use of high technology in audio, video and telematics projects was noticed. Relational art, on the other hand, occurs as an operational criticism of growing virtuality. She emphasized the idea of solving specific problems that arise here and now, but its starting point was the area of human interactions and its social context rather than an independent, symbolic or virtual space. Relational art, therefore, scored using a low tech, do it yourself approach and physical contact face to face. Thus, instead of the utopian character of the 60s and 70s, artists of the 90s are trying to find a temporary solution for the *here and now* problem. In this way the potential of art installations become significant for architectural design in terms of finding alternative forms of settlement and appropriation of space.

Taking into consideration the priority of the former movement (*postmodern appropriation*), art installations were going to become the dominant movement of postmodern art by the end of the 90s.



Fig. 4: Diagram – Genesis and establishment of art installation.

Architectural Experience in Art Installations

According to modern theories of art, art installations and architecture share basic properties that are related to a three-dimensional, locally specific, spatial representation. Almost identical as in architectural design, artists combine and organize materiality and proportions in analytical ways to create a spatial order that encourages viewers to fully enter and explore it. Architectural theorists Sarah Bonnemaison and Ronit Eisenbach believe that the formative period of the art installation is essential for its recognition as an architectural category.⁵ During the formative period of art installations there was a reconfiguration of the boundaries of art and an aspiration to establish a field of research between art and architecture. Various forms of artistic expression from conceptual art to art of behavior required different research techniques.

⁵ Sarah Bonnemaison and Ronit Eisenbach, *Installations by Architects: Experiments in building and design* (New York: Princeton Architectural Press, 2009), 145.

Also, experimental proposals of the alternative avant-garde of the 60s announced the use of artistic procedures in architectural design. Architects tried to offer alternatives to modern architecture with experimental proposals, including new views into fundamental settings related with functions, forms, the durability of the object as well as binary pairs (out-in, public-private, etc.).

During the 70s artists intervened in crisis areas of architecture, in place of a dialogue of binary pairs, setting the basis for consideration of the third space and projects between art and architecture. In this period, Michael Asher created installations based on the transformation and reconfiguration of the gallery space. Asher's installation, represented in the collective exhibition *Spaces* in the *Museum of Modern Art* in New York in 1970, functioned as an independent space within the gallery; it also structured and dissolved the sound and the light produced inside the gallery, and the artist's idea was implemented using engineering concepts. Also, Asher's installation, performed at the artistic centre of *Pomona College* in California in 1970, is directed to the transformation of the gallery space by integrating a neutral architectural structure inside the museum. By putting up seamless interior walls, synthesising the space of the foyer and entrance area, the artist implemented some kind of structure-filter that transmits external influences (light, sound, temperature) through the existing gallery.



Fig. 5a: Michael Asher, *Spaces*, 1970.



Fig. 5b: Michael Asher, Gladys K. Montgomery, Art Center at Pomona College, 1970.

In the 70s Gordon Matta-Clark performed his intervention on abandoned objects on the boundaries of the profession and dissident games. With the method of “discrete violations”,⁶ Gordon Matta-Clark spread old forms of artistic expression using the architectural object as a place of intervention and a revocation of architectural analogies. Matta-Clark does not only deny views of the architectural object by examining surface formalism and spacious polyvalence – in fact, he questioned assumptions about the art installation as upgrading the spatial order by physical components. The architect, therefore, instead of adding new components to the object, creates a lack within the previously established order, which will be discussed later by Jonathan Hill as understanding the object by editing a lack.⁷



Fig. 6: Gordon Matta-Clark, *Conical Intersect*, 1975.

⁶ Stephen Walker and Gordon Matta-Clark, *Art, Architecture and the Attack on Modernism* (London: I. B. Tauris, 2009), 13.

⁷ Jonathan Hill, *The Illegal Architect* (London: Black Dog, 2001), 46.

In the book *Installations by Architects: Experiments in Building and Design*, Bonnemaïson and Eisenbach indicate that architects follow the line set by the artists of the 70s, although experiments in design began earlier in the work of the English group *Archigram* and the Italian radical scene. By incorporating installations in the public sphere architects examined the nature of public space, their own interest and assumptions about the binary pairs imposed by architecture – the outside-inside, the public-private – and finally the social role of architecture.

Installations in public spaces began with the work of the Austrian Group *Coop Himmelb(l)au* and *Haus-Rucker-Co*. The Austrian group *Haus-Rucker-Co* gained international attention during the 70s with eco-pop projects in the form of urban installations. Many of the structures like *Balloon fur Zwei*, *Oasis No.7* and *Gelbes Herz* are designed to offer a sense of intimacy within a public space.⁸ Also, these specific synthetic reserves represented alternative proposals of the spatial appropriation, which introduced a certain distortion into the experience of public and private space. The group emancipated the role of architecture for Freudian free association in which the architect becomes a technological opportunist, artist and inventor. The temporary nature of the installation enabled a symbolically condensed statement.



Fig.7a: Haus Rucker-Co, *Balloon fur Zwei*, 1967.



Fig.7b: Haus Rucker-Co, *Gelbes Herz*, 1968.

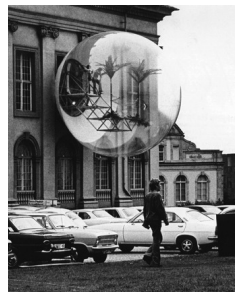


Fig 7c: Haus Rucker-Co, *Osais No.7*, 1972.

⁸ The main paradox was the use of a transparent material that was the result of the internal logic of the group that positioned itself on the verge of political radicalism and utopia.

In the second half of the 70s the theoretical assumptions of Peter Eisenman, Bernard Tschumi and Rem Koolhaas identified the forthcoming decade of architectural design in relation to the terms *postfunctionalism*, *postmodernism*, *deconstruction* and *event*. Peter Eisenman's new dialectic referred to form as a result of the reductionist transformations of geometric shapes and fragmentation, while Tschumi said that spatial paradoxes combine in enthusiasm and "architectural language breaks into a thousand pieces"⁹ so its elements are being dismantled and the rules broken. In the project for the Parisian *Parc de la Villette* in the mid-80s Tschumi placed 26 architectonic structures within the public space, which to some extent can be interpreted as an installation. These joint structures represented permutations of the same constructive idea. According to Jacques Derrida, even though free of special features, they represented 'architecture of architecture', a naturalized architectural form left to be settled.¹⁰

During the 80s John Hejduk, like Tschumi's project for *Parc de la Villette*, designed the project *Victims* and 67 architectural structures in the form of an art installation. According to the architect's project this structure would be left at the disposal of the citizens to position it and decide on its duration. Unlike Tschumi's technically-advanced pavilions, Hejduk's anthropomorphic wooden structures have been imagined as unfinished, temporary architectural assemblies over which the citizens have certain design authority. What makes Hejduk's structure special is a temporary and mobile character, what Anthony Vidler noted in his discussion *Vagabond architecture – John Hejduk's travelling works of architecture*. Vidler's article presents the redefinition of architecture set as a challenge to established assumptions about architectural design. Hejduk's temporary installations challenge the long-term functional and static determined object. As an *architectural vagabond* Hejduk examines the settlement of nomadic space that is heterogeneous, endlessly transient with continuous variations. He introduced new parameters, such as the action contained in the transitional form, collectively preparing and developing a situation in which the citizens function as an operational collective. The specificity of his suggestions, according to Vidler, is in a criticism of bourgeois architecture (social and legal), and it contains the attributes of a crime. Architectural vagabond stands outside the law, and the results are physical offenses and alternative suggestions for settlement space.

⁹ Bernard Tschumi, "The Pleasure of Architecture," *Architectural Design* 3 (1977): 218.

¹⁰ Jacques Derrida, "Point de Folie – maintenant l'architecture," accessed October 27, 2016, <http://isites.harvard.edu/fs/docs/icb.topic1412058.files/Week%208/DerridaPointdeFolie.pdf>

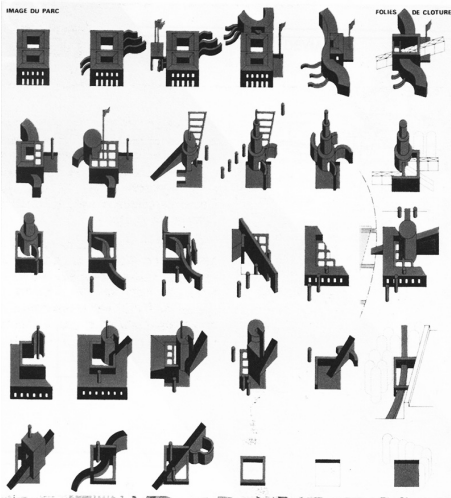


Fig. 8a: Bernard Tschumi,
Parc de la Villette (la Folies), 1987.



Fig. 8b: John Heideuk, *Victims*, 1986.

The idea of an operational collective, surrendering part of authorial control over the project to beneficiaries, a renewal of interest in modest and *do-it-yourself* projects, was the focus of relational and participatory art and a new atmosphere in the architecture that emerged at the turn of the millennium.

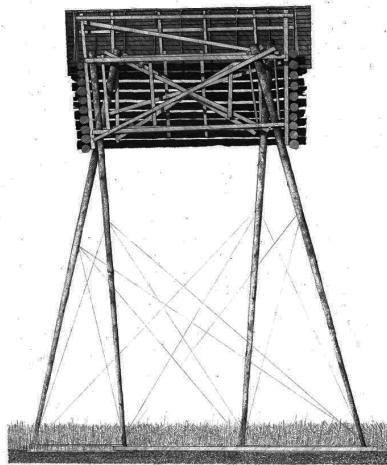


Fig. 9: Marco Casagrande & Sami Rintala, *Land(e)scape*, 1999.

When the art installation was positioned at the center of artistic discourse in the 90s architects searched in its concepts for a possible exit from the crisis where postmodern and deconstructive architecture become “just another architectural style rather than serious criticism.”¹¹ Positioning installations at the center of artistic discourse directed studies in architectural design to the potential of this three-dimensional and social medium. With critical appropriation of the principles of art installations and its introduction into the field of architectural design the new forms of settlement and appropriation of space are observed. In the late 90s and during the 2000s Marco Casagrande, Sami Rintala and Dagur Eggertsson strengthened the methodology for the design of architectural installations. Principles that were applied in the design of the project, starting with the work *A Wooden Folie*, *Land(e)scape* and *Six minute man*, to *A chapel for nature* or the project *Shelters* in 2014, affected all aspects of architectural design. These effects were related to the approach to the design of the object in the conceptual phase and its realization, the architect’s position and relation with users, the position of the users and their relation with architecture and the final relation of the architectural project towards the built environment.

The architectural partnership Rintala-Eggertsson expanded the boundaries of architecture outside the norms and standards of engineering practice by questioning sustainability, recycling, the use of worn-out objects and the right to adequate architectural and urban design in the post-industrial period. Architects requested the review of art experiments of the 70s, works of Matta-Clark, poor art and certainly the idea of relational aesthetics. On the methodological assumptions for art installations, relational aesthetics, low-tech and paradigms that have been set in relation to design and construction, Casagrande further established the concept of the *Third Generation City*. This idea defines new architectural entities such as urban acupuncture, illegal architects, urban nomads, river urbanism and ultra ruins. The new architectural entities represent an alternative to the spectacular, capricious and technical architecture of the 90s.

Essentially, all of the suggested entities approached architectural design as artistic, revived known artistic concepts identified in the functioning of the historical avant-gardes, eliminated the closure of architecture into its own definition and demanded its reconfiguration, bringing it to the limits of the discipline.

(Third) Place for (Illegal) Architects

After positioning art installations at the center of artistic discourse there was an increase of interest of one group of architects for the use of concepts of art installations in architectural design. In accordance with the concept of *relational aesthetics* by Nicolas Bourriaud, under social engagement participatory art by Claire Bishop and re-interest in the possibilities of low-tech solutions, the installation was faced with solving concrete problems here and now. Thus, as the architectural category of

¹¹ Susannah Hagan, “The Language of Schizophrenia,” *Architectural Review* 194 (1994): 68.

the alternative spatial suggestion, the installation received theoretical and practical confirmation during the new millennium.

Identifying the boundary in architectural design, which relates to different and new forms of settlement, modern theories of *in between space* were developed, which appears in literature in terms of the marginal and the liminal.¹² In her book *Architecture from the Outside: Essays on Virtual and Real Space*, Elizabeth Grosz developed a theory of “spatial excess” that is based on interpretations of Georges Bataille and Luce Irigaray of “experimental positions in architecture”.¹³ Architectural excess challenges common perceptions of space in architectural design, and the theory of spatial excess questioned functionalist determination by design. Thus, in addition to Elizabeth Grosz, architecture theorists Jonathan Hill and Thomas Mitchell disputed the legacy of paradigm functionality in theory and practice. Theorists believe that architects should explore the possibilities of space in terms of current and alternative models of appropriation and settlement, particularly considering different groups of people and forms of communities.

Also, in the book *Art and Architecture: a Place Between*, theorist Jane Rendell suspends the idea that architecture and art are independent and sets the thesis that one research field is actually used to define another. She reveals new techniques as “critical spatial practices” that operate at the same time using artistic and architectural principles, and she redefines the concept of *critical theory* from the aspect of architecture and art. Rendell observed critical theory as the type of work that the current environment creates as “different substrates”,¹⁴ making the discussion about the relation between architecture and art strive to articulate a place *in between*. In a word, it discusses the theoretical writings of spatial concepts that would “open a place between art and architecture that allows spatial works to be tested in their interrelation as a critical spatial practice.”¹⁵

Modern architectural theorists like Jonathan Hill and Thomas Mitchell bring forward the potential of art installations in the dynamics of traditional architectural design. They stand for concepts in which architecture is the result of interactions between people and space. Favouring new sets of relations between people and temporary spatial structures built on concrete and immediate needs, theorists believe that architects should consider the concepts of contemporary art. Also, like the theorists who opened up the possibility for a *third space* in relation between art and architecture,

¹² Homi K. Bhabha, “Unpacking my library...again,” in Chambers Iain and Lidia Curti, *The Post-Colonial Question: Common Skies, Divided Horizons* (London: Routledge, 1996a), 199–211. Homi K. Bhabha, “Aura and agora: On negotiating rapture and speaking between,” in Francis Richard, *Negotiating Rapture* (Chicago: Museum of Contemporary, 1996b), 8–17. Martin, Heidegger, “Art and space,” in Leach Neil, *Rethinking Architecture* (London: Routledge, 1997), 121–24. Bernard Tschumi, “Preface,” in Tschumi Bernard, *Le Fresnoy: Architecture In/Between* (New York: The Monacelli Press, 1999), 9–13.

¹³ Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Chambridge: The MIT Press, 2001), 153.

¹⁴ Cf. Jane Rendell, “Between two: Theory and Practice,” *The Journal of Architecture* 8 (2003): 221–38.

¹⁵ Jane Rendell, *Art and Architecture: a Place Between* (New York: I. B. Tauris & Co Ltd., 2006), 29.

architecture theorists will turn to the potential of the new and the third entities in relation to the architect – the user, known as an *illegal architect*. It is a hybrid of Jonathan Hill, which undermines the usual binary relation architect-user and gives the user authorial control over the project, which is the realization of the concept of social engagement assumed by participatory art.

During the 2000s architectural practice justified the theory. The installation as architectural project represents the possibility of the realization of the theory of spatial excess and critical spatial practice. Installation begins its establishment as a modern architectural position by taking over the concepts of relational and participatory art. The professional practice of the partnership Rintala-Eggertsson, the work of Marco Casagrande, the activities of the *Serpentine Gallery*, the Venice Biennale, the Paris art fair, are some of the examples of empowering these positions in architectural design.

Marco Casagrande in 2008 conceptualized the idea of the *Third Generation City*, which observes the post-industrial condition as a machine that they have destroyed, dominated by the supremacy of nature and the spontaneous intervention of the people and architects. The concept of the *Third Generation City* is a synthesis of relational aesthetics, participatory art and Beuys's concept of *social sculpture*. This theory opens the door to unbridled creativity and freedom, in which every citizen is given the option to join the creative process and to develop the environment according to their needs.

A good example of an individual initiative that grew into a collective commitment is the *Urban Fog* project, which was performed by architecture-artistic partnership *ChanChan* in cooperation with a group of citizens in London in the year 2011 for a period of three weeks. Taking the form of an installation, the project was performed after a suggestion from a group of citizens who sought to exploit the potential of unregulated plots which were out of use. *Urban Fog* is made of light timber, tailored range and canvas. The materials were readily available, cheap, natural, and a constructive circuit layer pointed to the temporary character of the object. The installation used the resources of local cafes (electricity, water and toilet), and it featured a minimum of function – a teahouse and selling cakes. The fact that setting up the facility occurs at the block level, and the fact that the installation works through the added value-service functions, gives the project the character of an architectural object. However, the building has certain characteristics of a self-initiated project, a temporary character built in the form of a spectacle, which approaches the artistic installation. Because of that, this modest project between art and architecture is a good example of the critical spatial practice and realization of the theory of spatial excess.



10a



10c



10b

Fig. 10a, 10b, 10c: *ChanChan, Urban Fog –Tea House, 2011.*

Building on the principle of ‘do it yourself’ follows the aesthetic line of low-tech *poor art*, while the idea of the temporary animating position is actually some kind of urban acupuncture, which is what Casagrande is talking about. While the *illegal architect* designs on the boundaries of the profession beyond the usual regulatory systems, the idea of the operational collective empowers citizens in active participation on different levels of design.

Either way, the installation represents a physical interpretation of the critical experience of the place in its entirety, which brings our attention to the spaces and the issues that makes the background of our daily lives.

Conclusion

This research has indicated that the art installation refers to the criticism of the usual process of research in the field of art and architecture, to institutional critique and the critique of the inert attitude of the audience (user) and art (architecture) object. When we talk about the installation as architectural category, beyond the common design process, we usually think about experimental decisions that emanate from long-term plans in relation to the constant changes of everyday life. Also, the art installation is seen as an easy experiment of design and construction which carries with it a characteristic of the *open work*. As an experimental decision the art installation responds to the needs of users when they arise, and it lasts as long as the needs last.

The installation as architectural project lies beyond the priority of physical form, function and object of permanent character. In a way, art installations question the key assumptions that were left to the Western architectural tradition by Vitruvius (*firmitas, utilitas, venustas*). Also, installations bring into question the author's position as an architect. So, by ceding part of the authorial control to users, installations lead architects to the boundary of their own profession.

As a project between art and architecture, installations present a possibility of realization of the spatial excess theory and critical spatial practice. It opens the way to a new form of visual culture synthesizing architecture design and artistic creative work. Nevertheless, like Paul Klee's *Angelus Novus*, the installation as a contemporary phenomenon still requires a reconsideration of the early prototypes from the time of historical avant-gardes and neo-avant-gardes, in which the paradigm is founded in all of its critical credibility, artistic and architectural potential.

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