EXHIBITION SPACE
AS THE SITE OF ISOLATION, UNIFICATION, AND TRANSFORMATION

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ABSTRACT

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This thesis re-evaluates the exhibition space as a site of "indeterminacy" defined by the dialectical interaction of architectural space and art object. The ways in which different forms of space-object interactions are constructed, and the architectural tools used to accommodate the exhibition event will be the departure points of this investigation. In this respect, the cases of Dia Beacon, Tate Modern and Stazione Leopolda will be analyzed and the means of "indeterminacy" will be elucidated by using the conceptual tools of "isolation", "unification" and "transformation". With the aid of these three cases, the aim of this study is to comprehend the architectural potentials in exhibition practice, which functions in extreme conditions of constantly altering states, environments and relations.

Keywords: Exhibition space, "indeterminacy", isolation, unification, transformation, and flexibility

ÖZ

AYIRIM, BİRLEŞİM VE DÖNÜŞÜM ALANI OLARAK
SERGİ MEKANI

Özkal, Güneş

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Bu tez, mekan ve sanat nesnesinin ilişkisini diyalektik açıdan yorumlayarak, sergi mekanının "belirsiz" bir alan olarak yeniden incelenmesidir. Bu çalışmada farklı mekan-nesne ilişki biçimlerinin yanı sıra sergiyi barındırmak için kullanılan ya da kullanılabilecek mimari araçlar araştırılmıştır. Bu bağlamda, Dia: Beacon, Tate Modern ve Stazione Leopolda incelenmiş ve "belirsizlik" kavramını nasıl kurdukları ayırım, birleşim ve dönüşüm başıkları altında tartışılmıştır. Sürekli değişen ve devinen mekanlar olmaları sebebiyle, bu sergi mekanları, ayrıca mimari söylemleri içinde olan araçları ve onların potansiyellerini ortaya çıkarmak için kullanılmıştır.

Anahtar Kelimeler: Sergi mekanı, "belirsizlik", ayırım, birleşim, dönüşüm, ve esneklik

To My Parents

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INTRODUCTION

Michel Foucault, in his seminal book: *The Order of Things*, uses *Las Meninas* as a pretext for interpreting the complex relationship of "visible" and "invisible".[1] The painting represents the artist himself working behind a large canvas in his own studio. In the painting, Princess Margarita and her maids are illustrated at the center, and an obscure figure can be seen in the background. The faces of the king and queen are visible only through the mirror on the wall. Except for that reflected image, the king and queen are not visible to spectators. In his interpretation, Foucault constructs a triangular relationship between the painter, the mirror image and the obscure man in the background, saying that "these three elements have a certain network as they are all representations of a point of reality outside the painting".[2]

In Foucault's analysis, what is outside the painting, gives meaning to what is inside; to bring the king and queen at the center of attention. Joel Snyder and Ted Cohen comment on the formation of "meaning" in their article *Las Meninas and the Paradoxes of Visual Representation* as follows: "[t]hey create spectacle-as-observation by providing the center around which the entire representation is ordered, the king and queen are the true center of the composition. They are central because of the triple function they fulfill".[3] As Foucault remarks, the king and queen hold a place where superimposition of the model's, the spectator's, and the painter's gaze occurs in the same space but at different times.[4] Snyder also claims that even *Las Meninas* can be read as portraying a paradoxical relationship between reality and

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[1] Michel Foucault, "Las Meninas," <u>The Order of Things: Archeology of the Human Sciences</u>, *(trans. Les Mots et les choses)*, Vintage Books, New York, 1973, pp 3-16
[2] ibid. Foucault, p 13
[3] Joel Snyder and Ted Cohen, "Las Meninas and the Paradoxes of Visual Representation," <u>Critical Inquiry</u>, Winter 1980, pp 429-447
[4] ob.cit. Foucault, pp 3-16

representation, Foucault finds Las Meninas as an early critique of the supposed power of representation to visually confirm an objective order.[5]

Velasquez's masterpiece is constructed on multiple relations between the observer and the spectator; the real and the illusion and the space occupied and the space experienced. So, the painting becomes a "hall of mirrors" as called by Foucault which is controlled by Velasquez. In this way, as mentioned above, the "true center of the composition" is still the king and queen; even though they are depicted neither at the center, nor explicitly in the painting. By focusing on the complex arrangement of "visible" and "invisible", Foucault's critical interpretation at this masterpiece introduces further ways of seeing and understanding beyond what is seen at first sight.

This study is on these "multiple relationships" between space and the displayed object. Rather than the artist's own studio or the princess's house; the space of inquiry will be the "exhibition space". How different forms of space-object interactions are constructed, how the spectator is influenced and what the architectural tools used to accommodate the exhibition event are, will be investigated. Reconsidering these "multiple relationships" will not only expand the field of exhibiting, but will introduce different "perspectives" to architectural design practices.

Exhibition, in its general terms, refers to "showing publicly for the purpose of amusement or instruction, or in a competition; to make a show of" or "the act of putting something on public view".[6] Accordingly, the exhibition objects embrace wide and varied collection of materials from works of art, scientific or historical treatises, and archeological traces to commercial items. However, the framework of this study will be implemented on contemporary art exhibitions, their spatial formations and their different visible-invisible ways of interaction.

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[5] Joel Snyder and Ted Cohen, "Las Meninas and the Paradoxes of Visual Representation," Critical Inquiry, Winter 1980, p 433
[6] Martha Ward, "What's Important About the History of Modern Art Exhibitions?," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 452

The reason behind the choice of this particular area and "post-modernist" outlook to works of art is the belief that art and art objects are not ends in themselves but open to continual change. All notions and movements of art are being discussed and evolve expeditiously. Thus, one of the questions that should be raised here is how architectural space can be constructed for this kind of an unstable inhabiter or how the notions of stability or permanency, as one of architecture's fundamental concepts, can be interpreted in such changing conditions?

The temporality of the inhabitants, not only in terms of spectators but also constantly changing displays, generates variety in contextualization and formation of the display area. As a matter of fact, with every new displaying event, the dialogue between the space and the object should be reconsidered or re-constructed accordingly. As "change" is evident in the very nature of an exhibition, in this study the relationship between the space and the art object will be referred as "indeterminate".

Being an issue of multiple disciplines, it has never been easy to make clear-cut definitions of "space", also making it difficult to define disciplinary boundaries. With the simplest analogy, what constitutes "space" is its necessity to be occupied.[7] What occupies it? Henri Lefebvre responds to this question as "a body"; and adds, "- not bodies in general, nor corporeality but a specific body capable of indicating direction by gesture, of defining rotation by turning around, of demarcating and orienting space".[8] Throughout the study the bodily occupation of space will be considered in two ways; as a mobile body of spectator and the fixed location of the art object. Space-object interaction and its influence on spectator are all in contact, so any alteration in one of these matters will cause a total change in the structure of the exhibition space. The "dialectical relationship"[9] could end up with a total settlement where space is characterized with the consideration of the art object, and the art object interacts with the space in its site.

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[7] Henri Lefebvre, The Production of Space, translated by Donald Nicholson-Smith, Blackwell Publishers Ltd., Oxford UK and Cambridge USA, 1991, pp 169-228
[8] ibid. Lefebvre, p 170
[9] Space-object will be analyzed dealing with relationships rather than things in themselves.

Bruce Ferguson claims that, the idealization of knowledge through vision, Western philosophy's predominant assumption, which fundamentalized "seeing as believing", stimulates the space which renders frontality, "structured for gazing the art object from a distant point of view".[10] Consequently, space is settled as a mute and passive participant simply hosting the act of display and could not promote its own manifestation.

Alternatively, modes of exhibiting are likely to change to accommodate new realities like "spaciousness of the event" and "performative aspects of displaying".[11] This model should also be indicated in terms of the shift in the spectators view. The spectators themselves become part of the exhibition, not only gazing but also experiencing.

> Space: that which is not looked at through a key hole, not through an open door. Space does not exist for the eye only: it is not a picture; one wants to live in it. [12]

This point of view developed the practice of observing to be something other than just a way to move the eye through space, to make the spectator actually inhabit the space.[13] Exhibitions with their performative character, followed by new spatial conceptions, are based on forms and arrangements freed from two-dimensional representations of foreground/background, vertical/horizontal. They begin to rotate in space. There is no longer one way of looking at and exhibiting art, based on frontality of the wall. Rather, as Germano Celant claims, there is now a "spherical perception", as artworks can be exhibited on all sides.[14]

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[10] Bruce W. Ferguson, "Exhibition Rhetorics: Material Speech and Utter Sense," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 380

[11] ibid. Ferguson, pp 175-190

[12] El Lissitzky, Proun Space, 1923, as quoted by Judith Barry, "Dissenting Spaces," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 307

[13] Judith Barry, "Dissenting Spaces," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 311

[14] Germano Celant, "A Visual Machine: Art as Installation and Its Modern Archetypes," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, pp 348-350

So, the exhibition becomes the set of a play with objects, as Judith Barry points out, describing various possible subject positions and making the viewer spatially as well as visually aware.[15] More than a title indicating the location, the place of exhibition turns out to be the essential character in the planning process.[16] Reesa Greenberg, in her article *The Exhibition Redistributed* emphasizes the architectural qualities of the places that held the exhibitions, which used to be minimized, and did not use to be given importance to unless the exhibition was site-specific, tend to separate container from contained.[17]

The purist approach to exhibition space from the 1920's on, had strong connections with the Modernist Movement and the Minimalism's significant prevalence at the course of that time. First trait of the exhibition space was the antiseptic, laboratory-like spaces; enclosed, isolated and artificially illuminated. Brian O'Doherty identifies this as the "white cube" phenomenon.

> The ideal gallery subtracts from the artwork all clues that interfere with the fact that it is art. The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have [sic] at the wall. The art is free, as the saying used to go, "to take on its own life". In this context, the standing ashtray becomes almost a sacred object.[18]

This white and so-called "neutral" cube in fact was constructed to make the work as autonomous as possible so that nothing, which was not the work itself, managed to distract the eye.[19]

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[15] Judith Barry, "Dissenting Spaces," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 310

[16] Germano Celant, "A Visual Machine: Art as Installation and Its Modern Archetypes," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, pp 371-385

[17] Reesa Greenberg, "The Exhibition Redistributed," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996 pp 348-350

[18] Brian O'Doherty, "Notes on the Gallery Space," Inside the White Cube, The Lapis Press, San Francisco, 1986, p 15

[19] Daniel Buren, "Function of Architecture," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 317

In the last few decades of the twentieth century however, there has been a shift in the types of spaces used for exhibitions of contemporary art, which can be characterized as a move away from portrait rooms to buildings associated with commerce and industry.[20] Greenberg, articulates the change as; "[t]he shift in desired exhibition space corresponds to the emphasis placed on process rather than product in the making of art in the sixties and seventies when, increasingly, art was defined and described as work".[21] Excluding the fact that, the tension of the "dialectical relationship" between the space and the object, could raise generative issues for each of them entirely.

Every single object in the exhibition, or every different displaying event requires a unique articulation of the place, as each has its own expressiveness. If architecture remains still as a background framing the object, no assistance would be available to reveal its own rhetoric through others. Thus, architecture or the architectural tools and effects should not be thought as an "overbearing mother"[22] of the exhibition but instead as a medium to unveil the exchange of narration.

Based on this consideration, architecture, which takes an active participation, will not only broaden the statement of exhibition but also in this way it will take a triggering responsibility; constructing spaces capable of alteration that means "flexible" spaces to be. As Assoc. Prof. Dr. Ayşen Savaş has stated on her presentation on the sustainability of museum space, held in Bahçeşehir University in may 2006:

> The flexible space in its first interpretation evokes a kind of space where a wide range of occurrences can happen, permanent-temporary exhibitions are accommodated or small-huge objects are displayed; a space which can be a storeroom as well as a ballroom when needed. However, the major problem of utilizing "flexibility" is the inadequate system of infrastructure. Climate, moisture and dust control; security; illumination; systems of display, sound and circulation and parking are the themes of that

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[20] Reesa Greenberg, "The Exhibition Redistributed," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit <u>Thinking About Exhibitions</u>, Routledge, London and New York, 1996 pp 350
[21] ibid. Greenberg, p 350
[22] Daniel Buren, "Function of Architecture," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit <u>Thinking About Exhibitions</u>, Routledge, London and New York, 1996, p 318

infrastructure. So, the sustainability and the "flexibility" of the museum space is widely coincided with the sustainability and flexibility of that infrastructure.[23]

The study will present the "dialectical relationship" between space and the exhibition object; and mainly will focus on why this relationship is "indeterminate", and how this indeterminacy could be achieved in exhibition space. The focal point will be the temporary exhibitions in permanent spaces, the ways in which they become a site of experimentation with a wide range of subjects from building materials to electronic media. The aim of this study is to pursue the relation between the issue of designing for temporality and the formation of appropriate architectural tools, which clarify the selection of exhibition spaces as subject of research.

Tony Bennett characterizes exhibition space as "exhibitionary complex" because of its multi-dimensional cultural, social and political setting.[24] Taking off from a survey of different conceptualizations of exhibition space, the argument arrives at the "dialectical relationship" of space and the displayed object where they can interact with each other in an affirmative way. What is implied here is that "space" and "object" ground their relation not on their separation but on their mutual togetherness.

> All nature, from the smallest thing to the biggest, from a grain of sand to the sun, from the protista to man, is in a constant state of coming into being and going out of being, in a constant flux, in a ceaseless state of movement and change.[25]

The word "dialectical" has developed through a long and varied discourse in philosophy. As explained by Andrew Merrifield, "Its origins – in the Western world at least – augmented from the ancient Greek classicists such as Democritus, Plato and Heraclitus, before passing – mainly via Spinoza and Leibniz – through to Hegel

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[23] Ayşen Savaş, "On the Sustainability of the Museum Space," 23 May 2006 (presentation at the Bahçeşehir University) translated by the author from Turkish
[24] Tony Bennett, "The Exhibitionary Complex," The Birth of The Museum, Routledge, London and New York, 1995, pp 59-86
[25] Friedrich Engels, "Dialectics of Nature," Lawrence and Wishart, 1941

and Marx."[26] Besides these varieties, a common approach in dialectical thinking is the concern for change, different kinds of change and different degrees of movement, interconnection and interaction.[27] For most dialecticians[28], therefore, dynamism is fundamental in dialectic approach.

The principle feature of dialectical attitude is that the universe is not a discrete mix of things isolated from each other, but an integral whole, with the result that things are interdependent. However, the concept of totality here represents "the way the whole is present through internal relations in each of its parts"[29]; as Merrifield claims, it is a dynamic, emergent and open construct, and is not to be confused with totalization or closure. [30]

For Bertell Ollman, all things contain within themselves internal dialectical contradictions, which are the primary cause of motion, change, and development in the world.[31] However, he adds "all these contradictions must be viewed relationally within an internally-related holistic framework" where "each part is viewed as incorporating in what it is all its relations with other parts up to and including everything that comes into the whole".[32]

It is not the aim of this study to draw a direct parallel, but to learn from this discourse to develop a dialectical relationship between exhibition space and the art object. Exhibition space and art object is in a web of relationships. Their interaction grounds for new means of settings in "exhibitionary complex" and also "indeterminacies". A dialectical approach to the problem not only produces new space-object experiences, but also creates situations, circumstances and environments that suggest and persuade interaction. By unfolding the juxtaposed layers of exhibition, uneasy and

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[26] Andrew Merrifield, "Place and Space: A Lefebvrian Reconciliation," Transactions of the Institute of British Geographers, New Series, vol. 18, no. 4, 1993, pp 516-531
[27] ibid. Merrifield, pp 516-531
[28] Bertell Ollman, Friedrich Engels, David Harvey, Karl Marx, Henri Lefebvre
[29] Henri Lefebvre, Dialectical Materialism, translated by J. Sturrock , Cape, London, 1968, p 111
[30] ob.cit. Merrifield, pp 516-531
[31] Bertell Ollman, Dance of the Dialectic: Steps in Marx's Method, IL: University of Illinois Press, Urbana, 2003
[32] Bertell Ollman, Dialectical Investigations, Routledge, New York, 1993, p 37

complex issues will be unveiled. Moreover, these challenges will become references to innovative architectural tools and models for the future.

To structure such marriages, novel architectural tools and concepts should be introduced. "Isolation", "Unification", "Transformation" will be the keywords to unfold the exhibition space through the case studies of Dia Art Foundation, Tate Modern, and Statione Leopolda. The primal objective of these case studies is to discover the architectural tools in the process of creating interlocking dialogue of space and the object. Through these cases, this thesis will look at transitions between these stages: how to make substantial changes in space quality and what its architectural tools are.

These converted sites are developed with the dialectical relationship between the space and the object and respond to the "indeterminacy" needed. How these spaces of industry, transformed into exhibition spaces and why these spaces are "indeterminate" will be analyzed. So, the term "indeterminacy", particularly indeterminacy in visual perception, in defining disciplinary boundaries and in acknowledging multiple meanings, will be taken as an agent to develop a framework to formalize the dynamic relationships in the course of the analysis exhibition space through these three cases.

The chapter entitled, *Isolation: Dia Art Foundation*; explores how the space is constructed for divergent exhibition ideas, items, and contexts. Dia: Beacon is the space for this exploration. The term "isolation" will be proposed and the main argument will be that the space is arranged as a small model of cityscape where several layers of narration are squeezed into a space of wonder. The housing of Dia: Beacon embraces all, but leaves the spectator open to his/her own survey, directing but not determining. Institutional decisions, isolation and its architectural implications will be considered in relation to an "indeterminacy" in visual and spatial perception.

Unification: Tate Modern; this specific case will be analyzed in terms of merging different scales and conversing of non-exhibition spaces to display areas. The tools

established to transform the space of turbine hall to an exhibition space as Turbine Hall[33] will be elucidated. *The Weather Project* from Unilever Series by Olafur Eliasson will be set as an example, which illustrates the space-object relation under the unification process and creates "indeterminacy" in disciplinary boundaries.

In the last part of case studies, *Transformation: Statione Leopolda,* the concept of transformation will be investigated. Statione Leopolda accommodates different exhibition events throughout the year. This space can be considered as a stage-set itself, where there is capacity to accommodate events ranging from art installations to commercial expos. The space is physically and contextually transformed in every new occurrence depending on "the act of forgetting" rather than "the act of remembrance".[34] In this respect, "indeterminacy" is generated from this plurality of meanings, and how Stazione Leopolda challenges the transformation of its space and of its meaning will be investigated.

By summarizing the spatial attributes of the cases, the concluding chapter will expose the agents that construct these "indeterminacies" and unveil its tools. Local injections of architectural solutions, technological developments and the concept of "bigness" will be elucidated. Instead of designing for the objects, rather designing with them could be a reflective initial point.

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[33] Turbine Hall refers to the temporary exhibition space of Tate Modern, where as turbine hall refers to its original function.

[34] Assoc. Prof. Dr. Ayşen Savaş indicates that a museum object could be the tool of memory, only if it declares its interdependence from its contexts. Only in this way, the same object could be a part of different narratives. In this respect, the museum object is asserted as an object of amnesia rather than an object of remembrance. Ayşen Savaş, "Objects of Desire: Museums, Caught between Objects and Memory," 26 January 2005 (presentation at Ottoman Bank Archives and Research Center) translated by the author from Turkish.

CHAPTER 2

THE CONDITION OF EXHIBITING

This study starts with the assumption that every level of change in the field of exhibition -social, political, contextual or pedagogical- will transform the concept of its architectural space. At the turn of the 20th century, as Eilean Hooper-Greenhill elucidates, the certainties of Modernism have been replaced by the fluidity of so called "post-modernism", with its "fragmentation", "decanonisation", "hybridization" and "constructionism".[35] The questioning of fixed ordering principles was resulted in a "decentralized" and "dialectical" world view where differences are taken into consideration. In the course of exhibition space, the organization of these "differences" enforced the established set of rules -in between the space and displayed objects, and the spectator- to be modified by new considerations. Therefore, the exhibition space evolved to a site of "indeterminacy", where its visual and spatial perception, its disciplinary boundaries and its meaning could not be determined clearly.[36] In this part of the study, in order to trace these spatial and contextual shifts, and to develop the notion of "indeterminacy" in the context of exhibition with its possible spatial formations, the condition of "exhibiting" will be analyzed. Here, it has to be stated that it is not the goal of this study to redefine the art object, nor to construct historical evaluation of art and exhibition space, but to base the thesis on historical evidences.

2.1. Spaces of exclusiveness

The history of collecting and exhibiting art is very long, but it is in Renaissance Italy and France that the idea of collecting and exhibiting finds its form in museums as

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[35] Eilean Hooper Greenhill, "Exhibitions and Interpretation," <u>Museums and the Interpretation of Visual Culture</u>, Routledge, London and New York, 2000, p 143

[36] By asserting "indeterminacy" in the disciplinary boundaries, the intention is to focus on the disciplinary boundaries of art and architecture and how they are in contact with each other. To accept the exhibition as an autonomous discipline is not the scope of this thesis.

modern institutions. In the late 18th and early 19th centuries, the museum as an institution "became established as the accepted site of collecting, and most of the great nation collections of Europe were re-organized to express the society's constructed image".[37] Thus, the gathering, selection and organization of material world became systematic processes through which society constructed a particular image of itself. The "visible" and the "invisible" relations in these exhibitions were precisely defined.[38] The visible interaction was on an implicit system between the museum space and the art object. The boundaries of the objects were clear, the objects of display were defined as museum objects that have significance in the visualization of a selected nation, and the space of display was the museum. On the other hand, the invisible intention, which was ruling the exhibition space, had been remained unveiled. The introduction of the public museum into the cultural sphere of society was related fundamentally to the political and the economical conditions and the industrialization processes. The French Revolution (1789–1799) which was a pivotal period in the history of French, European and Western civilization, could be taken as an important period when the exhibition galleries of Louvre Museum in Paris had undergone major transformations and opened to public sphere. Tony Bennett confirms that, in the mid 19th century, with the introduction of modern bourgeoisie state techniques, the visualization of culture in the form of display of material cultural pieces gave the exhibition space its final form.[39] Thus, even the art works that have been displayed had higher dedication to the existing ruling ideology beyond their autonomy as works of art.

From the curiosity cabinets to the public museums or to autonomous expositions, the formation of "exhibition space" had been subject to multiple interpretations. These were the significant paths to trace back the progresses, search for the continuities and transformations. In such manner, to develop the exhibition space to a state of "indeterminacy" in its perception, boundary limits and also in its meaning, the previous formations will be illustrated.

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[37] Clare Melhuish, "The Museum as a Mirror of Society," Architectural Design: Contemporary Museums, no:130, pp 22-25

[38] As Michel Foucault comments on the "visible" and the "invisible" interrelations constructed in the Las Meninas.

[39] Tony Bennett, "The Formation of the Museum," The Birth of The Museum, Routledge, London and New York, 1995, p 23

Referring to the private collections of individual patrons, Bonnie Pitman clarifies the use of the term "exhibiting" in her article *Muses, Museums, and Memories* by stating that, "the term exhibiting was broadly developed during the 15th century".[40] As mentioned, these "cabinets of curiosities" were the initial spaces of display where generally natural historical items were exhibited but only to a restricted area. Only people from high-society could attend these areas and see these objects which were generally resources of rarity and wonder. These cabinets were established not only as places of pleasure but also as places of learning; and underneath the exhibition complex, the power of ruling class was reconstructed. So, apart from its apparent schema, the inner context of cabinets of curiosities with antiquities, rare jewels and other objects was constructed accordingly to reflect the pride of their owners.[41] These cabinets were exclusive spaces as the arrangement was of selected objects for selected people.
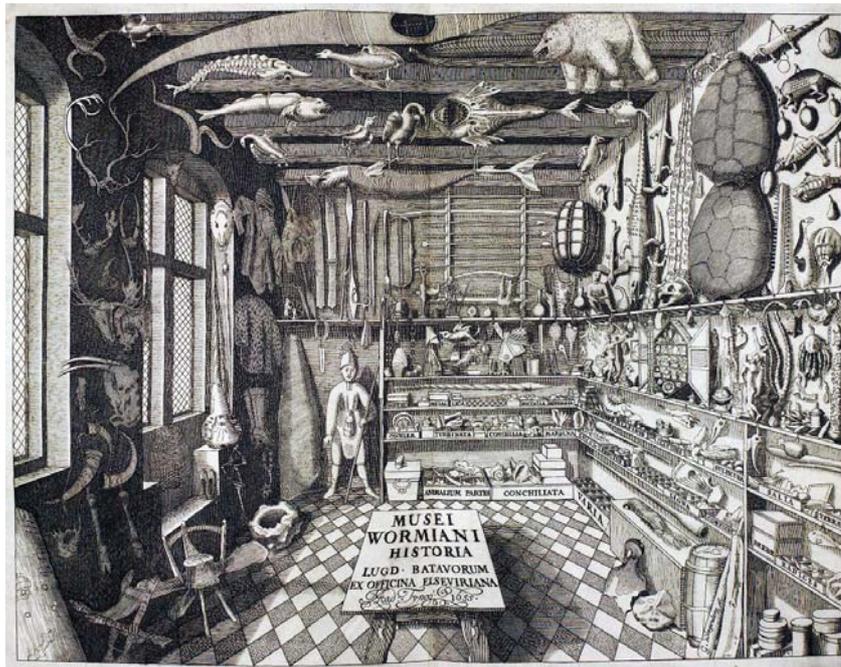
Figure 1 Olaf Worms's cabinets of curiosity, in 1655, which served as a textbook of natural history.

Alma S. Wittlin, Museums: In Search of a Usable Future, The MIT Press, Cambridge, Massachusetts, 1970, p 45

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[40] Bonnie Pitman, "Muses, Museums, and Memories," Daedalus, Summer 1999
[41] Bonnie Pitman, "Muses, Museums, and Memories," Daedalus, Summer 1999

As David Murray argued, pre-modern condition of exhibiting entailed a focus on the rare and exceptional. The interest was in objects for their singular qualities rather than for their typicality. The encouraged principles of display aimed at a sensational rather than a rational and pedagogic effect.[42] Therefore, these cabinets were marginalized spaces not only on account of their social class separation but also for their distinctive "epistemic universe". It was towards the end of 18th century that they were transformed, borrowing Tony Bennett's terms, and this universe reflected its role as a "storehouse of knowledge", which was once rare and exclusive, now had become "intelligible only for those with the time, inclination and cultural training to be able to decipher the relationship in which each object stands to the whole".[43]

Figure 2 Medicci Gallery, Florence, painted by J. Zoffany between 1770 and 1780, when the collection was owned by the princes of Lorraine. Visitors had to obtain the permission of the owner to view the famous paintings and sculptures.

Alma S. Wittlin, Museums: In Search of a Usable Future, The MIT Press, Cambridge, Massachusetts, 1970, p 35

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[42] David Murray, Museums: Their History and Their Use, James MacLehose and Sons, Glaskow, 1996, pp 10-25
[43] Tony Bennett, "The Formation of the Museum," The Birth of The Museum, Routledge, London and New York, 1995, p 35

However, as Krzystof Pomian puts it, the changing focus from the "exotic" and the "exceptional" to normal was stressing a challenge to curiosity cabinets as new concern of exhibiting emerged with the principles of scientific rationality through the end of 18th century. Scientific rationality suggested a new kind of knowing which was structured among certain rules to become "intelligible to all".

What changed with this shift of emphasis? What were the spatial challenges to meet? The alteration was not merely in the classificatory principles governing the exhibition arrangement but also in the orientation to the visitor. Cabinets of curiosities that were "filled with objects" formed around the taste of an individual generally in the manner of a storeroom, were accessible only to invited guests with a good deal of knowledge about the object they came to view. The mutual knowledge was the denominator to conduct a dialogue and exchange of ideas.[44] However, a much different response was needed in the age of scientific objectivism when the "exhibition complex" was offered to a wider public sphere. The equilibrium in cabinets, the balance between the selected objects and the selected people had to disappear. However, "scientific rationality"[45] in the exhibition space, was to re-construct the stability in terms of orienting the "undifferentiated masses".

This new condition was also subject to a conceptual shift at the turn of the century. As explained by Sherman and Rogoff, "while seemingly representing objectively and empirically located contexts for the objects they display, [museums] actually participated in the construction of the[se] categories and numerous internal shifts and differentiations they were held to contain".[46] The spatial configuration of museums helped to regulate these "constructed categories". By manipulating the spatial organization, which means manipulating the route, or locating informative labels, or displaying the collection in historical, artistic, national and chronological categorizations, it was possible to manipulate public's approach to knowledge, and

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[44] Alma S. Wittlin, "Preludes to Public Museums," <u>Museums: In Search of a Usable Future</u>, The MIT Press, Cambridge, Massachusetts, 1970, p 64
[45] It was the period that scientific rationality has gained a significance not only in science but also in art and architecture.
[46] Daniel J. Sherman and Irit Rogoff, "Introduction," <u>Museum Culture: Histories, Discourses, Spectacles</u>, University of Minnesota Press, Minneapolis, 1994, p xi

control the information that they grasp form these exhibitions. In other words, the idea of exhibitions and their construction of space were limited with the idea of creating knowledge and educating public in a place where there was a linear narration.[47]

The transformation of private collections into public museums still represents restrictions that varied from one country to another.[48] The Louvre Museum in Paris opened in 1793 whose characteristic is articulated as the transformation of a king's palace into the palace of the public, is accepted by many[49] as the first public art museum. After the establishment of the museum, although no fundamental modification in its "iconographic program" could be traced, there was a shift in the political and social structure of the space in general.[50] In the case of the Louvre, the space of display was organized through a new set of notions between the fields of visible and invisible, which were later discussed by Pierre Bourdieu.[51] The concept of visible could be framed with the literally visible modifications in the exhibition space such as the replacements of art pieces and labels. But actually the conversion of space as Bourdieu illustrates, was much more ordered by the invisible. The invisible was the new symbolic meaning, hidden behind what is apparently seen as a displayed object. So, through the exhibitions of art, not only the visible but also the invisible was in the control of the ruling.

As Carol Duncan and Alan Wallach have observed, "the development of display principles in which paintings were grouped by national schools and art-historical periods conferred a new codified visibility on the history of nation and history of art". Duncan states that "replacements of images of royalty with allegorical and depersonalized representations of the state permitted a recodification of the works of

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[47] Tony Bennett, "The Formation of the Museum," The Birth of The Museum, Routledge, London and New York, 1995, pp 17-58

[48] Hilde S. Hein, "Museum Ethics: The Good Life of the Public Servant," The Museum in Transition, Smithsonian Books, Washington, 2000, p 89

[49] Carol Duncan, Civilizing Rituals: Inside Public Art Museums, Routledge, London and New York, 1995, p 21

[50] ob.cit. Bennett, p 38

[51] "Visible and the invisible" is discussed by Pierre Bourdieu in such a manner that, visible is the thing that represented, that all has access to it, invisible is the things that are not apparent but the meaning hidden in the work of art which can only be apprehended by the educated minds.

art exhibited such that the nation they now made manifest not "the nation as the king's realm" but "the nation as the state- an abstract entity in the theory belonging to the people".[52]

As Duncan points out, the exhibition space preserved its contradictory dynamics underneath, which supposed to be in the service of public introducing the idea of equality.

> While the gallery in 19th century is theoretically a public institution open to all, it has typically been appropriated by ruling elites as a key symbolic site for those performances of distinction through which the cognoscenti differentiate themselves from masses.[53]

Tony Bennett demonstrates in his article *Formation of the Museum* that, Pierre Bourdieu's early criticism of the art gallery declared its capacity to function as an instrument of social distinction. According to Bourdieu, this distinction depends on the fact that only those with appropriate kinds of cultural capital can see the paintings on display and see through them to perceive the hidden order of art which subtends their arrangements.[54] Therefore, the museum labels and the route where pieces generally lined up one next to each other are in the service for the "normal eye" that cannot see the invisibility of the things through the exhibition where a trained eye can able to apprehend. In this way, the invisibility of the art work was also organized and controlled by the ruling, leaving no space for personal interpretation.

The spaces of exhibition that were conversions of kings' palaces into public institutions however, are still governed by political apparatus as spaces of representation[55] and spaces of differentiation. In this respect even art exhibitions were constructed to create historical consciousness and representativeness.[56] Louvre

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[52] Carol Duncan and Alan Wallach, "The Universal Survey Museum," Art History, 1980, vol. 3, no. 4, p 456, as quoted by Tony Bennett, "The Reordering of Things," The Birth of The Museum, Routledge, London and New York, 1995, p 38
[53] Pierre Bourdieu and Alain Darbel, The Love of Art: European Art Museums and Their Public, Polity Press, Cambridge, 1991, p 88
[54] Tony Bennett, "The Reordering of Things," The Birth of The Museum, Routledge, London and New York, 1995, p 35
[55] Representation of a certain nation, ideology or history of time.
[56] Louvre Museum is an important example to discuss the representativeness of a nation, as its galleries and its collection were arranged to present how expedious Napoleon Bonaparte is. Whenever the Grande Armee invaded another country, the Louvre had to prepare another exhibition hall to be

Museum (1793) in Paris, Altes Museum (1830) in Berlin, Uffizi Gallery (1765) in Florence, British Museum (1753) in London are crucial models of these kind, centered on the grandeur of their nation. The ceremonial architecture in need for a visual explosion[57], encloses blockbuster of art pieces of their time, that are displayed in sequential "rooms" created to view art from a certain distance generating a catatonic effect. The physical non-appropriateness of the space is woven together with the contextual one. [58] Even the main issue was to construct a unifying base, a collective memory for the public they display, the orientation of space could only result with amnesia, which can be effective in certain circumstances, without any definitive inclination other than the state itself.

The 19th century exhibitions are ascribed as "ritualistic" spaces by Eliean Hooper-Greenhill, considering their intention to be "encyclopedic", to draw together a complete collection, to act as a universal archive as previously stated to educate undifferentiated masses, the public.[59] Adequately, the major idea was that the architecture for these spaces were to be ceremonial and had certain fixed set of rules to embrace these subject matters.

However, as Douglas Crimp clearly exemplifies in his article *The Postmodern Museum*, Karl Frederic Schinkel in 1823 proposes a new conception of exhibiting through the design phase of Altes Museum in Berlin resulted in a manner, in which all relationships among objects were carefully fixed and any change would threaten the whole collection.[60] His radically different idea of its time was erecting a building separate from the academy and diverting the very heart of Berlin and rebuilding the

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opened. Paintings were separated from sculptures, and both were arranged according to the nationality of the artists.

[57] This visual manipulation of space for art is also an apparatus for creating to show how magnificent the royalty is in the presence of their nation and other nations. So these museums or exhibitions are the pride of their foundation.

[58] The Papal collections in Rome were the most significant examples which were criticized with their physical non-appropriateness of the display area. The Pompeian red walls were too striking and too light absorbing to be favorable background for sculpture or paintings, and columns with golden capitals and benches of porphyry drew attention away from the displayed figures. (Museum in search for a Usable Future)

[59] Eilean Hooper Greenhill, "Exhibitions and Interpretation," Museums and the Interpretation of Visual Culture, Routledge, London and New York, 2000, p 125

[60] Douglas Crimp with photographs by Louise Lawler, "The Postmodern Museum," On the Museum's Ruins, The MIT Press, Cambridge, Massachusetts, 1993, pp 290-302

loading docks and warehouse at the north end of what would later become the "museum island".[61] Schinkel elucidates his principles of design as "[s]uch a plan, is a totality whose parts work so precisely together that nothing essential can be altered without throwing the ensemble to disarray" and as quoted by Douglas Crimp in *The Postmodern Museum* Schinkel clarifies his museum as an inviolable gestalt even as it pertains to selections of paintings or the configurations of paintings on a particular wall.[62]

Although interpreted as a literal phenomena, the visible in exhibiting remains to be integrated with the dialectical relationship between the object on display and the space of exhibition. What is visible in this case is divided between the object, art, in most of the cases, and architecture. Even Schinkel was criticized and condemned to subordinate art to architecture rather than putting architecture at the service of art[63]. The issue for Schinkel was not whether art or architecture was to be privileged, but "how the antithesis could be transcended in a higher unity".[64] Douglas Crimp explains this issue as such:

> Approaching the problem of art and architecture dialectically, Schinkel's museum was itself to constitute the Hegelian Aufhebung, or sublation, in which, as Schinkel wrote, "the destiny of art is that representation of its objects which makes apparent as many relations as possible". Schinkel would preserve the world of classical perfection in his rotunda, designed to be the visitor's first encounter with the museum. …"First delight, then instruct." The spectator's mood thus prepared, they were ready for their march through the history of man's striving for Absolute Spirit. Far from finding on their way any indications of the material conditions of art, the museum goers would find only Schinkel's gestalt.[65]

The two fold intention in exhibition practice, on the one hand to exhibit works of art that are outstanding in and of themselves, and on the other hand to exhibit works that

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[61] ibid. Crimp, pp 290-302
[62] Douglas Crimp, "The Postmodern Museum," On the Museum's Ruins, The MIT Press, Cambridge, Massachusetts, 1993, pp 290-302
[63] The main opposition was challenged by Alois Hirt, who discusses that a museum should be in the academy, in the favor of the history of art itself.
[64] ob.cit. Crimp, p 301
[65] ibid. Crimp, p 301

are important for a history of art and nation as a pedagogical tool, had produced different spatiality and discourse around the exhibition environment. The first one focuses on the autonomy of the art object where the other emphasizes the materiality of the object beyond its sensational outstanding.

Thus, exhibition space as an n-dimensional, multi-layered constitution evolved with and around different perceptions of art, culture, politics and ideologies, could not remain still as within the developments of these practices at the beginning of the 20th century.

2.2.   The rhetorics of display

The idealist space of exhibitions of Modernist museums were considered to be "positivist", "objective", "rational", "evaluative", "distanced", and "set aside from the real world".[66] Eliean Hooper-Greenhill states that:

> The clean, ordered spaces of galleries, with their well-disciplined works, and their unambiguous closed educational codes, were intended to encourage similar efforts on the audience to clean, regulate and internally discipline themselves. Even so, the frame of material to be transmitted was cold, clear and analytical; limited texts accompanied the objects, but other media cut away to present a cool and rational display. Color, texture, and sound were not included.[67]

The exhibition space was interpreted with these notions with the raise of positivism and rationality where both were defined in a context where "science and knowledge were objective and therefore external to the knower."[68] The aura of exhibition space was structured with the idea of Modernity and its scientific world view. The two main issues structuring the display rhetoric were the "vision" as the master sense of the era and the "knowledge" as an objectivist model of epistemology while both were promoting the empirical rationality.

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[66] Eilean Hooper Greenhill, "Exhibitions and Interpretation," Museums and the Interpretation of Visual Culture, Routledge, London and New York, 2000, p 130
[67] ibid. Hooper Greenhill, p 131
[68] ibid. Hooper Greenhill, p 130

Figure 3 Museum of Fine Arts, Houston, USA

The formulation of the observer which is inseparable from the idea of Modernity, was described by Jonathan Crary as "one who sees within a set of rules and conventions".[69] Crary defines vision from a Modernist point of view as calm, measured, and neutral, as well as engaging the rational mind directly. He also proposes a similarity with the Descartes' "disembodied eye", which in the same way was not open to emotion or to passion.[70] The subject's productive role in the process of vision was neglected and among the senses as Chris Jenks clarifies, it was treated as wholly autonomous, free and pure.[71] The construction of Cartesian perspectivalism has equivalent qualities as means of graphic realization of a space which is homogenous and boundless and foreign to experience.[72]

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[69] Jonathan Crary, "Modernity and the Problem of the Observer," Techniques of the Observer on Vision and Modernity in the Nineteenth Century, The MIT Press, Cambridge, Massachusetts, 1991, p 24

[70] Jonathan Crary, "Modernizing Vision," Hal Foster edits Vision and Visuality, Bay Press, Seattle, 1988, p 32

[71] Chris Jenks, "The Centrality of the Eye in Western Culture," Chris Jenks edits Visual Culture, Routledge, London, 1995, p 1

[72] The Cartesian Perspectivalism can be expressed at best as the natural experience of sight being determined by the scientific world view. Significantly, eye had a singular, rather than a binocular vision, thought to be static and fixated rather than dynamic. Cartesian Perspectivalism as Martin Jay puts it, "was thus in league with a scientific world view that no longer hermeneutically read the world as divine text, but rather saw it as situated in a mathematically regular spatio-temporal order filled with natural objects that could only be observed from without the dispassionate eye of the neutral researcher". Erwin Panofsky's "Perspective as Symbolic Form" opens up further discussions. He says "perspective may even be characterized as (to extend Ernst Cassirer's term to history of art) one of

Accordingly, throughout the exhibitions of this period, the visitors' experiences were believed to be constructed on the rationalized, visual order disregarding the exhibition event as means to expose series of subjective perceptions. Eilean Hooper-Greenhill comments on the issue as, "[v]ision is the most distancing of the senses, and in displays this meant that visitors kept their distance from the items. In art galleries paintings were hung at what was considered an optimum height and distance for viewing; in museums, the glass case performed the function of defining the appropriate viewing conditions and distance".[73]

However, at the turn of the century, Hooper-Greenhill[74] elucidates that the certainties of Modernism have been replaced by the fluidity of post-modernism, with its "fragmentation", "decanonisation", "hybridization" and "constructionism", as previously mentioned in this chapter. Knowledge is no longer unified and monolithic; it becomes fragmented and multi-vocal. There is no unified perspective, rather a wide range of views, experiences and values.[75]

As a matter of fact, the fixed ordering principles of Cartesian ideology's binary oppositions like, black/white, man/woman, mind/body, same/other melt into a further context of seeing and thinking, which can be considered as a move, to adopt "multi-culturalism" and "hybridity"[76]. The epistemological shift and change in the visual culture with the post-structuralism's heterogeneity altered the way we look upon exhibitions. They became multi-vocal as well as multi-layered. In view of that, the exhibition space became an environment where various interactions between space and art object are required, the definite relations and disciplinary boundaries are resolved, and multiple meanings are presented. The exhibition space developed into a

those 'symbolic forms' in which 'spiritual meaning' is attached to concrete, material sign and intrinsically given to this sign". This is a drastic shift in visual culture that vision involves not only mathematical set of rules but subjective experience as Cassirer employs, "sophisticated cultural forms" as well.

[73] Eilean Hooper Greenhill, "The Space of the Museum," The Australian Journal of Media and Culture, 1990, vol. 3, no. 1, p 32

[74] Eilean Hooper Greenhill, "Exhibitions and Interpretation," Museums and the Interpretation of Visual Culture, Routledge, London and New York, 2000, p 143

[75] See also, Lyotard, Jean-Francois. The postmodern condition: a report on knowledge / Jean-Francois Lyotard ; translation from the French by Geoff Bennington and Brian Massumi ; foreword by Fredric Jameson. Joyce Appleby Oldham Knowledge and postmodernism in historical perspective.

[76] ob.cit. Greenhill, 2000, p 141

new form of displaying, a site of "indeterminacy", a term which will construct the framework of the following chapter.

2.3.   The shift in exhibition ideas

In the light of these changes, or better shifts, the linear narration broke and progressive approaches reflected in the space of exhibition, which mainly originated from the temporal and spatial composition of the post-structuralist era. The different media was exploding the art scene; paintings turned into sculptures, sculptures into interpretations of architecture, engineering, theatre, and environment. As Clement Greenberg clarifies in his article, "[n]ot only the boundaries between different arts, but boundaries between different art and everything that is not art are being eliminated", and this situation expanded, as well as destabilized, the territory of art and its constructed space.[77]

At the beginning of the 20th century, the century's most radical artistic experiments took place, lead by artists from the Soviet Union. The works of these artists' were not only constructing their own spaces, but also constructing their art with the exhibition spaces. The Russian Futurists, Ivan Puni's installation in Berlin, Kazimir Malevich's Suprematist paintings, El Lissitzky's Proun Space, moved beyond the traditional framework and also attempted to extend the limits of the artwork.[78]

Germano Celant explains Ivan Puni's work in Berlin in the following way:

> Puni introduces a new consideration of spatial relationships between object and wall surface; he emphasizes the importance of the location of the artwork and the function of one's perceptual distance; he points out the active role of the wall and the possibility of altering its visual meaning as well as the capacity of both artist and viewer to understand the proportional and environmental relationships of artistic signs, including frame and canvas.[79]

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[77] Clement Greenberg, "Avant-garde Attitudes: New Art in the Sixties," Bernard Smith edits <u>Concerning Contemporary Art the Power Lectures: 1968-1973</u>, Clarendon Press, Oxford, 1975, p 5
[78] Germano Celant, "A Visual Machine: Art Installation and Its Modern Archetypes," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit <u>Thinking About Exhibitions</u>, Routledge, London and New York, 1996, p 378
[79] ibid. Celant, p 379

The "Proun Space" by Lissitzky also constructed an organic unity between the space and the object in which every aspect of the environment was controlled. The exhibition acted as a total chain of meaning which could not be broken down, but was considered as a whole. So, for Lissitzky, the exhibition space should not be reduced merely to surrounding walls, on the contrary he underlined that there were six surfaces; floor, four walls, and the ceiling.[80] This interpretation clarifies the challenge to establish an "interchange station" between art and architecture.[81]

> The creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.[82]

Accordingly, the exhibition space had been shaped by this agenda. Mainly, the vision lost its primacy over other senses so the ways of perceiving portrayed novel considerations. Spectator was no longer an eye, gazing the art work from a fixed point of view, but instead there was a bodily engagement with the object constructing new and subjective positions as well as subjective meanings. By means of design, there was an active participation of the spectator rather than a call for a passive viewer. The linearity of the view was broken and "spherical view" was formalized.[83] This activation of spectator as a moving body, also activated the architectural involvement. Architecture could no longer remain as a background or a secondary framework. In this new context, architecture and the spectator had been involved to discover the object in the course of exhibition.

The shift in 'container-contained' mode of relation blurred the limits of where architecture ended and where art began. Their close contact with each other called

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[80]Germano Celant, "A Visual Machine: Art Installation and Its Modern Archetypes," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 379

[81] Judith Barry, "Dissenting Spaces," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit Thinking About Exhibitions, Routledge, London and New York, 1996, p 307

[82] Marcel Duchamp, "The Creative Act," his lecture in American Federation of the Arts, Houston, Texas, April 1957

[83] The active relationship between art and architecture and problematic expended field is referred by Rosalind Krauss, in her essay Sculpture in the Expended Field, which these relationships are getting complex and the contact of landscape, architecture and sculpture is developed also.

for a "strange" [84] familiarity. Even space and object were thought to have a certain way of interaction in exhibition space; their dynamic contact was believed to always produce a new and alien type of togetherness. While introducing visually and spatially "indeterminate" conditions, a term which will be discussed in the next chapter, art works escaped from their frames, and demanded their own discrete conditions of viewing and experiencing, and the boundaries between the picture and wall began to blur.[85] These conditions influenced the territories of both disciplines, art and architecture, and in turn, affected the totality of exhibition space. Moreover, the multiplicity of themes leading the art world created multiple meanings. In every new event, the space of exhibition encountered different meanings and different spatialities.

Figure 4 Fergus Martin and Anthony Hobbs, My Paradise is Here, 2003; giclée on water paper colour installation views at Oratorio di San Ludovico, Venice and at Green on Red Gallery, Dublin

Gemma Tipton edits Space: Architecture for Art, Circa, 2005, p 52

In this regard, this study claims that the changing and fluctuating relationship between the space and the object located the concept of "indeterminacy" from periphery to the very center of attention and triggered various questions.[86] Do we

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[84] Strange familiarity depends on the concept of Heidegger's uncannyness. Every new contact will be very familiar but also very uncanny because, as Heidegger claims in "The Origin of the Work of Art", the world of matter-mere thingness- is concealed. (Jale Erzen, "Nature, Its Aesthetic and Knowledge and Art," as quoted by Güven Arif Sargın, Nature as Space, METU Faculty of Architecture Press, Ankara, 2000, p 87)

[85] Brian O'Doherty, "Notes on the Gallery Space," Inside the White Cube, The Lapis Press, San Francisco, 1986

[86] Both national and international congress and forums on new museology were arranged with the participation of wide range of disciplines from history, art, architecture, and cultural studies. The most

view art differently in different spaces? Is there any ideal space for exhibiting art or who decides that it is ideal; artist, curator, public or architect? How could art and architecture interrelate then?

Figure 5 Stage Set, 1991, by Donald Judd, view of the exhibition, MAK Exhibition Hall and in Vienna's Stadtpark since 1996

Peter Noever edits Donald Judd Architecture Architektur, Hanje Cantz Verlag, Ostfildern- Ruit, 2003, p 15

Two crucial conceptions of space originated from these questions. First, the neutrality of exhibition space was issued, where the art piece was emphasized and concealed from any distraction. "White Cube" phenomenon helped the construction of this ideology. [87]   In opposition to this, second, "the overemphasis of architectural space" to become an artwork of its own, suppressed the objects it contained.[88] Both approaches to architecture emphasize the autonomy of each discipline, art or architecture, and the condition of "indeterminacy" is regulated. *"White Cube Phenomena"* and *"Overbearing Mother" ness of Architectural Space"* had been the subject of critical discussions for the last 50 years.

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notable studies in Turkey are being held by SANART Association of Aesthetics and Visual Culture since 1991.

[87] See further discussions on white cube in books; "New Museology," "New Museums," Architectural Design, Academy Editions, London, Contemporary Museums, Kynaston McShine, The Museum of Modern Arts, New York, 1999, The Museums as Muse Artists Reflect, Nezih Eldem, "Mekansal Kurgu ve Müzenin Mesajı," Kent-Toplum-Müze Deneyimler-Katkılar, Numune Matbaacılık, İstanbul, 2001

[88] See further discussions in books; Hall Foster, Design and Crime, Verso, London, 2003, Gemma Tipton, "Introduction," Gemma Tipton edits Space: Architecture for Art, Circa, 2005, Neil Leach, The Anaesthetics of Architecture , The MIT Press, London, 1999

2.3.1. White-Cube Phenomena

The notion of "neutral" space, a place void of expression or statement, in which to exhibit art, considered to be grasped with the "white-cube". The White-cube had been conceived as the extraction of architecture itself from the scene for a better engagement of art and spectator, or to enhance the narration or utterance of the displayed art piece.

The purpose of such a setting is to reach a point where not the space but the art is to be seen first. If the question is "what is the quality of that white space?" the answer would be "simplicity" for Michael Craig Martin, who is the juror for the competition to select the architects for Tate Modern.[89] Simplicity was the one key element for white-cube spaces. Martin also noted that "the apparent simplicity focuses attention without distraction on the straight-forward reality of the object, the relation of the object to the space in which it is seen, the relation of the viewer to this experience".[90]

The thing about simplicity, as Fiona Kearney asserts, is that the space has to be completely insignificant so that people will concentrate on the experience of the work.[91] According to Kearney, the white-cube suggests the eternal ratification of this simplicity and neutrality with its so called "ideal pure form".[92]

The space of exhibition is to be designed like a musical composition or theatrical play using a range of elements to propose a clear theme where each piece has vital importance in the way to establish the final end result. While using these elements, architectural recession to promote object's own narration and its impact on the spectator could be a tool to form a better comprehension of that art piece.[93] However,

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[89] Michael Craig Martin, as quoted by Raymund Ryan, <u>Building Tate Modern</u>, Tate Gallery Publishing, London, 2000, p 27
[90] ibid. Michael Craig Martin, p 30
[91] "Conversation with Fiona Kearney and John Toumey, July 2004," Gemma Tipton edits <u>Space: Architecture for Art</u>, Circa, 2005, p 95-99
[92] ibid. Gemma Tipton, p 97
[93] Nezih Eldem, in his article *"Mekansal kurgu ve Müzenin Mesajı"* developed the idea to create a harmonious space coping with the multidimensional scenario of the exhibition itself. He proposes ways to enhance the property of the object and its relation with the spectator.

as Michel Foucault and many architectural historians and critics following him[94] have pointed out, the space is never empty, never neutral, but always saturated with qualities.[95] This white and so called "neutral" space is therefore not that innocent, but it has the power to give a certain kind of value and meaning to what it contains.

Reesa Greenberg's remarkable interpretation in *The Exhibition Redistributed* illustrates as;

> Brian O'Doherty identified this hermeticism of sterility in 1976 as the 'white cube' phenomena. He admits that no gallery, then or now was actually the white cube, he described. The white cube persists as an ideal.[96]

Therefore a consensus developed that majority of the white cube cases are the examples of false neutrality where architecture attempts to conceal itself to support the art it inhabited. Moreover, the "indeterminacy" of exhibition space is not solved but delayed. It is delayed until an exhibition space that would be constructed to establish a "dialectical relationship" with the space and the object on display.[97]

2.3.2. "Overbearing Mother"ness of Architectural Space

Gemma Tipton, who is the editor of *Space: Architecture for Art,* claims that architecture has an impact on how we experience art and also contributes to its definition.[98] But what happens when a building becomes an exhibit in its own right?[99] There is the possibility that buildings' over all image can be the primary attraction rather than the art in display; this moves the central role of art to the

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[94] Henri Lefebvre, Sigfried Giedion, and many others.

[95] Michael Foucault, "Of Other Spaces: Utopias and Heterotopias," <u>Diacritics,</u> Spring 1986, pp 22-27

[96] Reesa Greenberg, "The Exhibition Redistributed," Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne edit <u>Thinking About Exhibitions</u>, Routledge, London and New York, 1996 p 349

[97] The exhibition concept and its layout should be considered accordingly. The exhibition design concept of The Non Standard Architectures, which was held in Centre Georges Pompidou in 2003, was constructed with the same non-standard principle. Zeynep Mennan, who is the concept designer of this exhibition, states that the diagram for this exhibition layout was a "non-identical and non-repeatable reproduction", and generated by a collaborative team from various disciplines (architects, designers, mathematicians and programmers).

[98] Gemma Tipton, "Introduction," Gemma Tipton edits <u>Space: Architecture for Art</u>, Circa, 2005, p 14

[99] Museums and their self-museumisation is questioned by Gemma Tipton in the introduction of the <u>Space: Architecture for Art</u>, Circa, 2005

periphery. So, "overdeterminant" space will absorb or rather swallow the work of art, consciously or unconsciously, in the role of a protector, and will pursue its own presentation.

Guggenheim Museum in Bilbao, designed by Frank O. Gehry, was commented by many critics for its influential form and material usage, and for its inconvenient spaces for displaying art. Hal Foster grounds his argument on "Bilbao Effect" as follows:

> Contemporary museums are in a dramatic increase in number and in formal attribution. Formation of these spaces of art, is dominated by the concrete architectural solutions. These buildings not only became the spaces of cultural-social meeting points and spaces of attraction in the cityscape, but also transformed into prestigious artifacts expresses pre-determined ideologies -like 19th century examples, these buildings develop into places of national narration also commercial policies.[100]

Bilbao's monumentality could be considered as a way to be a signature in the city and in the world, a search for a building that speaks for the artists, their requirements and desires, as well as a prestigious artifact which had also been investigated in 19th century museums and also in their ceremonial exhibition spaces. However, Guggenheim Museum's lack of creating appropriate spaces for art has created "Bilbao Effect", a saying called the meaning "difficult spaces for exhibiting". This over-embracing of architecture is well illustrated by Tipton as follows:

> A Serra sculpture in Bilbao takes on the same role as an apple in a Cézanne, and only certain forms of art emerge from that process as well.[101]

Clearly, not only the three dimensions of architecture should be cunningly organized to locate an exhibit with its n-dimensional cultural setting, but also the conceptual aspects of architecture should be planned accordingly.[102] So, a dialectical

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[100] Hal Foster, "Master Builder," <u>Design and Crime and Other Diatribes</u>, Verso, London and New York, 2003, pp 27-43 See for further discussions Daniel Buren, Function of Architecture; Stanislaus von Moos, A Museum Explosion: Fragments of an Overview; Introduction in New Museology; Valerie Mulvin, Notes on Building for Art.
[101] Gemma Tipton, "Introduction," Gemma Tipton edits <u>Space: Architecture for Art</u>, Circa, 2005, p 19
[102] Peter Davey in his article "Museums in an n-dimensional world", expresses that, any architectural solution will not be able to provide the needs of an exhibition entirely. My argument and study would

relationship of space and work of art should be activated in the sense of space production which will evoke "indeterminacy" in exhibition space.

As it has been analyzed in this study, in *Spaces of Exclusiveness*, the objects and the spaces of display could be determined much more clearly in earlier formations of exhibiting. However from a so-called "post-modernist" outlook to exhibition spaces and art works, where "varieties" and "differences" are also taken into consideration, it becomes harder to make clear cut definitions of art and spaces of art which trigger a hybrid structuring.

Although there are various understandings of what "post-modernist" outlook is, a key notion is illustrated by John Lechte, in his book *Fifty Key Contemporary Thinkers*, deriving from the work of Jean-François Lyotard and Jean Baudrillard, is that "post-modernity" involves a questioning of a Modernist epistemology based on a clear distinction between subject and object, and suggests a complexity of unity through inclusion rather than the unity through exclusion.[103] According to Lawrence Lacoon, who is the editor of *From Modernism to Postmodernism: an Anthology*, this atmosphere was questioning the notions of "difference" and "otherness" during the mid-1970s and the 1980s and searching for possible subjective positions.[104]

This complexity has been discussed by many[105] architects in architectural discourse and Robert Venturi's *Complexity and Contradiction in Architecture*, is a notable example. He emphasizes that "complex and contradictory architecture based on the richness and ambiguity of modern experience, including that experience which is

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be to investigate the counter argument as novel architectural tools with the development of technology could result in collaborative results. See full article, Peter Davey, "Museums in an N-dimensional World," The Architectural Review: Evolving Museums , August 2000, pp 36-37

[103] John Lechte, "Postmodernity," Fifty Key Contemporary Thinkers From Structuralism to Postmodernity, Routledge, New York, 1994, p 231

[104] Lawrence Lacoon, "Postmodernism and the Revaluation of Modernity," From Modernism and Postmodernism: an Anthology, Blackwell Publishes, Cambridge and Oxford, 1995, p 270

[105] Robert Venturi, Hans Hollein, Charles Moore, Robert Stern, Michael Graves, Arata Isozaki

inherent in art".[106] The essential point of Venturi's statement is that he is searching

for richness of meaning, for the implicit as well as explicit function.[107]

> I like elements which are hybrid rather than "pure". I prefer "both-and"
> to "either-or," black and white, and sometimes gray, to black or white.
> A valid architecture evokes many levels of meaning and combinations
> of focus: its space and its elements become readable and workable in
> several ways at once. [108]

Quoting from Charles Jenks, James Stirling also accentuates the complexity of
uneasy confrontations in hybrid conditions. Stirling states that, "[w]e live in a
complex world where we can't deny either the past or the conventional beauty, or the
present and current technical and social reality. It is impossible to oversimplify our
situation caught between this past and present where the notion of pluralism can be
found". [109] This notion of pluralism was not only perceived in architectural discourse
but also in artistic productions. As Craig Owens declares, in the late 1960s diversity
of art practices emerged in the international scene, and in turn generated multiplicity
in the field.[110] For Owens, "post-modernism" is not immediately a new form of the
practice of art, but rather a critical redirection of tradition on the basis of a revised
understanding of the immediate past.[111]

The pluralism of 1970s art is commented by Rosalind Krauss in her article *Toward
Postmodernism* to be "diversified", "split", and "factionalized". She emphasizes that
"[u]nlike the art of the last several decades, its energy does not seem to flow through
a single channel".[112] In addition to the contextual variety, all the physical materials of
art works were also in a constant change with technological developments and with

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[106] Robert Venturi, "Nonstraightforward Architecture: A Gentle Manifesto," Complexity and
Contradiction in Architecture, The Museum of Modern Art, New York, 1966, p 22
[107] ibid. Robert Venturi, p 23
[108] ibid. Robert Venturi, p 23
[109] Charles Jenks, "What is Post-Modenism?, The Language of Post-Modern Architecture, Academy
Editions, London, 1986, p 15
[110] Craig Owens, "The Allegorical Impulse: Towards a Theory of Postmodernism," Charles Harrison
and Paul Wood edit Art in Theory 1900-1990: An Anthology of Changing Ideas, Blackwell, Oxford
and Cambridge, 1993, p 1050
[111] Charles Harrisson and Paul Wood, "Ideas of the Postmodern", Art in Theory 1900-1990: An
Anthology of Changing Ideas, Blackwell, Oxford and Cambridge, 1993, p 988
[112] Rosalind Krauss, "Toward Postmodernism," The Originality of the Avant-Garde and Other
Modernist Myths, MIT Press, Cambridge, Massachusetts, 1996 (first printing 1986), p 196

the introduction of New media. Krauss characterizes a list for the present art where the possibilities were expanded with video, performance, body art, conceptual art, photo-realism in painting and an associated hyper-realism in sculpture, story art, monumental abstract sculpture (earthworks), and abstract painting by "willful eclecticism".[113]

From this point of view, these transitions, in turn, influenced the exhibition spaces. So, the term "indeterminacy" is introduced in this study, to investigate the current situation of exhibition spaces and their spatial formations. Although various terminologies[114] have been developed in architectural discourse for this rich and complex situation, throughout the study, the specific term "indeterminacy" will be employed in the guidance of Yago Conde, a Spanish scholar, who worked as an architect in various European countries and also in New York. The reason behind the choice of this specific term is the fact that "indeterminacy" in its very nature, rejects any certainty or exactness. In Conde's words "it narrates a certain state of suspension within a precise meaning of any definition".[115]

When considering exhibition spaces as a site of "indeterminacy", the aim will never be to locate the art work to an indeterminate condition or to propose an un-identified condition of art. On the contrary, it is believed that the multiplicity of identity, multiplicity of meaning, multiplicity of experiences and multiplicity of spatiality generate this "indeterminate" situation in exhibition spaces. These numerous multiplicities would emphasize the impossibility of defining or designing exhibition spaces with only one meaning, ideology and knowledge.

As it is stated before, it is not the scope of this study to make a new definition of art work; instead it is a search for possible interactions between the work of art and spaces of art. Researching of these interactions as a method of this study, will be a way to explore new architectural tools and design principles in the field of

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[113] ibid. Rosalin Krauss, p 196
[114] Bernard Tschumi and "Architecture and Disjunction", Antony Vidler and "Warped Space", Neil Leach and "The Anaesthetics of Architecture"
[115] Yago Conde, "Indeterminacy," Architecture of the Indeterminacy, Actar, Barcelona, 2000, pp 59-86

exhibiting. The tools of isolation, unification and transformation, which will be discussed extensively in further chapters through analyzing "indeterminacy" in exemplified cases, are not universal tools for creating exhibition spaces; on the contrary, many others could have been introduced.

CHAPTER 3

THE SPACE OF EXHIBITION: AS A SITE OF INDETERMINACY

The term "indeterminacy" is extensively discussed by Yago Conde, in visual and spatial perception, in defining disciplinary boundaries and in acknowledging multiple meanings. Here, the term will be used as a guide to re-evaluate the multi-layered dynamism of exhibition space.

"Indescribability", "undecidability", "uncertainty" and "indistinctness" could have been relevant for the discussion. However "indeterminacy", as Conde claims, can be a tool to force the limits of conventions. He states that the term 'indeterminacy' reflects the idea of differentiation and variation within the possibility of interchanging dissimilar expressions through a constant flux.[116] Accordingly, he emphasizes that the rigid relations between different praxis resulting in "overdetermination" of meaning considered to be dissolved and shifted to a new form of understanding.

"The harmonious shift from over-abundant links between allied subjects to a floating state of relationships" is indicated in an article entitled "Architecture of Indeterminacy" written by Yago Conde. He reads three layers of indeterminacy in the works of Marcel Duchamp, John Cage and Stéphane Mallarmé; an artist, a musician and a writer.[117]

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[116] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, pp 59-86

[117] Marcel Duchamp (1887 / 1968) was a French/American artist whose work and ideas had considerable influence on the development of post-World War II Western art. While he is most often associated with the Dada and Surrealism movements, Marcel Duchamp's early works were Post-Impressionist in style but he would become perhaps the most influential of the Dada artists. In 1912, he painted Nude Descending a Staircase, No. 2, in which motion was expressed by successive superimposed images, as in motion pictures. From 1915 to 1925 Duchamp carefully created 'The Bride Stripped Bare by Her Bachelors, Even', which is a complex piece dominates the space around it. Both were key examples of the era. See, Lewis Kachur, "First Papers of Surrealism," <u>Displaying the Marvelous: Marcel Duchamp, Salvador Dali and Surrealist Exhibition</u>, The MIT Press, Cambridge, Massachusetts, 2001

3.1. The Concepts of Indeterminacy

Conde starts with Duchamp to define indeterminacy in the field of visual perception, with its subsequent implications in the terrain of Op Art.

> Experiences in the visual field preoccupied by the process of indeterminacy as it undertakes the creation of artificial affects through the use of geometric forms, color dissonances and kinetic elements, all of these exploiting to the extreme the limits of the optical effects or visual illusion, thus continuing the interest in the interdependence of concept and perception.[118]

One of the techniques of Op Art is the development of a "kinetic surface", or creating an illusion that can be perceived on a two-dimensional surface with a three-dimensional quality. Conde explains the structure of this "kinetic surface" as two structures, two different systems such as lines or color surfaces, which are juxtaposed but clearly isolated. So, through every new engagement, the contact of these two structures is rearranged, composed or recreated, and in this way it reproduces a new "reality" in every new step, resulting in constant instability.

John Cage (1912 / 1992) was an American experimental music composer, writer and visual artist. He is most commonly known for his 1952 composition 4'33", whose three movements are performed without playing a single note. Cage was an early composer of what he called "chance music"—music where some elements in the music are left to be decided by chance; he is also well known for his non-standard use of musical instruments and his pioneering exploration of electronic music. His works were sometimes controversial, but he is generally regarded as one of the most important composers of his era, especially in his raising questions about the definition of music. See, Susan Sontag. "Cage-Cunningham-Johns : Dancers on a Plane," Thames and Hudson in association with Anthony d'Offay Gallery, London, 1990

Stéphane Mallarmé (1842 / 1898) was a French poet and critic. Mallarmé's work was more generally concerned with the interplay of style and content. On a closer reading of his work in the original French, it is clear that the importance of sound relationships between the words in the poetry equals, or even surpasses, the importance of the standard meanings of the words themselves. This generates new meanings in the spoken text which are not evident on reading the work on the page. See, Roger Pearson. "Unfolding Mallarme: the Development of a Poetic Art," Oxford University Press, New York, 1996

[118] Yago Conde, "Indeterminacy," Architecture of the Indeterminacy, Actar, Barcelona, 2000, pp 64-65
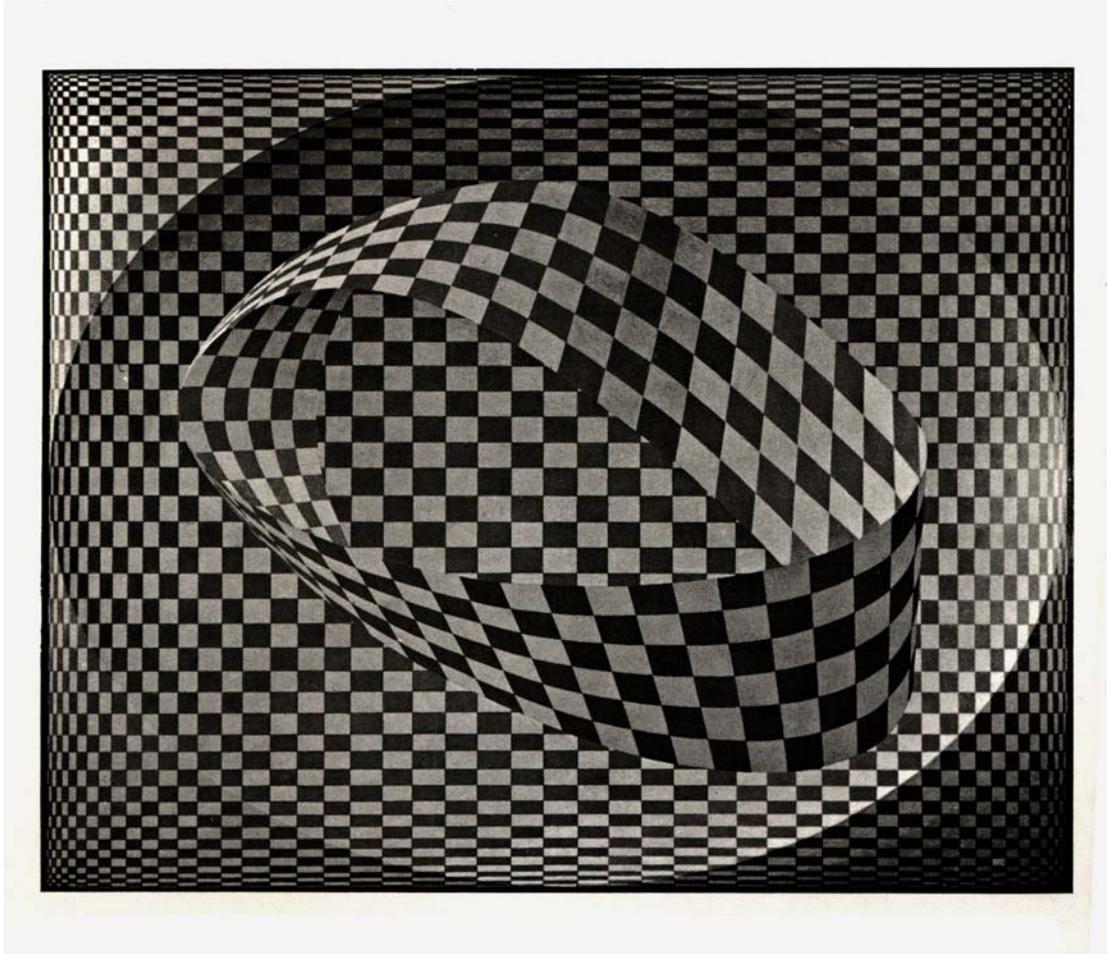
Figure 6 Ben Cunningham, Bent Space, 1965. Acrylic on panel, 24x30´´, Courtesy East-Hampton Gallery, New York

E. H. Gombrich, <u>Art and Illusion: A Study in the Psychology of Pictorial Representation</u>, Pantheon Books, New York, 1960, p 20

In John Cage's example, the "indeterminacy" is seen at the junction of the disciplinary boundaries, situating the practice in a new "trasdisciplinary territory". Conde describes Cage's artistic production being at the margins of disciplinary boundaries and he added "[i]n Cage's writings we find discursive equivalents to the use of noise in his musical scores. They are also a commentary on the parasitical notion of quotation and collage in which both his music and his essays depend. As well as this indeterminacy within the discipline, we encounter, in the use of the fragment, a disconnection with and an indeterminacy of the origin of the quotation,

with its subsequent involvement in the indeterminacy of the meaning".[119] John Cage creates his musical compositions by fixing the location of the audience and the sources of sound which can be direct or indirect, and establishes a contact with the audience. One of his experimental works is *103*, which took part in *SoundSpace* exhibition held in Garanti Galeri in Istanbul, a performance with the Janacek Philharmonic Orchestra in 1998, where he unified his music with the space, with the orchestra and so with the audience. Thus in Cage's experimental art, there is a different level of indeterminacy, "which takes account of the non-resolution of the state or final interpretation of the art object" and "what remains indeterminate is especially the precision of the end result, thereby leaving the work open to varying solutions". [120]

Conde claims that, the indeterminacy in the works of Stéphane Mallarmé was best treated by Jacques Derrida.

> For rhetoric or criticism to bear on a text it is essential that a meaning be determinable in it. However, any one of Mallarmé's texts is organized in such a way that at its strongest points meaning remains undecidable; beginning there, the signifier does not let itself be penetrated, it endures, shows itself, exists and draws attention to itself.[121]

By manipulating the medium he is using, Mallarmé also creates multiple meanings in his poetry. Only oral expression of his texts, would limit "the richness of the printed page".[122] Michael Clarke states in his article *Speech, Writing, Print* that the speaker can give only one interpretation as Mallarmé's language is itself consistently indirect, aiming to invoke, suggest, not state; but the printed text's use of upper and lower case, italics, flexible spacing invite multiple readings. Mallarmé plays with the sound of the text as well as he plays with the written text. Roger Pearson, in his book *Unfolding Mallarmé*, analyzes the *Sonnet en '-yx'* accordingly, "[t]he poem opens with the phrase *ses purs ongles* ('her pure nails'), whose first syllables when spoken

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[119] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, pp 74-75
[120] ibid. Conde, p 75
[121] See Note 4, Jacques Derrida's analysis on Mallarmé, ibid. Conde, p 84
[122] Michael Clarke, <u>Speech, Writing, Print</u>, 2005
  digital copy available: http://www.limitedlanguage.org/data/index.php [accessed: 10.08.2006]

aloud sound very similar to the words *c'est pur son* ('it's pure sound'). This homophony results in layers of meaning, and is simply impossible to capture accurately through translation".[123] So, the indeterminacy that Mallarmé develops in the field of language is the production of plurality of reading.
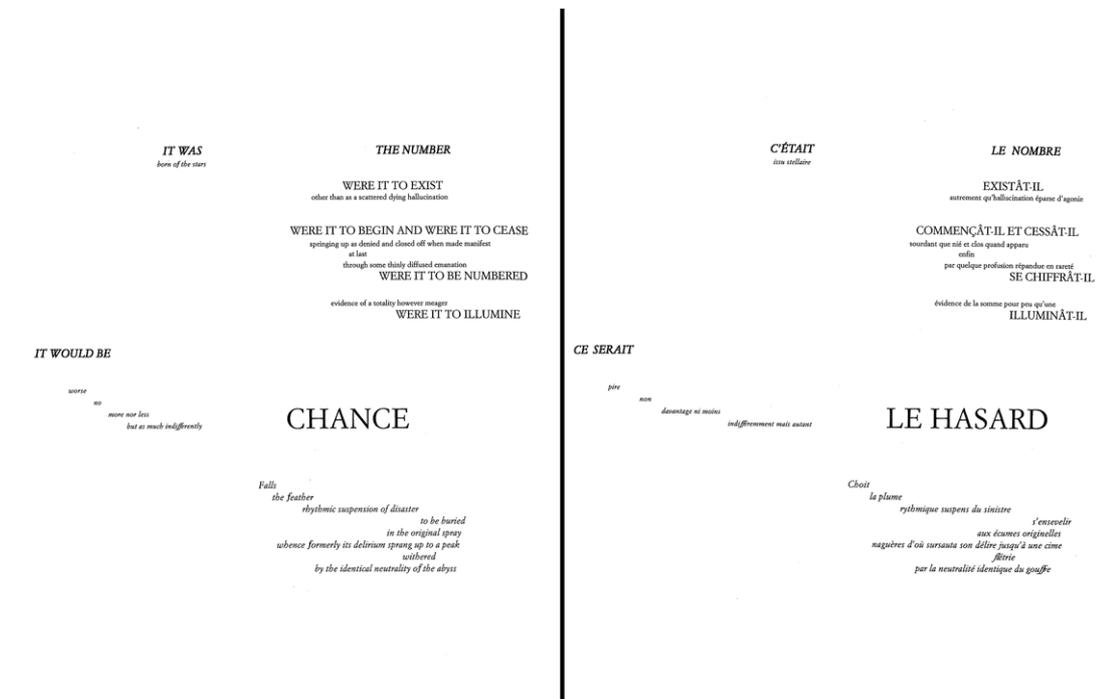
Figure 7 An extract from Mallarmé's poetry, Un Coup De Dés, A Throw of Dice

<u>Collected Poems</u>, Stéphane Mallarmé, translated and with a commentary by Henry Weinfield, University of California Press, Berkeley, Los Angeles andCalifornia, 1994, pp 124-145

3.2.   The Tools of Indeterminacy

With the aid of these three examples, Conde defines three contexts within "indeterminacy"; in visual and spatial perception, in defining disciplinary boundaries, and in acknowledging multiple meanings.[124] This study proposes three operational tools of "indeterminacy"; isolation, unification and transformation by

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[123] Roger Pearson, <u>Unfolding Mallarme: The Development of a Poetic Art</u>, Oxford University Press, New York, 1996
[124] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, pp 74-75

investigating the three concepts of "indeterminacy" through the cases of Dia Art Foundation, Tate Modern and Stazione Leopolda.

The tool of "isolation" was issued from Op Art examples where two different structures (black/white areas or curve/line forms) were strictly "isolated" from each other, so that by manipulating their placements on the painting, the desired effect could be traced (figure 6). It is one of the systems, which create not only the kinetic effect but also the "indeterminacy" in visual and spatial perception. "Isolation" will be traced in Dia: Beacon which leads to "indeterminacy" in perception as well. The collection of Dia: Beacon encloses the radical group of 1970s, where each and every work needs its own space for viewing and experiencing. Therefore, the process of isolation is activated to provide these varieties inherited in the collection. The space of Dia: Beacon is divided into isolated galleries not in a manner of creating multiple "store rooms" but offering an open circulation path. An entry sequence is proposed and the visitor could get engaged with the space. From the entrance to the collection he or she can move freely through these "islands of galleries".[125] In every new engagement, the space and the collection offers multiple view points forcing "indeterminacy" of the exhibition space. By introducing the tool of isolation the space sometimes shrinks in one gallery with Richard Serra's monumental sculptures embracing the visitor and the space, or expands in another with Walter De Maria's Equal Series lying on the floor and leaving extra space for visitors. In another gallery, visitor passes-through the work of art and has direct contact with it while he/she is walking through the gallery as this individual part is acting like a corridor in-between. The exhibition space has actually homogenous physical qualities; however the tool of isolation (the isolated galleries) in this way, offers an illusion of different spatialities.

The tool of "unification" was inferred from John Cage's artistic production which generates "indeterminacy" in the definition of disciplinary boundaries. Conde emphasizes that, Cage "unifies" his sound with the space and the audience, so this

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[125] Architects' statement on their design principles. Oppen Office, Art+Architecture Collaborative, interviewed by Gemma Tipton, in 16 June 2003 "Architectural Solutions", <u>Space: Architecture for Art,</u> Circa, Dublin, 2005, p 113

"unification" becomes the musical score at the end. Any change within these components would extremely affect the total work, as he "unifies" his work with these various means from other disciplines. The process of "unification" will be illustrated in Turbine Hall. It is actually a vast empty space, a monumental void, which has the potency to "swallow the work of art" that is exhibited in. However, the "unification" of the space and the object leads to an open experimentation, where specifically this "unification" becomes the exhibition itself, blurring the boundaries of art and architecture. So, in the course of exhibition, no end product is emphasized but the process of production is invited creating "indeterminacy" in disciplinary boundaries.

The development of "indeterminacy" while acknowledging multiple meanings was discussed with the works of Stéphane Mallarmé, leading to a "transformation" of meaning. Pearson asserts that Mallarmé "transforms" the meaning in his writings by "transforming" the medium he is using. "Transformation" is the final tool of "indeterminacy" which will be examined in Stazione Leopolda. Station Leopolda accommodates different events from various fields: fashion shows, exhibits on the culture of fashion, art and architecture exhibitions, theatrical performances, youth-culture and communications events and industrial, new services, leisure time and recreation culture related events. Not only the types, but also the contexts of these events are subject to a continual change. Therefore, the same space is transforming from an art gallery to a market place or from a podium to a restaurant where different narratives are imposed. This change initiates different spatialities in the exhibition space as well as different meanings. So, Station Leopolda embraces multiplicity of meanings while transforming its meaning and also transforming its space.

These tools of indeterminacy "isolation", "unification" and "transformation" will be used as concepts to re-discover the exhibition spaces of Dia: Beacon, Tate Modern and Stazione Leopolda and to re-read their spatial formations -implicit or explicit- and architectural implications.

The use of emerging techniques and technologies, and the concept of "bigness"[126] in Rem Koolhaas's terms, can also be considered as agents while converting these spaces of industry to exhibition spaces. According to Koolhaas, bigness instigates the regime of complexity that mobilizes the full intelligence of architecture and its related fields.[127]

Through the case of exhibiting, the concept of "bigness" is not essential only with its certain scale, but as Koolhaas states, its potential to assembly the "regimes of freedom" and to embrace maximum differences. According to him, "only bigness can sustain a proliferation of various events in a single container and develop strategies to organize both their independence and interdependence within a larger entity in a symbiosis that exacerbates rather than compromises specificity".[128]

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[126] Rem Koolhaas, "Bigness, or the Problem of Large," Jennifer Sigler edits S, M, L, XL, The Monacelli Press, New York, 1995, p 497
[127] ibid. Rem Koolhaas, p 497
[128] ibid. Rem Koolhaas, p 501

CHAPTER 4

ISOLATION: DIA ART FOUNDATION

In this part of the study, isolation will be identified as a tool to create "indeterminacy" in Dia Art Foundation's latest exhibition site, Dia: Beacon. The research will be on how isolation implies the state of "indeterminacy" in exhibition space of Dia: Beacon, and what its architectural implications are. Before developing the establishment of isolation in exhibition space, via illusion or shift in visual perception, a concise introduction about the institution and the building should be elucidated as both had great influence on this formation. The reason behind this influence is the fact that the tool of "isolation" was a deliberate choice by the founders of the institution.

4.1. Isolation as an Institutional Decision

Dia Art Foundation has been one of the leading contemporary art institutions, since its founding in 1974 by Heiner Friedrich and Philippa de Menil. Foundation's corporate character sets the philosophic objectives and the principles of the organization. As Dia Art Foundation never intended to be a museum in the conventional sense and wanted to be established as kind of an "un-museum", the institutional decisions were influenced by the leading artistic production of the mid 1970s which also intended to break the boundaries of art and the spaces of art. The period's artistic productions not only had strong influences on the development of Dia's collection, but also effected the institution's spatial formation as these productions demand their own space and time.

It is the claim of art critics and historians that the artists in 1970s were producing works with specific, sometimes "out-scale" physical demands like installation works and monumental sculptures which were forcing to experience art rather than looking

at it. [129] These works were inspiring the viewer to explore the perceptual consequences offered by the work and its spatial interaction. [130] Michael Govan, who is the director of Dia Art Foundation, identifies this period as an era in which:

> Artists were transgressing traditional boundaries and definitions of art. Taking it outside the museum and gallery, expanding its scale, rethinking the material of its construction, and often dispensing with the object altogether in favor of performance or pure ideas well beyond painting and sculpture.[131]

Donald Judd, Dan Flavin, Richard Serra, Michael Heizer and many others were practitioners of this production whose works had been the most precious pieces in the collection of Dia Art Foundation. Their art has been experienced in real space and actual time; they were therefore affected by and in turn affected the spatiality they occupy. Lynne Cook, who is the curator of Dia Art Foundation, describes the spatiality of this period's artistic productions as pieces that construct their own "quasi-architectural" or "topographic" sites, which require unique spatialities.[132]
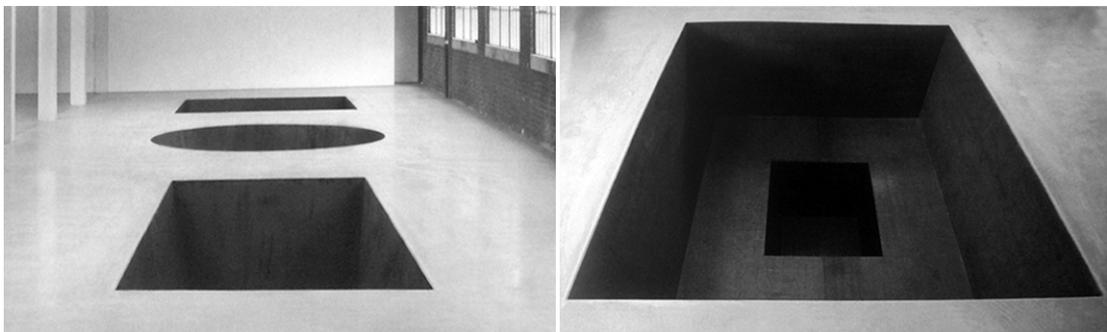
Figure 8 Michael Heizer, "North, East, South, West", 1967-2002

Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, pp 152,153

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[129] Charles Wright, "Almost No Boundaries: The Dia Art Foundation," Breaking Down the Boundaries: Artists and Museums, Henry Art Gallery and University of Washington, Seattle, Washington, 1989, p 27
[130] Lynne Cook, "Never No More No Literature," Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, p 61
[131] Michael Govan, "Introduction, Dia in Context," Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, pp 15-45
[132] ob.cit. Cook, p 61
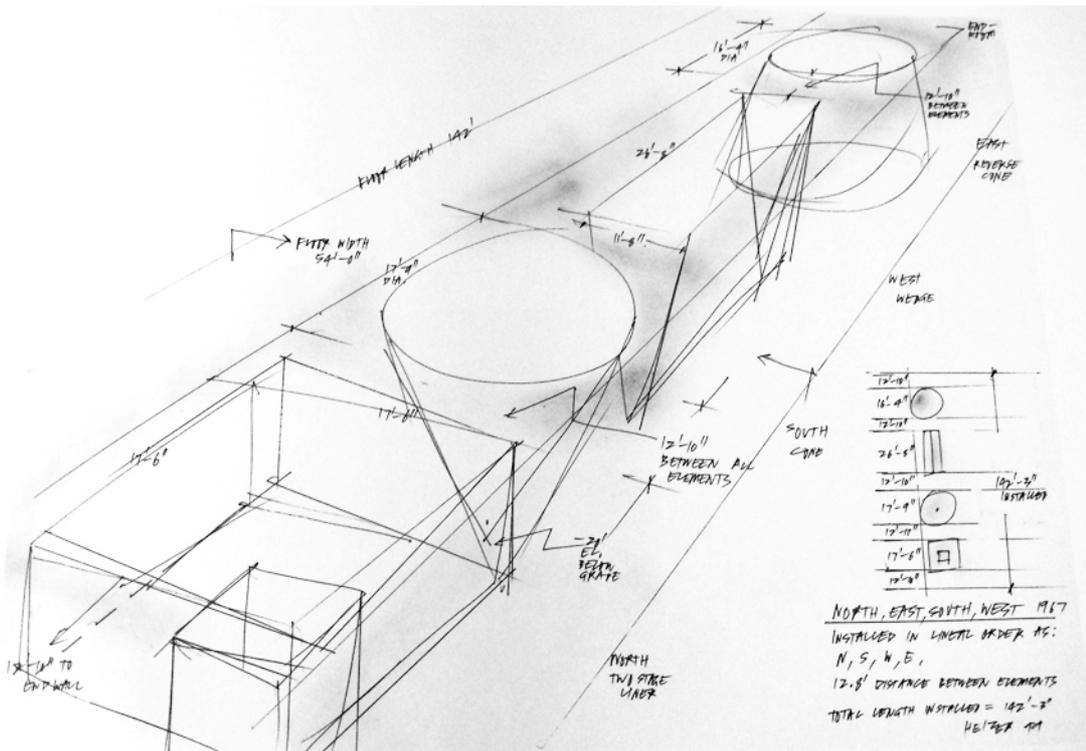
Figure 9 Michael Heizer, Construction drawing of "North, East, South, West", 1999

Lynne Cook and Michael Govan edit <u>Dia:Beacon</u>, Dia Art Foundation, New York, 2003, p 151

In this respect, the collection of Dia Art Foundation encloses the great artistic productions of the 1970s and the great names of this era ranging from Joseph Beuys to Andy Warhol, from Lighting Field to Spiral Jetty. The respectable selections of collection have strong interconnection with the spaces it allocates. Thus, Dia is not structured only with spaces – buildings - but also with places – sites-. Even the major attention seems to be on the facilities of Beacon and Chelsea, the foundation actually has been reaching distinct spots basically in New York and many other cities with its supports on different projects. By means of this "spatially deployment policy", Dia re-defines its boundary in every new exhibition which has the possibility of discovering an "almost no boundary" situation.[133]

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[133] See for more information about the Dia Art Foundation on its official website: http://www.diabeacon.org [accessed: 10 August 2006]

Figure 10 Walter de Maria, "Lighting Field", 1977, in Southwestern, New Mexico

Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, p 24

Figure 11 Robert Smithson, "Spiral Jetty", 1970, in Great Salt Lake, Utah

Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, p 18

As an art and artist focused foundation, Dia centers its primary emphasis on artists' intentions and needs, and guides its decisions according to the "dialogue between the institution and the artists".[134] Thus, Dia houses the works of art at specially adapted environments in order to provide the necessary conditions. How these conditions are accommodated in an exhibition space, will be analyzed in the case of Dia: Beacon.

Dia: Beacon, which can be identified with the works of artists in 1970s, was designed according to the needs of these artistic productions. However, the collection

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[134] Philip Nobel, "Size matters: Big is the Only Word For It," Art Forum, Art Forum International Magazine Inc, February 2003

was far from an "encyclopedic"[135] type of representation of this period; on the contrary it embraced a radical group, which broke the boundaries of art works with diverse attitudes. Therefore, the collection and the spatial requirements of this institution cannot be defined with a single term. Because of the varied spatial characterization of these art works, the collection itself is "indeterminate", which gives the form of its exhibition space. The founders of the institution decided to present artists' work "not only in depth but also in isolation" to manage their unique spatialities. Govan clearly illustrates the institution's decision on Dia: Beacon and the tool of isolation as following;

> Dia as an institution can be defined by no particular venue among its multiple manifestations across the United States, from Bridgehampton to the Great Salt Lake. Physically dispersed and at the same time sharply focused on individual artists, Dia emphatically resists broad categorizations. Even the museum in Beacon, comprising under one roof perhaps the most extensive and concentrated presentations anywhere of the work of the artists who emerged in the 1960's and 1970s, has been designed to "isolate" each artist's work in its own gallery and to provide a generous space between each viewing experience. It is also conceived as a targeted collection of these individual environments rather than a comprehensible presentation.[136]

4.2. Isolation as a Tool of "Indeterminacy" in Dia: Beacon

Dia: Beacon, with its 27,000 square meters factory space and 23,000 square meters exhibition space, is situated in the banks of the Hudson River in Beacon, New York.[137] The building is renovated and converted from the old Nabisco box-printing factory in May 2003, and compromised with its former industrial structure. This structure was believed to be embodying the artists' standards for diffused light and space, owing to its extensive skylight systems and huge horizontality. The building's design process was led by an invited artist, Robert Irwin.[138] The final design,

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[135] Ingrid Sischy, "Shining Beacon: Thinking Big, Thinking Out of the Box, Thinking Art Interview Talks to the Director of a Brave New Museum"- interview with Michael Govan, director of Dia Museum, Art Forum, Art Forum International Magazine Inc, July 2003, pp 34-46

[136] Michael Govan, "Introduction, Dia in Context," Dia:Beacon, Dia Art Foundation, New York, 2003, p 18

[137] For further information about Dia: Beacon see Appendix A

[138] Robert Irwin designed the master plan of the building and the especially the landscape environment.

however, was shaped in collaboration with Robert Irwin, Dia Art Foundation, and Open Office[139], an architectural firm and several artists in the collection. This collaboration forced the institution to be precise about the requirements of the art works and influenced the tool of isolation for spatial configuration.

Figure 12 Nabisco box-printing factory exterior before renovation.

Lynne Cook and Michael Govan edit <u>Dia:Beacon</u>, Dia Art Foundation, New York, 2003, p 36

Figure 13 Nabisco box-printing factory interior before renovation.

Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]

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[139] See for further information http://www.open-office.net [accessed: 15 August 2006] OpenOffice is a platform for architectural projects intending to incorporate influence and dialog from sources outside architectural discourse; we recognize a need to involve architecture in new cultural and technological models vital to other relevant practices. OpenOffice projects range from new materials and product development to private houses and public art, from museum, exhibition and set design to new concepts in land use and urban planning.
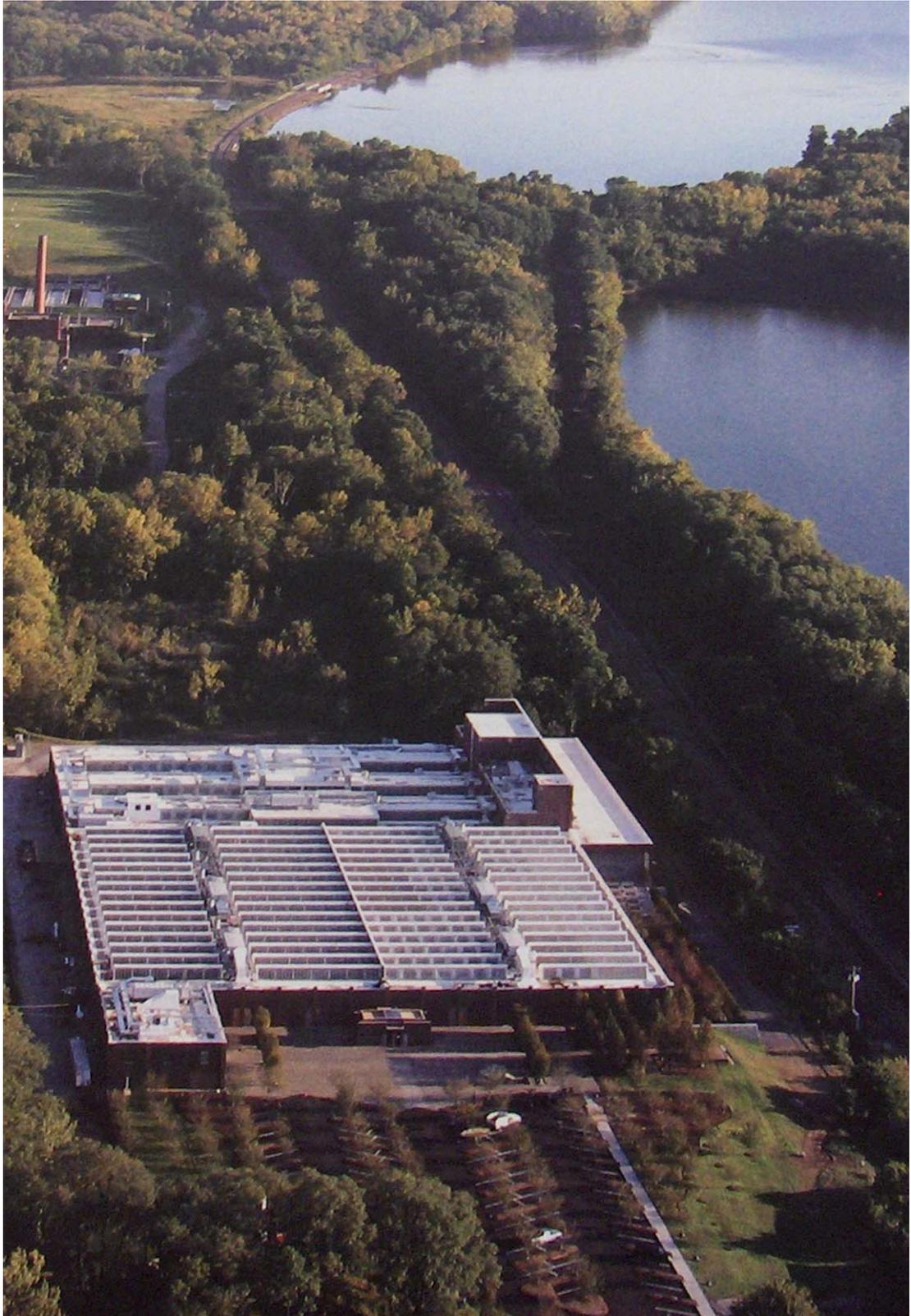
Figure 14 Dia Art Foundation Site View

Lynne Cook and Michael Govan edit <u>Dia:Beacon</u>, Dia Art Foundation, New York, 2003, p 1

Throughout the design phase of this building, as the main objective was to respond to the needs of 1970's artistic productions under one big roof, the architects decided to establish space-object relation on the notion of "isolation". The idea of "isolation" is not to consider space and object as disintegrated entities. On the contrary, in the course of the isolation process, each artist's work occupies one or more individual galleries, where there is a search for an intimate integration of space and the object. The goal is to exhibit the art in its context. The space of exhibition does not offer separate cabinets or sequential rooms or any reference to art-historical chronologies, but rather implies a "flow of movement" as no certain route is implied or proposed. So, the audience would decide where to start and where to stop.
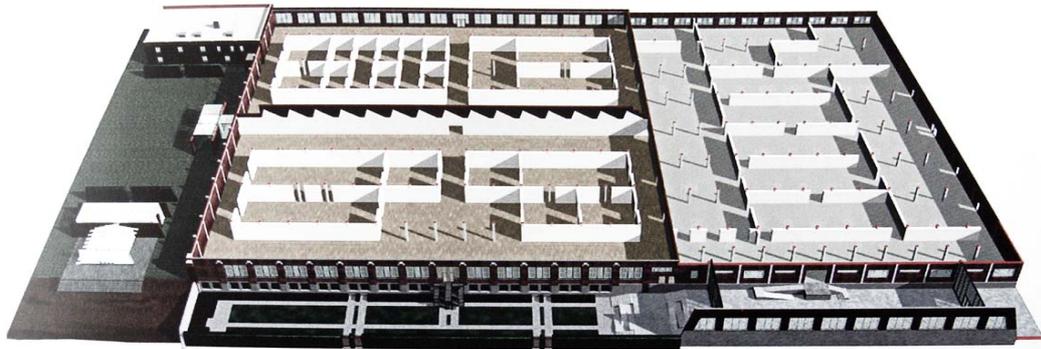
Figure 15 Dia: Beacon and the isolation process

Lynne Cook and Michael Govan edit <u>Dia:Beacon</u>, Dia Art Foundation, New York, 2003, p 37

4.3. Isolation and its Architectural Implications

Dia: Beacon, as previously explained, is structured horizontally on one level of floor area, under a huge roof system, and articulated mainly with three sections; East and West wings and the Back Building[140]. These sections are important in terms of organizing the lighting and the ventilation system of the exhibition space. Two and three dimensional works are located at different sections of this "large space" in order to arrange the lighting quality. Two dimensional works are placed in interior

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[140] This three sections could not be perceived by the visitors because of the its spatial arrangement, which will be illustrated later.

galleries and receive indirect North light from the saw-tooth or monitor skylights. Three dimensional works are situated in the periphery galleries where they can receive direct light from the East and West openings.
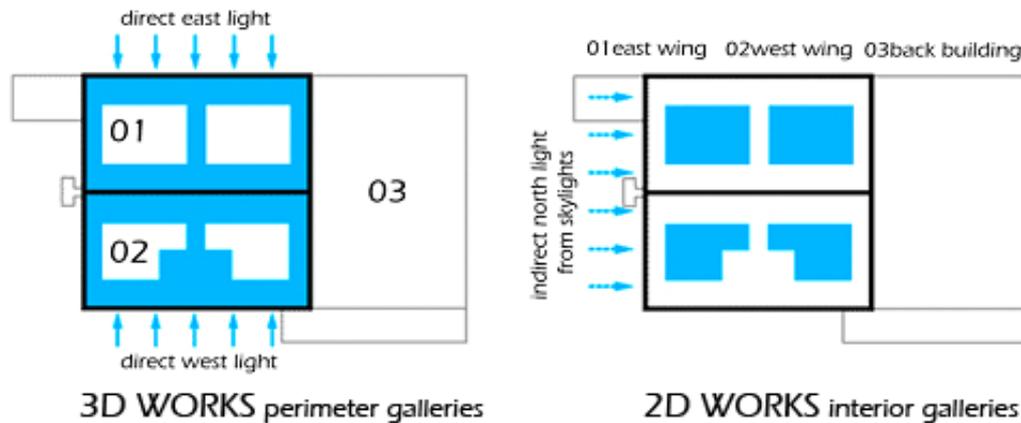

Figure 16 Diagrammatic representation of painting-sculpture isolation
Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]
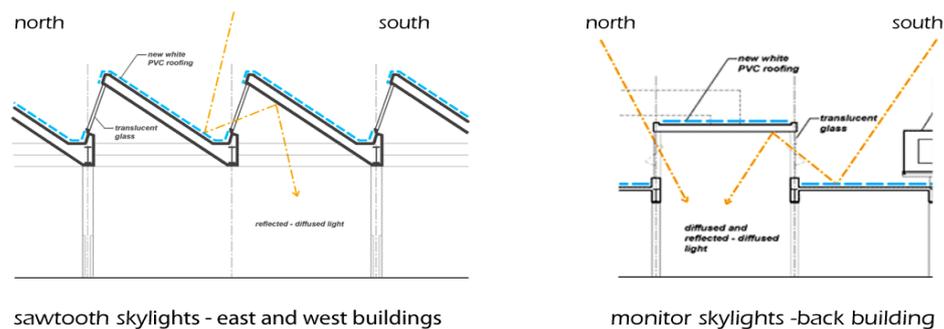
Figure 17 Diagrammatic representation of skylight system of the building
Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]

As a result of isolation process, however, the exhibition space of Dia: Beacon could not be perceived as three partite since the totality of space is broken down into individual galleries. This "broken totality" as previously mentioned in Op Art examples, distorts the visitors' perception. In Op Art examples, different geometric forms and color dissonances are strictly isolated from each other, and create a fragmentary effect on perception. In Dia: Beacon, as focused on the isolated parts, it is not possible to comprehend the totality of the space. What an individual perceives while moving around the isolated spaces is not the space of Dia: Beacon itself, which is actually a vast homogeneous space, but fragmented perspectives.

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In Dia: Beacon, the isolation process starts at the very initial point of the building, at the entrance. Through the entrance, visitors must choose to enter from either the left or the right door. The door they choose determines the experience they will be engaged with. Even though these doors are adjacently located, they lead to different spaces, therefore different visual experiences.
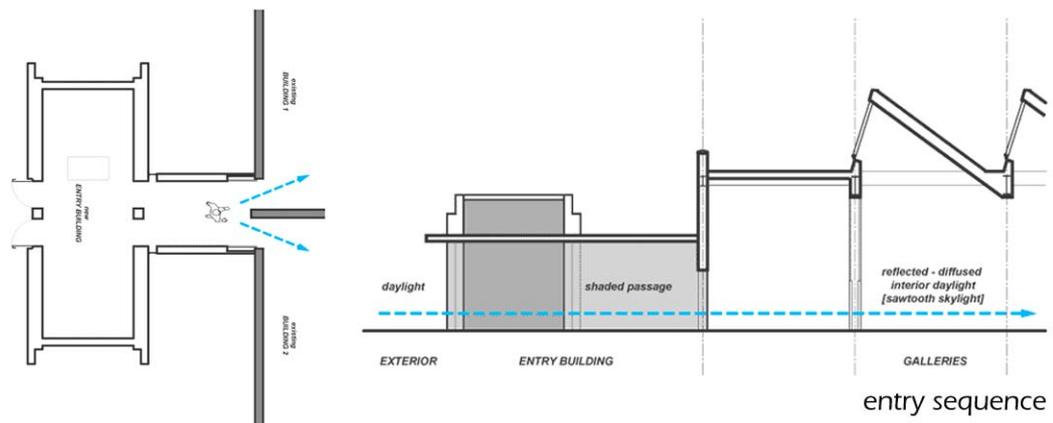
Figure 18 The entry sequence of Dia: Beacon

Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]

Figure 19 Articulation of entrance

Left: Lynne Cook and Michael Govan edit <u>Dia:Beacon</u>, Dia Art Foundation, New York, 2003, p 5

Right: Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]

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At the entrance, at first glance, both options could be interpreted as equivalent, as the partitioning wall is acting like a mirror. "The Equal Area Series" of Walter de Maria is placed on both side of this separation wall, so the wall is creating an illusion as if it reflects the other side. [141] The isolation of the space into two sides creating an illusion of a mirror generates a "kinetic effect" in the same way the isolated color dissonances in Op Art examples. In both cases if the tool of isolation is removed, the wall in this case, the effect and the "indeterminacy" it creates will be lost.

As Lynne Cook illustrates, the apparent unity of the entrance is disappearing as soon as one door is chosen over the other. As no single route through the exhibition space is supplied or imposed, the choices of visitors throughout the exhibition space creates differentiation of experiences. The space they perceive will be constructed with their individual choices where the three main partitions, East and West wings and the back building, remain only as a solution for functional requirements. The experience of the audience is constructed like Michel de Certeau's definition of the "flaneur" who "views the Dia: Beacon as a mysterious code to decipher". [142]

Therefore, the isolation process not only initiates multiple view points, but also stimulates individuals to interpret their own routes through the exhibition just as the 1970's artistic productions demanded. As, no single path is predetermined, and what will be the next is unpredictable, the overall exhibition space is open to experimentation. Even the same individual, could be involved with different apprehensions by tracking various pathways in his/her different visits to Dia: Beacon as neither a linear path nor a predetermining circulation pattern is imposed. The galleries have many openings that can be used both for entering and exit. The sequence they choose offers a sequence of individual artists' spaces which are isolated in their own galleries. In individual artists' space, the space-object interaction has unique characterizations, constructed for that individuality. In one

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[141] Lynne Cook, "Never No More No Literature," Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003, p 63

[142] Michel de Certeau, "Walking in the City," The Practices of Every Day Life, translated by Steven Rendall, University of California Press, Berkeley, 1984, The flaneur was a man in the crowd but not of the crowd, he was a dandyish figure with enough time on his hands to observe the constant motion of the vibrant city that passed him by as an impartial spectator. The original sentence is "flaneur who views the cityscape as a mysterious code to decipher"

case, the object's own spatiality could dominate the space, in another one, object could be there only for viewing, viewing the art object and viewing the space as well. A route starting with De Maria, finalizing with Serra will result in a different spatial perception of Dia: Beacon than a route consisting only the interior galleries with paintings. Accordingly, Dia: Beacon is repeatedly redefined through these individual pathways, individual experiences and individual spatialities which lead to "indeterminacy" in visual and spatial perception through the exhibition space of Dia: Beacon. Space sometimes shrinks in one gallery with Richard Serra's monumental sculptures embracing the visitor and the space, or expands in another with Walter De Maria's Equal Series lying on the floor and leaving extra space for visitors.

Anthony Vidler explains the dynamic effect, can also be identified as its "indeterminacy", of Dia: Beacon as follows:

> Its long halls of apparently infinite depth, cross-cut by axes that break them out, sometimes into static squares, sometimes into horizontal passages, defines as much by carefully calculated light from top and side as by enclosures, thus work toward what Robert Morris called an almost "baroque" effect produced by the play of distance and depth, multiple views and perceptual complexity.[143]

Dia: Beacon is originally a huge homogeneous space where you can perceive the entire area from a standing point. By introducing the tool "isolation" this unity is broken down and "perceptual complexity" is created resulting in the "indeterminacy" in the field of visual and spatial perception with the multiplicity of meanings, multiplicity of routes and multiplicity of spatialities.

Isolation generates "indeterminacy" in Dia: Beacon not only in visual terms - seeing different art objects - but also in spatial terms - perceiving different spaciousness. The "indeterminacy" as Conde defines with Marcel Duchamp's works and Op Art examples, was a consequence of "two structures, which are juxtaposed but clearly separated" so "their every new engagement, the contact of these two structures was

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[143] Anthony Vidler, "Box score: Anthony Vidler on Dia: Beacon," <u>Art Forum</u>, Art Forum International Magazine Inc, October 2003

to be rearranged, composed or recreated, and in this way, reproduces reality in every new step resulting in constant instability".[144]

When we look at Op Art examples, in every new look we encounter different representations and different kinetic effects. So the final work becomes "indeterminate" even neither the work nor the spectator is changing. The isolation process in Dia: Beacon is created with the same structure that Op Art paintings are constructed. In our every new visit to Dia: Beacon, our experience of space has the potency to generate different visual, spatial perceptions. Both creating "indeterminacies" and both open to individual experimentation. Michael Govan articulates this condition in Beacon as, "[e]ntering Beacon is like stepping into many different worlds". [145]

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[144] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, pp 74-75

[145] Ingrid Sischy, "Shining Beacon: Thinking Big, Thinking Out of the Box, Thinking Art Interview Talks to the Director of a Brave New Museum"- interview with Michael Govan, director of Dia Museum, <u>Art Forum,</u> Art Forum International Magazine Inc, July, 2003, pp 34-46

Figure 20 Two different route analysis exposing different spatialities

Route xx: Walter de Maria, The Equal Area Series; Richard Serra, Consequence; Richard Serra, Torqued Ellipses; Sol Le Witt, Wall Drawing; John Chamberlain, installation view; Walter de Maria, The Equal Area Series
Route xx': Walter de Maria, The Equal Area Series; Dan Flavin, Untitled; Michael Heizer, North, East, South, West; Louise Bourgeois, installation view; Donald Judd, Untitled

Lynne Cook and Michael Govan edit Dia:Beacon, Dia Art Foundation, New York, 2003

CHAPTER 5

UNIFICATION: TATE MODERN

In this chapter, unification will be identified as a tool to generate "indeterminacy" in Tate Modern's temporary exhibition site, Turbine Hall. As the tool of unification is inferred through the analysis of the "indeterminacy" in the works of John Cage, Turbine Hall will be explored to redefine "indeterminacy" in disciplinary boundaries. Further research will be on how unification implies the state of "indeterminacy" in exhibition space. The spatial characteristics of Tate Modern and particularly Turbine Hall have significant influence on the establishment of unification and "indeterminacy" in exhibition space.
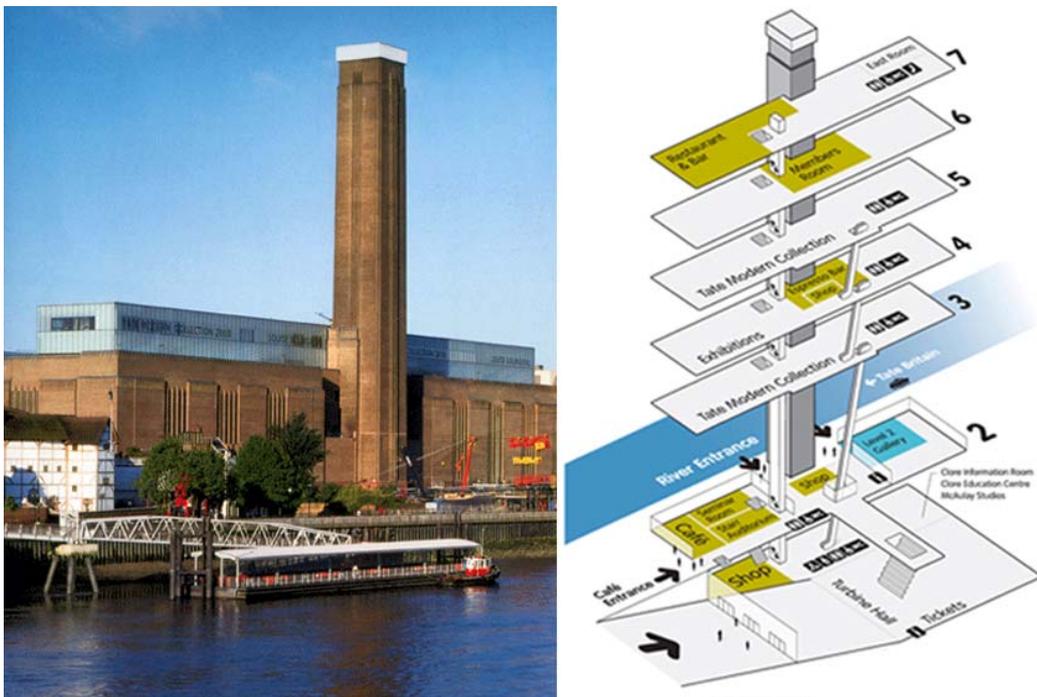

Figure 21 Tate Modern Exterior View and Exploded Perspective
Official web site of Tate Modern, http://tate.org.uk [accessed: 11 August 2006]

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5.1.   Turbine Hall: Temporary Exhibition Space

Tate Modern, as one of the leading museums of contemporary art, both with its building, and with its collection, opened to the public on May 2000. In 1994, under the direction of Nicholas Serota, the Tate acquired a new building to expand its exhibition space for contemporary art as the British art collection and contemporary works decided to be separated. As the new building should be spacious enough to enclose a growing collection, the institution choose the former Bankside Power Station for their new exhibition site. The building actually had twice the capacity than the required, which affected the design concerns of the temporary exhibition area, the Turbine Hall.

The building, which is situated on a 3.43 hectare site on the South bank of the Thames River, across St. Paul's Cathedral, has been converted by the leading Swiss architects Jacques Herzog and Pierre de Meuron.[146] The architectural firm accepted the existing building with its form, its materials, and its industrial characteristics originally designed by Sir Giles Gilbert Scott in 1963, and proposed a transformation of the building itself. Therefore, the spatial impact of the building remains the same. One of the reasons of this impact is that the physical quality of Turbine Hall was untouched. How was Turbine Hall transformed into a temporary exhibition site without any spatial alteration is the question that directs the study to further investigations on "unification" and "indeterminacy".

> Inside, the building proved to be just as striking and unusual. Built to house the immense turbines, boilers and ancillary equipment of a power station, the building itself was architecturally simply a shell, a box. Its vast interior was divided along its entire length by a series of great steel columns, creating two interlocking spaces, the boiler house and the turbine hall. There were no normal floors, no staircases, and no interior walls: everything inside had been built as part of the machinery, not part of the building. Removing the machinery would mean revealing a vast empty space within virtually any construction might be possible.[147]

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[146] For further information about Tate Modern see Appendix A
[147] Michael Craig Martin, "Towards Tate Modern," Iwona Blazwick and Simon Wilson edit <u>Tate Modern: the Handbook</u>, Tate Publishing, London, 2000, p 15

The architects' strategy was exactly the same as Michael Craig Martin previously analyzed, "removing the machinery and revealing a vast empty space" in "it's most naked state". Herzog and de Meuron kept the essence of the giant Turbine Hall as the major orienting experience for visitors. Visitors will enter on a piazza level and find themselves in an elevated space in which the old steel structure, exterior brick walls and wide openings were preserved. As the architects stated it is a semipublic space, a kind of a piazza or a "covered street", where "[o]ne will leave the visitors, with the most memorable of experiences of spatial gymnastics".[148] Actually, what creates this "spatial gymnastics" is the "unification" process of the space and art object, leading the vast turbine hall to be an exhibition site. Turbine Hall left empty and this property enables its central activity.
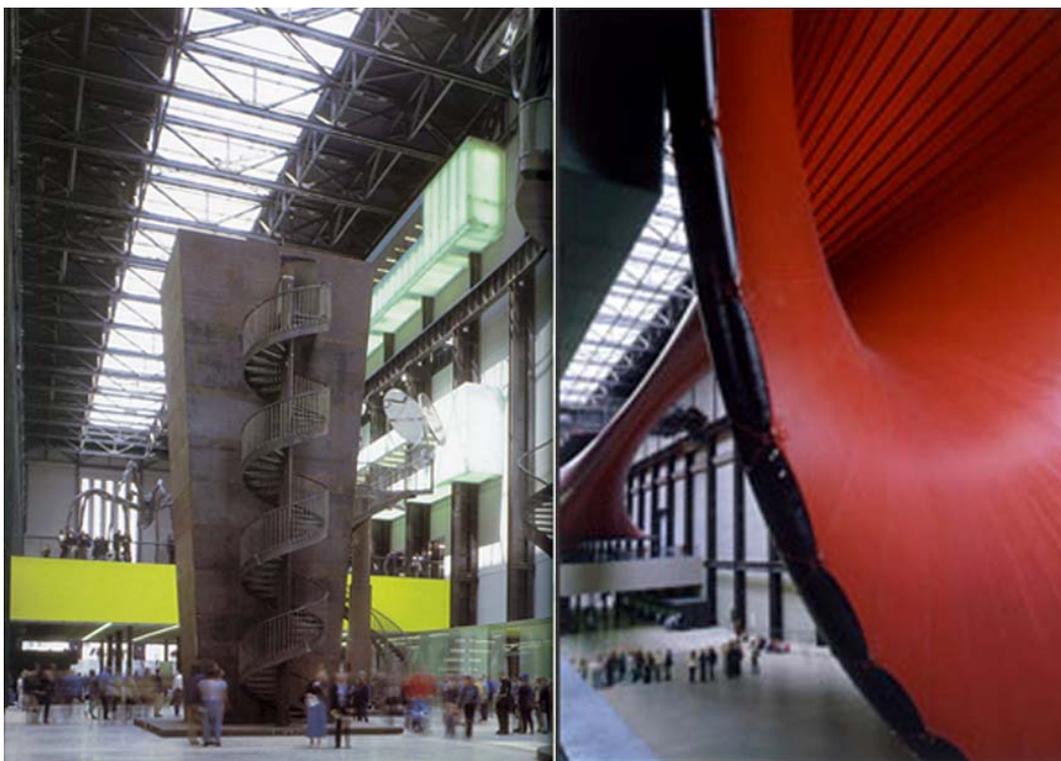
Figure 22 Louis Bourgeois, I Do, I Undo and I Redo (left) Anish Kapoor, Marsyas 2002 (right)
Exhibition Catalog of Unilever Series

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[148] Michael Craig Martin, "Towards Tate Modern," Iwona Blazwick and Simon Wilson edit <u>Tate Modern: the Handbook</u>, Tate Publishing, London, 2000, p 21

The evacuated space of Turbine Hall and the work of art are unified in a total engagement that, this "unification" becomes the exhibition itself, which will be observed through Olafur Eliasson's "The Weather Project" later. In this respect, Turbine Hall became the largest place which was converted into an exhibition space ever with its 3,300 square meters floor area and 35meters height.[149] Far from recalling its previous function, the Turbine Hall gained totally a new identity, a "Temporary Exhibition Space", but its spaciousness remained the same.

5.2.   Unification as a tool of "Indeterminacy" in Turbine Hall

The Turbine Hall, with its volume goes beyond the limits of the conventional exhibition spaces. As a temporary exhibition area, it had to embrace exhibitions and cannot remain only as an entrance or a "covered street". In this respect, in Turbine Hall, rather than exhibiting works that are ends in themselves, specific projects are encouraged where the space and the work of art can engage and are "unified". This unification is an affirmative interaction of space and art work that dominate the Turbine Hall rather than dominating each other. The Turbine Hall becomes the exhibition itself, beyond than a space accommodating a work of art. During the exhibition, the total engagement of space and art work blurs the boundaries of these two disciplines, art and architecture. Where the space of Turbine Hall starts, where the art work finishes, merge into one another and could not be identified separately during the course of exhibition. There is a transition from exhibition space to architectural space, and architectural space to exhibition, as they are unified, and their boundaries are transgetting to each other. The whole situation in its totality becomes the work of art. Therefore, as the boundaries of these disciplines remain "indeterminate", the exhibition space itself turns out to be "indeterminate" as well.

In order to illustrate the "unification" process and the "indeterminacy" in exhibition space, Olafur Eliasson's "Weather Project" is a perfect example.

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[149] Dejan Sudjic, "Jacques Herzog, Pierre de Meuron Tate Gallery of Modern Art at Bankside," Vittorio Magnago Lampugnani and Angeli Sachs edit <u>Museums for a New Millennium</u>, Prestel, Munich and New York, 1999, p 182

Figure 23 Turbine Hall - Juxtaposition of images former turbine hall and the Turbine Hall

Iwona Blazwick and Simon Wilson edit <u>Tate Modern: the Handbook</u>, Tate Publishing, London, 2000, p 12

5.3.   Unification of Turbine Hall and the work of art: "The Weather Project"

Figure 24 View from Turbine Hall Olafur Eliasson's "Weather Project"
Exhibition Catalog of Unilever Series

The Turbine Hall with is vastness accommodates the representations of the sun and sky with the Olafur Eliasson's "Weather Project". The project realized in Turbine Hall during 16 October 2003 - 21 March 2004. Olafur Eliasson covered the huge ceiling of Turbine Hall with mirrors and placed a giant semi-circular form at the far end of the hall that was made up of hundreds of mono-frequency lamps. Eliasson also used humidifiers to create a fine mist in the air via a mixture of sugar and water. While blurring the boundaries of the real space with its reflection, the semi-circular form reflected from the mirror at the ceiling and produced a sphere, a representation of the sun. [150]

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[150] Susan May, "Meteorologica," Susan May edits <u>Olafur Eliasson The Weather Project</u>, Tate Publishing, London, 2003
digital access : http://www.olafureliasson.net/publ_text/texts.html [accessed: 11 August 2006]
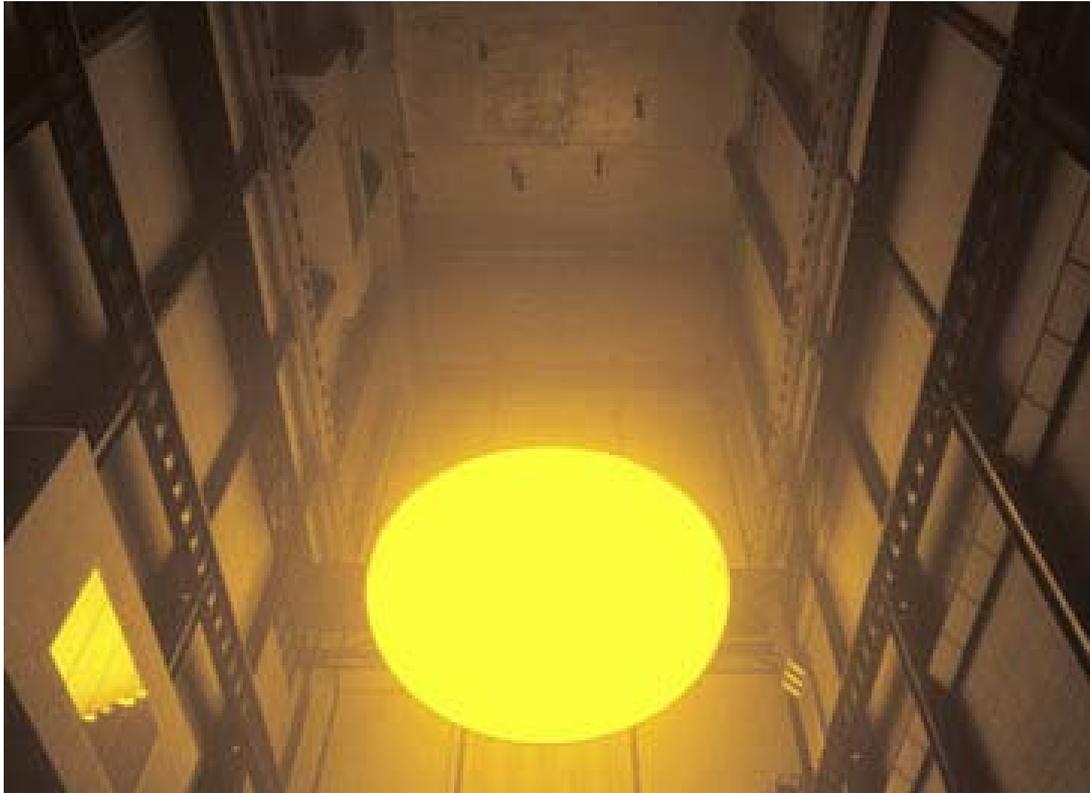
Figure 25 Reflection form the mirrored surface of ceiling Olafur Eliasson's "Weather Project"

Official web site of Olafur Eliasson, http://www.olafureliasson.net/ [accessed: 11 August 2006]

The mirrored ceiling draws the eye to the far end of the hall, where a giant semi-circular form hangs, illuminated by hundreds of mono-frequency lights. The arc is repeated in the mirror overhead, producing a perfect sphere of dazzling radiance. While the iconography of the sun continues to draw the viewer forward, linking the real space with the reflection, the intensity of the rays makes the approach increasingly discomforting. As the eyes pulsate, adjusting to the blinding light, the register of color on the visual cortex is reduced to a duotone range. The wavelength generated by the yellow neon leads the eye to record only colors ranging from yellow to black, transforming the visual field into an extraordinary monochrome landscape.[151]

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[151] Susan May, "Meteorologica," Susan May edits <u>Olafur Eliasson   The Weather Project</u>, Tate Publishing, London, 2003
digital access : http://www.olafureliasson.net/publ_text/texts.html [accessed: 11 August 2006]

The Weather Project emphasizes the spaciousness of Turbine Hall and constructs itself on this spaciousness. Turbine Hall redefines its huge space with this exhibition as the real space and its reflection melt into each other, and the Turbine Hall gains a new identity as an open-space in the form of an interior. This work of art challenges our perception of space, and the space structures the art work, they are interconnected. Actually, the work of art is not the semi-circular form and the mirror that is placed at the far end of the Turbine Hall, but, the "unification" of this form and the space and the effect that generated from this "unification", is the actual exhibition. If the exhibition is dismantled into two separate courses, what remains will be a semi circular form, 30.000 square meters broken mirrors and a vast, empty space. What makes the turbine hall an exhibition space is the "indeterminacy" of these two disciplinary boundaries, art and architecture, as a consequence of their "unification". As in John Cage works, the process of dismantling will also produce meaningless fragments rather than a work of art.

The Turbine Hall in its original form, used to be "unified" with the machines in side. The stairs, floors, partitions which thought to be spatial elements, were actually elements of the machine. When the machinery was removed, their spatiality was also removed, leaving the turbine hall empty. In this respect, removing the work of art from the Turbine Hall, will again introduce a loss of spatiality as the space and the art work is unified in Turbine Hall.

Space, is identified by Anthony Vidler, as an in lived experience beyond its strictly geometrical meaning.[152] Considering space as one of Ernst Cassirer's[153] symbolic forms, a mediation between perception and understanding, would be giving the spectator a great role in constructing her/his own reality by taking impression from that symbolic referent and processing them. From this point of view, the Turbine Hall and the project inside become a medium to reflect spectators own thought and comprehension, where there is not a one way of seeing it, open to experimentation to experience different subject positions. Even this situation is valid for all art works,

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[152] Anthony Vidler, "The Architectural Uncanny," Essays in the Modern Unhomely, The MIT Press, London, 1999, p 167

[153] Ernst Cassirer, The Philosophy of Symbolic Forms, translated by Ralph Manheim, Yale University Press, New Haven, 1957

the Turbine Hall and the project inside elaborates this characteristic very specifically, since it can only constructs itself as an exhibition space by highlighting this situation. In regard to "Weather Project", quoting from Hans Ulrich Obrist, "the exhibition invites a manner of participation that can be exercised, stretched or modeled".[154]

Figure 26 View from Turbine Hall Olafur Eliasson's "Weather Project"

Left: Official web site of Olafur Eliasson, http://www.olafureliasson.net/ [accessed: 11 August 2006]
Right: Exhibition Catalog of Unilever Series

> Almost a leftover from what have learned from destruction, that is, not the formal grid put upon us, but this potential destructive element in our participation which takes it into what I used to call the third-person point of view. But I don't think it is a third person point of view anymore – an it is a part of the participation in the first actual active participatory action enabling viewers to participate, and engage at the same time. I am not very confident in the power of art, believe it or not, I am very confident in people.[155]

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[154] Hans Ulrich Obrist, "Olafur Eliasson: From Exhibition Space to Architectural Space," ...dontstopdontstopdontstopdontstop, Sternberg, New York, 2006, p 101
[155] Hans Ulrich Obrist, "Olafur Eliasson: From Exhibition Space to Architectural Space," ...dontstopdontstopdontstopdontstop, Sternberg, New York, 2006, p 102

In this way, the final interpretation of the work of art is "indeterminate" as it is open to varying solutions. The significant presence of the exhibitions cannot be denied, but it does not dictate to visitors how to experience it. The exhibition space becomes an open gesture field, where any activation could occur. As we previously analyzed in the John Cage example, here the "indeterminacy" is re-constructed. In Cage's works, the music is vaguely described and his sounds are not completely controlled. There is always a chance factor.[156] The final work is open to experimentation, where there is indeterminacy in the precision of the end result.

As well as indeterminacy in the discipline, the "indeterminacy" in the experiencing of the art work through the use of unification is also introduced, as the exhibition itself is open to experimentation and could be comprehended in many ways. However, both "indeterminacies" are constructed on the same process, "unification", the unification of the space and object.

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[156] Hans G. Helms, "John Cage's Lecture "Indeterminacy" ," Richard Kostelanetz edits <u>Writings about John Cage</u>, the University of Michigan Press, Michigan, 1993, p 162

CHAPTER 6

TRANSFORMATION: STAZIONE LEOPOLDA

In this last section of case studies, "transformation" will be identified as a tool to generate "indeterminacy" in Stazione Leopolda which is located in Florence and hosts events related to "contemporary culture" and "creativity".[157] Transformation is the final tool of "indeterminacy" in this study, which is inferred through the analysis of Conde, on the transformation of meaning within the works of Stéphane Mallarmé.[158] In the specific case of Stazione Leopolda, how the transformation of meaning impulses the transformation of space and accordingly, how these transformations imply the state of "indeterminacy" will be explored. Two different examples will be introduced to express the way Stazione Leopolda embraces multiple meanings and so multiple spatialities.

Figure 27 Station Leopolda Forecourt illustration and Logo of the Building

Official web site of Stazione- Leopolda, http://www.stazione-leopolda.com [accessed: 10 August 2006] (all copyright is on the Station Leopolda)

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[157] The information about the building and its history could be obtained from its web site. See for further information, http://www.stazione-leopolda.com [accessed: 10 August 2006]
[158] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, p 64

6.1.   Transformation of Meaning

Stazione Leopolda is a distinguished building in Florence's cityscape, with its huge and impressive structure. The building, which is located on the historic center of Florence, used to be a railroad station from 1848 to 1861. As it is a protected site because of its historic-artistic merits, it was a challenge to define a new function for the building. Until 1993, before the Stazione Leopolda was transformed to a venue for exhibitions, different ideas had been presented but never to make it serve in its original function as a rail station again.

Stazione Leopolda Srl, which was established by *A Pitti Immagine Company*, is a company that organizes and sponsors the activities and events of the Stazione Leopolda.[159] The group identifies their aim as "to apply its widely acknowledged planning and operational abilities, as well as the huge range of important contacts it has with corporations, institutions and individuals throughout the world that are involved in cultural research to this new entity".[160] Their activities target "large and modern audience" in different ways: through exhibitions, entertainment, television sets, gala evenings, fairs, fashion shows, art and architecture exhibitions, theatrical performances, product and service presentations, cultural festivals and corporate meetings. Since 1993 the facility has hosted countless events from these various fields.[161] In this regard, not only the themes but also the characteristics of exhibitions had been in a constant change. While housing these various events, space of Leopolda transformed from a stage to a podium, from a market place to a restaurant, from an art gallery to a conference hall, which initiated a transformation not only of the meaning but also of the space. In one case space is constructed with the idea of commerce, in another with the idea of competition or entertainment. The transformation of meaning in Stazione Leopolda depended on the transformation of total experience of space and the sense of its placeness. These were altering in every new event as it was free from embracing a strict function. The space and the meaning

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[159] See for further information about the company, http://www.pittimmagine.com/it/ [accessed: 10 August 2006]

[160] See the company profile http://www.pittimmagine.com/it/ [accessed: 10 August 2006]

[161] See for full events of, http://www.stazione-leopolda.com/ENG/events.php [accessed: 10 August 2006]

of Leopolda modified throughout its history in turn[162], but since 1993, it enclosed multiple meanings in the same space without changing its identity, without changing the structure of space, but transforming within the space, which we had seen in Mallarmé works. According to Pearson, Mallarmé in his writings, did not change the structure of the sentence but constructed it such a way to that it had plural meanings with multiple readings by transforming the meaning from one another.[163]
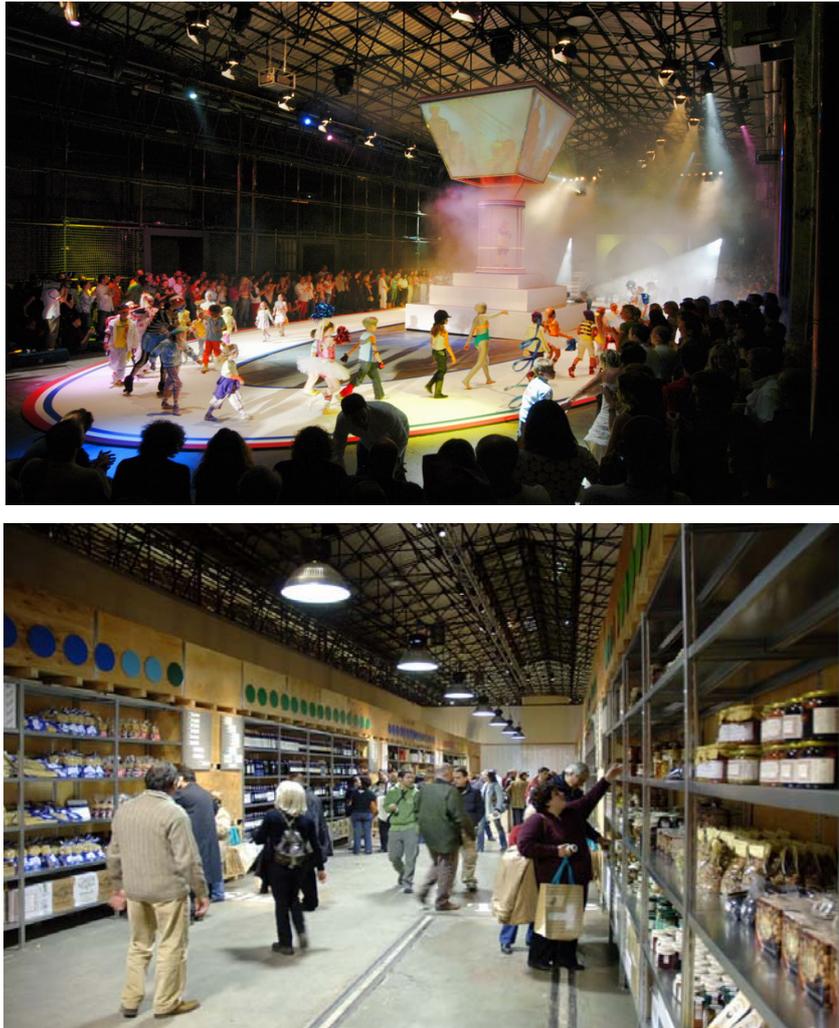
Figure 28 Station Leopolda Diesel Fashion Show (above), Taste Wine Fair (below)

Official web site of Stazione- Leopolda, http://www.stazione-leopolda.com [accessed: 10 August 2006] (all copyright is on the Station Leopolda)

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[162] See for full events of, http://www.stazione-leopolda.com/ENG/history.php [accessed: 17 August 2006]

[163] Roger Pearson, Unfolding Mallarme: The Development of a Poetic Art, Oxford University Press, New York, 1996

Francesco Bonami, who is the art director of the organization company, clarifies the reason behind their selection of Stazione Leopolda as a site for their creative events as:

> The possibility of creating a place where we can focus attention on the most stimulating studies in contemporary languages is a fascinating and difficult challenge as it is also an exceptional opportunity. Not only because Florence has a complex relationship with the contemporary, but also because contemporary culture is a continuous weaves of images and messages that move in a thousand directions. The Stazione Leopolda is a facility with original physical features and a strong architectural identity. It is a "piece" of industrial architecture that was recently opened to the public, similarly to what is happening in big, post-industrial cities throughout Europe and North America. It is a versatile structure thanks to its functional flexibility and also to its ability to harmonize with the different languages and atmospheres of the contemporary scene.[164]

Transformation of meaning in Stéphane Mallarmé's writings, discloses itself by his manipulation of the medium he is using, the poetry. He manipulates the spacing between the words or the font sizes or the placements of the wording. While reading, neither the words nor their ordering changes but due to these manipulations (sometimes emphasizing a word, or sometimes minimizing it) he transforms his medium, and transforms the meaning of it. In Station Leopolda, meaning is transformed with the transformation of space. The structure of space, remains the same, but its spatiality is manipulated. So, in every new manipulation, the space developed to a condition of "indeterminacy" meaningwise and spatially. The space of Leopolda is articulated very similar to a "stage-set", which provides a rapid transformation of its spatiality. In order to comment on this quality, the space of Leopolda will be illustrated briefly.

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[164] Francesco Bonami, "Introduction," <u>Mode Series</u>, Fondazione Pitti Discovery and Marsilio Editori, Volume 1

## 6.2. Transformation of space as a tool of "Indeterminacy" in Stazione Leopolda
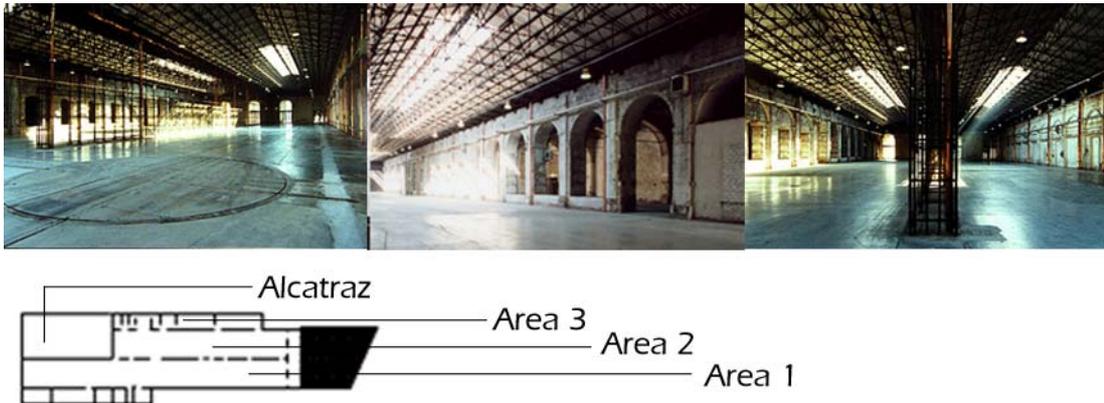
Figure 19 Views of Area 1-2-3 and Alcatraz and Plan of Station Leopolda

Official web site of Stazione- Leopolda, http://www.stazione-leopolda.com [accessed: 10 August 2006] (all copyright is on the Station Leopolda)

The building encloses 6.000 square meters of exhibition areas in two sections; the main building Stazione Leopolda and the adjacent warehouse the Alcatraz.[165] The Stazione Leopolda is actually "a single room" under a metal roof composed of three differentiated areas, called Area 1, Area 2, and Area 3. The Alcatraz is a two-story building with roughly 1,500 square meters of floor area.

Area 1 is the longest of these three areas. The average height is 7.5 meters, excluding the final part where the height reaches 12.5 meters. There are 3 skylights on the roof.

Area 2 is separated from Area1 by scaffolding consisting of pipes and wire mesh, the average height is also 7.5 meters. There are 2 skylights on this section.

Area 3 is divided into zones of different sizes (68 sq. meters, 104 sq. meters, 176 sq. meters and 204 sq. meters). It is separated from Area 2 by a wall pierced by a series of broad arches.

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[165] For further information about Stazione Leopolda see Appendix A

The Alcatraz is two-story building with a gallery space at the center. There are series of rooms with window openings at the ground floor and the first floor. The gallery space is covered with opaque and transparent panels which are sustained by steel trusses.

The whole space is articulated under a scaffolding roof structure, which enables to regulate the exhibition space. In order to confront the spatial needs of all the countless events it hosts, the space is arranged much more with the idea of suspension, leaving the ground level open and flexible. The Stazione Leopolda is designed like a stage-set where the essential technical structure is constructed at the upper level and the whole ground level space is left empty.[166] This empty space is controlled mostly from the roof structure where several light beams are installed. Lightings, projections, light-weight partitions and the displayed item itself are some of the elements used and re-defined for every new relation that exhibition space requires. Therefore, a unique atmosphere is generated with these elements for each and every different element, which become metaphors of the building materials while emphasizing their "immateriality" and generating "indeterminacy".

6.3.   Transformation of Space through Transformation of Meaning

As the techniques to create different spatial atmospheres are also in the scope of inquiry, two different exhibitions will be analyzed. The reason behind the choice of these particular exhibitions is their spatial and contextual variations. The first one, *IL Quarto Sesso,* is an art exhibition using mix media; the other, *Children Cheering Carpet (CCC)* Project, is a theatrical performance.

IL Quarto Sesso, is the exhibition which observes and reveals the territories of adolescence.[167] The two curators, Francesco Bonami and Raf Simons, plan on creating an exhibit that itself will become an expression of the languages of adolescence but mixing different expressive modes and disciplines. In these terms

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[166] Architectural space and stage event, and their connection is articulated by Seda Temizer, <u>Reading Architectural Space Through a Staged Event</u>, unpublished master thesis, Department of Architecture, METU, 2003
[167] Exhibition catalogue, by Fondazione Pitti Immagine Discovery / Charta

they created isolated white boxes through the hall of Area 1 and focused on different themes in each of them.

Figure 20 IL Quarto Sesso exhibition

White boxes and huge photography not only strikes the audiences' attention, but also creates a doubling effect. The empty space of Area 1 is now divided into several sections to conform the needs of different themes. The massive void is also transformed to comprehensible areas, offering a fragmented perception. The space is degrading form white to pale yellow as we move forward the exhibition with the assistance of the color of cabinets and the illumination. The space is transformed with the very material qualities of spatial elements, like partitioning boxes or the photography itself. However, in the next example the space is transformed by creating various effects as well as transformed physically.

Children Cheering Carpet is a theatrical performance, which took part in Fabbrica Europa Festival: laboratory of the possible, in Station Leopolda. As the play did not require a front-on perspective, audience was seated around the set in Area3. The entire space is transformed to a stage by means of computer-generated images and sounds using three tools, lighting, projectors, and the screens.

Figure 31 The stage set in Area 3

Official web site of Teatro di Piazzo Od'occasione - Teatro Ragazzi – Prat,
http://www.tpo.it/htm/compagnia/compagnia_ing.htm, [accessed: 10 August 2006] (all copyright is on the company)
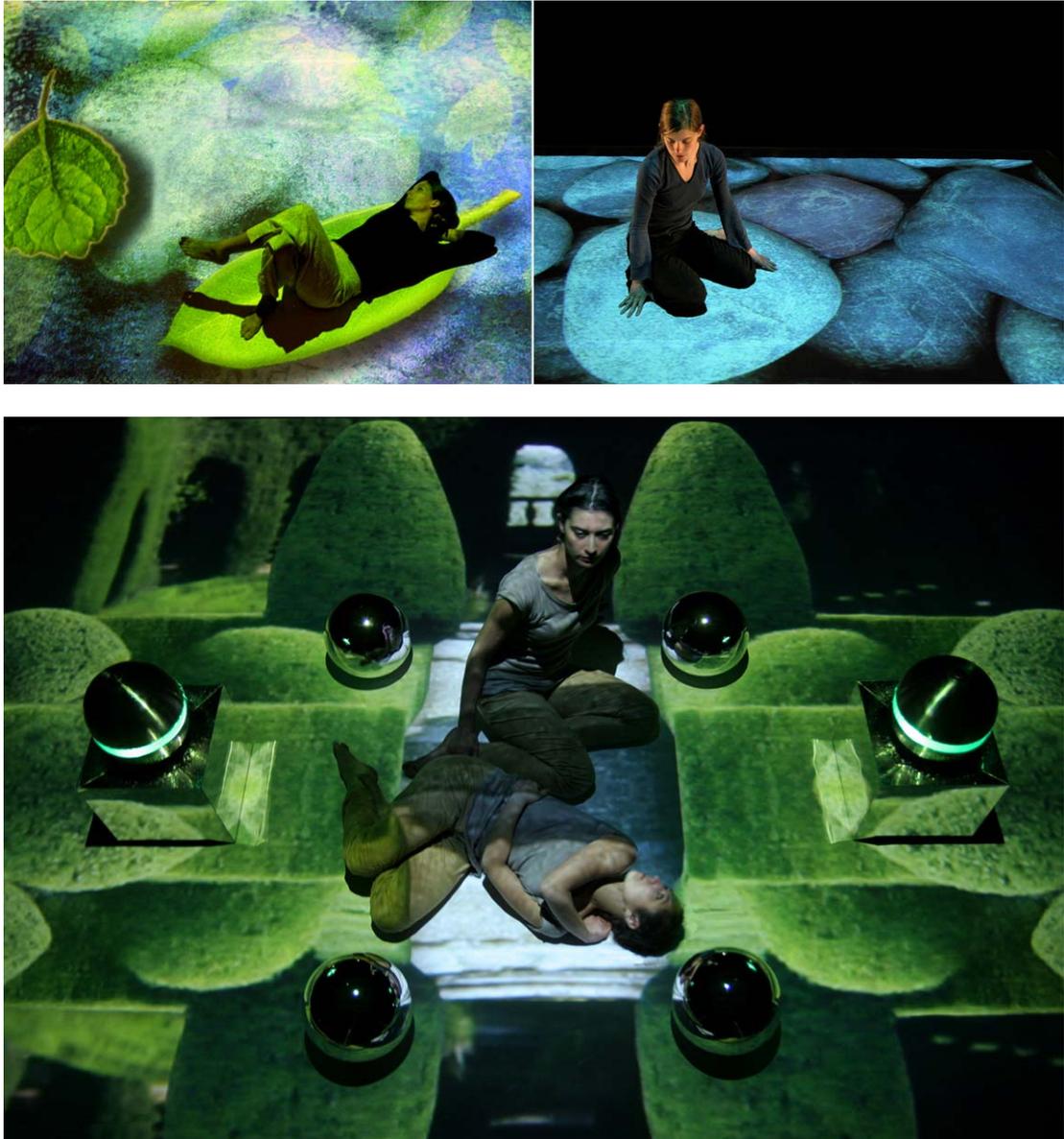
Figure 32 The manipulation of space with projections

Official web site of Teatro di Piazzo Od'occasione - Teatro Ragazzi – Prat,
http://www.tpo.it/htm/compagnia/compagnia_ing.htm, [accessed: 10 August 2006] (all copyright is on
the company)

The gardens for children were determined by manipulating the color of illumination
and the texture of the pixels. At this point, properties of light and projection provide
not only to organize the concept and the space but also to reveal their very physical
property. Colors green and blue were dominating these spaces which were physically

adjacent but perceptively separated. Additionally, reflective screens were used to create a water effect and expand the environment with this reflection.

Spatial transformation in this exhibition, marks a significant point; immateriality of elements. Pierre von Meiss states that "[a]rchitectural space is born from the relationship between objects or boundaries and from planes which do not themselves have the character of object, but which define limits", and emphasizes the elements of spatial definition in his book *Elements of Architecture: From Form to Place*.[168] He also underlines Moholy Nagy's statement as "the spatial composition is not in the first place a question of materials".[169]

However, the space is formed (depth of space, densities of space, openings of space, light and shade) with architectural elements that have strong material and physical properties such as wall for separation, floor or ceiling for covering and door or window for opening. Various spatial juxtapositions and interpenetrations were taken into consideration with the rise of Modern Movement and the terms "flexibility" and "transparency" proposed which are very loaded terms that are issued by many critics but particularly by Colin Rowe.[170] Nevertheless, without the appropriate tools, techniques and technology, the wall remained as the same physical and stable wall to guide, separate, demarcate, protect and inhabit.

As we have analyzed from the last two exhibitions, the techniques to structure architectural space is altered from "material" to "immaterial". First one demonstrated the "material" quality such as separating and displaying boxes, where as second example emphasizes "immateriality" by creating "effects". With new techniques and technologies, instead of creating only physical spaces, we could create "effects" in order to transform the spatially of a constructed environment. "Indeterminacy" in Station Leopolda is a result of immediate practicing of these techniques in every new event which allows rapid transformations of space, and so meaning. Two spaces could be demarcated with the play of light, spectators could be guided with neon

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[168] Pierre von Meiss, "Space," Elements of Architecture, From Form to Place, Van Nostrand Reinhold, London, 1990, p 101
[169] ibid. Meiss, p 101
[170] Colin Rowe and Robert Slutzky, Transparency , Basel, Boston: Birkhäuser Verlag, 1997

paintings in dark or the spaciousness of a room could be magnified with a placement of a reflective surface. So, these can be new tools to establish the boundaries of space, and with the invent of technology, we would be welcoming many others.

In the particular example of Stazione Leopolda, the space of exhibition and the space-object interaction is constructed and transformed with the use of these new technologies and the digital media as well as other material qualities. The "indeterminacy" in this case is at the level of "meaning" of space. In this way, not only the space of exhibition is transformed, but also the "meaning" of the space in every new event is challenged. There is not a permanence of meaning as; the space of Stazione Leopolda accommodates wide range of events from exhibitions to fair shows to commercial meetings. It embraces art objects as well as food courts. So, Stazione Leopolda turns to a movie house and then a restaurant, then an artists' studio and then to a night club. Taking these into consideration, the transformation of space and the transformation of meaning triggers multiple reading of Stazione Leopolda as we previously encounter in Mallarmé's works. The spatial organization of Stazione Leopolda could be identified with a quotation from Conde, which is essentially used for describing the "indeterminacy" in Mallarmé works. Quoting from Conde "[it] is organized in such a way that at its strongest points its meaning remains un-decidable".[171] The indeterminacy that Mallarmé develops in the field of language is the production of plurality of reading, in the Stazione Leopolda, it is the plurality of it spatiality.

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[171] Yago Conde, "Indeterminacy," <u>Architecture of the Indeterminacy</u>, Actar, Barcelona, 2000, p 75

CHAPTER 7

CONCLUSION

"The more architecture mutates, the more it confronts its immutable core" states Rem Koolhaas in his book *S, M, L, XL*. The tension between these two opposing concepts can be inferred as the temporality and the permanency of architectural production where the exhibition space is stuck in between.

Exhibition space, as discussed in the previous chapters, demands the permanence of "indeterminacy" and grounds itself on the constant change of the space and the object. In every new displaying event, the change of objects -the narrative- or the change of space generates that temporal character and activates the "indeterminacy". Assoc. Prof. Dr. Ayşen Savaş points out, in her presentation *Objects of Desire: Museums, Caught between Objects and Memory* in Ottoman Bank Archives and Research Center that, today's museums are not sites of remembrance, but sites of forgetting. The condition of exhibiting necessitates this act of forgetting not only in terms of its narration but also demands a spatial forgetting, where new spatialities can be offered in every new event. Therefore, exhibition space constructs itself on the condition of "indeterminacy" which is derived from the temporality of the exhibitionary object and the active participation of the audiences.

Architecture, by definition, creates or searches for permanent gestures. The immutable architecture is developed from its very material form and its desire to regulate, give shape and determine certain limits. The mutable in the architectural discourse are the "visible" and "invisible" relationships. These relationships can be re-defined with the social, political, technological alterations, where the immutable of architecture is enforced. This triggering issue sets an opportunity to experiment innovative architectural tools and concepts.

The transition from architectural space to exhibition space engages new relationships other than the constructed ones and expands the boundaries of its spatiality. In this way, the condition of exhibiting can be a site of experimentation with its scale and temporal character, and these new relationships challenge the permanency in architecture and force new tools and concepts to be explored.

Architectural tools to create permanency, which is an essential characteristic of most architectural productions, could clearly be comprehended. However, creating spaces for "indeterminacy" requires further investigation on novel architectural tools to generate the "flexibility" that it necessitates. Through three case studies; Dia: Beacon, Tate Modern-Turbine Hall, Stazione Leopolda; three different tools were proposed; isolation, unification and transformation.

Isolation in Dia: Beacon was an institutional decision in order to exhibit "art in its context". The space of Dia: Beacon was isolated into individual galleries but left the circulation as an open path, where visitors would be able to take their own way of seeing. So, the exhibition space, more than offering, constructs various view points, which creates "indeterminacy" in the field of visual and spatial perception. Different routes stimulate different spatialities and different kinetic effects. In Dia: Beacon, which is actually a homogeneous factory space, with the operative use of "isolation" an illusion is created, an illusion of being in 23 different worlds.

Unification process in Tate Modern, Turbine Hall is an essential tool to convert the turbine hall to a Turbine Hall. In this process, the close relation between the space and the work of art blurs the margins of both art and architecture, and creates "indeterminacy". There is a fluent transition from the art work to architectural space where they are unified and constructed an open-ended exhibition event. Therefore, the exhibition itself is a site of experimentation for visitors, as no final product is reinforced or searched. This unification stimulates the chance and growth factor where parallels can be traced with John Cage's experimental works.

Transformation of Stazione Leopolda initiates a transformation not only of the meaning but also of the space. Stazione Leopolda embraces various events, therefore

it transforms from a stage to a podium, from a market place to a restaurant, from an art gallery to a conference hall, which creates "indeterminacy" in its definition. The space of exhibition and the space-object interaction is constructed with an analogy of stage-set and transformed with the use of stage elements- lighting, projectors and partitioning- and also with new technologies, computer programs and the digital media. With this new materiality, may be it is better to call it immateriality, not only architectural solutions are produced, but also architectural "effects" are traced where we can learn from these "effects" in the exhibition space and new architectural tools could be generated from micro to macro scale projects.

In this respect, designing spaces for "indeterminacy" would extremely extend the limits of architecture, as this process needs further concern on the potentiality of the emerging techniques. The advancement of the techniques cannot be considered apart from the enlightenment of new technological developments. Once the utopian concept of Modernism; "flexibility" could be achieved in our contemporary world based on these technological developments in the building industry. So, technology became an agent in exhibition space constructing "indeterminacies" and the necessities of the exhibition on view. Through this development, by processing on the conventional building components, we can design with adaptable panels, one-way mirrors, laser shows, data projections, skin-type walls, kinetic surfaces, remote control panels, hyper bodies and telepresence that can comprehend the certain needs.

One other agent in exhibition space, in order to construct "indeterminacy" and variety of spatialities, can be identified as the concept of "bigness" in Rem Koolhaas's terms. The concept of "bigness"[172] as introduced previously in this study, might be useful for rethinking the exhibition space through the cases of Dia: Beacon, Tate Modern- Turbine Hall and Stazione Leopolda. Their huge space, or better to call it "their bigness" can be an agent to embrace the complexity and the dynamism of the exhibition event, which enables to operate several tools to create their "indeterminacies". When they are physically big, it becomes easier to embrace and accommodate variety of spatialities.

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[172] Rem Koolhaas, "Bigness, or the Problem of Large," Jennifer Sigler edits S, M, L, XL, The Monacelli Press, New York, 1995, p 497

To conclude, re-reading the exhibition space as a site of indeterminacy through the dialectical interaction of space and the art object; provides new perspectives for both disciplines and further studies. The exhibition space can be one of the most exciting and creative of architectural spaces as it is being developed without the end user is clearly identified. This forces not only the limits of architectural production but also the tools of architecture. As the confrontation between the mutable and the immutable of architecture is extremely augmented in exhibition space, architectural discourse can be benefit from this confrontation by enlarging its techniques. From this point of view, the whole production of space can transform to an open-ended experimentation, visual and spatial, and precision of the end result can remain "indeterminate", leaving the space open to varying solutions. In the very essence of this transformation, here, not the discipline of architecture is redefined, but the tools and techniques of architecture are motivated.

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APPENDIX A

PORTFOLIO OF BUILDINGS
DIA: BEACON, TATE MODERN, STAZIONE LEOPOLDA

Dia: Beacon

Location: Beacon, New York

Client: Dia Art Foundation

Total Construction Area: 23.000 square meters

Architects: Robert Irwin and Open Office

Budget: NA

Year: 1993-2006

Engineer: Ove Arup Partnership

Landscape: Robert Irwin

Director: Michael Govan

Curator: Lynne Cook
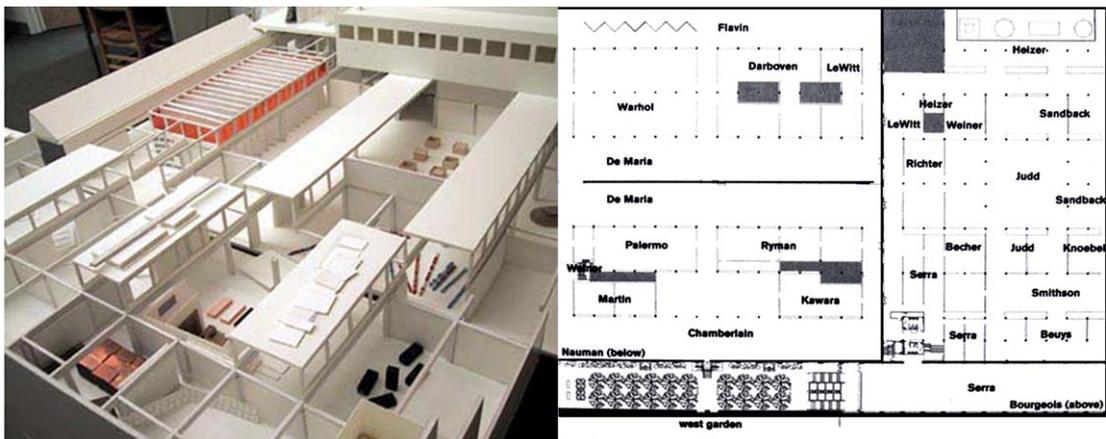
Figure 33 model representation and plan drawing of Dia Beacon

Left: Official web site of Open-Office, http://open-office.net [accessed: 10 August 2006]
Right: Lynne Cook and Michael Govan edit Dia: Beacon, Dia Art Foundation, New York, 2003, p 65
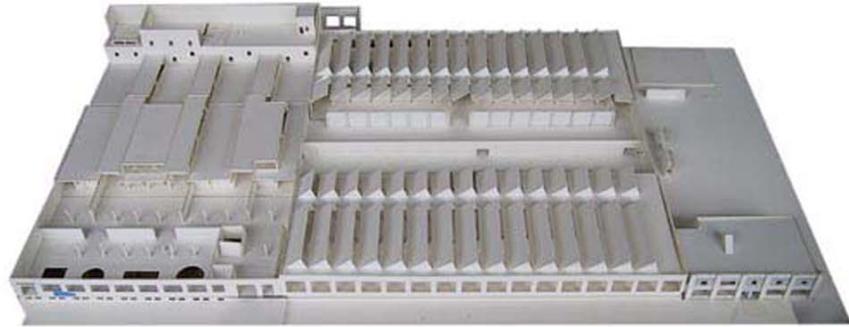
Figure 34 model representation and interior views of Dia: Beacon before renovation

Lynne Cook and Michael Govan edit Dia: Beacon, Dia Art Foundation, New York, 2003, p 32

Tate Modern

Location: Bankside, London

Client: Tate Galleries

Total Construction Area: 34.500 square meters

Architects: Jacques Herzog and Pierre de Meuron

Budget: £ 134 million

Year: 1995-2000

Engineer: Ove Arup Partnership

Landscape: NA

Director: Sir Nicholas Serota

Program Curator: Frances Morris
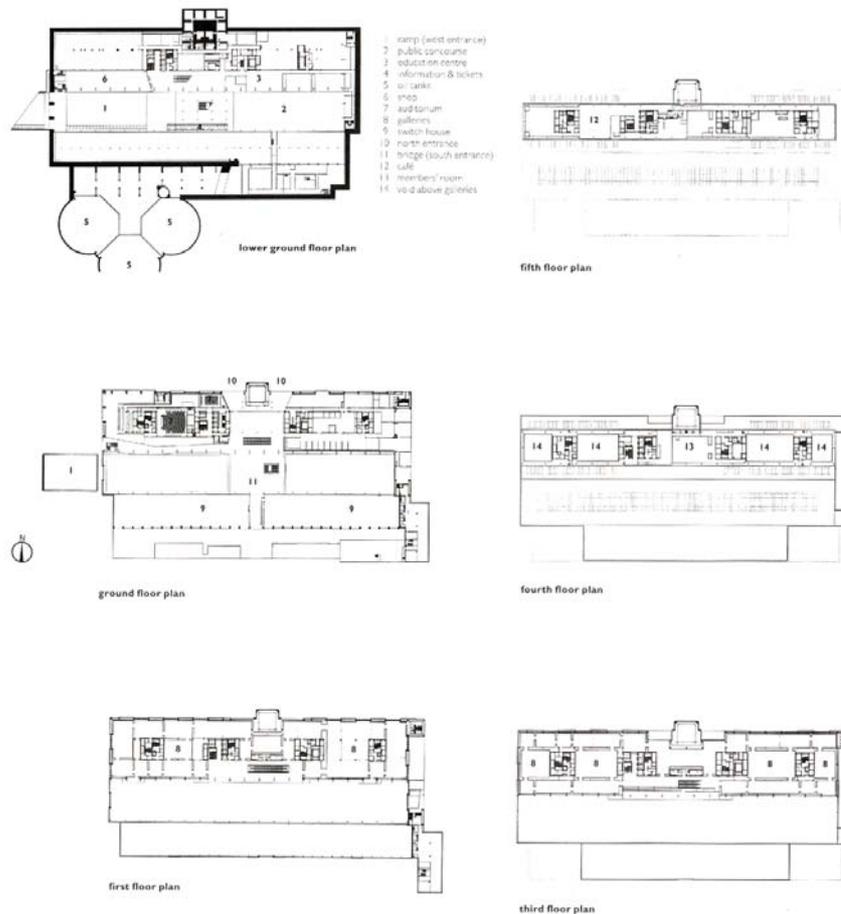
Figure 35 plan drawings

Vittorio Magnago Lumpudnani and Angeli Sachs edit <u>Museums for a New Millennium</u>, Prestel, Munich, New York, 1999, p182
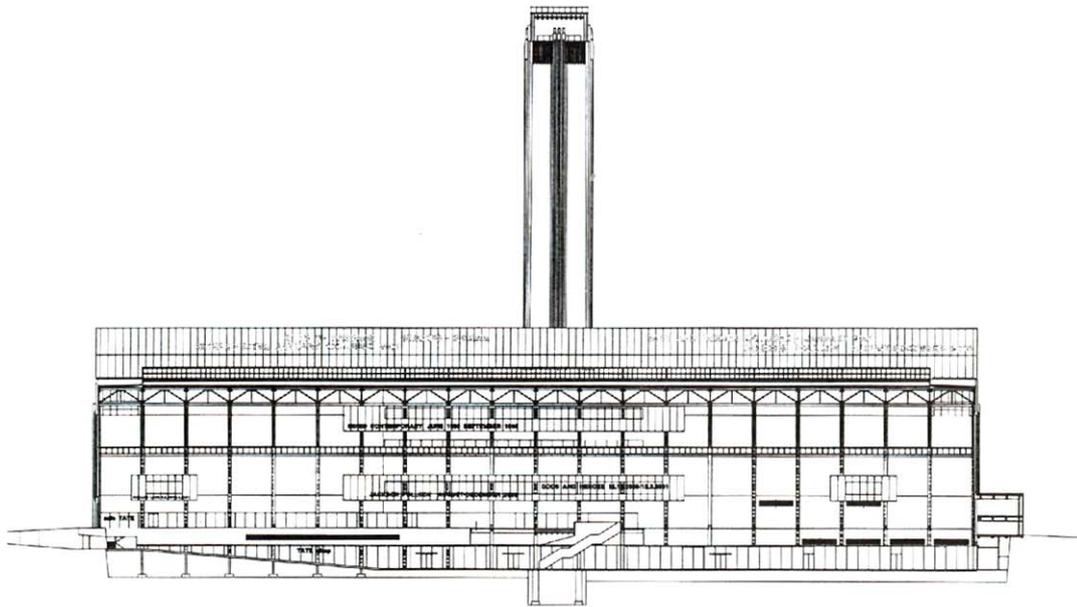
longitudinal section
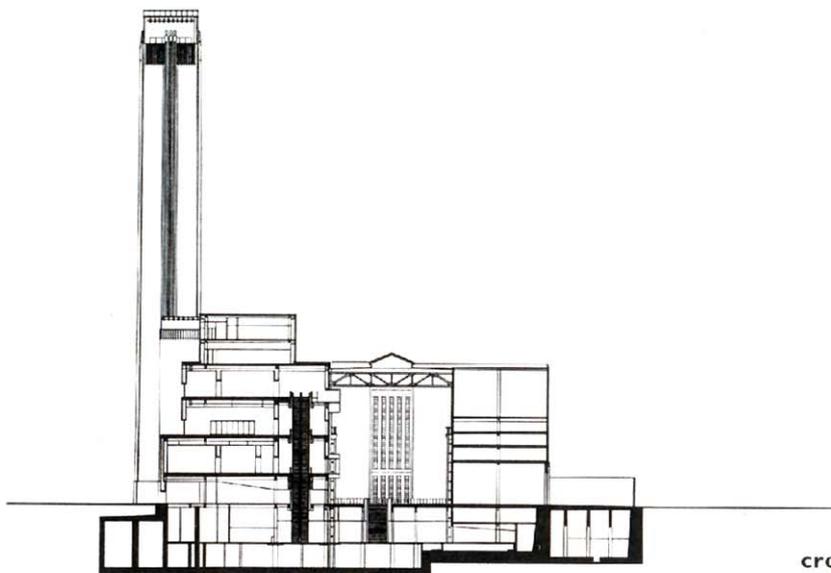
cross section

Figure 36 section drawings

Vittorio Magnago Lumpudnani and Angeli Sachs edit <u>Museums for a New Millennium</u>, Prestel, Munich, New York, 1999, pp183-184

Figure 37 exterior views

Architectural Review: Evolving Museum, August 2000, pp 44-45

Figure 38 interior views

Figure 39 interior view of Turbine Hall

Iwona Blazwick and Simon Wilson edit <u>Tate Modern. The Handbook</u>, Tate Publishing, London, p 2

Stazione Leopolda

Location: Florence

Client: Pitti Immagine Company

Total Construction Area: 6.000 square meters

Architect: Enrico Presenti

Budget: NA

Year: 1993

Engineer: NA

Landscape: NA

Director: Francesco Bonami

Figure 40 interior views of Alcatraz Section

Official web site of Stazione Leopolda, http://stazione-leopolda.com [accessed: 10 August 2006] (all copyright is on the Stazione Leopolda]

Figure 41 interior views of Area 01, Area 02 and Area 03

Official web site of Stazione Leopolda, http://stazione-leopolda.com [accessed: 10 August 2006] (all copyright is on the Stazione Leopolda]
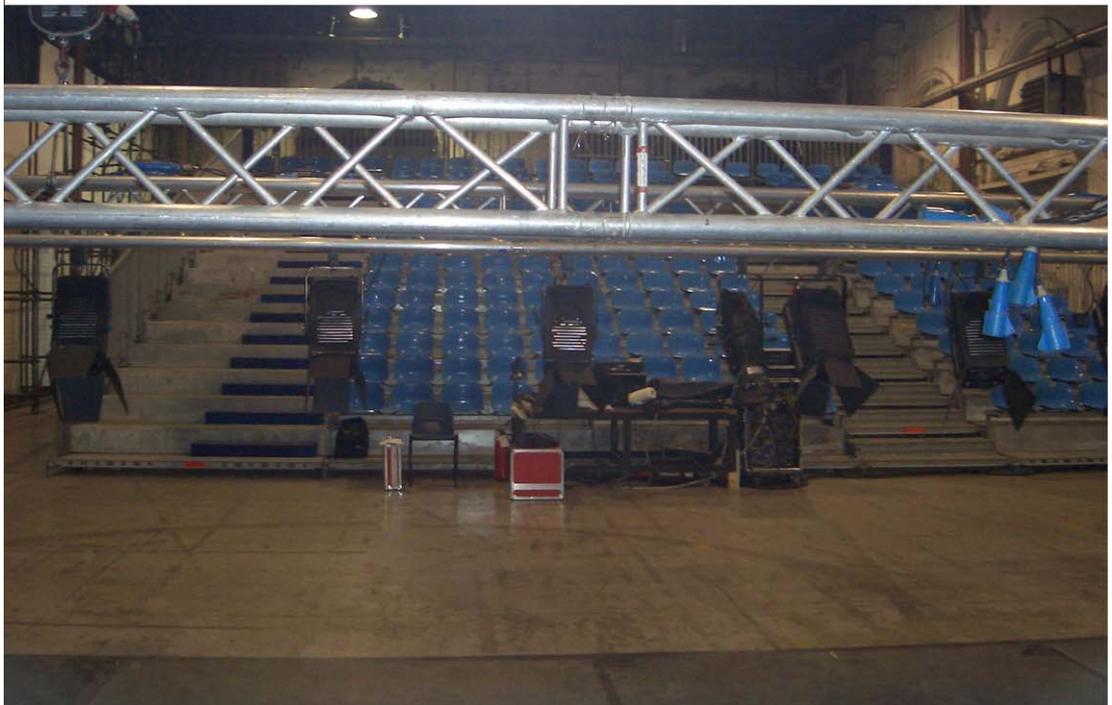
Figure 42 interior views of Area 01 while transforming the space as a stage set

Photographs taken by the author
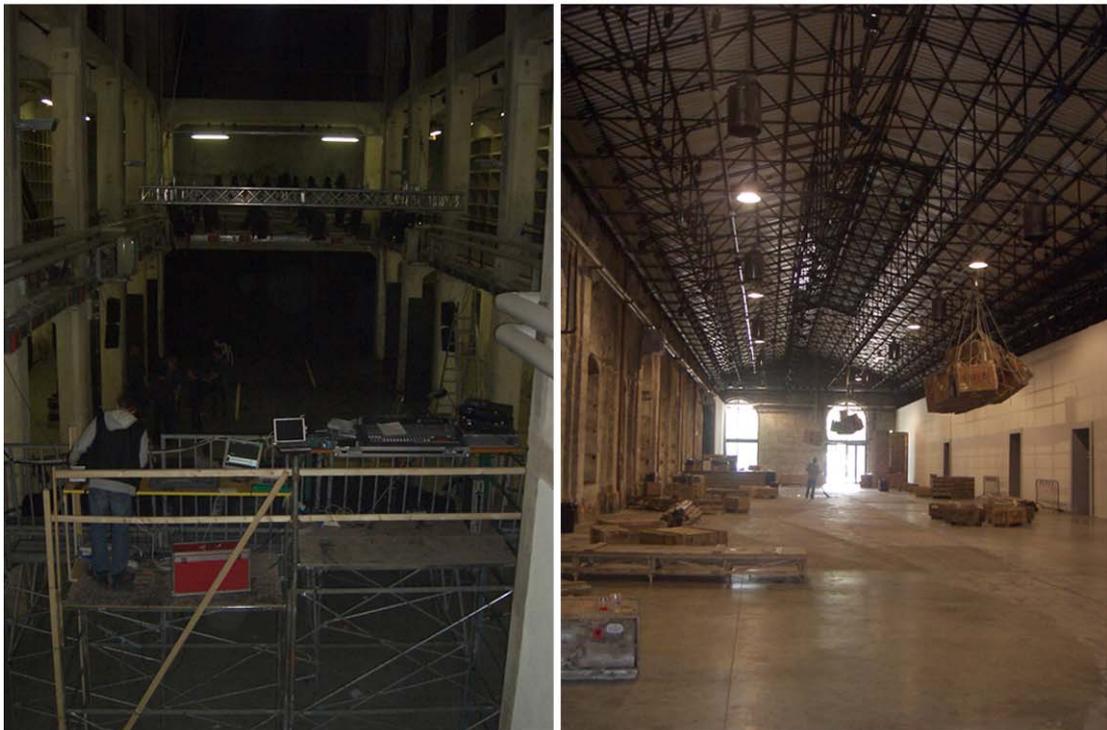
Figure 43 interior views of Area 01 while transforming the space as a stage set

Photographs taken by the author