

FORGETTING ALANNA HEISS:  
FOUNDATIONS OF İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM

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## ABSTRACT

### FORGETTING ALANNA HEISS: FOUNDATIONS OF İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM

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The Young Architects Program is an annual exhibition of architectural installations that was initiated in 2000 as a joint project of the Museum of Modern Art and the P.S. 1 Contemporary Art Center, which was founded in New York as the Institute of Art and Urban Resources by Alanna Heiss in 1971. The Institute was founded with the aim of transforming abandoned and underutilized spaces across the city into art studios and exhibition spaces for artists. In establishing the Institute, Heiss pioneered a new medium for the interaction between architecture and art, in that she not only provided spaces for artists, but also wrote new architectural programs for what were leftover urban spaces. The assumption in this study is that a revisiting of the works of Heiss, specifically in the 1970s, will provide an intellectual background for an interpretation of the İstanbul Modern Young Architects Program. The analysis conducted in this thesis of the seminal exhibitions, programs and events organized by Heiss illustrates the rejection of the established structure of “museum”, both as a building type and as an institution. It is claimed here that the “museum” can be replaced by an alternative display setting in which the object of the exhibition includes the space it’s in, embraces it and uses it. Exhibitions of this type are referred to as “architectural installations”, requiring both the organization of spaces and the arrangement of visual materials, and this study places such installation at the

intersection of architecture and art, believing that the convergence of these two disciplines has the power to produce new forms of spatial transformations that can contribute to both disciplines. Moreover, it is the assumption of this study that the essence of the work of Heiss has now been forgotten by the Museum of Modern Art, and suggests that the Young Architects Program of İstanbul Modern has exacerbated this current amnesia regarding the work of Alanna Heiss.

Keywords: architectural installation, architectural space, room, museum, Young Architects Program.

## ÖZ

### ALANNA HEISS’I UNUTMAK: İSTANBUL MODERN YENİ MİMARLIK PROGRAMININ TEMELLERİ

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İstanbul Modern Yeni Mimarlık Programı, bir mimarlık yerleştirmeleri sergisidir. Program, New York Modern Sanat Müzesi ve P.S. 1 Çağdaş Sanatlar Merkezi tarafından 2000 yılında başlatılmıştır. P.S. 1 Çağdaş Sanatlar Merkezi, 1971’de Alanna Heiss tarafından Sanat ve Kent Kaynakları Enstitüsü ismiyle New York şehri genelinde terkedilmiş ve atıl mekanları sanatçılar için stüdyo ve sergi alanlarına dönüştürmek amacıyla kurulmuştur. Heiss kurduğu bu enstitü ile, sanatçılar için mekan temin etmenin ötesinde, bu mekanlar için yeni mimari programlar geliştirerek, mimarlık ve sanat arasındaki etkileşimi sağlayacak yeni bir ortamın öncülüğünü yapmıştır. Bu çalışmanın temelini oluşturan varsayım, Alanna Heiss’in özellikle 1970’li yıllardaki çalışmalarının yeniden ziyaret edilmesinin İstanbul Modern Yeni Mimarlık Programı’nın yorumlanması için entelektüel bir arka plan sağlayacağıdır. Heiss tarafından düzenlenen sergi ve programların analizi, “müze”nin hem bir bina türü olarak hem de bir kurum olarak yerleşmiş yapısının reddine işaret etmektedir. “Müze”nin yerini, sergi objesinin içinde bulunduğu mekan da kendi bütünlüğünün bir parçası olarak kabul ettiği, alternatif bir sergileme düzeninin alabileceği iddia edilmektedir. Hem mekansal düzenlemeyi hem de görsel malzemelerin tertibini gerektiren bu yeni tip çalışmalara “mimari yerleştirmeler” adı

verilmektedir. Bu tez, “yerleřtirmeleri” mimarlık ve sanatın kesiřimine koyar ve bu iki disiplinin birbirine yaklařmasının yeni mekansal d n ř mleri yaratma g c  olduėunu savunur. Bunun yanı sıra, bu  alıřmada mimarlık ve sanat kesiřiminde  nemli bir fig r olan Alanna Heiss’in  alıřmalarının  z n n, g n m zde New York Modern Sanat M zesi tarafından unutulduėu savunulmakta ve Heiss’in  alıřmalarına iliřkin yařanan hafıza kaybının, İstanbul Modern Yeni Mimarlık Programı tarafından daha da ileriye tařındıėı iddia edilmektedir.

Anahtar Kelimeler: mimari yerleřtirme, mimari mekan, oda, m ze, Yeni Mimarlık Programı.

To My Mother and Father...

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## TABLE OF CONTENTS

ABSTRACT .....	v
ÖZ .....	vii
ACKNOWLEDGEMENTS .....	x
TABLE OF CONTENTS .....	xi
LIST OF FIGURES .....	xiii
CHAPTERS	
1. INTRODUCTION .....	1
1.1. The Initiation of the Young Architects Program .....	9
2. ALANNA HEISS: FOUNDATIONS OF İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM .....	17
2.1. “Spaces” of Alanna Heiss .....	17
2.2. Exhibition: “ROOMS” .....	26
2.2.1. Non-Chronological “Rooms” .....	30
2.3. The “White Cube” .....	35
3. INSTALLATIONS .....	39
3.1. From Exhibition Installation to Installation Exhibition .....	39
3.1.1. Exhibition: “SPACES” .....	40
3.2. Origins of “Installation” .....	42
3.3. Site, Place and Space: The Invaded Field of Architecture .....	44
3.3.1 Site and Non-Site .....	48
3.4 Installation: Architecture and Art .....	51
3.4.1. “Function” as a Separatrix between Architecture and Art .....	51
3.4.2. Architectural Installations in the Twentieth Century .....	54
3.5. Installation as a Display Device for Architecture .....	56
4. YOUNG ARCHITECTS PROGRAM .....	61
4.1. Initiation: MoMA and P.S. 1 Contemporary Art Center Merger .....	61

4.2 İstanbul Modern Young Architects Program .....	66
4.2.1. İstanbul Modern Young Architects Program Exhibition .....	73
5. CONCLUSION .....	75
BIBLIOGRAPHY .....	83
APPENDICES	
A. İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM .....	91
A.1. 2013 İstanbul Modern Young Architects Program .....	91
A.2. 2015 İstanbul Modern Young Architects Program .....	96

## LIST OF FIGURES

### FIGURES

Figure 1 A schematic world map featuring the Young Architects Program	
International affiliates .....	12
Figure 2 “T” site at St. Katherine Dock, S.P.A.C.E. Studios, 1968-1970. ....	19
Figure 3 Draft letter from Alanna Heiss to Lorna Bivins, owner of 10 Bleecker	
Street, an unoccupied warehouse building in Manhattan's Bowery district. ....	20
Figure 4 Installation by Gordon Matta-Clark, entitled as “Pig Roast Party” at the	
Brooklyn Bridge Event, 1971. ....	21
Figure 5 Richard Nonas with his installation at Brooklyn Bridge Event, 1971.....	21
Figure 6 Schematic map of New York City showing the places acquired by I.A.U.R.	
between 1971 and 1976.....	23
Figure 7 P.S. 1 building in 1920. ....	25
Figure 8 Poster for the Rooms exhibition featuring the P.S.1 building .....	28
Figure 9 Suzanne Harris, “Peace for the Temporal Highway”, 1976. Installation	
view in “Rooms” exhibition in P. S. 1 Contemporary Art Center, New York.	
Photographed by Suzanne Harris. ....	29
Figure 10 Gordon Matta-Clark, “Doors, Floors, Doors”, Installation view in	
“Rooms” exhibition in P. S. 1 Contemporary Art Center, New York. ....	29
Figure 11 Louvre Museum Ground Floor Plan.....	32
Figure 12 Palace of Versailles Ground Floor Plan.....	32
Figure 13 Floor plan of P.S. 1, showing Rooms’ installation locations.....	33
Figure 14 Museum of Modern Art building designed by Philip L. Goodwin and	
Edward Durell. ....	36
Figure 15 Cover of the “SPACE” exhibition catalogue.....	41
Figure 16 Rosalind Krauss’ Semiotic Square. ....	46
Figure 17 Robert Morris “Observatory” Flevoland, Netherlands, 1970.....	48
Figure 18 Robert Smithson “Spiral Jetty” Great Salt Lake, Utah, 1969-70. ....	48

Figure 19 Robert Smithson “A Nonsite” (Franklin, New Jersey, 1968), installed at Chicago Museum of Contemporary Art. Photographed by: James Isberner.....	49
Figure 20 Robert Smithson “A Nonsite” (Pine Barrens, New Jersey, 1968) installed at National Gallery of Art.....	50
Figure 21 Transformations on the Golden Horn Area between the years 2000-2009. ....	67
Figure 22 Exterior view of the Galata Greek School building.....	68
Figure 23 İstanbul Modern signing the agreement with MoMA and MoMA PS1 for Young Architects Program.....	70
Figure 24 A drawing that illustrates the acoustic aspects of the installation, “Seapeaker”.....	72
Figure 25 A scaled model of the installation, “Sky Spotting Stop”.....	72
Figure 26 Young Architects Program International 2013 Exhibition at MoMA. Photographed by Martin Seck. ....	73
Figure 27 Young Architects Program International 2013 Exhibition at İstanbul Modern. ....	73
Figure 28 P.S. 1 building featuring the installation Canopy by nARCHITECTS, MoMA PS1 Young Architects Program 2004 winner. ....	77
Figure 29 P.S. 1 building featuring the installation Wendy by HWKN, MoMA PS1 Young Architects Program 2012 winner.....	77
Figure 30 “Tearing the Ground” by ONZ Architects.....	91
Figure 31 “Haze” by Alper Derinboğaz.....	92
Figure 32 “Seapeaker” by İstanbul Modern Design Group .....	93
Figure 33 “IM/DEBRIS” by Yalın Architectural Design .....	94
Figure 34 “Sky Spotting Stop” by So? Architecture and Ideas.....	95
Figure 35 “Whisper of Trees” designed by Ali Sinan & Hasan Okan Çetin .....	97
Figure 36 “House of Ropes” by FLAT C.....	98
Figure 37 “The Bosphorus Grove” by Young&Ayata .....	99
Figure 38 “Collective Ground” by Herkes için Mimarlık.....	100
Figure 39 “All That is Solid” by PATTU Architects .....	101

## CHAPTER 1

### INTRODUCTION

The Young Architects Program is an annual exhibition of architectural exhibitions. On the 4<sup>th</sup> of June 2012, The Museum of Modern Art, MoMA PS1 and the İstanbul Museum of Modern Art announced a new partnership that would further expand the Young Architects Program to Turkey. The program was initiated by the P.S. 1 Contemporary Art Center, which was founded in New York by Alanna Heiss in 1971 as the Institute for Art and Urban Resources (I.A.U.R.)<sup>1</sup> as an organization devoted to the organization of exhibitions in underutilized and abandoned spaces across New York City.

The intention in this study, rather than relating the entire history of the Institute for Art and Urban Resources or providing a biographical account of Heiss, is to make a critical inquiry into the Young Architects Program through a viewpoint established by Heiss in the 1970s in New York City. Based on her naming of the institute “Urban Resources”, and her utilization of disused and abandoned buildings in the city as studio spaces for artists, it can be claimed that her aim was not only to exhibit art, but also to aestheticize the architecture of these abandoned “spaces”. It is the claim of this thesis that Heiss was not only providing space for artists, but was also writing new architectural programs for existing “spaces”. In this regard, as an inquiry into the field of architecture, the focus of this thesis is on the transformation of architectural space with the aid of artistic production.

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<sup>1</sup> “Profile.” Official website of MoMA PS1. <<http://momaps1.org/about/>> (Last accessed on 04.09.2015)

Providing studio spaces for artists was not the only motivation for Heiss in founding the Institute for Art and Urban Resources, as she was also seeking a means of exhibiting contemporary art in the United States. Heiss has assessed the museum model as “not the obvious setting that young artists could- or should- effectively show in”<sup>2</sup>, and so when she founded the Institute for Art and Urban Resources, her intention was not the establishment of a museum, neither as an institution nor as a building type.

The foundation of the Institute for Art and Urban Resources coincided with the changing nature of exhibitions in 1970s, when “installation began to be used interchangeably with exhibition to describe work produced at the exhibition site”.<sup>3</sup> “Exhibitions have switched from small objects into installation based media that encompasses the totality of the room inclusive of the walls, floor, ceiling and light conditions”.<sup>4</sup> This change demanded a new kind of “space”, rather than the established structure of the “museum”, and Heiss emphasizes the shift regarding the nature of artworks and exhibitions produced in 1970s as follows:

“Most museums and galleries are designed to show masterpieces; objects made and planned elsewhere for exhibition in relatively neutral spaces. But many artists today, do not make self-contained masterpieces; they do not want to and do not try to. Nor are they the most part interested in neutral spaces. Rather, their work includes the space it’s in; embraces it, uses it. Viewing space becomes not frame but material. And that makes it hard to exhibit.”<sup>5</sup>

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<sup>2</sup> “Alanna Heiss with David Carrier and Joachim Pissarro, with the Assistance of Gaby Collins-Fernandez,” Interview. The Brooklyn Rail, 18 Dec. 2014.  
<<http://www.brooklynrail.org/2014/12/art/alanna-heiss>> (Last accessed on 04.09.2015)

<sup>3</sup> Julie H. Reiss. “Introduction,” From Margin to Center : The Spaces of Installation Art Cambridge, Mass.: MIT Press, 1999: xi.

<sup>4</sup> Jonathan A. Scelsa, “Enfiladed Grids: The Museum as a City,” MONU, vol. 21, October 2014: 4-7.

<sup>5</sup> Alanna Heiss as quoted in Monica E. McTighe. Framed Spaces: Photography and Memory in Contemporary Installation Art. Hanover: Dartmouth College Press, 2012: 23.

Alanna Heiss aimed to bring the curatorial role and the “museum” in line with the changing character of the art being produced in the 1970s. When installation became integrated into art making, the artist assumed the responsibilities and powers held previously by the curator, in that he or she situates the work as part of the process of creating. In this regard, Heiss limited her curatorial role to “placing the artist, not the art” preferring the term “producer” rather than the “curator”, and seeing herself more as a facilitator. She says: “having placed the artists, I allowed them to place the art in the space, so they created both the works and the show in which the works were presented.”<sup>6</sup> Heiss was not the one who decided which piece of work would be displayed where and how, but merely provided “space” for artists to do their own shows. Heiss states:

“The curator, especially in an alternative exhibition setting, should recognize a primary responsibility to the art and a tertiary responsibility to the audience. For museums-with their contrasting economics, architecture, and perceived function-the schedule of priorities is generally some permutation of this. Museums are, to a greater extent than alternative spaces, in the audience business, a business that often includes subsuming a work of art to the composition of a room or theme. Alternative spaces are in the artist business- the business of allowing an artist to make coherent statements, which take precedence over the location and circumstances of exhibition, and to then get personal and direct with his or her audience.”<sup>7</sup>

Heiss is now considered as the “mother” of the “alternative space movement”<sup>8</sup>, which was initiated in the 1970s in New York by artists who questioned the

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<sup>6</sup> Alanna Heiss. “Placing the Artist,” dOCUMENTA 13 Series, 100 Notes, 100 Thoughts. Ostfildern, Germany: Hatje Cantz Verlag, 2012.

<sup>7</sup> Ibid.

<sup>8</sup> These alternative spaces were founded to show artworks that are often overlooked by the city’ museum establishment. They allowed artists to work with and in the space aiming to emphasize the process-based nature of creating artworks. For further inquiry on “alternative space movement” see, Lauren Rosati and Mary Anne Staniszewski eds. Alternative Histories: New York Art Spaces, 1960-2010. Cambridge, Mass.: MIT Press, 2012; Julie Ault, Alternative Art, New York, 1965-1985: A Cultural Politics. Minneapolis: University of Minnesota Press, 2002.

relationship between the art object and its space, and who were searching for new venues in which to display their art. This thesis will not focus on the “alternative space movement”, although this was a very important outcome of the “freedom movements” initiated within the socio-political context of the so-called “60s”. The 1960s was a decade in which that institutional framework of educational and cultural structures was called into question, when architects and artist were acting together to oppose such established institutions as museums and universities.

Alanna Heiss will be a prominent figure in this study, just as she was in 1970s in the New York art world. As artist Richard Nonas states, she is “probably the most important single figure in that effluence of another kind of art-making or art-doing in New York in the seventies—not only the art itself but also the way the art existed in the city”.<sup>9</sup> To understand the very origins of the Young Architects Program, three important works of Heiss that were produced for the Institute for Art and Urban Resources will be analyzed in chronological order: The Brooklyn Bridge Event (1971), the “WORKSPACE” program (1971-1976) (which was later transformed into the “National and International Studio Program” [1976-2004]), and the “Rooms” (1976) exhibition.

In 1971, for The Brooklyn Bridge Event, Heiss invited artists to create works and performances on piers beneath the bridge<sup>10</sup>, and it was after this event that she realized that the “walls of the museum are no longer necessary” to exhibit art. Since the physical reality of a piece of work is considered to be the instantiation or installation of its idea onto space, the “museum” can be challenged, or replaced, by the notion of “space”. This event marked a transition from “museum” that only acts

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<sup>9</sup> Richard Nonas as quoted in Andrew M. Goldstein. “The Principal of P.S. 1: Can Alanna Heiss’s Vision for her Museum Outlast her?” *New York*. 2 May 2008.

<<http://nymag.com/arts/art/features/46644/>> (Last accessed on 04.09.2015)

<sup>10</sup> Alanna Heiss organized a commemoration for the 88<sup>th</sup> birthday of Brooklyn Bridge for the Municipal Arts Society on May 1971. Along with that, she also organized the Brooklyn Bridge Event. For further information about the event see page 21.

as container to artworks, to “space” that is shaped and transformed by artwork or artist. It is the claim in this thesis that, for the works of Heiss, the “museum” is rejected both as an institution and as a building type, and to be replaced by the notion of “space”.

The Brooklyn Bridge Event is considered to be the symbolic beginning of the Institute for Art and Urban Resources. The institution was “founded upon the notion that by allowing its artistic community involvement in the urban landscape, disused, and abandoned areas can become meaningful space”<sup>11</sup> in 1971. Heiss initiated “WORKSPACE” program that same year to acquire abandoned spaces that could then be sublet to artists as studios.

Between 1971 and 1976, the institute proceeded to acquire various spaces across the city through the “WORKSPACE” program. On 22<sup>nd</sup> of April 1976, Alanna Heiss signed a twenty-year lease with the City of New York to occupy the First Ward school building, or Public School No. 1, in Long Island City, Queens, which would become the permanent facility of the institution and is its home still today. The first exhibition in the Public School No. 1 (P.S. 1), “Rooms” (9<sup>th</sup>-26<sup>nd</sup> June 1976), opened six weeks later.<sup>12</sup>

“Rooms” was the first installation exhibition organized by Alanna Heiss, and is considered to be the starting point for the Young Architects Program<sup>13</sup>, only because installations are the means of display in both of these two exhibitions. This study,

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<sup>11</sup> Alana Miller. “From the Records of MoMA PS1: The 40th Anniversary of The Brooklyn Bridge Event,” *Inside/Out: A MoMA MoMA PS1 Blog*. 27 June 2011.

<[http://www.moma.org/explore/inside\\_out/2011/06/27/from-the-records-of-moma-ps1-the-40th-anniversary-of-the-brooklyn-bridge-event](http://www.moma.org/explore/inside_out/2011/06/27/from-the-records-of-moma-ps1-the-40th-anniversary-of-the-brooklyn-bridge-event)> (Last accessed on 04.09.2015)

<sup>12</sup> “1976: P.S. 1 and Rooms,” *MoMA Online Archives*.

<[http://www.moma.org/learn/resources/archives/EAD/MoMAPS1\\_Ib.html](http://www.moma.org/learn/resources/archives/EAD/MoMAPS1_Ib.html)> (Last accessed on 04.09.2015)

<sup>13</sup> *Official website of the Young Architects Program*.

<<http://www.moma.org/interactives/exhibitions/yap/>> (Last accessed on 04.09.2015)

however, takes another perspective, comparing the “Rooms” exhibition with an earlier display technique, namely the sequential exhibition. “Rooms” was considered to be a break from the sequential and chronological displays seen in museums, presenting non-chronological objects in a sequence of “rooms”.

It should be noted that although these above-mentioned exhibitions comprised the works of artists, their readings in this study are done in the terms and notions which are substantial for the discipline of architecture. The readings of these exhibitions are made with reference to such terms as “space”, “room”, “museum” and “corridor”, and it is no coincidence that these terms mirror the names given to some of the programs, exhibitions or shows discussed throughout the thesis.

Along with gallery-based art, this study recognizes the connections between “the work of minimal, conceptual, land and performance artists of the 1960s and 1970s, whose work has in many cases been informed by an interest in architecture and public space”<sup>14</sup> with the contemporary practice of installation. The works of Robert Smithson, Robert Morris and Dennis Oppenheim, located at remote sites, are regarded as the first investigations of “space”, and led to the emergence of the “installation” concept. These types of artwork sought to exceed the physical boundaries of galleries, and to focus on the relationship between the work of art and its site. The terms “site” and “site-specific art” are often used in conjunction with the term “installation art”, and this approach also provides a historical perspective to this study’s emphasis on the relationship between architecture and art.

The term, “expanded field” was coined by Rosalind Krauss to accommodate these kind of works involving interventions into the landscape in the 1960s and 1970s,<sup>15</sup> Krauss, in her seminal article “Sculpture in the Expanded Field” repositions the discipline of sculpture in relation to architecture and landscape. It is claimed in this

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<sup>14</sup> Jane Rendell. *Art and Architecture: A Place Between*. London: I.B. Tauris, 2006: 2-3.

<sup>15</sup> Ibid. 41-56.

study that these works borrowed the architectural mode of production as an integral and critical part of their work, rather than simply taking references from architectural domains such as and “site” and “space”.

The term “space” will be important in this study not only in reference to the alternative “spaces” of Heiss, and but also in terms of the “Spaces” exhibition that took place in the Museum of Modern Art in 1969, which brought about a semantic shift from “installation as an action” to “installation as a work of art”.<sup>16</sup> This study positions “installation” at the intersection of architecture and art, or, in the terms of Anthony Vidler, “[t]his intersection has engendered an in-between type of work which, while situated ostensibly in one practice, requires the interpretive terms of another for their explication.”<sup>17</sup> In Germano Celant’s words, “the conditions for creating installations are not identical with those for creating architecture or art: installation lies somewhere between the other two, since the expository method must provide an adaptable spectacle, mediating an organization of spaces and an arrangement of visual materials.”<sup>18</sup>

In this regard, it is intended in this thesis to analyze the installations with reference to the relationship that exists between architecture and art. That is to say, “installation” in this study is conceived as an interface between architecture and art. It is not intended here to trace former inquiries nor to present a complete survey of all installation-type works from over the past four decades. Rather, the intention here is to explore how installation informed the discipline of architecture. An installation, as a three-dimensional work of art that is site-specific, could be defined as an “art

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<sup>16</sup> Marina Pugliese and Barbara Ferriani. Ephemeral Monuments. Los Angeles, Calif.: Getty Conservation Institute, 2013: 62.

<sup>17</sup> Anthony Vidler. “Preface,” Warped Space: Art, Architecture, and Anxiety in Modern Culture. Cambridge, Mass.: MIT Press, 2000: viii.

<sup>18</sup> Germano Celant, “A Visual Machine: Installation Art and its Modern Archetypes,” in Thinking About Exhibitions Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne eds. London: Routledge, 1996: 373.

[that] inspires to be architecture”.<sup>19</sup> Being on site, or the term “site-specificity”, usually infers “a critically informed response to a site” in art discourse; however, in architecture, “site” is an inherent quality, and therefore “tends to define a location that can be measured in terms of physical rather than cultural qualities, such as geometry, geology and aspect”.<sup>20</sup> Yet, for both disciplines “site-specificity” implies a spatial transformation between the space and the work. Since installations are produced with relation to the space in which they exist, as a domain that was formerly the exclusive property of architecture, these two disciplines of architecture and art have the potential to transform each other.

The course of installations from the 1960s up until the present day is related directly to the architecture of the space in which it is contained. Started as an exception in the 1970s in the alternative “spaces”, installation, Julie Reiss argues, is now close to the center of “museum” today.”<sup>21</sup> As Reiss claims, “the two phenomena—installations and alternative spaces – blossomed simultaneously”.<sup>22</sup> When these alternative spaces were absorbed by the more established structure of museums after the 1980s, the new “home” for the installation became the “museum”, and as a consequence, the very nature of “installation” also altered. The merger of the two institutions mentioned above, the P.S. 1 Contemporary Art Center and the Museum of Modern Art is referred to as the most important factor facilitating this transition, and it was this merger that gave rise to the Young Architects Program.

It is claimed here that after the merger between P.S. 1 Contemporary Art Center and the Museum of Modern Art, the essence of the works of Alanna Heiss became absorbed by the Museum of Modern Art. As the title of this thesis suggests, the

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<sup>19</sup> Sarah Bonnemaïson and Ronit Eisenbach “Introduction,” Installations by Architects. New York: Princeton Architectural Press, 2009: 14.

<sup>20</sup> Jane Rendell. Art And Architecture: A Place Between. 2006: 36.

<sup>21</sup> Julie H. Reiss. “Installation,” From Margin to Center : The Spaces of Installation Art. Cambridge, Mass. MIT Press, 1999: 157.

<sup>22</sup> Ibid. 111.

critical and alternative stance taken by Heiss towards earlier display practices and modern art museums was forgotten in this program in particular, which was supposed to enhance the relationship between architecture and art. In short, it turned into the thing of which it was at first stance critical.

On the official website of the Young Architects Program, which is published by the Museum of Modern Art in 2009, it is stated that “Rooms established the MoMA PS1 tradition of transforming the building’s spaces into site-specific art that continues today”.<sup>23</sup> It is the claim of this thesis that it was not Heiss’ intention to establish a “tradition”, in that she was in fact opposed to any prior “tradition” that may have been established in the creation and exhibiting of art. If Heiss’ work could be defined as a “tradition”, then the Young Architects Program could not be considered a continuation of it, by any stretch of the imagination. There is no reference to the work of Heiss in the current Young Architects Program, neither in the objectives nor methods, and so it is obvious that the work of Heiss has been forgotten.

### **1.1. The Initiation of the Young Architects Program**

The installation “Percutaneous Delights” designed by the artist group “Gelatin” was built in the courtyard of the P.S. 1 Contemporary Art Center in 1998 as an urban landscape for the “Warm Up” summer music series, and laid the foundation of what, by 2000, had developed into the Young Architects Program.<sup>24</sup> The second installation entitled “Dance Pavilion” designed by Philip Johnson and built in June 1999, was the first visible sign of the merger between P.S.1 Contemporary Art

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<sup>23</sup> Official website of the Young Architects Program.

< <http://www.moma.org/interactives/exhibitions/yap/>> (Last accessed on 04.09.2015)

<sup>24</sup> “The 1990s: Renovation and Reopening,” MoMA Online Archives.

<[http://www.moma.org/learn/resources/archives/EAD/MoMAPS1\\_Ib.html](http://www.moma.org/learn/resources/archives/EAD/MoMAPS1_Ib.html)> (Last accessed on 04.09.2015)

Center and the Museum of Modern Art, which was announced back in February 1999.<sup>25</sup>

When these two institutions formalized their affiliation in 2000, the program is named as “Young Architects Program” and began to be implemented in its current form.<sup>26</sup> The Young Architects Program offers emerging architectural talents the opportunity to design a temporary, outdoor installation in a museum garden that provides shade, seating, and water. The program comprises three phases: the nomination of the architects, the selection of five finalists and the designation of the winner by jury. In the first phase, academicians from schools of architecture, architectural critics, members of periodical publications and representatives from professional organizations nominate students, recent architectural school graduates and established architects experimenting with new styles or techniques, who, in the second phase, are asked to submit portfolios of their work for review by the jury.<sup>27</sup> The jury first selects five finalists who are then invited to make preliminary proposals for the designated site, and a winner is chosen by the jury from among those proposals.<sup>28</sup>

Through this program, emerging talents are given the opportunity to turn projects and drawings into spaces and palpable experiences. The program aims to create a

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<sup>25</sup> Ibid.

<sup>26</sup> Official website of MoMA PS1. < <http://momaps1.org/yap/> > (Last accessed on 04.09.2015)

<sup>27</sup> Official Website of MoMA.  
<<http://www.moma.org/interactives/exhibitions/yap/about.html#about yap>> (Last accessed on 04.09.2015)

<sup>28</sup> The İstanbul Modern Young Architects Program jury consists of Prof. Suha Özkan (President of the Jury / architect), Emre Arolat (architect), Çelenk Bafra (Curator, İstanbul Modern), Barry Bergdoll (Curator, MoMA), Pippo Ciorra (Senior Curator, MAXXI Architettura), Levent Çalıkoglu (Director, İstanbul Modern), Pelin Derviş (İstanbul Modern Young Architects Program Coordinator), Oya Eczacıbaşı (Chair of the Board, İstanbul Modern), Pedro Gadanho (Curator, MoMA), Geuntae Park (Curator, MMCA), Jeannette Plaut and Marcelo Sarovic (Directors, CONSTRUCTO), Melkan Gürsel Tabanlıoğlu (architect), and Han Tümertekin (architect).

popular urban venue for the summer making the best use of the pre-existing space and available materials. These designs are expected to protect visitors to the site from the heat of the city, to host diverse events, and to create intimate social spaces for city-dwellers – all within a modest budget and through reasonable architectural solutions. The architects follow a program with a tight budget, and are involved in every aspect of the design, development and construction of the project.

In 2010, to “refind new and innovative ways for the museum to engage with contemporary practice in architecture, landscape, city planning, and design related engineering”<sup>29</sup>, the brief of the Young Architects Program has been rewritten to encourage architects to address environmental issues such as sustainability, re-use, and re-cycling”.<sup>30</sup>

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<sup>29</sup> Barry Bergdoll, “In the Wake of Rising Currents: The Activist Exhibition,” *Log*. Issue 20, Fall 2010: 159.

<sup>30</sup> “YAP İstanbul Modern: Young Architects Program,” Official website of İstanbul Modern. <[http://www.istanbulmodern.org/en/exhibitions/past-exhibitions/yap-istanbul-modern-young-architects-program\\_992.html](http://www.istanbulmodern.org/en/exhibitions/past-exhibitions/yap-istanbul-modern-young-architects-program_992.html)> (Last accessed on 04.09.2015)



**Figure 1 A schematic world map featuring the Young Architects Program International affiliates. Illustrated by the author.**

2010 also marks the year that the program first became international with the participation of the cultural organization CONSTRUCTO in Santiago, Chile in 2010. MAXXI, the National Museum of XXI Century Arts in Rome, Italy was added a year later, followed in 2012 by the İstanbul Museum of Modern Art and in 2014 by the latest addition to the fold, the National Museum of Modern and Contemporary Art of South Korea. It is the Young Architects Program of İstanbul Modern that is the particular focus of this study.

The Young Architects Program is held biannually in İstanbul Modern unlike other affiliated institutions, where the competition is held annually. The İstanbul Modern's sculpture garden and the gravel area on the filled ground in the courtyard of the museum provide the setting for the installations, of which two have been held to date, in 2013 and in 2015, which are the main cases under analysis in this thesis. In order to provide a more concise understanding of the program, the approaches of the other institutions to the program will be explained in brief.

It can be stated that there is no difference in the execution of the program between these four institutions. The competition process explained above is applied in the same way by all affiliates, although there are differences between the institutions in terms of their curatorial approaches and institutional structures. Apart from İstanbul Modern, all of the museums in the program maintain an architecture department or collection. CONSTRUCTO is a cultural organization devoted to Chilean and Latin American architecture, design and art, and is managed by two architects – Jeannette Plaut and Marcelo Sarovic.<sup>31</sup> MAXXI, on the other hand is managed by a foundation that was established in July 2009 by the Ministry for Cultural Heritage and Activities, and houses two museums – MAXXI Art and MAXXI Architecture. The National Museum of Modern and Contemporary Art has three branches in South Korea each of which focuses on a different kind of exhibition, including architecture, crafts, photography, painting and media art.<sup>32</sup> In the other affiliates, “architecture” as a discipline forms part of their curatorial programs or organizational structures. For the İstanbul Modern, the Young Architects Program is the first comprehensive and ongoing project in the field of architecture.

The selection of the affiliated museums, which differ substantially from each other in terms of their geographical locations and organizational and institutional structures, will be investigated in this study. The idea to expand this program to İstanbul Modern was proposed initially by Glenn Lowry<sup>33</sup>, who is the director of the Museum of Modern Art and also a member of the international advisory board of İstanbul Modern. That said, the relationship between these two museums is not

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<sup>31</sup> CONSTRUCTO does not provide a garden or courtyard to installations but only chooses the site of installation that changes each year.

<sup>32</sup> Official Website of Korea National Museum of Modern and Contemporary Art.  
<<http://www.mmca.go.kr/eng/contents.do?menuId=5050011511>> (Last accessed on 04.09.2015)

<sup>33</sup> Personal interview with Çelenk Bafra, one of the program coordinators and finalists exhibition curators of the İstanbul Modern Young Architects Program, at İstanbul Modern on 23.07.2015.

limited to this, as the institutional structure of İstanbul Modern is very similar to the Museum of Modern Art. Although supported by the state, the museum is a private enterprise that has been established by wealthy art collectors and philanthropists, as is the case with the Museum of Modern Art. The name given to the museum İstanbul Museum of Modern Art,<sup>34</sup> and its shorter version, İstanbul Modern, is also reminiscent of the Museum of Modern Art, which is usually referred to only as “the Modern”. It can be claimed that İstanbul Modern strives to replicate the success of the Museum of Modern Art in transforming the entire art world in the 1930s in the context of Turkey, while at the same time aiming to become “a recognizable world-wide brand name”.<sup>35</sup>

As Barry Bergdoll asserts, it should be noted that the aim of the Museum of Modern Art is not to export the same program to different museums in different countries, but rather to create a platform that can provide local architects with the opportunity to expose their own cultures with a temporary architectural structure.<sup>36</sup> In this regard, the program should be specific to its local site and context. That is to say, the Young Architects Program of İstanbul Modern is not a brand that belongs to the Museum of Modern Art, in that it should have its own structure and create its own identity in accordance with the local conditions in İstanbul and Turkey.<sup>37</sup>

The analysis conducted in this study on the P.S. 1 Contemporary Center and the works of its founder Alanna Heiss aims to open a new perspective in the interpretation of the program. The İstanbul Modern Young Architects Program will be discussed in terms of its contribution to the field of architecture in Turkey, and

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<sup>34</sup> The museum is named as İstanbul Museum of Modern Art despite possessing a contemporary art collection.

<sup>35</sup> Official website of İstanbul Modern.

<[http://www.istanbulmodern.org/en/museum/about\\_760.html](http://www.istanbulmodern.org/en/museum/about_760.html)> (Last accessed on 16.08.2015)

<sup>36</sup> Beste Sabır. “Kamusalda Denemeler,” *XXI Mimarlık Dergisi*. Sayı 117, March 2013: 15. Translated by the author.

<sup>37</sup> Ibid.

the question will be raised as to whether the aim of this program is to accomplish İstanbul Modern's ambition to become a "recognizable world-wide brand name" through an association with the greatest museum of modern art in the world, or to provide a platform for young and emerging architects in Turkey to positively impact their work and future careers.



## CHAPTER 2

### ALANNA HEISS: FOUNDATIONS OF İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM

#### 2.1. “Spaces” of Alanna Heiss

The Young Architects Program was launched by the P.S. 1 Contemporary Art Center, which was founded by Alanna Heiss in 1971 as the Institute for Art and Urban Resources (I.A.U.R.) in New York.<sup>38</sup> Born in 1943 in Louisville, Kentucky, Heiss received no education in the visual arts, yet she developed an expertise in working with art and artists in Europe between the years 1966 and 1970. By virtue of the deteriorating situation in the United States in the late 1960s, resulting mainly from the country’s protracted involvement in the Vietnam War, Heiss left New York to live in England in 1966.<sup>39</sup> Those years witnessed the search of artists for new display types and venues in which they can display their own artworks.

Germany had the *Kunsthalle* system, which emerged after World War II at a time when the entire museum system in Germany was being rewritten.<sup>40</sup> *Kunsthalle* is an alternative place for temporary exhibitions, a non-collecting organization with no permanent space. *Kunsthallen* are pioneering flexible spaces designed for the

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<sup>38</sup> Official website of MoMA PS1. <<http://momaps1.org/about/>> (Last accessed on 04.09.2015)

<sup>39</sup> Alanna Heiss. “Cultural Landscapes: Spaces for Exchange and Creative Value,” Lecture, International Summit. Architecture, Politics and Policies for Contemporary City: Projects of New City Ecology. Pontifical Catholic University of Puerto Rico, Ponce. 10 Dec. 2011. <[https://www.youtube.com/watch?v=M5ZXkgn\\_umg](https://www.youtube.com/watch?v=M5ZXkgn_umg)> (Last accessed on 04.09.2015)

<sup>40</sup> “Alanna Heiss with David Carrier and Joachim Pissarro, with the Assistance of Gaby Collins-Fernandez,” 2014.

showing, not collecting, of art, in a step away from the approach of more traditional museums. In 1946 an organization was founded in England to display contemporary art: the Institute of Contemporary Arts (I.C.A.).<sup>41</sup> I.C.A. aimed to become “a center where the living arts of painting and sculpture, of architecture and music, of theatre and film, can meet and mutually inspire one another in open collaboration with the public”.<sup>42</sup> I.C.A. rejected the idea of the museum as a space and an institution aiming rather to be more “a laboratory than a museum where a new vision, a new consciousness is being evolved”.<sup>43</sup>

Heiss became acquainted with such institutions as they developed new ideas for the display of contemporary art, and indeed worked for a period with one such organization – the S.P.A.C.E. (Space Provision Artistic Cultural and Educational) program in London, which was founded by three artists, Bridget Riley, Peter Sedgley and Peter Townsend in 1968.<sup>44</sup> The idea behind the program was to provide affordable studio spaces for visual artists by temporarily repurposing such disused spaces as dockland buildings and warehouses as artists’ studios.<sup>45</sup> S.P.A.C.E. is

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<sup>41</sup> The Institute of Contemporary Arts was founded by Geoffrey Grigson, Roland Penrose, Herbert Read, Peter Gregory, E.L.T. Mesens and Peter Watson. For further inquiry, see Gregor Muir and Anne Massey. Institute of Contemporary Arts: 1946-1968. London: ICA, 2014.

<sup>42</sup> Andrea Phillips. Fifty Years of the Future: A Chronicle of the Institute of Contemporary Arts, 1947-1997. London: ICA, 1998.

<sup>43</sup> In a recent interview Alanna Heiss pointed out two institutions that she mimicked when founding her own institution I.A.U.R.: one is I.C.A. and the other one is the Institute for Policy Studies. See, “Alanna Heiss with David Carrier and Joachim Pissarro, with the Assistance of Gaby Collins-Fernandez,” Interview. The Brooklyn Rail, 18 Dec. 2014. <<http://www.brooklynrail.org/2014/12/art/alanna-heiss>> (Last accessed on 04.09.2015)

<sup>44</sup> For further inquiry into the S.P.A.C.E. organization see, Courtney J. Martin. “The Studio and the City: S.P.A.C.E. Ltd. and Rasheed Araeen’s *Chakras*,” in Mary Jane Jacob and Michelle Grabner eds. The Studio Reader. Chicago: University of Chicago Press, 2010:302-310.

<sup>45</sup> Official website of S.P.A.C.E. Program. <<http://www.spacestudios.org.uk/about/space-story-index/>> (Last accessed on 04.09.2015)

today considered to be precursor of many contemporary institutions including the Institute for Art and Urban Resources.

S.P.A.C.E. provides space to create: supporting the creation of art through the provision of creative environments; space to engage: programmes that widen engagement in artistic practices; and space to develop; supporting the development of creative individuals and communities.<sup>46</sup>



**Figure 2 “I” site at St. Katherine Dock, S.P.A.C.E. Studios, 1968-1970.**

Source: Mary Jane Jacob and Michelle Grabner, *The Studio Reader*. Chicago: University of Chicago Press, 2010: 305.

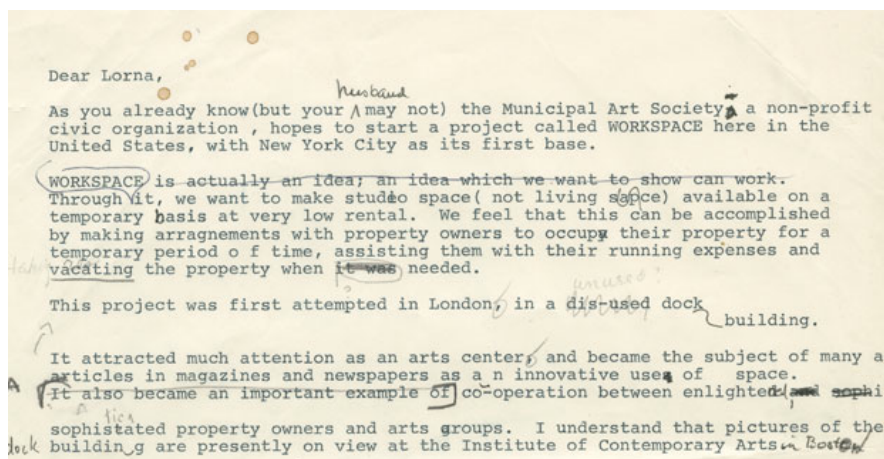
Encouraged by all of the new institutional structures that were emerging in Europe, Heiss developed the idea of an organization that could be described as a “continually nomadic group”.<sup>47</sup> In other words, she wanted to build an institution that comprised many different locations but depended on the same organizational structure. Heiss returned to the United States with the idea of implementing these ideas in New York City, where she was hired as a project director by a non-profit city betterment

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<sup>46</sup> *S.P.A.C.E. Annual Review, 2010*. <[http://www.spacestudios.org.uk/wp-content/uploads/2014/10/AnnualReview2010\\_Booklet\\_Final\\_web.pdf](http://www.spacestudios.org.uk/wp-content/uploads/2014/10/AnnualReview2010_Booklet_Final_web.pdf)> (Last accessed on 04.09.2015)

<sup>47</sup> Alanna Heiss. “Cultural Landscapes: Spaces for Exchange and Creative Value,” 2011.

organization called the Municipal Art Society.<sup>48</sup> Heiss began searching for properties that could be transformed by the Municipal Art Society for use by artists as studio spaces, a program she named “WORKSPACE”. The program mirrored its London counterpart at S.P.A.C.E., aiming to transform disused or abandoned buildings into studio spaces for artists on a temporary basis at very low rents.



Dear Lorna,

As you already know (but your <sup>husband</sup> may not) the Municipal Art Society, a non-profit civic organization, hopes to start a project called WORKSPACE here in the United States, with New York City as its first base.

WORKSPACE is actually an idea, an idea which we want to show can work. Through it, we want to make studio space (not living space) available on a temporary basis at very low rental. We feel that this can be accomplished by making arrangements with property owners to occupy their property for a temporary period of time, assisting them with their running expenses and vacating the property when it was needed.

This project was first attempted in London, in a dis-used dock building.

It attracted much attention as an arts center, and became the subject of many articles in magazines and newspapers as a n innovative use of space. It also became an important example of co-operation between enlightened, <sup>sophisticated</sup> property owners and arts groups. I understand that pictures of the dock building are presently on view at the Institute of Contemporary Arts in London.

**Figure 3 Draft letter from Alanna Heiss to Lorna Bivins, owner of 10 Bleecker Street, an unoccupied warehouse building in Manhattan's Bowery district.**

Source: [MoMA Official Website](http://www.moma.org/interactives/exhibitions/2012/artistinplace/). 4. Sep. 2015.

<<http://www.moma.org/interactives/exhibitions/2012/artistinplace/>>.

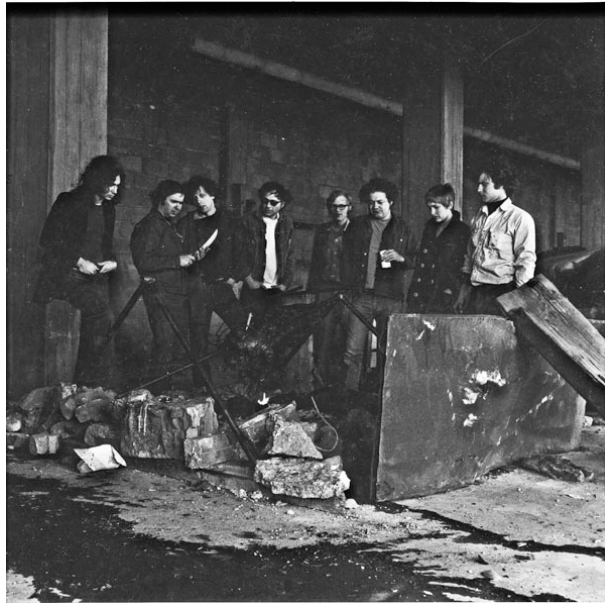
Benefiting from her experience in the Municipal Arts Society, Heiss developed expertise in how to use city-owned buildings and public spaces for artistic purposes. She organized a commemoration for the 88<sup>th</sup> anniversary of the opening of the Brooklyn Bridge for the Municipal Arts Society on May 1971<sup>49</sup>, and along with that, she also invited artists to create works and performances on the piers beneath the bridge. The three-day “Brooklyn Bridge Event” is considered as the symbolic beginning of the Institute for Art and Urban Resources.<sup>50</sup>

<sup>48</sup> “Significant Events in the History of MoMA PS1,” [Official website of MoMA](http://www.moma.org/learn/resources/archives/ps1_chronology).

<[http://www.moma.org/learn/resources/archives/ps1\\_chronology](http://www.moma.org/learn/resources/archives/ps1_chronology)> (Last accessed on 04.09.2015)

<sup>49</sup> The Brooklyn Bridge Event took place between May 21–24, 1971.

<sup>50</sup> Ibid.



**Figure 4 Installation by Gordon Matta-Clark, entitled as “Pig Roast Party” at the Brooklyn Bridge Event, 1971.**

Source: Brooklyn Rail. 4. Sep. 2015. <<http://www.brooklynrail.org/2014/12/art/alanna-heiss>>



**Figure 5 Richard Nonas with his installation at Brooklyn Bridge Event, 1971.**

Source: MoMA Inside/Out Blog. 4. Sep. 2015.

<[http://www.moma.org/explore/inside\\_out/2011/06/27/from-the-records-of-moma-ps1-the-40th-anniversary-of-the-brooklyn-bridge-event/](http://www.moma.org/explore/inside_out/2011/06/27/from-the-records-of-moma-ps1-the-40th-anniversary-of-the-brooklyn-bridge-event/)>

On the 7<sup>th</sup> August 1972, the Institute for Art and Urban Resources was founded by Alanna Heiss to operate the “WORKSPACE” program independently of the Municipal Arts Society.<sup>51</sup> The first space to be secured by Heiss as artists’ studios was 10 Bleecker Street in 1972, and by 1973, the Institute for Art and Urban Resources had transformed an industrial space in Coney Island and a performance space at 22 Reade Street that was to be named the “Idea Warehouse”. Aside from all these spaces at street level, Heiss sought space at the top of the building, and acquired the Clocktower building that had been designed by McKim, Mead and White and built in 1898. These above-mentioned spaces were all acquired on a temporary basis, aside from the Clocktower, which is still in use today by Heiss, independent of the P.S. 1 Contemporary Art Center.<sup>52</sup>

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<sup>51</sup> Ibid.

<sup>52</sup> In 2004, the Clocktower became the headquarters of the P.S.1 Contemporary Art Center’s Art Radio WPS1.org. In December 2008, Alanna Heiss left P.S.1 Contemporary Art Center, negotiated a transfer of the Clocktower Gallery lease and WPS1 radio programs, and re-launched both under ARTonAIR.org. In November 2013, the space is closed as the city sold the building to a real estate development company.



**Figure 6 Schematic map of New York City showing the places acquired by I.A.U.R. between 1971 and 1976. Illustrated by the author.**

Source: [MoMA Inside/Out Blog](http://www.moma.org/explore/inside_out/2011/10/24/from-the-records-of-moma-ps1-space-is-the-place). 4. Sep. 2015.

<[http://www.moma.org/explore/inside\\_out/2011/10/24/from-the-records-of-moma-ps1-space-is-the-place](http://www.moma.org/explore/inside_out/2011/10/24/from-the-records-of-moma-ps1-space-is-the-place)>

It is obvious that Alanna Heiss wanted to acquire spaces with different architectural qualities: piers beneath the bridge, a tower building, a domestic space and an industrial space, to name a few, and each of these spaces had a different kind of ownership and a different kind of program. The different aspects of these spaces, their placement in the building, their spatial qualities and their sizes were important for Heiss, in that her interest was not only in using the empty space, but also transforming it through the production of art. In a recent interview she emphasized this variety as follows:

“The Clocktower was for art which could be reflected on, or if you want, to be seen in a utopian situation: Jim Bishop, Joel Shapiro, Richard Tuttle. The shows I organized at 10 Bleecker Street were shows about sculpture: Nancy

Holt, Richard Nonas. The Coney Island Sculpture Factory was different: it was a production space where you could make your own very big sculptures. It was John Chamberlain, it would have been Richard Serra. And the Idea Warehouse gallery was specifically about performance art. Paula Cooper was the most hospitable to it.”<sup>53</sup>

The search for art studios and exhibition spaces of the Institute for Art and Urban Resources that began in 1971 concluded with the organization’s occupation of the First Ward School, or Queens Public School No. 1 (P.S. 1). On the 22<sup>nd</sup> April 1976, the Institute for Art and Urban Resources signed a twenty-year lease with the City of New York for P.S. 1.<sup>54</sup> P.S. 1, which was the first and largest school ever built in the public school system in New York City.<sup>55</sup> The building ceased operating as a school in 1963 after the school board decided that there were not enough students in the area to justify its operation, and had been used by the City for storage since 1965.<sup>56</sup> By the end of 1976 the Institute for Art and Urban Resources had withdrawn its involvement in all of the previously acquired sites, aside from the Clocktower Gallery, which continued to house artists’ studios and host major exhibitions, and the P.S. 1 building. That year, the Institute for Art and Urban Resources acquired a grant<sup>57</sup> for the renovation of Public School No. 1 from the Architecture+ Environmental Arts program of the National Endowment for the Arts.<sup>58</sup>

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<sup>53</sup> “Alanna Heiss with David Carrier and Joachim Pissarro, with the Assistance of Gaby Collins-Fernandez,” 2014.

<sup>54</sup> “Significant Events in the History of MoMA PS1,” Official website of MoMA. (Last accessed on 04.09.2015)

<sup>55</sup> Alanna Heiss. “Cultural Landscapes: Spaces for Exchange and Creative Value,” 2011.

<sup>56</sup> Michael Brenson. “Art People; Reopening the 1960’s,” The New York Times. 14 Jan. 1983. <<http://www.nytimes.com/1983/01/14/arts/art-people-reopening-the-1960-s.html>> (Last accessed on 04.09.2015)

<sup>57</sup> Grant is valued at 10.000 US Dollars.

<sup>58</sup> “Cultural Facilities” and “American Architectural Heritage” were two funding categories created in 1976 under the Architecture+ Environmental Arts program of National Endowment for the Arts. Funds for planning, feasibility studies, and the actual design of facilities for the arts are provided under the Cultural Facilities category.

“Renovation of Public School #1 into studio spaces for individual artists according to their financial needs was supported by this grant through long-range planning, design, and fund-raising programs. The facility was also to include space for exhibitions, performances, and video/film programs.”<sup>59</sup>



**Figure 7 P.S. 1 building in 1920.**

Source: [MoMA PS1 Tumblr](#). 4. Sep. 2015.

<<http://momaps1.tumblr.com/image/40265533330>>

After the P.S. 1 building was opened in 1976, the institution came to be referred informally as P.S. 1.<sup>60</sup> Moving to a permanent and relatively spacious facility also reflected on the activities and exhibitions of P.S. 1. As a result, the “WORKSPACE”

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<sup>59</sup> Lynn Schneider and Tish Hunter. Adaptive use: alleys to zoos: selected grants: Architecture + Environmental Arts Program, FY 1966-1977. Washington : National Endowment for the Arts, 1977.

<sup>60</sup> “After the P.S. 1 school building opened in 1976 the institution came to be informally referred to by P.S. 1 and this continued through the 2000s. Even today, as the full name MoMA PS1 becomes more commonly used, the shorter term P.S. 1 may still be predominant. Only when the MoMA PS1 name became official in 2010 did the periods disappear from the orthography, previously it was always spelled P.S. 1.” See, “A Note on Names,” [MoMA PS1 Online Archive](#).  
<[http://www.moma.org/learn/resources/archives/EAD/MoMAPS1\\_Ib.html](http://www.moma.org/learn/resources/archives/EAD/MoMAPS1_Ib.html)> (Last accessed on 04.09.2015)

program became more formalized, developing publicized application and juried selection processes, and the name of the program was changed to the “National and International Studio Program”.<sup>61</sup> The program provided artists with studio space for a year<sup>62</sup>, and arranged open studio shows or participated individually in the Special Projects Program. Artists from the United States submitted applications and were selected by a panel assembled by P.S. 1, while for international applicants, P.S. 1 entered into agreements with individual national cultural organizations, who were charged with making a preliminary selection of candidates from their respective countries. By 1979, P.S. 1 had started to organize annual or biannual group exhibitions for all studio participants.<sup>63</sup>

“The National and International Studio Program” was a defining component of P.S. 1., and an important example of Heiss’ desire to open up the resources and spaces of the institution for the use of “living” artists, aiming to have a positive impact on their work and supporting their future careers in art. This program, and all of the other exhibitions and “shows” produced by Heiss at P.S. 1, are crucial to the understanding of the very origins of the Young Architects Program.

## **2.2. Exhibition: “ROOMS”**

The first exhibition that took place in P.S. 1 building, “Rooms” (9th-26th June 1976) was the first installation exhibition that Heiss organized for P.S. 1.<sup>64</sup> In 1976, P.S. 1 was an empty, abandoned four-story building containing one hundred and fifty classroom-sized rooms. All of the rooms, as Heiss indicates, were in a state of

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<sup>61</sup> Official website of MoMA.

<[http://www.moma.org/learn/resources/archives/ps1\\_studioprogram](http://www.moma.org/learn/resources/archives/ps1_studioprogram)> (Last accessed on 04.09.2015)

<sup>62</sup> From September 1<sup>st</sup> to September 1<sup>st</sup> of each year.

<sup>63</sup> The studio program operated through the 2003-2004 program year, after which it was discontinued.

<sup>64</sup> “Interview with Alanna Heiss,” <<https://youtu.be/ieySq2RgkFM>> (Last accessed on 04.09.2015)

disrepair, but it was the good circulation and the good walls of the building that were important for Heiss.<sup>65</sup> The building was only slightly renovated to address basic security and safety issues regarding the heating, wiring, and plumbing systems, while the material traces of the long-term neglect remained visible. “Paint was peeling, plaster was falling off the walls, and floors and ceilings were in disrepair. Furthermore, various school-specific fixtures were left in place throughout the building”.<sup>66</sup>

In “Rooms”, seventy-eight artists either installed artworks or created them onsite in the classrooms and hallways, basement and attic, closets and bathrooms, and in the parking lot/courtyard and elsewhere outside the building, and it can thus be suggested that the architecture of the P.S. 1 building defined the framework of the exhibition. The name given to the exhibition, “Rooms”, and the way it was executed was a direct reflection of the influence of architecture upon the exhibition of art works. Alanna Heiss drew attention to the significance of the building:

“Our opening exhibition is certainly no “opening exhibition”. This is the opening of a place, P.S. 1, in which, as I see it, a series of exhibitions would always take place, which might not be related to each other. We propose something of an extensive menu, which we get offered from different parts of the world, or distinct areas of art and theoretical discussions, and that stands in relation to the present, while in the same building, may occasionally refer to a historical exhibition of the past.

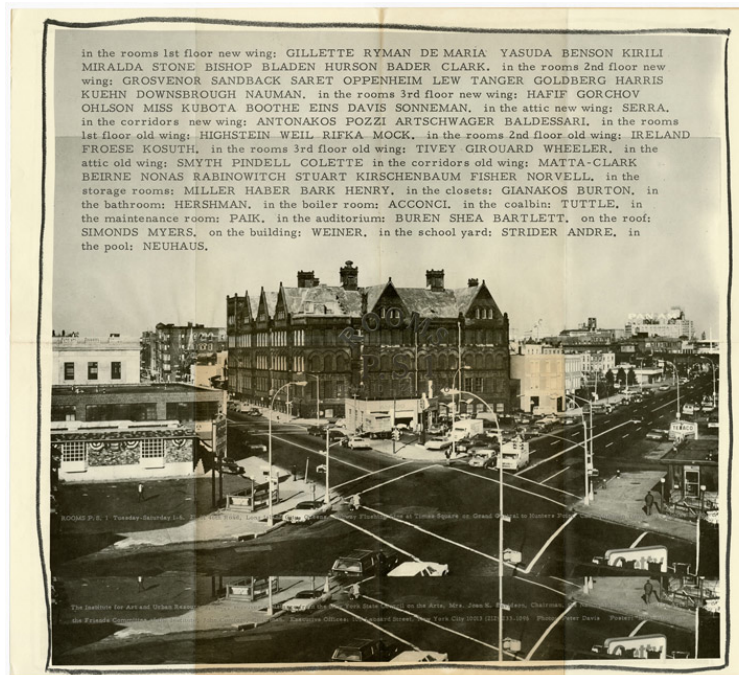
It is the significance of the building that the opening exhibition refers to. It’s about the different possibilities of space, and hence I have quite consciously strove towards it, choosing exhibitions that would represent the different directions in which we will move.”<sup>67</sup>

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<sup>65</sup> Alanna Heiss. “Cultural Landscapes: Spaces for Exchange and Creative Value,” 2011.

<sup>66</sup> Martin Beck, “Alternative: Space,” Alternative Art New York, 1965-1985. Julie Ault ed. Minnesota, Minneapolis: University of Minnesota Press, 2003.

<sup>67</sup> Rainald Schumauaer, “Räume, Räume, Räume...,” KUNSTFORUM, vol.140, April-June 1998: 442-448. Translated by Gökçe Önal.



**Figure 8 Poster for the Rooms exhibition featuring the P.S.1 building.**

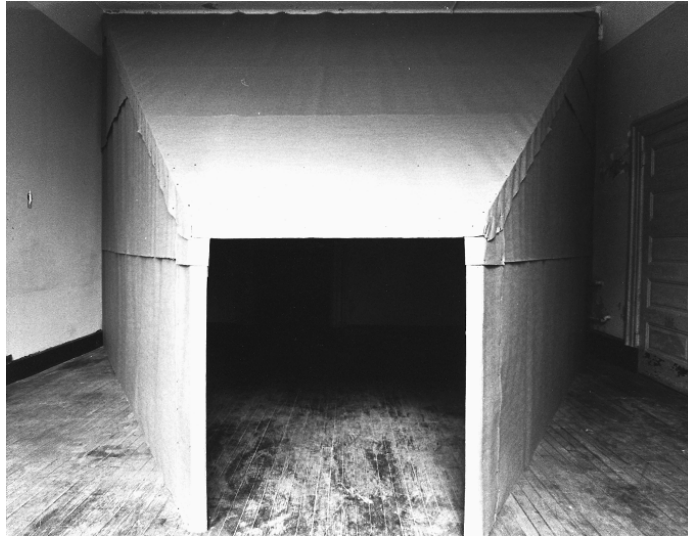
Source: Guggenheim Museum Blog. 4. Sep. 2015.

<<http://blogs.guggenheim.org/findings/p-s-1-inaugural-exhibition-rooms/>>

The “Rooms” exhibition could be evaluated as a demonstration of the idea that “[t]he experiential narrative that an exhibition embodies is inseparable from its physical condition-its architecture”.<sup>68</sup> The intention in this thesis is to emphasize the importance of the location and type of architectural space in which exhibitions are held. The interaction between the architectural space and the artistic production is substantial to this study, which aims to challenge the common tendency to separate the container from the contained, unless the exhibition is site-specific.<sup>69</sup> More specifically, it focuses on a particular branch of artistic production that was realized by Heiss in P.S. 1.

<sup>68</sup> Suzanne Siferman. “Formed and Forming: Contemporary Museum Architecture,” *Daedalus*, vol. 128, iss. 3, Summer, 1999: 297.

<sup>69</sup> Reesa Greenberg, “The Exhibited Redistributed: A Case for Reassessing Space,” in *Thinking About Exhibitions* Reesa Greenberg, Bruce W. Ferguson and Sandy Nairne eds. London: Routledge, 1996: 350.



**Figure 9 Suzanne Harris, “Peace for the Temporal Highway”, 1976. Installation view in “Rooms” exhibition in P. S. 1 Contemporary Art Center, New York. Photographed by Suzanne Harris.**

Source: Julie H Reiss, *From Margin to Center* Cambridge, MA: MIT Press, 1999:128.



**Figure 10 Gordon Matta-Clark, “Doors, Floors, Doors”, Installation view in “Rooms” exhibition in P. S. 1 Contemporary Art Center, New York.**

Source: *P.S.1 Newspaper*. 4. Sep. 2015. Fall 2006.

<[http://momaps1.org/images/pdf/newspaper/06Fall\\_newspaper/Newspaper\\_Fall%202006\\_OK.pdf](http://momaps1.org/images/pdf/newspaper/06Fall_newspaper/Newspaper_Fall%202006_OK.pdf)>

### 2.2.1. Non-Chronological “Rooms”

This study will discuss the “Rooms” exhibition from two perspectives. To begin with, a comparison will be made between the plan scheme of the building – the sequences of rooms – to the period rooms of earlier museums; after which, the educational connotations of the “school” building will be discussed with reference to “educational role” of the public museums in the 19<sup>th</sup> century. The transformation of an existing building with a different architectural program into a museum was not an invention of Heiss; in fact back in the late eighteenth century was when the “museum came to be regarded as a specific cultural institution in need of a distinctive architecture of its own”.<sup>70</sup> Prior to that, museums had been housed within existing buildings, palaces and stately homes rather than in buildings that built specifically for the purpose. Even when buildings were designed with a museum function, most of the qualities of these palaces, such as the sequence of rooms and temple-like characteristics, were maintained, being well-suited to the kind of chronological narrative of sequential exhibitions.<sup>71</sup>

Sequential exhibitions in the nineteenth century, featuring a clear beginning and end and an intended order, were usually accompanied by didactic components (labels, panels) that described what was to be learned from the exhibition.<sup>72</sup> This mode of display juxtaposes also with the 19<sup>th</sup> century historiography, based on chronological sequences of events. In this regard, it could be stated that a strong relationship exists between exhibiting artifacts in a room-sequence and the adaptive re-use of old

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<sup>70</sup> Tony Bennett. The Birth of the Museum: History, Theory, Politics. London: Routledge, 1995: 181.

<sup>71</sup> “The influence of the Louvre continued in the later nineteenth and twentieth centuries in the many public art museums founded in European provincial cities and in other places under the sway of European culture. In New York, Boston, Chicago, Cleveland, and other American cities, museums were carefully laid out around the Louvre’s organizing theme.” See, Carol Duncan. Civilizing Rituals: Inside Public Art Museums. London: Routledge, 1995:32.

<sup>72</sup> George E Hein. Learning In The Museum. London: Routledge, 1998: 27.

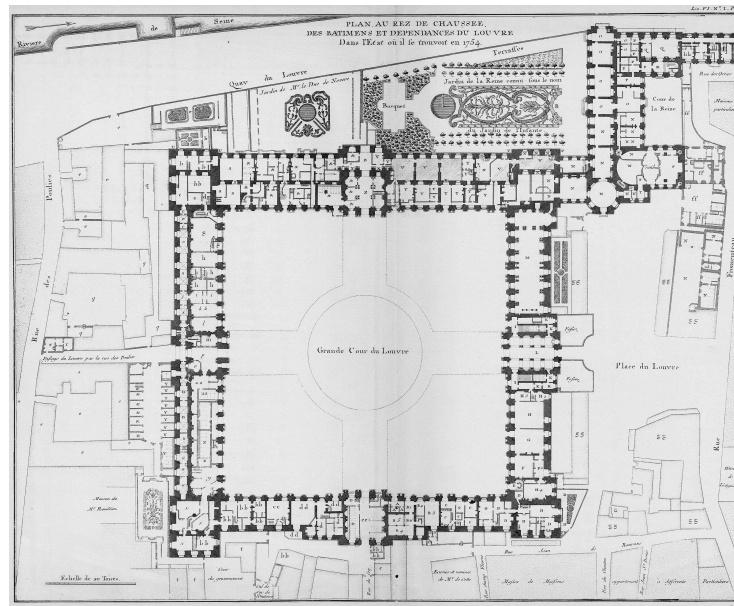
buildings as museums. The characteristics of the Public School No. 1 building, mainly from the plan perspective – the sequence of rooms – should be studied along with the public museums in Europe that were created through the conversion of existing buildings into public galleries, such as the Louvre and Versailles.<sup>73</sup>

These palaces consist of enfilade rooms, a schema in which each room links directly to the subsequent room. First emerged in the plan of the “house”, “enfilade rooms” extended successfully to museums in the first half of the nineteenth century, where “each work was linked by a time-period or concept”, and this schema enabled museum visitors to follow “the walls with thresholds as breaks between each thematic world of art”.<sup>74</sup> Although Public School No.1 building also comprised a series of rooms, one major difference could be noted in their organizational structure, being the presence of the “corridor”, which set it apart for the 16<sup>th</sup> century palaces in terms of layout.

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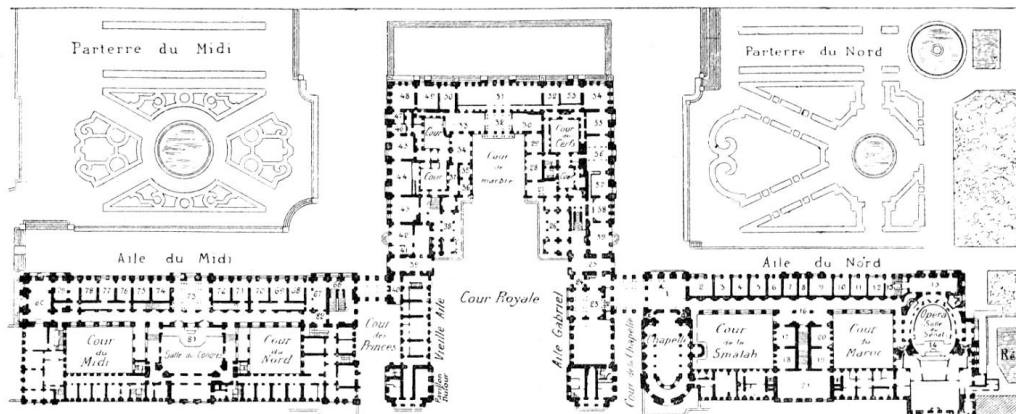
<sup>73</sup> Statement based on discussions with Prof. Dr. Ayşen Savaş throughout this study.

<sup>74</sup> Scelsa, “Enfiladed Grids: The Museum as a City”, 2014: 4-7.



**Figure 11 Louvre Museum Ground Floor Plan.**

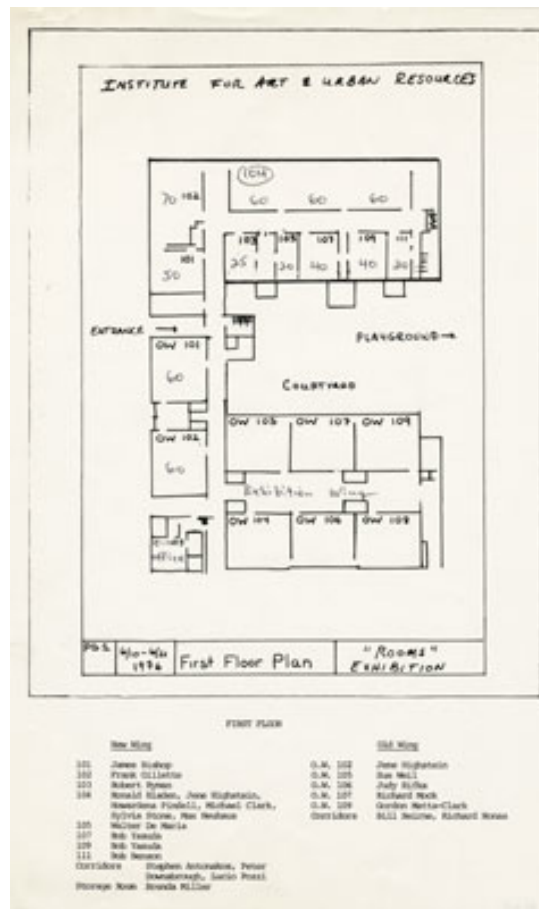
Source: [Wikimedia](https://commons.wikimedia.org/wiki/Louvre). 4 Sep. 2015. < <https://commons.wikimedia.org/wiki/Louvre>>



**Figure 12 Palace of Versailles Ground Floor Plan.**

Source: [Wikimedia](https://commons.wikimedia.org/wiki/File:Dufour_premier_projet_pour_Versailles.jpg). 4 Sep. 2015.

<[https://commons.wikimedia.org/wiki/File:Dufour\\_premier\\_projet\\_pour\\_Versailles.jpg](https://commons.wikimedia.org/wiki/File:Dufour_premier_projet_pour_Versailles.jpg)>



**Figure 13 Floor plan of P.S. 1, showing Rooms' installation locations.**

Source: [MoMA Official Website](http://www.moma.org/interactives/exhibitions/2012/artistinplace/), 4 Sep. 2015.

<<http://www.moma.org/interactives/exhibitions/2012/artistinplace/>>

The “corridor” first emerged in the historical evolution of the plan of the “house”, resulting in a transformation from a matrix of interconnected rooms, to a “corridor plan” in which most rooms have a one door that links to a central corridor. “The relationship between the rooms – in fact, the relationship of their doors – and the “corridor”, while facilitating communication, also reduced contact. The “corridor” broke the chronological sequence by maintaining the “singularity” of the “rooms”. In this regard the invention of “corridor” opened up possibilities for a new kind of exhibition narrative, which was seized upon immediately by Heiss in the “Rooms”

exhibition, as another indicator of the influence of the architecture on the way an exhibition is organized.

Exhibitions in museums tend to be organized chronologically and in a didactic manner, and the “room” is an important tool in such exhibitions, in that it facilitates the chronological display technique. Besides the didactic exhibition narrative based on a sequence of rooms, organizing an exhibition in a former school building underlines spontaneously the notion of “education”. A school is, in its most basic definition, “an institution for educating”, just as a museum is also regarded as a place in which education is an important component of its identity, as emerged in Europe in the modern period.<sup>75</sup>

Alanna Heiss, succeeded in avoiding these connotations regarding the educational role of the school and the exhibition, organizing “Rooms” neither as a didactic nor a chronological exhibition. In fact, the exhibition lacked completely any chronological approach in its execution. The name given to the exhibition and the way it was executed is read as a critique of the earlier practices, although despite being named “Rooms”, the exhibition featured works installed also in the attic, in corridors, hallways etc. It is claimed here that “period rooms” and the “Rooms” exhibition, although at first sight may be seen as very similar, in fact differ in the way they were conducted, both in terms of intellectual origins and architectural narratives.

While most museums offer straightforward exhibitions —art presented in chronological order or thematic clusters, laid out in a clearly linked series of rooms— the P.S. 1 Contemporary Arts Center embraces a different way. Artworks are often presented where one least expects it: lodged in a crack in

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<sup>75</sup> Eilean Hooper-Greenhill. “Education, Postmodernity and the Museum,” in *Museum Revolutions: How Museums change and are Changed*. Simon J Knell, Suzanne Macleod and Sheila E. R Watson eds. London: Routledge, 2007: 367.

the floor, tucked in the curve of a stairway or hidden in the depths of a boiler room at P.S. 1.”<sup>76</sup>

Although the rooms did not follow a sequential narrative, the catalogue of the “Rooms” exhibition was designed as a kind of walk-through of the exhibition space, with each page representing a different room. This could be evaluated as a signifier of the awareness of the earlier chronological and sequential displays of “period rooms”. The exhibition catalogue begins with a photograph of the exterior of the school building, after which the entrances to the building are shown as an invitation to “visually enter the building”. “In this way, the exhibition catalogue mirrors the exhibition space.”<sup>77</sup> Another important aspect of the catalogue is the inclusion of photographs of the artists while working on the pieces they displayed, emphasizing the process-based nature of these works. This can be considered a demonstration of how the school building differed from a “traditional” gallery space, where artists are usually not allowed to intervene.<sup>78</sup>

### **2.3. The “White Cube”**

The mirroring of the palace typology in museum architecture since the establishment of the earliest public museums came to an end with the foundation of modern art museums. The Museum of Modern Art (founded in 1929, New York) represented a radical departure from the temple-like museum architecture to the so-called “neutralized” exhibition space, which art critic Brian O’Doherty referred to as the “White Cube” in 1976.<sup>79</sup>

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<sup>76</sup> “ P.S. 1: Art in Unlikely Places,” *The New York Times*.

<<http://partners.nytimes.com/library/arts/ps1-about.html>> (Last accessed on 04.09.2015)

<sup>77</sup> Monica E. McTighe. *Framed Spaces: Photography and Memory in Contemporary Installation Art*. Hanover: Dartmouth College Press, 2012: 39.

<sup>78</sup> Ibid.

<sup>79</sup> Emma Barker. *Contemporary Cultures Of Display*. New Haven: Yale University Press, 1999: 29.



**Figure 14 Museum of Modern Art building designed by Philip L. Goodwin and Edward Durell.**

Source: ArchDaily. 4 Sep. 2015. <<http://www.archdaily.com/430903/ad-classics-the-museum-of-modern-art/523b20c7e8e44eef79000244>>

O'Doherty admits that the "White Cube" that he described did not actually exist. As Reesa Greenberg states, "O'Doherty's metaphoric description captures the isolation, brightness, and concentration associated with that moment's ideal display aesthetic and viewing experience".<sup>80</sup> This ideal gallery space, according to O'Doherty, "subtracts from the artwork all clues that interfere with the fact that it is art" so that the artwork is isolated entirely from the outside world, including the gallery space. The "White Cube" ideal denies any transformation between the artwork and its context, being the gallery space.

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<sup>80</sup> Reesa Greenberg. "The Exhibited Redistributed: A Case for Reassessing Space," 1996: 353.

Greenberg claims that occurred shift in the types of spaces used for exhibitions of contemporary art between the 1960s and the 1990s.

“Exhibitions in the sixties and seventies in raw or unfinished industrial spaces with traces of previous occupants and occupations made strong visual and geographic claims for being different unlike established galleries in converted houses with their smaller rooms, the industrial spaces lacked the decorative detailing of baseboards or ceiling moldings. The new spaces were larger, usually a single room not a series of rooms enfilade or off a central hall, and could accommodate, if not promote, the making of the increasingly large-scale work being produced.”<sup>81</sup>

In the early 1970s, the tradition of transforming other building types into museums was proceeded by a change in method. The tendency was for museums not to inhabit domestic buildings, but rather such industrial edifices as railroad stations, power stations, public schools and abandoned government structures. This change took place simultaneously in the United States and Europe, with some of the largest museums in Europe being created within the most unlikely spaces.<sup>82</sup> The 1970s also saw a proliferation in the use of decaying urban spaces by artists<sup>83</sup>, and it is no coincidence that at the same time “the organizers of Venice Biennale tried a number of approaches which denied the very possibility of the constructed exhibition space, attempting instead to display architectural works in their natural settings”<sup>84</sup>, the organizing exhibitions in the existing and abandoned buildings of the city.<sup>85</sup>

This shift in the notion of what constituted an exhibition space corresponded with

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<sup>81</sup> Ibid, 352.

<sup>82</sup> For instance, in 1986, the Musee d'Orsay in Paris is a museum implanted in a train station designed by Victor Laloux. The Gare d'Orsay was converted into galleries devoted to art of the nineteenth century in the early 1980s by the architect Gae Aulenti.

<sup>83</sup> 1976 Annual Report. Washington: National Endowment for the Arts, 1976.

<sup>84</sup> Ayşen Savaş. “Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions” Unpublished PhD Dissertation in Architecture. Massachusetts: Massachusetts Institute of Technology, 1994: 67.

<sup>85</sup> Ibid.

the emphasis placed on process rather than product in the making of art in the 1960s and 1970s, when art was being defined and described increasingly as work. The artists were working on space, using it as both a medium and subject in their works. In her review of the “Rooms” exhibition in an article entitled “The Apotheosis of the Crummy Space” in the October 1976 issue of “ARTFORUM” magazine, Nancy Foote claims that the “P.S. 1 building served as medium, directly or indirectly, also as subject for artists.”<sup>86</sup> As the exhibition space became inseparable from the artwork, with the two considered as a single whole in some instances, “installations”, as works produced at the exhibition site became the prevalent art form in the 1970s.<sup>87</sup>

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<sup>86</sup> Martin Beck. “Alternative: Space,” Alternative Art, New York, 1965-1985, Julie Ault ed. New York: Drawing Center, 2002: 259.

<sup>87</sup> Julie H. Reiss. “Introduction,” From Margin to Center : The Spaces of Installation Art. Cambridge, Mass. MIT Press, 1999: xi.

## CHAPTER 3

### INSTALLATIONS

#### 3.1. From Exhibition Installation to Installation Exhibition

The term “installation” is the noun form of the verb “to install”, which means, “to place something”.<sup>88</sup> The term first came into use in the 1960s to describe the way in which an exhibition was arranged<sup>89</sup>, and in the early 1970s, “installation” began to be used interchangeably with “exhibition” to describe works produced at the exhibition site.<sup>90</sup> Even though the term has been expanded further to refer to any arrangement of objects in any given space, even to a conventional display of paintings on a wall, it should be indicated here that there is a fine line between installation art and the installation of art.<sup>91</sup> As stated by Erika Suderburg, “to install” is a process that must take place each time an exhibition is mounted, while an “‘installation’ is the art form that takes note of the perimeters of that space and reconfigures it”.<sup>92</sup>

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<sup>88</sup> “Oxford Dictionaries. <<http://www.oxforddictionaries.com/definition/english/install>> (Last accessed on 04.09.2015)

<sup>89</sup> Claire Bishop. “Introduction,” *Installation Art: A Critical History*. New York: Routledge, 2005: 6.

<sup>90</sup> Julie H. Reiss, “Introduction” *From Margin to Center : The Spaces of Installation Art* Cambridge, Mass.: MIT Press, 1999: xi. See also, Daniel Buren. Thomas Repensek trans. “The Function Of The Studio,” *October* vol.10, Autumn, 1979: 51-58.

<sup>91</sup> Claire Bishop. *Installation Art: A Critical History*. 2005: 6.

<sup>92</sup> Erika Suderburg, “Introduction,” *Space, Site, Intervention: Situating Installation Art*. Minneapolis: University of Minnesota Press, 2000: 4.

It should be noted here that the transition of the description of the term “installation” from “arrangements of art objects in an exhibition” to “installation as a work of art” emerges out of the relationship between the work of art and its site. While “the site of installation becomes a primary part of the content of the work itself”, at the same time, “to install becomes not a gesture of hanging the work of art or positioning a sculpture, but an art practice in and of itself”.<sup>93</sup> Jennifer Licht was the first to make the semantic shift between installation as an action and installation as a work of art. Licht curated the first exhibition of installation art at the Museum of Modern Art in 1969, “SPACES”<sup>94</sup>, which she described as “an exhibition in which the installation becomes the actual realization of the work of art”.<sup>95</sup>

### **3.1.1. Exhibition: “SPACES”**

The “SPACES” exhibition<sup>96</sup> presented six projects that were described as examples of “contemporary investigations of actual, areal space as a nonplastic, yet malleable, agent in art”.<sup>97</sup> It was the claim of the exhibition that “the human presence and perception of the spatial context have become materials of art”.<sup>98</sup> The entry of artists into the realm of “spatial exploration”, which was that formerly an exclusively architectural domain “surpasses traditional definitions of and restrictions upon the means of art.”<sup>99</sup> Spatial form, which was formerly recognized only as the distance separating the viewer and the object, was considered in this exhibition as a new

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<sup>93</sup> Ibid.

<sup>94</sup> The exhibition took place from December 30, 1969 to through March 8, 1970 at MoMA.

<sup>95</sup> Jennifer Licht, *Spaces*. New York: Museum of Modern Art, 1969.

<sup>96</sup> “In the planning stages, the exhibition was called “Environments”. The eventual choice of the title Spaces was related to space exploration— 1969 was the year that United States astronaut Neil Armstrong became the first man to walk on the moon. The cover of the Spaces catalog shows a dark sky studded with stars and planets”. See Julie H. Reiss. *From Margin to Center : The Spaces of Installation Art* Cambridge, Mass. MIT Press, 1999.

<sup>97</sup> Participant artists are Michael Asher, Larry Bell, Dan Flavin, Robert Morris, Franz Erhard Walther and the artist group Pulsa.

<sup>98</sup> Jennifer Licht, *Spaces*. 1969.

<sup>99</sup> Ibid.

dimension that could be shaped and characterized by the artist, and “capable of involving and merging viewer and art in a situation of greater scope and scale”.<sup>100</sup>

Licht indicates a further shift in the production and reception of art:

“In effect, one now enters the interior space of the work of art and is presented with a set of conditions rather than a finite object. Working within the almost unlimited potential of these enlarged, more spatially complex circumstances, the artist is now free to influence and determine, even govern, the sensations of the viewer. The human presence and perception of the spatial context have become materials of art.”<sup>101</sup>



**Figure 15 Cover of the “SPACE” exhibition catalogue.**

Source: Jennifer Licht, *Spaces*. New York: Museum of Modern Art, 1969.

As Licht states, the finite object alone is not considered as the work of art in the exhibition, but rather the entire spatial context of the exhibition space. This abandoning of the primacy of the object was a declaration of the ending of the medium-based approach in defining and distinguishing between different types of

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<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

art. That is, for Licht, after the destruction of medium-specificity, rigid categories that split the arts are gradually broken down. Licht associates the transformation that occurred in artistic production to Richard Wagner's theory of the *Gesamtkunstwerk*, or the "total work of art" – as the theory that rejects the distinctions between the arts, intending rather a synthesis of the visual and performing arts. Licht asserts that Wagner's concept flourishes again, "as evidenced by the overlapping of mediums and the obscuring of old boundaries that delineated and distinguished between the arts"<sup>102</sup>, suggesting that "[a]rtists now have greater freedom for any avenue of expression, and any sister art is open to them".<sup>103</sup>

### 3.2. Origins of "Installation"

As a consequence of the synthesis of art forms in the late 1960s, the works produced under the name of "installation" became significantly diverse in terms of appearance, content and scope in the last four decades, to the extent that any attempt at definition falls flat.<sup>104</sup> To overcome this difficulty, Julie Reiss offers a list of certain key characteristics in order to identify "installations"<sup>105</sup>, although it could be argued that any list aiming to define "installations" would be inadequate as a tool for describing a continually transforming and developing practice. Rather, it is suggested here that an inquiry into the historical development of "artist's interest in space" would provide a more comprehensive understanding for the "installation".<sup>106</sup> Jennifer Licht claims that the evolution of this interest is hard to follow, in that it

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<sup>102</sup> Ibid.

<sup>103</sup> Ibid.

<sup>104</sup> Erika Suderburg. *Space, Site, Intervention: Situating Installation Art*, 2000: 2.

<sup>105</sup> These characteristics are listed as such by Julie Reiss: "works that are produced at the site of their exhibition in relation to its specific characteristics; the exhibition site should be some kind of gallery space; and the works that the artist treats an entire indoor space (large enough for people to enter) as a single situation". See, Peter Osborne. "Installation, Performance, or What?" *Oxford Art Journal*, vol.24, iss. 2, 2001:148.

<sup>106</sup> The investigation on the relationship between the artwork and its space is made by Jennifer Licht in the catalogue of the "SPACES" exhibition. The inquiry provided by her forms the intellectual basis for this discussion.

does not “manifest itself through a coherent sequence of forms”, however it is possible to “determine some antecedents and present relevant theories that might have shaped attitudes and prepared the ground for its development”<sup>107</sup>

Licht names the “Futurists” as the pioneers in the new interpenetration of the object and the spatial envelope, referring to their impact on the Constructivists by mentioning a number of individual works, such as El Lissitzky’s Proun paintings in 1919. Licht also gives a prominence to Kurt Schwitters’ Merzbau<sup>108</sup>, which he started in 1923, and in which he created an artificial environment, in its most basic definition, that involved the incorporation of associative elements from Schwitters’ everyday environment into collages and assemblages that expanded into the architectural space. According to Licht, Merzbau was the culmination of the collage-assemblage aesthetic brought to architectural complexity and scale. Lastly, she referred to the mixed-media activities of the late 1950s, namely the Environments and Happenings of Kaprow, Dine and Oldenburg, as the direct inheritors of Schwitters’ application of collage-assemblage techniques, and as a continuation of the artists’ interest in space.

“Rather than there being one history, there seem to be several parallel ones, each enacting a particular repertoire of concerns.”<sup>109</sup> In this regard, even though this study recognizes these artworks that Licht asserts, given its focuses on a specific program that was initiated by an institution established in 1971 in New York, the North American art of the decade between the mid-sixties and mid-seventies will be

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<sup>107</sup> Jennifer Licht, *Spaces*. 1969.

<sup>108</sup> Licht considers the “Merzbau” as the culmination of the collage-assemblage aesthetic brought to architectural complexity and scale; but she claims that the general tradition was more influential than any particular monument.

<sup>109</sup> Claire Bishop. *Installation Art: A Critical History*. 2005: 8.

pivotal. As claimed by Petry, Oxley and De Oliveira in their book “Installation Art”, this period offers much to the understanding of “installations”.<sup>110</sup>

Considering the North American context away from the above-mentioned transformations in “indoor” spaces, there is much to be investigated regarding the “outdoor” artworks of artists in the United States that positioned in remote sites. These works are also substantial for this study, in that many of the individuals who produced such works had been exhibited in Alanna Heiss’ exhibitions, such as Dennis Oppenheim, Carl Andre, Sol LeWitt and Michael Asher. The specific focus of this study is the interest in the relationship between artwork and the space surrounding it that dates back to late-1960s and 1970s America, when artists invaded the field of architecture and landscape, although the importance of their work for this study is primarily the role they played in the emergence of “installation”.

### **3.3. Site, Place and Space: The Invaded Field of Architecture**

As Anthony Vidler claims, not only the notion of space but also “[t]he architectural analogy – of structure, form and landscape – was common to the minimalist and earthwork art of the fifties and sixties”.<sup>111</sup> He claimed that “Minimalism, installation art, performance art, land art have all engaged spatial concerns both metaphorically and literally, often as well directly acting on the architectural object; all by implication critical of received architectural theory and practice”.<sup>112</sup>

In 1966, Robert Morris, in his essay “Notes on Sculpture”, said that “[w]e are dealing now not with a straightforward meeting of viewer and artwork in the

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<sup>110</sup> Nicolas De Oliveira, Nicola Oxley, Michael Petry, and Michael Archer. Installation Art. Washington: Smithsonian Institution Press, 1994: 22.

<sup>111</sup> Anthony Vidler. “Preface,” Warped Space: Art, Architecture, and Anxiety in Modern Culture. Cambridge, Mass.: MIT Press, 2000: 136.

<sup>112</sup> Ibid. 160.

idealized atmosphere of the gallery, but an experience within a complex and expanded field.”<sup>113</sup> Rosalind Krauss borrows and develops the term “expanded field” from Morris in her seminal 1979 essay “Sculpture in the Expanded Field”, pointing to the need to extend the critical discourse of art to accommodate the works of artists who were producing interventions into the landscape in the 1960s and 1970s.<sup>114</sup>

Krauss also extended the term “sculpture” in reference to architecture and landscape, claiming that Post-Renaissance sculpture was defined as not architecture and not landscape, and that its logic was equal to that of “monument”, which implies that sculpture “sits in a particular place and speaks in a symbolical tongue about the meaning or use of that place”. By the end of the nineteenth century, modernist sculpture had lost any relation to the site and had “entered the space of what could be called its negative condition – a kind of sitelessness, or homelessness, an absolute loss of place”<sup>115</sup> – and the works produced in this period were functionally placeless and largely self-referential. Krauss saw “being the negative condition” as a limited vein that began to be exhausted by about the 1950s, and by the early 1960s, sculpture had entered “a categorical no-man's-land: what was in the landscape that was not the landscape”.<sup>116</sup>

The adoption of a technique called “Klein group” allows Krauss to reposition contemporary sculpture in relation to both the positive and negative aspects of architecture and landscape. Jane Rendell explains the method adopted by Krauss to explore the “expanded field”:

“The central feature of the method Krauss used is called the semiotic square. Based on binary opposition or, in philosophical logic, a contrary

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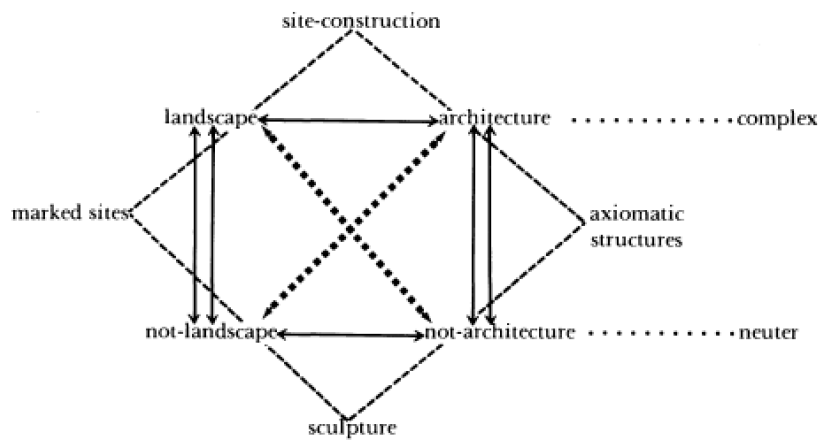
<sup>113</sup> Ibid. 22.

<sup>114</sup> Jane Rendell. *Art and Architecture: A Place Between*, 2006: 41-56.

<sup>115</sup> Rosalind Krauss. “Sculpture in the Expanded Field,” *October*, vol.8, Spring 1979: 30-44.

<sup>116</sup> Ibid.

or strong opposition, for example black versus white, the semiotic square is capable of generating at least ten positions. First, there are the contradictory or simple negatives of the two dominant terms, non-white and non-black, then the compound term, white and black, known as the complex or utopian term, and finally the neutral term, non-black and non-white. Krauss's expanded field, then, is a setting out of a combination of categories and their negations in an attempt to extend the definition of sculpture."<sup>117</sup>



**Figure 16 Rosalind Krauss' Semiotic Square.**

Source: Rosalind Krauss. "Sculpture in the Expanded Field." *October*, vol.8, Spring 1979: 30-44.

The terms "architecture" and "landscape" are used as opposing terms, as "the built and the not-built, the cultural and the natural".<sup>118</sup> Within this schema, Krauss identifies three new sculptural conventions, "site construction" (landscape and architecture), "marked site" (landscape and non-landscape) and "axiomatic structure" (architecture and not-architecture). Krauss' expansion of sculpture in relation to architecture and landscape is based on her study of individual artworks by artists such as Robert Morris, Robert Smithson and Dennis Oppenheim.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

These artists brought about a shift in their practices by giving “place” a privileged position. Dennis Oppenheim describes 1967 as the year in which the “notion of sculpture as place was manifest”<sup>119</sup>, while Robert Smithson stated in an interview in 1972 that he had started to see the works not as specific objects, but in a more relational way in which the works “became a preoccupation with place”.<sup>120</sup> “While modernist sculpture rendering itself more autonomous and self referential, and thus transportable, placeless, and nomadic; site-specific works, as they first emerged in the wake of Minimalism in the late 1960s and early 1970s, forced a dramatic reversal of this modernist paradigm”.<sup>121</sup> It was the recognition on the part of minimalist and earthworks artists of the 1960s and 1970s that “site”, in and of itself, became part of the experience of the work of art.<sup>122</sup> As Joseph Beuys indicates, there was a “dissolution of object/construct-oriented sculpture in favor of a more process-bound and architectural understanding of sculptural production and perception”.<sup>123</sup>

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<sup>119</sup> Jane Rendell. Art and Architecture: A Place Between. 2006: 49.

<sup>120</sup> “Oral history interview with Robert Smithson,” Archives of American Art. 14-19 July, 1972. <<http://www.aaa.si.edu/collections/interviews/oral-history-interview-robert-smithson-12013>> (Last accessed on 04.09.2015)

<sup>121</sup> Miwon Kwon. One Place after Another: Site-Specific Art and Locational Identity. Cambridge, Mass.: The MIT Press, 2004: 11.

<sup>122</sup> Erika Suderburg. Space, Site, Intervention: Situating Installation Art. 2000: 4.

<sup>123</sup> De Oliveira, Oxley, Petry, and Archer. Installation Art. 1994: 21.



**Figure 17 Robert Morris “Observatory” Flevoland, Netherlands, 1970.**

Source: Rosalind Krauss. “Sculpture in the Expanded Field.” *October*, vol.8, Spring 1979: 30-44.



**Figure 18 Robert Smithson “Spiral Jetty” Great Salt Lake, Utah, 1969-70.**

Source: Rosalind Krauss. “Sculpture in the Expanded Field.” *October*, vol.8, Spring 1979: 30-44.

### 3.3.1 Site and Non-Site

The individual practice of Robert Smithson and his understanding of site and non-site should be highlighted here as an example of the situation in which the working and production methods of architects and artists approximated each other. In 1965-1966, Smithson was working as a consultant artist for an architectural firm called

“TAMS” on the design of Dallas Fort Worth Airport. The project alerted him to ways of working outside the gallery, as he started “to consider how works might be viewed from the air and to think about how to communicate aspects of exterior works to passengers in the terminal building”.<sup>124</sup> Non-site, Smithson claims, was a direct outgrowth of his involvement in the airport project.<sup>125</sup>

“I was interested in capturing the sense of expanse and remoteness outside of the room space.... The non-sites came as a result of my thinking about putting large-scale earthworks out on the edge of the airfield, and then I thought, how can I transmit that into the center?”<sup>126</sup>



**Figure 19 Robert Smithson “A Nonsite” (Franklin, New Jersey, 1968), installed at Chicago Museum of Contemporary Art. Photographed by: James Isberner.**

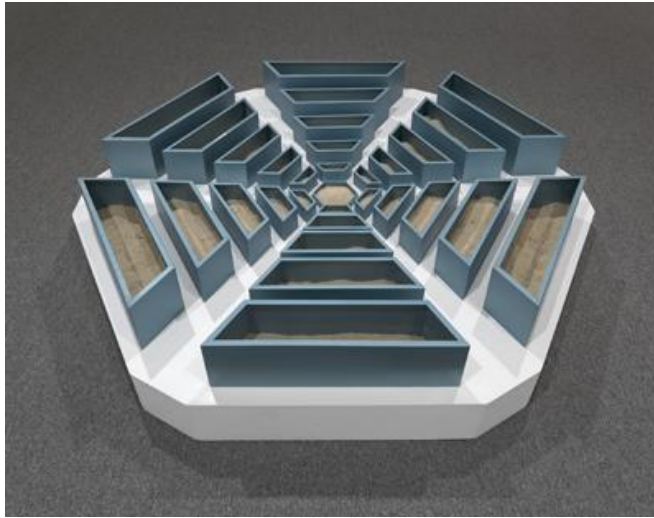
Source: Yale Arts Book Blog. 4 Sep. 2015. <<http://artbooks.yupnet.org/2014/07/05/the-20132014-art-season-roundup-and-a-top-10-by-david-ebony/>>

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<sup>124</sup> Ibid.

<sup>125</sup> Mark Linder. “Towards a New Type of Building: Robert Smithson’s Architectural Criticism,” Robert Smithson. Berkeley, Calif.: University of California Press, 2004: 192.

<sup>126</sup> Ibid.



**Figure 20 Robert Smithson “A Nonsite” (Pine Barrens, New Jersey, 1968) installed at National Gallery of Art.**

Source: Montclair Art Museum, 4 Sep. 2015.

<<https://www.montclairartmuseum.org/content/robert-smithsons-new-jersey>>

In his essay “A Provisional Theory of Non-Sites”, Smithson refers to non-sites as “abstract containers”<sup>127</sup> and as “rooms within rooms”<sup>128</sup>, explaining that he considers his non-sites to be an alternative to the pictorial tradition. He goes on to describe his work in terms of a shift to the production and construction of “logical pictures”<sup>129</sup>, claiming that “a logical picture differs from a natural or realistic picture in that it rarely looks like the thing it stands for. It is a two-dimensional analogy or metaphor-A is Z.”<sup>130</sup> The “logical picture” to which Smithson refers, as Rendell claims, can be equated with “the architectural drawing and the documents describing

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<sup>127</sup> Land and Environmental Art, ed. Jeffrey Kastner, London: Phaidon Press, 1998: 31.

<sup>128</sup> Linder. “Towards a New Type of Building: Robert Smithson’s Architectural Criticism,” 2004: 193.

<sup>129</sup> *Ibid.*

<sup>130</sup> Robert Smithson. “A Provisional Theory of Non-Sites,” Robert Smithson: The Collected Writings, Jack Flam ed. Berkeley and Los Angeles, Calif.: University of California Press, 1996: 364.

the construction process”<sup>131</sup>, considering the fact that both these drawings and non-sites are usually representations of actual sites.

### **3.4 Installation: Architecture and Art**

It is claimed here that these above-mentioned works of art do not belong simply to an expanded field of sculpture, but rather to the invaded field of “architecture”. In this study, these works are not assessed solely as artworks, but rather as works engage the modes of architectural production. Anthony Vidler, dwelling on the relationship between architecture and art, borrows Rosalind Krauss’s formulation but claims further that during the 1960s, “sculpture began to play in an “expanded field”, claiming that “art has toyed metaphorically and literally with the architectural dimension”.<sup>132</sup>

The intention of this chapter is not to make a complete survey of all works that could fall under the category of “installation” from the past four decades, as the objective is rather to explore how installations informed the discipline of architecture so that the “architectural installations” occurred. This study positions installations at the intersection of architecture and art, and by introducing the differences and similarities between these two disciplines, it is aimed to unveil the potentials that installations can offer to the field of architecture.

#### **3.4.1. “Function” as a Separatrix between Architecture and Art**

While artists engage architectural procedures in their work, in a parallel way, as Vidler asserts, architects explore the processes and forms of art, often using the terms set out by artists in order to “escape the rigid codes of functionalism and formalism”. These mutual explorations produce “a kind of ‘intermediary art,’

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<sup>131</sup> Jane Rendell. *Art and Architecture: A Place Between*. 2006: 40.

<sup>132</sup> Vidler. *Warped Space*. 2000: 158.

comprised of objects that, while situated ostensibly in one practice, require the interpretive terms of another for their explication”.<sup>133</sup> Architecture and art approximate each other in scale in installations, so that “installations” could be characterized what Vidler defines as “intermediary art”. When considered in terms of scope, content and material articulation, no significant difference can be observed between architecture and art installations; however, when viewed from a historical perspective, they seem to differ in the way they occur.

Art installations are emerged in the 1960s and 1970s as a result of the investigations of artists into the relationship between the work of art and its space; while architectural installations, on the other hand, emerged to fill a void. In order to compensate for architecture’s “incapacity to move and its reliance on permanence and solidity”<sup>134</sup>, architects adopted certain other ways of working, expanding the field of architecture to include art.

As Jane Rendell asserts, architecture and art are frequently differentiated in terms of their relationship to “function”. While architecture responds to such social needs such as “providing a shelter when it rains or designing a room in which to perform open-heart surgery”, the only “use” of an artwork is to be looked at. As Stanford Anderson claims:

“Architecture does have to answer to many instrumental demands of function and making. It is not surprising then, nor wrong, that much thought in architecture is addressed to instrumentalities. Nor is it surprising that we have had programmes called “functionalism,” claiming not only to address the necessary instrumentalities of architecture, but also to be theoretically adequate. In later discussions of the theory of architecture, functionalism is

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<sup>133</sup> Ibid.

<sup>134</sup> Sylvia Lavin, “Superarchitecture,” *Kissing Architecture*. Princeton: Princeton University Press, 2011: 57.

generally rejected; but functionalism remains a default position in much of architectural practice, and even in pedagogy.”<sup>135</sup>

In order to eliminate this distinction between architecture and art, specifically in the early 20<sup>th</sup> century, architects attempted to divest themselves from the utilities of “building” and to define architecture as “an art of building”. In the manifesto of the Bauhaus school, which was founded in 1919 in the city of Weimar by German architect Walter Gropius, it is stated that “[t]he ultimate goal of all art is the building”. Walter Gropius theorized architecture as the “*Gesamtkunstwerk*”, or total work of art. As Suderburg further claims:

“Architecture was to assimilate all forms of the visual and performing arts into a single totalizing project that would define the twentieth century. The Bauhaus would attempt to resolve the split between art and craft as well as performer and audience, the alienation of the subject from art, and the artist's alienation from technology and commerce. In the totalized project of art, object-making, music-making, and building would form a singular modernist unity”.<sup>136</sup>

The architectural pavilions of this century, as the predecessors of today’ architectural installations, are the places in which architects understand “function” the same way as artists do.<sup>137</sup> That is to say, installations provided an opportunity for architecture to be “functional” in a different way, such as “providing certain kinds of tools for self-reflection, critical thinking and social change”.<sup>138</sup> For instance, Bruno

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<sup>135</sup> Stanford Anderson, “Thinking in Architecture,” *Ptah.08 : Building Designing Thinking*, Helsingki, Sweden: The Alvar Aalto Foundation, 2009: 74.

<sup>136</sup> Erika Suderburg. *Space, Site, Intervention: Situating Installation Art*. 2000: 6.

<sup>137</sup> It should be indicated here that even though “installation” as a term is first emerged in art discourse, the practice is not unprecedented for architecture. In many of the publications regarding architectural installations, pavilion is considered as the precedent of the installation. Even in some inquiries, the term “installation” is used interchangeably with “pavilion”. See Barry Bergdoll, “The Pavilion and the Expanded Possibilities of Architecture,” *Detail*, October, 2010: 576-573; Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion,” *Artforum International* vol.51 no.2 October, 2012: 212- 219.

<sup>138</sup> Jane Rendell. *Art and Architecture: A Place Between*. 2006: 3.

Taut states that his “Glass Pavilion”<sup>139</sup> has “no purpose other than an inner artistic one”.<sup>140</sup> Similarly, Mies van der Rohe describes the “Barcelona Pavilion”<sup>141</sup> as “just a representational room, without any specific purpose.”<sup>142</sup>

Although these pavilions, as their architects state, did not function in a conventional manner, the spatial explorations in Barcelona Pavilion or structural experiments carried out for Glass Pavilion could be assessed as “function” in a broader sense to include “the construction of critical concepts”. Despite their ephemeral nature, their legacy went beyond their physical presence, and triggered new potentials for the discipline of architecture that would allow it to go beyond itself. Released from the constraints of permanency and “function”, pavilions were seen as places of architectural experiment in the early twentieth century<sup>143</sup>, when the pavilion was the realization of “the new before the new”.<sup>144</sup> “The new kind of a style, the new kind of decoration, the new kind of architecture was experimented with precisely in these temporal situations”.<sup>145</sup>

### **3.4.2. Architectural Installations in the Twentieth Century**

Architectural installations underwent major changes after the late 1970s. The relationship between architecture and art is a crucial factor in any understanding of the current situation of architectural installations. Sylvia Lavin re-visited the “Rooms” exhibition (1976) to unveil the differences between the pavilions of early

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<sup>139</sup> Bruno Taut designed the Glass Pavilion for the 1914 German Werkbund Exhibition.

<sup>140</sup> Sarah Bonnemaïson, Ronit Eisenbach “Introduction,” Journal of Architectural Education vol. 59, no. 4, Special Issue, May 2006: 6.

<sup>141</sup> The Barcelona Pavilion was designed by Ludwig Mies van der Rohe as the German National Pavilion for the Barcelona International Exhibition, in 1929.

<sup>142</sup> Mary Anne Staniszewski, The Power Of Display. Cambridge, Mass.: MIT Press, 1998.

<sup>143</sup> Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion”, Artforum International vol.51 no.2 October, 2012: 212- 219.

<sup>144</sup> Alison and Peter Smithson as quoted in Beatriz Colomina “This is Tomorrow,” Displayer vol. 01, April 2007: 15.

<sup>145</sup> Ibid.

the 20<sup>th</sup> century and the architectural installations of today, describing “Rooms” as an “acute moment of change” in the relationship between architecture and art.<sup>146</sup> Lavin claims that both architects and artists made interpretations of the “spatial qualities of the room”, but each made different claims about it. Since art is usually separated from economic and social concerns, or “reality”, and architecture is always associated with “reality of program and structure”, architects and artists both aimed to alter their disciplines’ understanding of the “real”.

Architects aimed to divest themselves of “the inarticulateness of building”, and in developing “architectural theory as opposed to buildings”, they sought “a purely cultural sphere from which all economic and other contaminants of the “real” were evacuated, and for this they needed a room as close to a virtual envelope as could be constructed: a room for the unreal.”<sup>147</sup> Artists, on the other hand, avoided acting on “room”, preferring rather “rooms that they could present as coterminous with the real, seeking building in a state of nature”. Their choice of place were lofts, factories and other raw industrial spaces, and the notion of the real at the time, as Lavin claims, became the primary separation between architecture and art, still affects the production and reception of pavilions today. Lavin summarizes this duality as follows:

While artists were resisting the commodification of art by emphasizing the built room as an instantiation of real material conditions, literal experience, and direct means of construction, architects rejected the reality of program and structure as leading inevitably to commodification, simplifying architecture into a virtual pavilion.<sup>148</sup>

This dynamic between architects and artists on their claim about the room— with artists treating it as real space and architects striving for it as an ideated world — “initiated a period during which the material products of art and architecture began

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<sup>146</sup> Lavin, “Vanishing Point: The Contemporary Pavilion,” 2012: 212- 219.

<sup>147</sup> Ibid.

<sup>148</sup> Ibid.

to approximate each other, first in scale and then through other means”.<sup>149</sup> Architectural installations, by renouncing “reality”, were turned necessarily into “virtual” small buildings. Lavin argues that the experimental character of installations has vanished today, with the contemporary installations by architects being described by Lavin as “pavilionized buildings” that cannot function as an index of disciplinary ambition for the future, as they did in the early 20<sup>th</sup> century.

### **3.5. Installation as a Display Device for Architecture**

The transformation of architectural installations into “small buildings” coincided with the recognition of architecture as an autonomous part of the culture industry since the end of the 1970s.<sup>150</sup> In this regard, by the end of the 1970s, architectural museums were found “with an emphasis on their interest in the transmission of information and the promotion of knowledge of architecture”.<sup>151</sup> This was accompanied in the 1980s by biennales and other transitory events that engaged architectural installations in their programs. The Venice Architecture Biennial, which was initiated in 1980, is the most influential example of its kind, and was followed by an increase in public and media interest in contemporary architecture that resulted in a proliferation of architecture exhibitions.

Exhibiting architecture presents a challenging case for museums due to the size and situation involved when compared to art.<sup>152</sup> For art, “exhibiting is a necessary

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<sup>149</sup> Ibid.

<sup>150</sup> Dietmar Steiner. “Architecture Museums Today,” (address delivered at The Future of Architecture Museums Symposium, Helsinki, Finland, 20-22 Aug. 2009).

<sup>151</sup> Ayşen Savaş. “Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions,” 1994: 9.

<sup>152</sup> Through the end of the 1970s, architectural museums were found with “an emphasis on their interest in the transmission of information and the promotion of knowledge of architecture”. For further inquiry, see Ayşen Savaş. “Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions” Unpublished PhD Dissertation in Architecture. Massachusetts: Massachusetts Institute of Technology, 1994: 9.

operation that makes it visible and understandable to an audience”. As Emma Barker claims, the condition of being on display is fundamental to the construction of category “art” in the modern Western world.<sup>153</sup> Architecture, on the other hand, is by nature, eminently visible and “already exists in the ‘real world’, in the public domain, as a functional, three-dimensional material element”.<sup>154</sup> It is not feasible to exhibit architecture in a one-to-one scale, or to bring it into the space of the gallery, meaning that it is not possible to reproduce the true experience of architecture anywhere other than where it stands in situ. Installations represent one of only a few opportunities for museums to exhibit architecture on a one-to-one scale. Barry Bergdoll emphasizes the difficulty in displaying architecture commissioned by art museums and galleries, and states that temporary installations take over the role of pavilions in this sense.<sup>155</sup>

As the number of number of institutions, arts programs, biennials and expos that engage architectural installations in their curatorial programs grows, Sylvia Lavin claims that the “architectural pavilion now has an identifiable market and hence constitutes its own niche within professional practice”, rather than being critical to the field of architecture.<sup>156</sup> Annual events like the Museum of Modern Art’s Young Architects, which started in 2000 in New York and has today expanded to five other countries on four continents, and the Serpentine Gallery Pavilions in London, or the architecture and art biennales throughout the world, are among the most important venues for architectural installations.

It is not the intention of this thesis to cover all such programs and biennales, but to focus on the architectural installations designed or built for the İstanbul Modern

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<sup>153</sup> Emma Barker. *Contemporary Cultures Of Display*. 1999: 13.

<sup>154</sup> Christophe van Gerrewey, Tom Vandeputte and Véronique Patteeuw. “The Exhibition as Productive Space,” *OASE*, issue 88, October 2012: 1.

<sup>155</sup> Barry Bergdoll, “The Pavilion and the Expanded Possibilities of Architecture,” *Detail* October, 2010: 573-576.

<sup>156</sup> Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion.” 2012: 212- 219.

Young Architects Program. Although installations are designed by architects and considered a part of architectural production, it should be underscored that the Young Architects Program is essentially a curatorial project. Even though the program resembles an architectural competition in some aspects, it has its own procedure regarding the selection and building processes, making it distinct from architecture competitions. Such programs are rather a commissioning of architecture to provide museum visitors with a “warm” outdoor facility, and in this respect, the aim of the program could not be considered as a contribution to the field of architecture. The motivation behind this program is simply the desire of the art museums to expand their curatorial programs to include architecture, which would not normally fit within the confines of the gallery.

### **3.6. Installation: From “Space” to “Museum”**

Today, installations have become a prevalent form of exhibition in museums, in fact, having been initiated in “alternative spaces” of Alanna Heiss and her many imitators. Julie Reiss, in her book “From Margin to Center: The Spaces of Installation Art”, traces the installation’ course from alternative spaces to commercial galleries and then to major art institutions from the 1970s to the beginning of the 1990s. As Reiss argues, today's installation art is far from a marginal practice, have now come close to the center of museum activity.<sup>157</sup>

As Reiss states, the installation boom of the mid-1970s was followed by a period of a few years when it seemed to die down; although it never ceased completely.<sup>158</sup> In the 1980s, major international exhibitions such as the Venice Biennale, Documenta, Whitney Biennale and Sao Paulo Biennial, and venues like the Dia Center (New

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<sup>157</sup> Claire Bishop. *Installation Art: A Critical History*. 2005: 37.

<sup>158</sup> Reiss relates this situation with the premature deaths of prominent artist including Robert Smithson, Suzanne Harris, and Gordon Matta-Clark.

York)<sup>159</sup> included “installations” as an exhibition category, and critics began to remark on the re-emergence of “installations” in the middle of the 1980s. The status of installation as a “marginal practice”, in its heyday of the mid-1970s, was transformed into “a staple of biennials and triennials worldwide, capable of creating grand visual impact by addressing the whole space and generating striking photographic opportunities”<sup>160</sup> during the 1980s. The installation concept still retains most of the features it gained in the period in which it first emerged, however, as Dan Cameron claims:

“[t]hese new installations are not the random proliferations of fragments and materials that installation came to signify a decade ago... It is simply that more artists are seeing the limitless potential of installations in terms of absolute control as opposed to absolute abandon.”<sup>161</sup>

It is only since the 1990s that the installations have become “a museum standby.” From the 1980s to the 1990s, installations were all exhibited at commercial galleries. As Reiss states, “by the end of the 1980s it had become widely prevalent in the art world, and its status became that of an accepted genre that was not only accommodated but actually sought after by major museums; Installation art was available for the commissioning.”<sup>162</sup>

The itinerary of the “installations” from “alternative spaces” to museums has blurred the line between these two types of institution, as predicted by artist Vito Acconci in 1976, when he implied that “[i]f an alternative space became too successful, it

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<sup>159</sup> “First established in 1974 as the Dia Art Foundation to promote the development of the visual arts, the center “continues to place emphasis on fully developed installations of an individual artist’s work over an extended period.” The center opened its large Chelsea space in a renovated warehouse in 1987, providing space and support for large-scale installations.” See, Julie H. Reiss. From Margin to Center : The Spaces of Installation Art. Cambridge, Mass.: MIT Press, 1999: 132.

<sup>160</sup> Julie H. Reiss. From Margin to Center : The Spaces of Installation Art. 1999: 132.

<sup>161</sup> Ibid.

<sup>162</sup> Ibid. 135.

would no longer be able to define itself in opposition to more established spaces.”<sup>163</sup>  
The most remarkable example of this can be said to be the merger of the Museum of Modern Art and the P.S. 1 Contemporary Art Center, which for Reiss, established the legitimacy of installations throughout the art world:

“More than twenty years have passed since P.S. 1 first opened its doors in Long Island City as a venue where artists were free to create site-specific installations. During this time, the institution continued strongly to support Installation art, among its other programs. Early in 1999, P.S. 1 and the Museum of Modern Art announced that they were merging. The announcement of the merger is shocking given the history of the two institutions and P.S. 1’s role in fostering radical art such as installations. This new union will undoubtedly contribute MoMA’s authority to art shown at the P.S. 1 site, further establishing Installation art’s legitimacy throughout the art world. The merger is tangible evidence of Installation art’s evolutionary arc toward the conventional, the final move to the center.”<sup>164</sup>

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<sup>163</sup> Ibid.

<sup>164</sup> Ibid. 147.

## CHAPTER 4

### YOUNG ARCHITECTS PROGRAM

#### 4.1. Initiation: MoMA and P.S. 1 Contemporary Art Center Merger

The Young Architects Program was launched immediately after the merger between the P.S. 1 Contemporary Art Center and the Museum of Modern Art, as the first collaboration between these two formerly opposing institutions. For the purpose of this study, it is necessary to investigate the conditions that brought about the merger of these two institutions before making further comment, although at first sight, it is compelling to note that it was “architecture” that became the most important field of collaboration for these two “art” institutions.

The public school building that housed the P.S. 1 Contemporary Art Center was built in 1899, and underwent only light renovation before the opening of the inaugural “Rooms” exhibition in 1976. The space required major renovations to sustain its activities, and in 1994, a grant was awarded to Alanna Heiss to renovate the building.<sup>165</sup> As Heiss states the grant made her responsible to the viewer for the first time and caused her to change her mission related to the P.S. 1:

“Honestly, it took a long time for me to feel any responsibility to any viewer. And, that’s why, in everything I did, I was responsible first of all to the artists, and then to a small magic circle in the art community around the world. I had no responsibility to the press. I certainly had no real responsibility to

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<sup>165</sup> Grant is valued at 5 million US Dollars.

collectors. I had only one responsibility: to make interesting shows. But taking that public money, that saved PS1, made me change my mission.”<sup>166</sup>

After a three-year renovation project designed by architect Frederick Fisher, the P.S.1 Contemporary Art Center reopened to the public in October 1997. The renovation project increased the exhibition space of the P.S.1 Contemporary Art Center by fifty percent, making it the world’s largest institution devoted to contemporary art.<sup>167</sup>

Despite the widely acclaimed renovation and the grand reopening in 1997, and the impressive one hundred thousand annual visitors, the P.S.1 Contemporary Art Center was struggling economically.<sup>168</sup> As Martin Beck claims, the institution was confronted with “the choice of either finding a powerful financial partner or eventually going under”.<sup>169</sup> The Museum of Modern Art, on the other hand, already started its expansion and renovation project in February 1996 with the acquisition of some adjacent properties. An international architectural competition was held for the commission to design the expansion of the museum building, and on December 8th 1997, the Museum of Modern Art announced Japanese architect Yoshio Taniguchi’s

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<sup>166</sup> “Alanna Heiss with David Carrier and Joachim Pissarro, with the Assistance of Gaby Collins-Fernandez,” 2014.

<sup>167</sup> Roberta Smith, “More Spacious and Gracious, Yet Still Funky at Heart,” *The New York Times*, 31 Oct. 1997 <<http://www.nytimes.com/1997/10/31/arts/art-review-more-spacious-and-gracious-yet-still-funky-at-heart.html>> (Last accessed on 04.09.2015)

<sup>168</sup> Martin Beck. “Alternative: Space,” 2002: 274.

<sup>169</sup> MoMA Official Website.

<[https://www.moma.org/momaorg/shared/pdfs/docs/press\\_archives/7587/releases/MOMA\\_1997\\_0100\\_87.pdf?2010](https://www.moma.org/momaorg/shared/pdfs/docs/press_archives/7587/releases/MOMA_1997_0100_87.pdf?2010)> (Last accessed on 04.09.2015)

selection for the design of the expansion and renovation of the Museum of Modern Art, with construction scheduled to begin in two to three years.<sup>170</sup>

The Museum of Modern Art aimed not only to expand in size but also to broaden its contemporary programs, and as part of this drive, on February 22nd 1999, Alanna Heiss, director of the P.S. 1 Contemporary Art Center and Glenn D. Lowry, the director of the Museum of Modern Art, announced that they had signed a letter of intent to merge their two institutions. In an official press release that announces the merger, Lowry said that “P.S. 1 is the “ideal match” for the Museum of Modern Art to achieve the rich and varied program of contemporary art it wants”.<sup>171</sup> Martin Beck, in his article, “Alternative: Space” presented some of the reasons behind the merger, and explained why these two institutions became the “ideal match”:

“Challenging contemporary exhibitions and programs that MoMA would never present could be shown at a satellite venue far from the museum. P.S. 1 added a spatial and-given its exhibition history- a conceptual “edge” to MoMA's exhibition program. Furthermore, many spaces in P.S. 1's building maintained, even after the renovation, a fairly raw physical feel, making for an ideal contrast to MoMA's more polished, traditional exhibition spaces.”<sup>172</sup>

Heiss claims that the P.S. 1 Contemporary Art Center was the most radical anti-museum, while the Museum of Modern Art was completely contradictory to everything that she aimed to achieve in P.S. 1. In the first case, P.S. 1 was in fact

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<sup>170</sup> The Museum of Modern Art closed on 53 Street in Manhattan on May 21, 2002, and only a one month later MoMA QNS in Long Island City, Queens, a former staple factory, opened on June 29, 2002, in order to sustain the museum's activity. Designed by Yoshio Taniguchi, the Museum reopened in midtown Manhattan on November 20, 2004, to coincide with the Museum of Modern Art's seventy-fifth anniversary. The 630,000-square-foot Museum is nearly twice the size of the former facility, offering dramatically expanded and redesigned spaces for exhibitions, public programming, educational outreach, and scholarly research. See “2004 Expansion,” [MoMA Official Website](http://www.moma.org/about/2004_expansion). <[http://www.moma.org/about/2004\\_expansion](http://www.moma.org/about/2004_expansion)> (Last accessed on 04.09.2015)

<sup>171</sup> Martin Beck. “Alternative: Space,” 2002: 274.

<sup>172</sup> Ibid.

founded to challenge the conditions created by the Museum of Modern Art and its many imitators, and Heiss herself stated that she and Lowry could identify only two areas in which the institutions could collaborate: film and architecture.<sup>173</sup>

Alanna Heiss stated that she “leaned on architecture” to secure a healthy relationship with the Museum of Modern Art,<sup>174</sup> and that the Young Architects Program had been designed to solidify the affiliation between the Museum of Modern Art and the P.S. 1 Contemporary Art Center. Speaking on this issue, Lowry stated:

“This inaugural project in the Young Architects Program is the epitome of what MoMA PS1 Founding Director Alanna Heiss and I hoped to accomplish by merging our two organizations. It not only furthers our curatorial mission, identifying and providing an outlet for emerging young talent, it aims to give something back to the community that has been so supportive of us.”<sup>175</sup>

The Young Architects Program could still be evaluated as an exception for Heiss, considering the fact that she produced no “architecture show” during her tenure at the P.S. 1 Contemporary Art Center. It was her preference to display existing architecture within art shows rather than to build a piece of architecture. It should be noted here that exhibitions of architecture and art require a different approach to their objects. “As opposed to the singularity and autonomy of the objects in the fine arts collections, the specific media of architecture demands constant mediation and

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<sup>173</sup> Heiss says, “film is a collaborative enterprise from the beginning and architecture is also in many ways supportive of collaboration”. See, Alanna Heiss. “Cultural Landscapes: Spaces for Exchange and Creative Value,” Lecture, International Summit. Architecture, Politics and Policies for Contemporary City: Projects of New City Ecology. Pontifical Catholic University of Puerto Rico, Ponce. 10 Dec. 2011.

<[https://www.youtube.com/watch?v=M5ZXkgn\\_umg](https://www.youtube.com/watch?v=M5ZXkgn_umg)> (Last accessed on 04.09.2015).

<sup>174</sup> Ibid.

<sup>175</sup> In 2010 the name of P.S. 1 Contemporary Art Center was changed again, to MoMA PS1. MoMA PS1 Official Website. < <http://momaps1.org/yap/>> (Last accessed on 04.09.2015)

contextualization”<sup>176</sup>, because the objects of architecture are usually absent in the space of the exhibition.<sup>177</sup>

The “exhibitionary” aspects of architecture and art is a broad subject that has been the subject of a number of studies, particularly after the 1970s when architecture museums developed a new understanding in the display of architecture.<sup>178</sup> The intention here is not to provide a complete understanding of the subject, but rather to emphasize that the approach of art museums<sup>179</sup> to architecture exhibitions today is not the same as Alanna Heiss’ understanding of architecture in her exhibitions back in the 1970s.

Alanna Heiss was writing new architectural programs for leftover urban spaces, such as an old school building, an abandoned factory or piers beneath a bridge as exhibition spaces, aiming to emphasize their architectural qualities. She gave prominence to the spatial qualities of the “buildings” by constructing the exhibition narrative in response to the architecture of these leftover spaces, in contrast to the tendency of art museums to exhibit the art of architecture, namely, the paintings, drawings and architectural models of architects. These artifacts are exhibited in art museums as fixed and final outcomes of the architects’ work, with emphasis on their aesthetic and formal qualities rather than the intellectual idea or the process behind the work.

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<sup>176</sup> Eszter Steierhoffer. “The Exhibitionary Complex of Architecture,” OASE. issue 88, October 2012: 6.

<sup>177</sup> Ibid.

<sup>178</sup> For further inquiry, see Ayşen Savaş, Ayşen Savaş. “Between Document and Monument: Architectural Artifact in an Age of Specialized Institutions” Unpublished PhD Dissertation in Architecture. Massachusetts: Massachusetts Institute of Technology, 1994; Phyllis Lambert. “The Architectural Museum: A Founder's Perspective,” Journal of the Society of Architectural Historians, Vol. 58, No. 3, Sep. 1999: 308-315.

<sup>179</sup> Referring to the Museum of Modern Art and the İstanbul Modern in the scope of this study.

## 4.2 İstanbul Modern Young Architects Program

The İstanbul Museum of Modern Art, one of the Turkey's earliest private museums, was founded in 2004 on the shores of the Bosphorus Strait. As stated by Ayşen Savaş, the establishment of private museums in Turkey is a recent phenomenon, with Sabancı Museum, established in 1999, known to be the initiator of this new trend. As Wendy Shaw points out, “the rise of a liberal market economy and the growing economic and cultural power of corporations” in Turkey since the 1980s, launched a period of privatization of cultural institutions, including the museums,<sup>180</sup> and large corporate families such as Sabancı, Koç, Has and Eczacıbaşı, as well as some of the major banks, have invested in private museums and art institutions in the last decade.

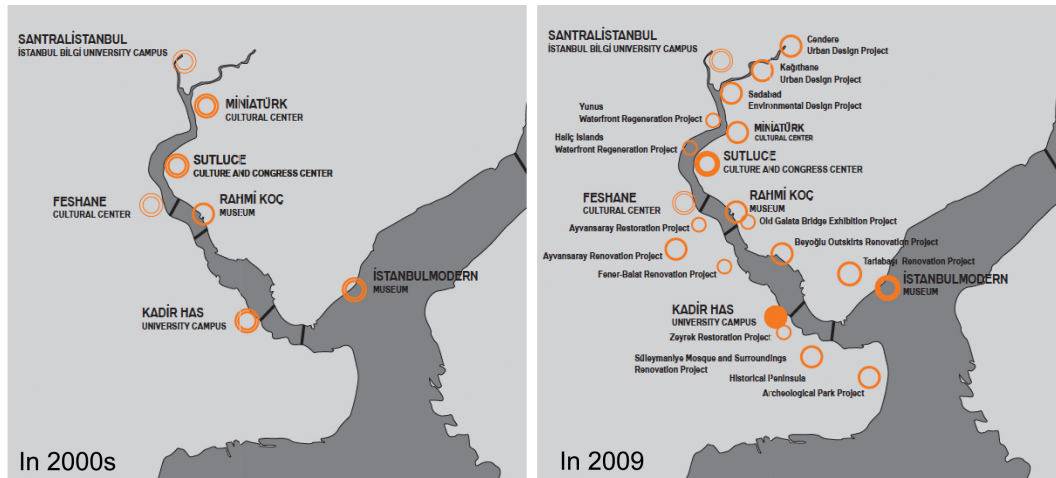
The İstanbul Museum of Modern Art, Rahmi Koç Museum and Rezan Has Museum are all examples of the adaptive reuse of historical buildings as museums.<sup>181</sup> As Ayşen Savaş states, “[i]t was implicit in their mission statements that they wanted to preserve not only their collections but also the historical buildings and sites for future generations”.<sup>182</sup>

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<sup>180</sup> Wendy Shaw. “National Museums in the Republic of Turkey: Palimpsests within a Centralized State,” Building National Museums in Europe 1750-2010. Linköping University Electronic Press, 2011: 938-939.

<sup>181</sup> The İstanbul Museum of Modern Art belongs to Eczacıbaşı family, Rahmi Koç Museum belongs to Koç family and Rezan Has Museum is established by Has Family.

<sup>182</sup> Ayşen Savaş. “House Museum: A New Function for Old Buildings,” METU JFA, Vol.27 Iss. 1. Ankara: METU Faculty of Architecture Printing Workshop, 2010: 144.



**Figure 21 Transformations on the Golden Horn Area between the years 2000-2009.**

Source: Cities by Design II, İstanbul Reader. Harvard Graduate School of Design, Spring 2012. 4 Sep. 2015.

<[http://isites.harvard.edu/fs/docs/icb.topic1045812.files/CBD%20Weeks%2006-07\\_Istanbul.pdf](http://isites.harvard.edu/fs/docs/icb.topic1045812.files/CBD%20Weeks%2006-07_Istanbul.pdf)>

The Golden Horn area, where the İstanbul Modern resides, is among the historical sites in the city that have come to house facilities for art and education, and it has witnessed a major transformation over the last decade. After serving as the import harbour for seventeen centuries, due to the decentralization of industry in the mid-1980s, “the Golden Horn has been transformed into a cultural basin with the insertion of facilities like museums, conference centres and exhibition spaces on the sites of the preserved industrial functions”.<sup>183</sup>

Aside from the industrial buildings that were transformed into art and exhibition spaces, it is necessary to point out the school building, located very close to the İstanbul Modern, within the scope of this thesis, considering the fact that Alanna Heiss also chose a school as the permanent home of the institution she established. Like Public School No.1 in Long Island, New York, the Galata Greek Primary

<sup>183</sup> Namık Erkal “Towards the Museum Harbor,” *Abitare*, no.472, 2007: 140.

School<sup>184</sup> had to suspend its activities in 1988 as a result of the decrease in the Greek population in İstanbul, especially from the 1960s onwards.<sup>185</sup> In 2012, the Galata Greek Primary School opened its doors again to house the first edition of the İstanbul Design Biennial.<sup>186</sup>



**Figure 22 Exterior view of the Galata Greek School building.**

Source: Official Website of İstanbul Design Biennial. 4 Sep. 2015.

<<http://istanbuldesignbiennial.iksv.org/venues/galata-greek-school/>>

As indicated by Namık Erkal, the first attempt to create a contemporary museum on the Golden Horn was initiated by the İstanbul Foundation for Culture and Arts – a non-profit, non-governmental organization founded in 1973 – on the site of the former Feshane, a former 19th century textile manufacturing factory. However, due

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<sup>184</sup> The school was constructed in the late nineteenth century for the education of Greek children in İstanbul.

<sup>185</sup> In 2001, it started operating as a nursery school in order to increase the student capacity and improve the quality of education, but was eventually forced to close again in 2007.

<sup>186</sup> For the exhibition entitled “Adhocracy”, curated by Joseph Grima. The school building continues its activities as an exhibition space for both the 13th and 14th İstanbul Biennial in 2013 and 2015, and also for the second edition of İstanbul Design Biennale in 2014.

to disputes with the Municipality, the Foundation realized its museum project in the end in another harbor structure. The İstanbul Modern was opened in December 2004, in the fourth warehouse<sup>187</sup>, which had been transformed into a museum by Tabanlıoğlu Architects.<sup>188</sup>

The İstanbul Museum of Modern Art aims to disseminate Turkey's artistic creativity among wide audiences and promote its cultural identity in the international art world by hosting a broad array of interdisciplinary activities.<sup>189</sup> Architecture became a regular theme of the museum exhibits, particularly in recent years, despite the lack of an architecture department or collection in the museum.<sup>190</sup>

On June 4<sup>th</sup> 2012, the Museum of Modern Art, MoMA P.S. 1 and the İstanbul Museum of Modern Art announced a new partnership that would further expand the international MoMA/MoMA PS1 Young Architects Program to Turkey. As stated by Oya Eczacıbaşı, chair of the board of İstanbul Modern, “[e]xhibiting innovative approaches in architecture and supporting creative architectural projects from Turkey” had been among the primary goals of the museum for many years.<sup>191</sup>

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<sup>187</sup> The fourth warehouse was constructed during the realization of the 1957-58 Project on the Galata pier and served as the main venue for the 8th İstanbul Biennial a year before the opening of the museum.

<sup>188</sup> Ibid.

<sup>189</sup> Official Website of İstanbul Modern.

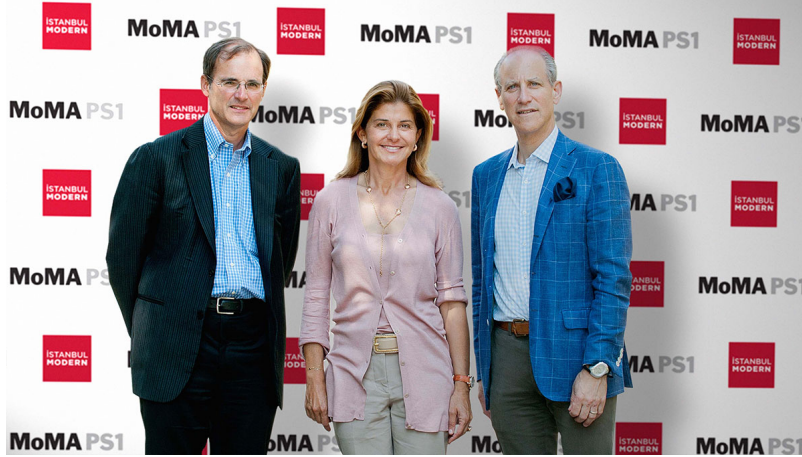
< [http://www.istanbulmodern.org/en/museum/about\\_760.html](http://www.istanbulmodern.org/en/museum/about_760.html) > (Last accessed on 04.09.2015)

<sup>190</sup> Architecture exhibitions that were held in the İstanbul Modern so far is listed below: “Armenian Architects of İstanbul” exhibition (December, 9<sup>th</sup> 2010 – January, 9<sup>th</sup> 2011) which displays the contributions of Armenian architects who played a part in the shaping of İstanbul in the 19th and 20th centuries. “VitrA Contemporary Architecture Series” in 2013, 2014 and 2015, which is a collaboration of VitrA and the Turkish Association of Architects in Private Practice. See, Official Website of İstanbul Modern.

<<http://www.istanbulmodern.org/en/exhibitions/past-exhibitions>> (Last accessed on 04.09.2015)

<sup>191</sup> Official website of MoMA. < [http://press.moma.org/wp-content/files\\_mf/momamomaps1\\_yapistanbul\\_announcementrelease58.pdf](http://press.moma.org/wp-content/files_mf/momamomaps1_yapistanbul_announcementrelease58.pdf) > (Last accessed on 04.09.2015)

Eczacıbaşı claimed that as a “global exhibition that recognizes local talents”<sup>192</sup>, the collaboration with the Museum of Modern Art and MoMA PS1 in the Young Architects Program would be an important step for the museum towards achieving these objectives.



**Figure 23 İstanbul Modern signing the agreement with MoMA and MoMA PS1 for Young Architects Program. From left to right: Barry Bergdoll, Oya Eczacıbaşı, Glenn Lowry.**<sup>193</sup>

Source: Official Website of İstanbul Modern. 4 Sep. 2015.

<[http://www.istanbulmodern.org/en/press/press-releases/istanbul-museum-of-modern-art-partners-with-moma-and-moma-ps1\\_925.html](http://www.istanbulmodern.org/en/press/press-releases/istanbul-museum-of-modern-art-partners-with-moma-and-moma-ps1_925.html)>

In Turkey, architecture is not recognized as an aesthetic field, nor are its most visible products, namely “buildings”, respected as aesthetic objects. In this regard, this program has the potential to bridge the gap between people and architects by raising public awareness of architecture, in that exhibitions have always been considered a tool for communication with the public. As a result of the activities of the İstanbul Modern, buildings, on the small scale, and architecture, on the large scale, are aestheticized, and the public is made aware of architectural issues. It can be stated

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<sup>192</sup> Ibid.

<sup>193</sup> Barry Bergdoll is then the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, Oya Eczacıbaşı is the chair of the board of İstanbul Modern, Glenn Lowry is the director of MoMA.

that the program also distinguishes itself from “traditional” commissions in Turkey as the first and only commission in which architects are asked to design temporary and innovative structures on a regular basis. Moreover, news related the program is disseminated in all forms of media, ensuring the promotion of architecture in the country, a country that lacks any architecture museum or center.

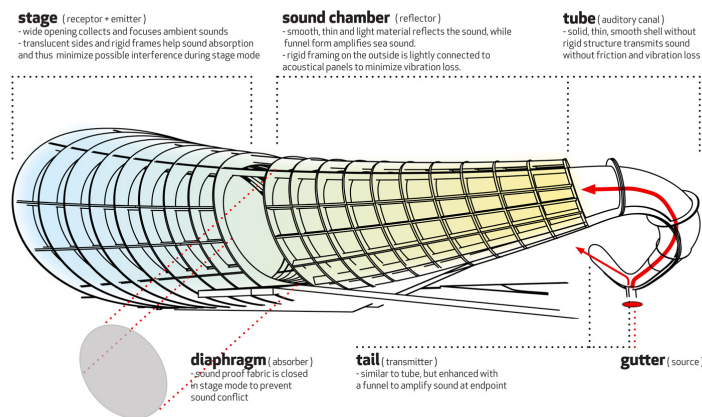
The İstanbul Modern garden is located over water, which, along with along with shade and seating, is one components of the design brief, giving architects the opportunity to consider more “experimental” approaches. That is to say, the presence of the sea beneath the courtyard of the İstanbul Modern generates new inputs for the design of installations, such as “sound, motion and reflection”, which are borrowed primarily from the field of engineering. Unlike in other institutions in the global program, in the specific case of the İstanbul Modern Young Architects Program, the participant architects were able to take a different approach, siting their installations at the intersection of architecture and engineering rather than of architecture and art, to the extent that some installations could even be defined as “engineered” architectural installations. A number of the designers adopted a “beneath the sea” approach in their concepts, including the winning installation of 2013, entitled “Sky Spotting Stop”. The installation was benefiting from the sea as the generator of the movement for the shading elements that are not anchored to the slab, but floating on the water with the support of buoys. The installation used the sea to generate movement in the shade elements which, rather than being anchored to the slab, were floating on the water supported by buoys. The installation was defined as “a small forest of poles swaying not in the wind but with the movement of the waters of the Bosphorus under the İstanbul Modern’s plaza”<sup>194</sup> by Barry Bergdoll, one of the jury members.

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<sup>194</sup> Official Website of the İstanbul Modern.

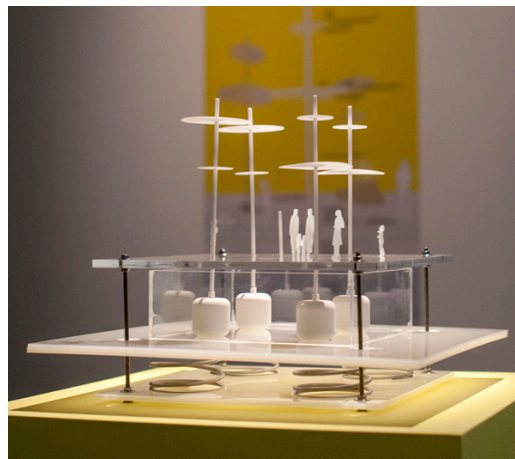
<[http://www.istanbulmodern.org/en/press/press-releases/the-first-project-of-the-yap-istanbul-modern-young-architects-program-has-been-announced\\_1102.html](http://www.istanbulmodern.org/en/press/press-releases/the-first-project-of-the-yap-istanbul-modern-young-architects-program-has-been-announced_1102.html)> (Last accessed on 04.09.2015)

Another important example of this kind of approach was “Seapeaker”, which was shortlisted in the 2013 competition, and took the form of a speaker that amplified the sound of the sea beneath the site. The primary aim of the proposal was to find a way of affecting the sense of hearing of those passing through the area through architectural design. The drawings and models of these two installations in particular differed from so-called “traditional” architectural drawings and models.



**Figure 24 A drawing that illustrates the acoustic aspects of the installation, “Seapeaker”.**

Source: [Eray Carbajo](http://eraycarbajo.com/gallery/seapeaker/). 4 Sep. 2015. <[eraycarbajo.com/gallery/seapeaker/](http://eraycarbajo.com/gallery/seapeaker/)>

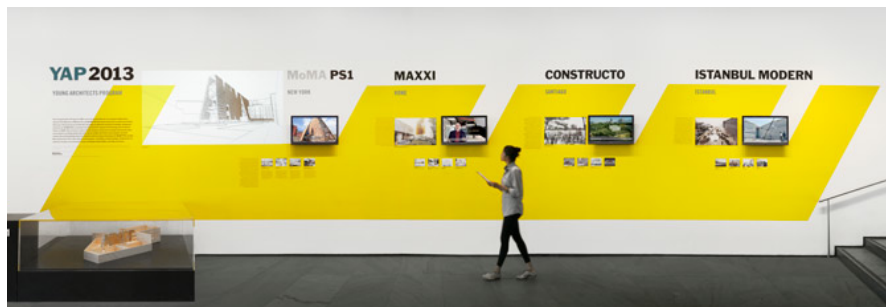


**Figure 25 A scaled model of the installation, “Sky Spotting Stop”.**

Source: [Sky Spotting Stop](http://www.skyspottingstop.com). 4 Sep. 2015. <[www.skyspottingstop.com](http://www.skyspottingstop.com)>

#### 4.2.1. İstanbul Modern Young Architects Program Exhibition

Apart from the temporal installations exhibited in the museums courtyard, an international exhibition featuring the drawings, models and photographs of the proposals of the five finalists from each of the affiliated programs are held simultaneously in the museums.<sup>195</sup>



**Figure 26 Young Architects Program International 2013 Exhibition at MoMA. Photographed by Martin Seck.**

Source: MoMA Design Studio. 4 Sep. 2015. <<http://momadesignstudio.org/Young-Architects-Program-2013>>



**Figure 27 Young Architects Program International 2013 Exhibition at İstanbul Modern.**

Source: Official Website of İstanbul Modern. 4 Sep. 2015.  
<[http://www.istanbulmodern.org/en/exhibitions/past-exhibitions/yap-istanbul-modern-young-architects-program\\_992.html](http://www.istanbulmodern.org/en/exhibitions/past-exhibitions/yap-istanbul-modern-young-architects-program_992.html)>

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<sup>195</sup> Although the installations are placed at MoMA PS1's courtyard, the international finalists exhibition takes place at the Museum of Modern Art.

The finalists' exhibition in the İstanbul Modern offers its visitors the opportunity to see twenty-five different projects designed in five different countries in distant geographical locations. In allowing the viewing of architectural productions in those countries, the exhibition could become a place for the testing of Turkey's position according to international standards.<sup>196</sup> The exhibition is loaded with displays of five different sites in five different geographical locations, featuring in all twenty-five different approaches, and so the physical limitations of the exhibition space prohibit the displays of the installations of the other institutions to only one wall of the exhibition hall, with photographs, videos and texts. The chosen media for the exhibitions of the finalists are questionable, considering that the architectural installations demand first-hand experience, or at least a three-dimensional representation. In this regard, its validation as a way of exhibiting site-specific architectural installations is quite debatable.

It should be underlined here that as Julie Reiss suggests, "spectator participation is so integral to the 'Installation art' that without having the experience of being in the piece, analysis of 'Installation art' is difficult"<sup>197</sup>, when compared to other art forms. The İstanbul Modern Young Architects Program has, at the time of writing, been realized twice to date, in 2013 and 2015. It should be stated that the only the installation entitled "All That is Solid", and the accompanying exhibition of the works of the other finalists of that year, were experienced in situ, as other interpretations have been based on only the photographic medium.

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<sup>196</sup> Personal interview with Çelenk Bafra, one of the program coordinators and finalists exhibition curators of the İstanbul Modern Young Architects Program, at İstanbul Modern on 23.07.2015.

<sup>197</sup> Julie H. Reiss, From Margin to Center : The Spaces of Installation Art. 1999: xiv.

## CHAPTER 5

### CONCLUSION

“Forgetting” is always used with reference to “remembering”, and is therefore linked to the notion of “memory”.<sup>198</sup> Memory is associated with museums whose mission is the “maintenance of archives and records, and its objects are used as tools for remembering”.<sup>199</sup> As Ayşen Savaş indicates, “the “museum”, with its undeniable relationship with history and its definition of space, is identified with “memory” by museum theorists”.<sup>200</sup> The act of “forgetting” that this study claims is realized by a “museum” makes this situation even more compelling.<sup>201</sup> It is the claim of this thesis that “forgetting” the work of Alanna Heiss is not an unconscious act; rather an

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<sup>198</sup> The notion of “forgetting” is used to assert a very specific case of “forgetting” regarding the work of Alanna Heiss. It should be noted that the intention here is not to present theoretical definitions of memory and therefore the notion of “forgetting”. However, as claimed by Monica McTighe, memory is important in the work of twentieth-century theorists because it is so closely tied to cognition and, on a broader scale, to social organization. The notion of “memory” could be found in the work of diverse twentieth-century writers, such as Walter Benjamin, Henri Bergson, and Michel Foucault and more recently, in the works of Richard Terdiman and Pierre Nora. As McTighe claims, from the late 1980s through the 1990s, an increasing number of essays and books on the theme of art and memory were published. For a reader into the notion of “memory”, see bibliography section, Monica Eileen McTighe, ““Epic Forgetting”: Mapping Memory Practices in Installation Art of the 1980s and 1990s,” Unpublished PhD Dissertation in Art History, Virginia: University of Virginia, Department of Art History, 2005.

<sup>199</sup> Ayşen Savaş. “Objects of Desire: Museums, Caught between Objects and Memory,” (Presentation at Ottoman Bank Archives and Research Center, 26 January 2005). Translated from Turkish by the author.

<[http://www.obarsiv.com/guncel\\_vct\\_0405\\_aysensavas.html](http://www.obarsiv.com/guncel_vct_0405_aysensavas.html)> (Last accessed on 04.09.2015)

<sup>200</sup> Ibid.

<sup>201</sup> For an inquiry into the practices of memory and museum see Susan A Crane, Museums And Memory. Stanford, Calif.: Stanford University Press, 2000.

intentional operation that resulted in the absorption of an oppositional institution into the more established structure of the museum.

This study makes a reading of the Young Architects Program through the prominent ideas and works of Alanna Heiss, moving away from the common tendency to evaluate the program solely as the production of an architectural installation that provides elements of shade, seating and water in the museum courtyard for summer months. It is the claim of this thesis that this tendency resulted from the “forgetting” of Alanna Heiss, or in other words, the “effacing” her works by the Museum of Modern Art.

The first indicator of Heiss being “forgotten”, came with the first installation of the Young Architects Program, which was designed by Philip Johnson, who is the “oldest”<sup>202</sup> living architect in the history of the Department of Architecture and Design in the Museum of Modern Art. Heiss referred to Philip Johnson as the perfect person for the first collaboration between these two institutions, being a symbol of the early years of the Museum of Modern Art<sup>203</sup> and a continuing force in architecture<sup>204</sup>, however his involvement created an ambivalent situation for the program, which was initiated for the promotion of young architects. In fact, it was the museums’ reluctance to show the works of “young” and “living” artists in the 1970s that compelled Heiss to found the Institute of Art and Urban Resources as an alternative exhibition space for “young” artists. It was therefore interesting to note that after thirty years, the exhibition in the courtyard of this alternative space was initiated with an installation by Philip Johnson.

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<sup>202</sup> Philip Johnson was then 94 years old.

<sup>203</sup> Philip Johnson is the first chief curator of architecture and design department, which was established in 1932 at The Museum of Modern Art.

<sup>204</sup> Carol Vogel, “Art Notes: Old Hand, Young Plan,” *The New York Times*, 21 May 1999. <<http://partners.nytimes.com/library/arts/052199ps1-johnson.html>> (Last accessed on 04.09.2015)

There is no account of the Young Architects Program that refers to the earlier period of the P.S. 1 Contemporary Art Center or the work of Alanna Heiss, and no reference has been made to the fact that these installations are created in the courtyard of an old “school” building. Still, this is not surprising considering the change made to the sign on the wall of the old public school, from P.S.1 MoMA to MoMA PS1. While the initials that represent the former public school “P.S. 1” has vanishes as the name “MoMA” come into prominence. It can thus be claimed that this was a conscious decision, by the Museum of Modern Art to absorb all the qualities created by Heiss in the P. S. 1 Contemporary Art Center since its foundation in 1971 up until the time of its merger with the Museum of Modern Art in 2000.



**Figure 28 P.S. 1 building featuring the installation Canopy by nARCHITECTS, MoMA PS1 Young Architects Program 2004 winner.**

Source: MoMA PS1 Official Website. 4 Sep. 2015. < <http://momaps1.org/yap>>



**Figure 29 P.S. 1 building featuring the installation Wendy by HWKN, MoMA PS1 Young Architects Program 2012 winner.**

Source: MoMA PS1 Official Website. 4 Sep. 2015. < <http://momaps1.org/yap>>

For the discipline of architecture, “forgetting” is used as a generative tool; indeed Modern Architecture itself, as the most important “innovation” in the history of architecture, was based on a “forgetting” of the past. “Modern Architecture accepted that meaning in architecture is not dependent on the memory of its own past”.<sup>205</sup> Excluding all of the historical precedents resulted in a process of abstraction, which led to the concentration of “form”, and certain standards and rules regarding the form were the only procedures the object of architecture had to follow, making possible the construction of an international language in architecture.<sup>206</sup> As claimed by Sarah Williams Goldhagen and Rejean Legault, the Modern Movement aimed to create “an architectural Esperanto, an internationalism”.<sup>207</sup>

The Museum of Modern Art was a pioneer institution in the creation of the so-called internationalization of Modern Architecture, with its “Modern Architecture: International Exhibition” in 1932. The exhibition catalogue stated that “[b]ecause of its simultaneous development in several different countries and because of its world-wide distribution it has been called the International Style”, although the exhibition presented projects from only a few European countries and the United States.<sup>208</sup>

The Young Architects Program could be seen as a continuation of this drive for the internationalization of architecture, but with a wider geographical reach. The

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<sup>205</sup> Seray Türkay. “The Orthographic Set: Making Architecture Visible,” Unpublished Master Thesis Ankara: Middle East Technical University, 2011: 40.

<sup>206</sup> Ibid.

<sup>207</sup> Anxious Modernisms: Experimentation in Postwar Architectural Culture. Sarah Williams Goldhagen and Réjean Legault eds. \_Montréal: Canadian Centre for Architecture, 2000: 12.

<sup>208</sup> The inaugural architecture exhibition at the Museum of Modern Art in 1932 is the “Modern Architecture: International Exhibition”. Today the exhibition is commonly referred as “International Style Show”. As stated by one of the curators of the show, Philip Johnson, this exhibition was a quest for a new style of architecture of the twenties and prophesied an International Style in architecture to take the place of the romantic styles of the previous half of the century. The exhibition gave rise to the foundation of the first curatorial department devoted to architecture and design in the Museum of Modern Art that same year. For further information about the exhibition, see Modern Architecture: International Exhibition. New York: Museum of Modern Art, 1932.

geographical diversity among the affiliates chosen by the Museum of Modern Art is worth mentioning: CONSTRUCTO in Chile, the National Museum of XXI Century Arts in Italy, İstanbul Modern in Turkey, and the National Museum of Modern and Contemporary Art, in South Korea. This can be read as an ambitious approach to revive the so-called “international” architecture of the 1930s.

This thesis emphasizes two cases of “forgetting”: First, the “forgetting” of the essence of three exhibitions organized by Heiss (beneath the Brooklyn Bridge, in disused properties across New York City, and finally, in the public school building in Queens); and second, “forgetting” the significance of the pavilion and its experimental and revolutionary spirit in the early 20<sup>th</sup> century. The contemporary architectural installation turned into, in Sylvia Lavin’s words, a “party decor”, and in return, “architectural design has been largely reduced to pavilion making”.<sup>209</sup>

This study positions installations at the intersection of architecture and art, claiming that installations can inform the activity of architectural design by bringing the two disciplines together. “As a mode of cultural production that enjoys a greater degree of separation from economic and social concerns, art can offer architecture a chance for critical reflection and action.”<sup>210</sup> As Jane Rendell asserts “to develop as a critical practice architecture must look to art and move outside the traditional boundaries of its field and into a place between disciplines”.<sup>211</sup>

When the work of Alanna Heiss is analyzed in comparison with the Young Architects Program, major differences can be observed in terms of the relationship between architecture and art. While Heiss was transforming architecture with the aid of artistic production, aestheticizing it, the installations designed for Young

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<sup>209</sup> Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion,” 2012: 212- 219.

<sup>210</sup> Jane Rendell. *Art and Architecture: A Place Between*. 2006: 192.

<sup>211</sup> Ibid. 193.

Architects Program could be evaluated as “weakened versions of architecture”<sup>212</sup>, that lacked the ability to provide a “significant” contribution to the field of architecture.

A project that was realized by Alanna Heiss in the 1970s combined architecture and art in such a way that new possibilities and means of production for both architecture and art were created. What Heiss achieved was a unique intertwining of architecture and art. As Sylvia Lavin suggests, “if the exchange between art and architecture that produced the conditions of possibility for the contemporary pavilion began in the “Rooms” of P.S. 1, now MoMA's Young Architects Program and its many imitators are hypertrophied symptoms of its conclusion”.<sup>213</sup>

This study suggests that there is much to be generated out of the reciprocal relationship between architecture and art that can be observed in the works of Heiss, who developed a critical approach to the practices of both architecture and art in the 1970s. A great deal can be learnt from Heiss in her use of urban “resources”, her understanding of space and her integration of permanent architectural space with temporary art works, or in other words, her transformation of permanent architectural spaces with the aid of temporary art works. Terms substantial to this

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<sup>212</sup> Sylvia Lavin uses the phrase “weakened versions of architecture” not only for the Young Architects Program installations but for the overall proliferation of pavilions that indicates a significant shift in the architectural discipline. As Lavin suggests, while in the early twentieth century, the pavilion was firmly established as a place of architectural experimentation, by contrast, “today’s pavilions are no longer proleptic, having lost any connection to an advanced cultural or historical project”. “Without a teleological motivation rooted in the belief that architecture’s role is to realize the zeitgeist, these “pavilionized” buildings cannot function as an index of disciplinary ambition for the future”. As Lavin claims, the reason behind the proliferation of pavilions may be in part a predatory response of art to the very “weakness” of architecture, which is increasingly susceptible to takeover by a new kind of hybrid art practice. According to Lavin, the pavilion’s overproduction is even more fundamentally linked to the changing nature of the relationship between art and architecture. For further inquiry, see Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion”, *Artforum International* vol.51 no.2 October, 2012: 212- 219.

<sup>213</sup> Sylvia Lavin, “Vanishing Point: The Contemporary Pavilion,” 2012: 212- 219.

study such as “space”, “room” and “museum” enabled an architectural reading of the works and exhibitions of Heiss.

Heiss’ works showed how in architecture the so-called “function” of a work can be understood differently in terms of the more experiential “program” or event produced within the “building”. A building designed to function as a “school” can undergo constant transformation with the aid of artistic production. Heiss introduced new ways of exhibiting art that opened up discussions of the differences between such terms as “site” and “context” in art and architecture.

Forgetting the roots of installation, in the case of the Young Architects Program, and in effect, forgetting Alanna Heiss, resulted in a situation in which the installation concept, while formerly asserted as a place for experimentation, innovation, and evolution, became “a naturally occurring site of authentic experience or an actual environmental control”.<sup>214</sup> Lavin asserts that the significance of pavilion is reduced to an opportunity for museums and other commissioners to get “real” architecture at a steep discount.<sup>215</sup> There is a tendency in the Young Architects Program to reduce the importance of architecture to the level of spectacle. “There is much to be gained from the cross-fertilization between architecture and the arts that is enriching the contemporary cultural ecology, but the pavilion, now no more than a professionalized product without a project, has reached its limit,” says Lavin.<sup>216</sup>

The Young Architects Program of İstanbul Modern contributes to the architectural culture of Turkey in many ways, but with its current mode of implementation, there is no ground for this exhibition to play a “pioneering role in the field of contemporary architecture” in the country. As it stands, the sole aim of this program is to create new possibilities for both public programming and the branding

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<sup>214</sup> Ibid.

<sup>215</sup> Ibid.

<sup>216</sup> Ibid.

strategies for the museum that could not be achieved with art commissions. The transfer of this program to Turkey by İstanbul Modern, without having investigated either its potentials or origins, has served to strengthen the amnesia related to the work of Alanna Heiss. If this program were based on the works of Heiss rather than on the brand name of the Museum of Modern Art, as it is now, it would present new viewpoints for the production and reception of architecture in Turkey.

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## APPENDIX A

### İSTANBUL MODERN YOUNG ARCHITECTS PROGRAM

#### A.1. 2013 İstanbul Modern Young Architects Program

The finalists of the 2013 İstanbul Modern Young Architects Program were “Haze” by Alper Derinboğaz; “Seapeaker” by the YAP İstanbul Modern Design Group; “Tearing the Ground” by ONZ Architects; and “IM/DEBRIS” by Yalın Mimarlık. The winning proposal, “Sky Spotting Stop” by SO? Architecture and Ideas was created in the museum courtyard and remained in place from 25<sup>th</sup> June to 15<sup>th</sup> November 2013.

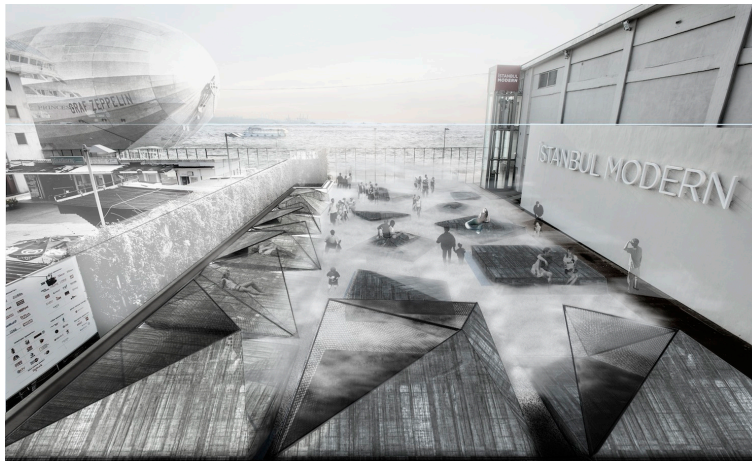


**Figure 30 “Tearing the Ground” by ONZ Architects**

Source: ArchDaily. 4 Sep. 2015. <<http://www.archdaily.com/333798/tearing-the-ground-yap-istanbul-modern-proposal-onz-architects/>>

“Tearing the Ground” was a contemporary interpretation of a flying carpet, and highlighted the fact that the Marmara Sea is becoming more and more polluted

every day. It was the architect's claim that people don't realize the gravity of the problem and tend to “sweep it under the carpet”, and so it was their intention to change this by providing a constant reminder of what was going on under the feet of visitors to the installation. “Tearing the Ground” proposed the use of the Marmara Sea and the Bosphorus as a medium for exposing the town-dwellers to what they consume, and highlighted the need to be in touch with the sea more often.<sup>217</sup>



**Figure 31 “Haze” by Alper Derinboğaz**

Source: [Salon Architects Website](http://www.salonarchitects.com/portfolio/haze/). 4 Sep. 2015.

<<http://www.salonarchitects.com/portfolio/haze/>>

“Haze” was a pavilion that shifted the perception of the specific shore condition of the Tophane Pier through an experiential design. “As the installation transforms İstanbul Modern into a garden of stages it also prepares an unexpected architectural condition for the distant relationship of İstanbul and the sea.”<sup>218</sup> It brings water and people together in a unique way in the middle of a 1.5 km customs border wall, which is located in the city center. Haze” brought water and people together in a

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<sup>217</sup> [Official website of İstanbul Modern](http://www.istanbulmodern.org/en/exhibitions/tearing-the-ground_1111.html).

<[http://www.istanbulmodern.org/en/exhibitions/tearing-the-ground\\_1111.html](http://www.istanbulmodern.org/en/exhibitions/tearing-the-ground_1111.html)> (Last accessed on 04.09.2015)

<sup>218</sup> [Official website of İstanbul Modern](http://www.istanbulmodern.org/en/exhibitions/haze_1113.html).

<[http://www.istanbulmodern.org/en/exhibitions/haze\\_1113.html](http://www.istanbulmodern.org/en/exhibitions/haze_1113.html)> (Last accessed on 04.09.2015)

unique way in the middle of a 1.5 km customs border wall located in the city center, aiming to show different ways of using seawater in a city where people are so close to the sea geographically, but at the same time, rarely come into contact with it. The design created its own cool microclimate on the warmest days of the year, and accommodated events on three different stages surrounded by various seating platforms, as well as shaded lodges.<sup>219</sup>



**Figure 32 “Seapeaker” by Istanbul Modern Design Group**

Source: [ArchDaily](http://www.archdaily.com/333764/seapeaker-yap-istanbul-modern-proposal-evren-basbug-inanc-eray-meric-kara-engin-ayaz/). 4 Sep. 2015. <<http://www.archdaily.com/333764/seapeaker-yap-istanbul-modern-proposal-evren-basbug-inanc-eray-meric-kara-engin-ayaz/>>

“Seapeaker” was a hearing aid for İstanbul, highlighting the city's muted qualities in an unexpected way. In the words of the architects “using rigorous acoustical principles and the generative capacities of the site, speaker amplifies sounds of the sea underneath and punctures a new connection inbetween”.<sup>220</sup> “Placed diagonally in İstanbul Modern's courtyard, it organizes the previously empty space into a shaded

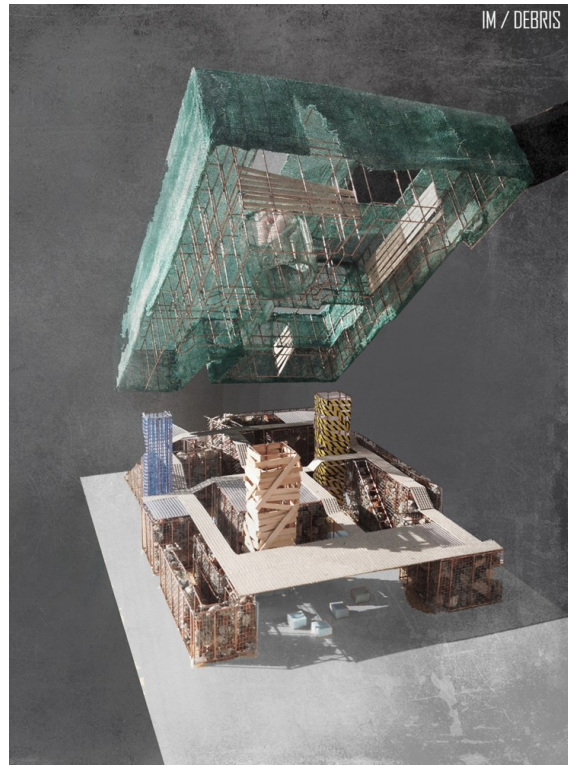
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<sup>219</sup> Ibid.

<sup>220</sup> [Official website of İstanbul Modern](http://www.istanbulmodern.org/en/exhibitions/seapeaker_1112.html).

<[http://www.istanbulmodern.org/en/exhibitions/seapeaker\\_1112.html](http://www.istanbulmodern.org/en/exhibitions/seapeaker_1112.html)>, (Last accessed on 04.09.2015)

hang-out area and a multi-functional venue, in which various spectacles and performances can unfold.”<sup>221</sup>



**Figure 33 “IM/DEBRIS” by Yalın Architectural Design**

Source: ArchDaily. 4 Sep. 2015 <<http://www.archdaily.com/350308/yap-im-debris-competition-entry-yalin-architectural-design/>>

In the proposal “IM/DEBRIS”, the architect questioned whether or not sustainability had a global strategy, and asserted that each city had to come up with local solutions in line with global standards to address their own problems. The intention was to design a project that addressed the local conditions of İstanbul, where “big projects” are built consecutively without any master plan, and which will consequently turn İstanbul into a city with no memories and no past. It was claimed that green roofs, solar energy and wind turbines were insufficient solutions to these “giant attacks”, and the proposal aimed to reflect on this complicated situation. The purpose of this

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<sup>221</sup> Ibid.

design was “to form a place with every possible material that is left over from a construction, and to have the visitors re-discover where the rubble came from.”<sup>222</sup>



**Figure 34 “Sky Spotting Stop” by So? Architecture and Ideas**

Source: ArchDaily. 4 Sep. 2015. <<http://www.archdaily.com/397691/so-celebrates-the-opening-of-sky-spotting-stop-in-istanbul/>>

The winning proposal of the 2013 İstanbul Modern Young Architects Program, “Sky Spotting Stop”<sup>223</sup> by “So? Architecture and Ideas”, was a site-specific installation that shaded the courtyard of İstanbul Modern while floating gently on the hidden waters of the Bosphorus, projecting its host space upon the city. As the architects pointed out, İstanbul Modern's courtyard is partly isolated from the urban flow, despite its central location, and so the main aim was to create a temporary, lively addition “which will serve as an intriguing spot for the museum's exterior, the courtyard will become part of the skyline”.<sup>224</sup>

“While the illuminated mirror plates create a constantly changing background for events at night, they provide undulating shadows during the

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<sup>222</sup> Official website of İstanbul Modern. <[http://www.istanbulmodern.org/en/exhibitions/im-debris\\_1115.html](http://www.istanbulmodern.org/en/exhibitions/im-debris_1115.html)> (Last accessed on 04.09.2015)

<sup>223</sup> The name of the installation is derived from a poem by Turkish poet Turgut Uyar: “Göğe Bakma Durağı” (“Sky Spotting Spot” in English).

<sup>224</sup> Official website of İstanbul Modern <[http://www.istanbulmodern.org/en/press/press-releases/the-first-project-of-the-yap-istanbul-modern-young-architects-program-has-been-announced\\_1102.html](http://www.istanbulmodern.org/en/press/press-releases/the-first-project-of-the-yap-istanbul-modern-young-architects-program-has-been-announced_1102.html)> (Last accessed on 04.09.2015)

day. On the ground, an altering landscape made of mobile reused elements transforms the courtyard into a new stop in the city for sitting, resting, gathering, playing, or “sky-spotting”.”<sup>225</sup>

Jury member Barry Bergdoll, former The Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art, claimed that all of the teams competing in the first edition of the İstanbul Modern Young Architects Program “[s]ought to make visible the invisible - whether on the macro-level of making the culture of construction and destruction in the Turkish metropolis into a theme, or in making the presence of the sea under the site palpable”.<sup>226</sup> Bergdoll says:

“The winning project is a deceptively simple response to this desire to bring the presence of the sea into a site with a wonderful view but a barrier to the actual coastline in the form of the customs zone fence. A small forest of poles swaying not in the wind but with the movement of the waters of the Bosphorus under the İstanbul Modern's plaza will create a setting for outdoor events and socializing for the museum's summer—bringing some of the dynamism of the galleries into a public space on the water's edge waiting to be discovered and used. Here is architecture at its best—a simple gesture transforms a space into an environment and a gathering point.”<sup>227</sup>

## **A.2. 2015 İstanbul Modern Young Architects Program**

The finalists of the 2015 İstanbul Modern Young Architects Program are “Whisper of Trees” by Ali Sinan & Hasan Okan Çetin, “House of Ropes” by FLAT C, “The Bosphorus Grove” by Young&Ayata and “Collective Ground” by Architecture for All. The winning proposal, “All That is Solid” by PATTU Architects is on display in the museum courtyard from 10th of June to 15th of November 2015.

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<sup>225</sup> Ibid.

<sup>226</sup> Ibid.

<sup>227</sup> Ibid.



**Figure 35 “Whisper of Trees” designed by Ali Sinan & Hasan Okan Çetin**

Source: Official website of İstanbul Modern, 4 Sep. 2015.

<[http://www.istanbulmodern.org/en/exhibitions/whisper-of-trees\\_1570.html](http://www.istanbulmodern.org/en/exhibitions/whisper-of-trees_1570.html)>

The proposal “Whisper of Trees” featured raw metal pipes of varying lengths within which chains were hung, which would be stirred by the breeze blowing in from the sea to produce sounds. The installation touched the ground at only two points, while the upper structure could be extended to allow the space to be used in different ways thanks to the adjustable concrete pipes on the ground.<sup>228</sup>

The design questioned the dilemma between the concepts of sustainability and impermanence, and explored the possibilities of its survival in a new place for a longer time. Although it was a site-specific project, the bid included a proposal to move it to forestlands that are in danger of extinction, where it could exist for many years.<sup>229</sup>

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<sup>228</sup> Official website of İstanbul Modern.

< [http://www.istanbulmodern.org/en/exhibitions/whisper-of-trees\\_1570.html](http://www.istanbulmodern.org/en/exhibitions/whisper-of-trees_1570.html)> (Last accessed on 04.09.2015)

<sup>229</sup> Ibid.



**Figure 36 “House of Ropes” by FLAT C**

Source: [erenbutler.com](http://erenbutler.com), 4 Sep. 2015. <<http://erenbutler.com/house-of-ropes-1>>

“House of Ropes” offered a complex spatial experience that was based on a simple material articulation. The design took inspiration from the local “Perşembe Pazarı” trade area of İstanbul,<sup>230</sup> where “[c]lusters of ropes, cables, and fishing nets sold on the streets create an environment of density, texture, and shadow”.<sup>231</sup> The structure comprised ropes of identical five-meter lengths hanging on a grid of safety nets suspended five meters from the ground. While the ropes were spaced tightly above, on the ground they were hung loosely to create a condition that would require visitors to move them aside to pass through the area, thus allowing them to alter the density of the pavilion. “The collection of loose and bundled ropes will effectively form a continuous canopy, which will shade during day and illuminate at night through suspended light bulbs”.<sup>232</sup> After the exhibition was over, all used materials were to be returned to the manufacturers for recycling and re-use.<sup>233</sup>

<sup>230</sup> “Perşembe Pazarı” provides nautical equipment to the local fishermen for centuries.

<sup>231</sup> [Official website of İstanbul Modern](http://www.istanbulmodern.org/en/exhibitions/house-of-ropes_1569.html).

<[http://www.istanbulmodern.org/en/exhibitions/house-of-ropes\\_1569.html](http://www.istanbulmodern.org/en/exhibitions/house-of-ropes_1569.html)> (Last accessed on 04.09.2015)

<sup>232</sup> Ibid.

<sup>233</sup> Ibid.



**Figure 37 “The Bosphorus Grove” by Young&Ayata**

Source: Young&Ayata Website. 4 Sep. 2015. <<http://www.young-ayata.com/bosphorus-grove>>

“The Bosphorus Grove” aimed to bring the experience of a grove to the courtyard of İstanbul Modern. Unlike a natural grove, where the trees planted in an orderly fashion, “The Bosphorus Grove” was symmetrical above and informally asymmetrical on the ground. Although, the structure was to be made of common industrial building materials, such as concrete cast in steel pipe, steel rebar structure, fiber braided hose and zip-tie attachments, a completely different aesthetic to their typical pragmatic associations would be produced when these materials were assembled. The structure included hoses filled with water to provide the necessary weight to tether the petal canopy to the ground. “The drooping field of hoses combined with the sheen and flicker of light off their transparent woven surfaces produces an atmospheric effect of increased air density with aqueous qualities.”<sup>234</sup>

Sustainability, as one of the main objectives in the program, is considered thoroughly in this proposal. In addition to using sustainable materials in the construction, once the end date of the installation is reached, the architects planned

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<sup>234</sup> Official website of İstanbul Modern <[http://www.istanbulmodern.org/en/exhibitions/the-bosphorus-grove\\_1568.html](http://www.istanbulmodern.org/en/exhibitions/the-bosphorus-grove_1568.html)> (Last accessed on 04.09.2015)

to cut the “trees” from their concrete bases and flip them over to be placed underwater in a new arrangement as a habitat for fish.<sup>235</sup>



**Figure 38 “Collective Ground” by Herkes için Mimarlık**

Source: [herkesicinmimarlik.org](http://herkesicinmimarlik.org). 4 Sep. 2015. <<http://herkesicinmimarlik.org/portfolio/yap-2015-istanbul-modern/>>

“Collective Ground” proposed a continuous and collective process of designing and building, subdividing the site and allocating space to local collectives, NGOs, student organizations and personal initiatives. Participants were to be selected through open calls and by direct invitation. As the owner of the proposal, Architecture for All was to act as a facilitator, and would provide a floating canopy for shade, would allocate space and financing for each participant and would assist in the design process through workshops. Rather than producing a single installation, “Collective Ground” was to draw upon the imagination of different actors who would come up with design solutions that responded to their needs and aspirations. Architecture for All developed a “strategy to surpass temporal and

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<sup>235</sup> Ibid.

physical limitations of the competition, and uses tools of design to create local and social impact”.<sup>236</sup>

During the summer months, the outputs of these workshops would be collected at the project site and used/experienced by the public. When the program ended, they would be donated to designated recipients (village schools, NGO education units or village squares) for use by individuals.<sup>237</sup>



**Figure 39 “All That is Solid” by PATTU Architects**

Source: Official website of İstanbul Modern. 4 Sep. 2015. 27 July 2015.

<[http://www.istanbulmodern.org/en/exhibitions/all-that-is-solid\\_1567.html](http://www.istanbulmodern.org/en/exhibitions/all-that-is-solid_1567.html)>

The winning proposal of the 2015 YAP İstanbul Modern was an installation called “All That Is Solid”<sup>238</sup> by PATTU Architects. The architects suggested making buildings out of “solid” materials does not make them last eternally. Their project aimed to show the ephemeral side of architecture by dissecting the space around

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<sup>236</sup> Official Website of İstanbul Modern.

<[http://www.istanbulmodern.org/en/exhibitions/collective-ground\\_1566.html](http://www.istanbulmodern.org/en/exhibitions/collective-ground_1566.html)> (Last accessed on 04.09.2015)

<sup>237</sup> Ibid.

<sup>238</sup> A part of Karl Marx’s quote, “All that is solid melts into air,” is borrowed for the project title.

İstanbul Modern with all its elements and previous constructions and to reassemble them.<sup>239</sup>

“The design borrows geometries from past buildings and crunches them together in a chaotic way. But this chaos starts making sense over the course of a day, as past geometries become visible and invisible again. “All That is Solid” is not only a reminder of the past, but also a statement about the imminent change the future holds, so that we can be more critical about it.”<sup>240</sup>

The industrial history of the region also influenced the choice of materials, with the main structure planned to be constructed with oxidized metals. Furthermore, the responsive shades are designed to react to the position of the sun and its heat, and will open when it is hot and close when it is cold. Pallets, shrubs, cushions and beach chairs will form the landscape beneath the structure.<sup>241</sup>

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<sup>239</sup> Official website of Istanbul Modern. <[http://www.istanbulmodern.org/en/exhibitions/all-that-is-solid\\_1567.html](http://www.istanbulmodern.org/en/exhibitions/all-that-is-solid_1567.html)> (Last accessed on 04.09.2015)

<sup>240</sup> Ibid.

<sup>241</sup> Ibid.