EXPLORATION OF FICTIONAL SPACES IN ART & DESIGN: INSTALLATIONS

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ABSTRACT

Art and communication have always been related ever since the dawn of humanity craving to find new ways to convey diverse messages. Artist creativity has explored undiscovered territories with the concern of reflecting inner self, thoughts and ideas to others through the use of various techniques. In search of finding the original, installation art became an approach mostly used in biennales, exhibitions, museums and galleries in order to mirror the expressiveness and imagination of the content creator. Rethinking the facts that constitute the space in terms of the message, unique creations coherent with cognitive abilities and individual perception are displayed with the practice of installation.

The usage of the approach in theatric display, artistic implementations and on nature carries a precious social awareness value. The study explores the approach of installation art with its reasons of existence, goals and properties as well as describing the impact it makes on society. Connection with architectural space and play like scenography is explained and compared in the study to be able to provide a point of reference related to the keywords presented. Globally renowned examples of installations are provided in order to determine the relation to the emerging sociological and cultural aspects of the practice.

Keywords: Installation, User Experience, Art, Gallery, Museum, Exhibition.

INTRODUCTION

In the near past especially around 1960's the development in communicative strategies has brought forth arguments related to the presentation of objects related to art and design. Synchronously the concept of installations has developed enabling the galleries, museums as well as spaces without a similar identity to emerge in order to convey to the public messages of artistic ideas. These spaces in time started having an identity of their own sometimes creating a unique relevancy in regard to the public opinion. The tradition of centuries has begun evaluating transforming into something new based on new ways of communication.

Installations create a massive impact on user experience regarding artistic input based on the creativity of artists. Installations can be realized in many ways matching human creativity, imagination and expressiveness transformed into tangible reality. The study focuses on exploring the contemporary methods of communicating an installation content located in various structures based on user experience. By presenting descriptions and detailed information about the key words presented, the study aims to stabilize an anchor point orientation for the study. Examples

presented allow the study to explore variations of installation typesand highlight the motivations related to creativity under the practice. The study also explains the orientation of installations on architectural spaces and implies to a relation to the term of scenography.

1. INSTALLATIONS
In order to regulate the relation between the space and the artifact displayed, this approach brought forth brand new physical, functional and semantic values to life.Emphasising life and the development within the art itself, the special relationship with space, which was once the focal point in installation, has been replaced by other relationships.

1.1 Installation Art
Installations convey messages related to the content presented as well as the communicative elements perceivable by the guests rendering the qualities of the space relevant to the content. Both elements captured by the senses merge and create a unique message to be evaluated by the public. The space is considered to create the interaction and communication values that may change dynamically depending on the target audience. Communicative properties of a conveyed content has a role to play in regard to the participating and viewing qualities related to the artist. This approach can be defined as 'Installation' due to the interactive nature of the methods selected for presentation related to cognitive abilities as perceived by the viewer/participator. For example Rirkrit Tiravanija cooks and dines with the participators in a gallery as a part of the installation.

Figure 1: Food Installation

All objects after the dining are left behind as they are as an installation for the viewers. There are several reasons related to the emergence of installation design. These reasons can be listed as shown below.
   1) New ways of communicating.
   2) Changing mediums in technology, communication and art.
   3) User experience goals.
   4) Technological outbreak.
   5) Digital content creation.
   6) Search for unique artistic approach.
These factors had an impact on the ways of creating, sharing, communicating and evaluating artistic content. Some artistic content uses an installation as a background entity meanwhile some installations are the content itself. Installation term refers to the organization, regulation and positioning of objects. This signifies the organization and display of artifacts in a museum in

relation to each other in a space. Installation art or design benefits from traditional mediums as well as contemporary mediums in order to display various content forming a unity with the space. Contemporary mediums include audio, digital imagery and video contents supporting the objects as well as being the artistic piece itself. The main purpose of the performance is to convey a message touching the emotions for obtaining a unique experience.

1.2Space
Installation approach has led to the transformation of the relation between the object and space. Space with its geometrical properties presents a reality easily perceivable by the public in relation to time also easily relatable. As a result of the new approach the object has been redefined in relation to space, conveyed and perceived a whole. Spatial changes manipulated the content presented by the object rendering the experience unique for every individual. Subjective individual experience conveyed by the installation allows the exhibition to transform in time with the interaction born with the audience.

Figure 2: Spatial Installation

As a result of this approach the space in which an object is presented formed the essence of the feeling transmitted through communication. Space becoming more than an auxiliary element, art became a valid entity with the surrounding it is presented in. This development provided the necessary foundation of the concept of installation. As a result of this change besides galleries and museums, space devoted to art became a space of inspiration for the artist and the audience. These space providing interaction and user experience values exist with the content and led to the contemporary formation of the individual. Audiences made up of diverse individuals led, reformed and changed transforming a traditional approach to a contemporary one.

Figure 3: Spatial Installation and Illumination

With this change the object in its own context obtained a meaning implying that the location it is displayed has the power to transform the meaning. As a reference to the relation set up with the space, objects convey information regarding the dimensions, physicality and semantic dimensions of the location. This reality provides the necessary support in highlighting the qualities of installation design in terms of architecture. Architectural firms often prefer to implement installations in their structures in order to capture originality and enhance the perception of their masterpiece.

1.3 Scenography

Scenography is the design of stage atmospherics with the use of lighting, sound, costume and scenic design. The term has a direct connection to installation design in the sense that both methods use the same approach to convey a message and provide an experience. As a product of stagecraft, scenography aims to provide a sense of place in a performance combining set and scenic design. The term scenography has origins dating back to Hellenistic age theaters. In modern times the term has been associated with the curation of museum exhibits. In theaters every play requires a different set design but other contemporary arts such as modern dance or experimental approaches related to music or drama may require a stage of a different kind. Scenography unites various types of content with strong communicative purposes for the visual consistency and integrity of a performance. The strongest asset of the term is providing a sense of orientation differing from set or scene design in order for the individual to experience feeling of a setting. Natsu 'Cradle Island' is a scenography installation as shown below.

Figure 4: Scenography

McKinney (2009) suggests that scenography is not simply concerned with creating and presenting images to an audience; it is concerned with audience reception and engagement. It is a sensory as well as an intellectual experience, emotional as well as rational. Sound systems transmitting the feeling of hearing a sound that is recognizable triggers an emotion related to an experience long forgotten. Controlled lighting causes orientation through the perception of spatial dimension. Physical objects and costumes contribute to the experience offered providing a sense of reality for the audience. Scenography has spatial and visual values related to cognition that triggers a different experience for every individual. These factors contribute a parallel narrative to the play storyline with supplementary elements such as sound, lighting and others. Hann (2019) argues that the elements of a play that are sound, lighting, costumes and the scene

are sometimes disconnected with each other, therefore with the approach of scenography, they can become connected.

2. TYPES OF INSTALLATIONS

Installation design is an approach applicable in different manners to enhance the experience in various spaces. There are various implementations of installation-like practices in Museum-Parks and Entertainment Parks that are not evaluated in the study. Types of installation depending on the content and location can be classified as presented below.

2.1 Museum, Exhibition and Gallery Installations

Contemporary museums are institutions that promote diffusion of culture and education (Falk & Dierking, 1992). Installations take place in museums conveying communication regarding objects of artistic, historical and humanistic values. The level of meaning matching levels of perception creates an experience that has communication values for the audience. By definition objects are a part of the space they are presented in. Installation art differ from classic art in a way that the object is a component of the surrounding space making use of external factors in order to achieve audience participation. Implementation of an installation can be realized indoors or outdoors depending on the scope of the artistic approach. Inflated installations by art collective Penique Productions Barcelona, Madrid & Rio are shown below.

Figure 5: Gallery Installations

The method of display is based on the integration of objects within the space allowing an enlivenment of the setting. This approach highlights the importance of the space providing a fictional experience rather than the displacement of an object. The perceptional dimension of the object integrated into a scene made up of elements such as material, texture, lighting, sound and etc. are the primary values of the method. In some cases atmospheric scenes are presented as the installation itself without the use of any objects. In the near past, various configurations of empty spaces presented as installations provide examples such as Yves Klein, 1960.

2.2 Land Art Installations

There are many wonders of land art installation as examples produced by mankind or the nature. Land art installation implementations are examples in which the space is the primary entity of art. In 'site specific' implementations, reorganization of the environment provides the artistic content itself. This can be achieved by human touch or with small alterations made by natural phenomena.

Figure 6: Land Art

Installation in nature emphasizes the relationship between space and place by reshaping the nature for artistic implementations. Especially the surviving remains of ritual sites belonging to ancient pagan cultures are the first nature installations known as land art.

2.3 Public Installations

Statues monuments, landscaped design and monumental buildings are implementation that can be classified as public installations. These structures constitute the social memory of a culture allowing certain milestone events, personas and dates to be remembered. An installation from Mexico City 'One Bucket At A Time' is shown below.

Figure 7: Public Installations

Public installations are opportunities related with art as an urbanization approach allowing creativity to spread in a way that effect the skyline. The emergence of art in the open presented different opportunities on spatial configurations. Installations sometimes performed in open spaces, streets, parks changed the aesthetical visuality of a city as well as environmental perception. Art in public spaces is the materialization of social activities due to aspects on physicality in a city as mentioned by (Kastner, 1998). Public spaces offer values regarding social memory, symbolic significance and reference as a point of interaction.

2.4 Digital Installations

Contemporary communication methods provide ways to convey an idea, a thought, a feeling as a message for others. Digital installations are implementations related to the use of sound, interactive, acoustics, video, animation and print media. Many museums use digital content to communicate the content to guest with the use of digital systems. Digital content can be reproduced, revised, manipulated and converted when necessary. Pnehause Atmosphere installation is presented in the visual below.

Figure 8: Digital Installations

Based on the argument by Sparacino, (2004), there are certain tips and principles on the implementations of cutting edge technologies in narrative installations as listed below.

1) Available technologies should be used in order to achieve audience involvement.
2) Placement of technology centered products and displays on the tour path.
3) Using technological products in order to enhance the narrative power of storytelling.
4) Using interaction to invite audience to participate.

Some artists use more than one medium to produce their creations. There are no limits regarding the technologies used in installations. In the last decade 3D printing technology has been widely used in the production of an art piece.

3. DISCUSSION & CONCLUSIONS

Space filled with information is a tool for the artist's self-expression. Installations allow the space to connect with the audience on physical, functional and semantic dimensions as experience. This characteristic belonging to installation design renders the experience site specific implying that every installation is perceived differently. As installations reveal the essence of the place, architecture plays an important role especially in public spaces. Public structures dedicated to installations have to be elaborated with expertise before opening to the audience. In a conceptual sense, the place created is an idea of place belonging to the creator. Compared to scenography installations, plays are easier to relate to in the sense that the plays direct the audience into pre-designed types of experiences. Installations on the other hand present the content and leave the experience to the audience resulting in multiple types of open-ended experiences.

The art of installation refers to the positioning and organization of the physical or digital content.

Space is the primary objective in architecture. The initial perception of a space presented changes or transforms as a result of the occurring interaction. Interaction between two separate but related fields provides each installation to be the reproduction of the space where it is located.Organization based on different types of installations aim to attract not just art lovers but everyone including tourists, students, wanderers with all kinds of people having different cultural backgrounds. Experience presented ensures the fascination produced in order to provide a unique memory away from demographical limitations. Including various technologies of exhibit style produces an interaction that offers a limitless experience.

For future studies material and production aspects of installations may be a subject interesting to explore. Also identifying the user experience effects on individuals of installations may provide substantial in integrating the approach to daily life.

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