

P / REFERENCES OF DESIGN

INSTALLATION “MISUNDERSTANDING OF THE FACADE” — BREAKING AWAY FROM TRADITIONAL VISUAL IMMERSION INSTALLATIONS FOR BODILY IMMERSION.

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ABSTRACT | Human activity has taken place in a space where the real and the virtual merge, yet our perception of space is still limited by the geometric thinking of traditional architecture. In the real world, space is often viewed simply as the existence of a geometric container, and in the virtual world, space is constructed as a visual spectacle based on XYZ axes. In the media landscape under visual hegemony, the body begins to be absent. We gradually abandon our connection with physical space and turn our perception to the virtual world.

Architectural thinking is reflected in many fields of contemporary art, particularly in its close and profound relationship with installation art. Among these, “Cinematic Architecture” emerges as a new approach in the field of architecture, first proposed by architect Pascal Schöning in the “Manifesto for a Cinematic Architecture” in 2005. Architects no longer perceive architecture solely as physical entities but instead, begin to understand architecture through a cinematic way of thinking. Meanwhile, installation art, as a leading form of contemporary art, utilizes space itself as its material carrier. Therefore, the concept of “Cinematic Architecture” inspires exploration of the potentialities of space in this creative endeavor.

This installation is dedicated to removing the visual centrality and re-conceptualizing the spatiality of everyday architecture from the dimension of the body. It attempts to break the traditional perception of architectural space as a backdrop and create an imaginary space that is constantly reinvented and about memory and emotion. The body is no longer sheltered by the building but becomes an active participant. The term “facade” usually refers to the wall of a building. Therefore, the word “Misunderstanding of the facade” is to break the traditional construction of the facade in space, to realise the body’s perceptual wandering through the dissolution of the solid, and to form the individual’s cognition of the space in the path. Through the presentation of the installation, it tries to emphasise the power of bodily immersion rather than visual immersion. No longer creating an object to be viewed, but providing a field, a relationship between the body and space, i.e., space is not a number in numerical measure, nor a form in visual measure, but a perceptual process in bodily measure.

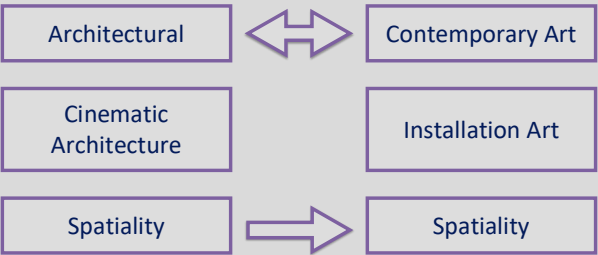


This installation artwork comprises **two forms**. The first form (01) reconstructs space by presenting partial architectural elements, while the second form (02) reconstructs space by presenting complete architectural facades. Departing from mainstream art gallery formats, such as screen-based exhibitions and white cube spaces, this artwork transforms "form and construction" into "**events and movements**". By manipulating image content and arranging viewing paths, it engages the viewer's body in a roaming, participatory experience, emphasizing bodily immersion over visual immersion.

The term "facade" typically refers to the walls of a building. The artwork removes physical facades and uses images to construct space, resulting in the building appearing fully transparent. Here, the relationship between architecture and people ceases to be shared in physical space and becomes **co-temporal**, thus dispelling misunderstanding of the facade.

Project Focus and Objectives

Conceptual Inspiration



In 2006, architect Pascal Schöning first proposed the concept of "**Cinematic Architecture**" in his article "Manifesto for a Cinematic Architecture," defining it as: "**Space exists through the absence of presence.**"

This aims to understand architecture through a **cinematic way** of thinking.

Text	Objective	Space	Time	Body	Final form
Traditional architecture	The process of constructing entities	Numerical and visual measurements	Linear	Absent, kinematic displacement	A container
Cinematic architecture	The dual process of entity dissolution and reconstruction	Bodily measurements	Fluid and overlapping	Perceptual, participatory	Projection of memory experience

Project Focus and Objectives

Experiential Inspiration



All these imaginations of everyday spaces are based on an incompleteness of space—whether it's a demolished architectural ruin, the beginnings of a construction site, or a glimpse through the doorway of an unfamiliar space. **So, when you construct a complete space, how do you retain this imaginative aspect derived from incompleteness?** This became the starting point of my creative thinking, shaping the design of 01.

Methodology and Tools

Misunderstanding of the Facade -01

The artwork constructs the entire spatial form through partial images. By combining existing architectural elements like doors and windows with visual content, it approaches tangible spatial places from the dimensions of virtual space. It breaks away from traditional architectural façade thinking, replacing the physical construction of space with the partial representation of space through imagery. Consequently, the spatial form becomes fluid, a result that continuously evolves with the viewer's imagination, achieving visual segmentation and perceptual reconfiguration.



<https://youtu.be/LwqyXIX6KVQ>

Methodology and Tools

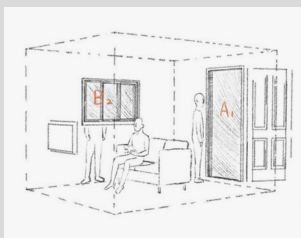
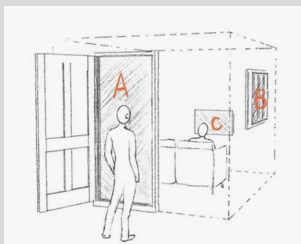
Misunderstanding of the Facade -01



The arrangement of spatial structures on-site guides the movement path of the body, turning the installation space into not just an object of gaze or a mere vessel of service, but a subject to be interpreted and a field supporting dialogue between individuals. As a result, reality and virtuality cease to be attributes firmly attached to specific spaces; they become relative concepts, reliant on real-time frames of reference. The space itself gains existence through human experience.

Creative Process

Misunderstanding of the Facade -01



Spatial Design

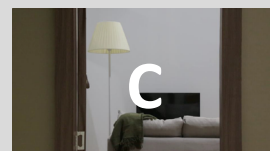
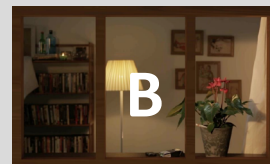


Image Design





Creative Process

Misunderstanding of the Facade -01



Creative Process

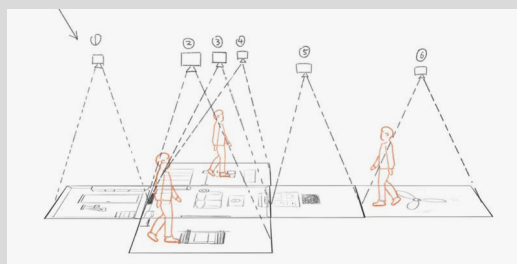
Misunderstanding of the Facade -02



The familiar everyday space being dismantled can evoke a sense of distancing effect, thus giving rise to the second proposal. By breaking the architectural conventions, yet still relying on them to forge new imaginations.

Creative Process

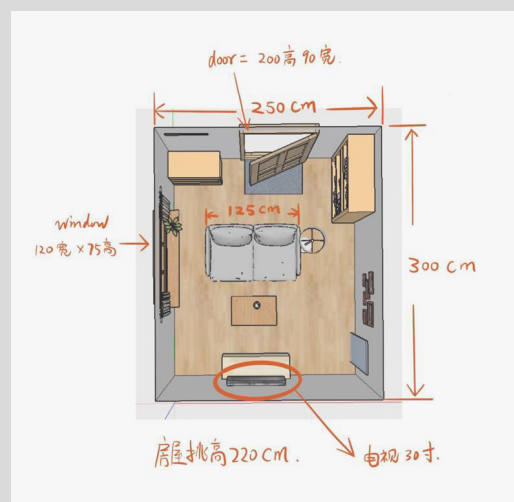
Misunderstanding of the Facade -02



Spatial Design



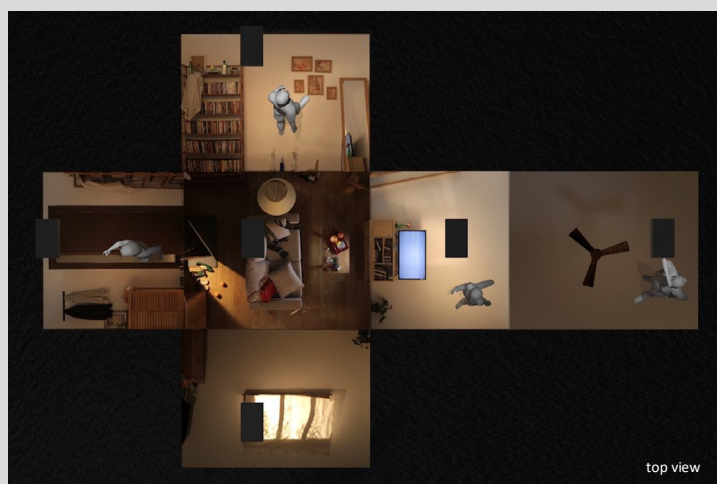
Image Design



Methodology and Tools

Misunderstanding of the Facade -02

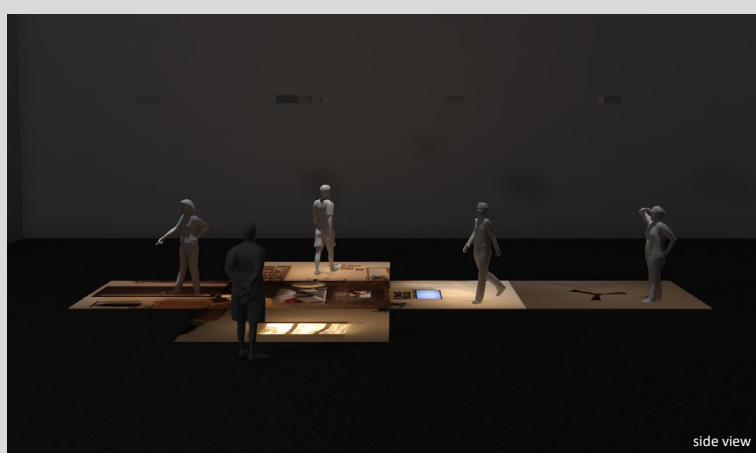
This work is based on an architectural stereotype, a residential specification. It disrupts a tangible spatial entity from within, flattening a three-dimensional structure into a two-dimensional plane. The geometric spaces constructed under rationalism are rigorously unfolded through rationalistic methods. The panoramic perspective implies authority and identity. Thus, the viewer's real-life identity and emotions are temporarily replaced by the identities and emotions defined by the visual presentation, allowing a momentary detachment from inherent identities to re-experience everyday architecture.



Methodology and Tools

Misunderstanding of the Facade -02

Completely abandoning the notion of architecture as an enclosure, it allows the viewer's own coordinates to become the sole point of departure. As the viewer enters the projection area, the corresponding images undergo localized changes from a static state. Different facade images are interconnected, and through the collaboration and triggering of various observers, they collectively construct a complete narrative content.



<https://youtu.be/4Sxeg5II8dg>

Obtained Results

Installation View



Misunderstanding of the Facade -01

Misunderstanding of the Facade -02



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P/REFERENCES OF DESIGN

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