

Convergence between contemporary technology and artistic installations in architecture.

MSc. Arch. Enkeleida Prifti

EUROPEAN UNIVERSITY OF TIRANA, ENGINEERING AND ARCHITECTURE
DEPARTMENT

Abstract

This study came immediately when I think as an architect and a visual artist at the same time, about convergences between contemporary technologies, visual art and architecture. Technologies, visual art and architecture converge most widely in contemporary conceptual installations. The most important part of 21st century installations is the understanding of 20th century art as an intellectual project. The installation “absorbs” not only all the genres before it, but also the viewer himself. It is three-dimensional and is not just an “object”, but a space organized by the artist, addressing intimate personal experiences as a catalyst for the spiritual rebirth of society.

Key words: *Technology – architecture – art – contemporary – aesthetics of transformation – computer graphics.*

Introduction

In the history of science and technology, many well-known achievements often created the illusion of a limitless power of man over nature and the complete union of people in the all-powerful society, known as humanity. This is what happened

in the 18th century, after the flight of the hot air balloon built by the Montgolfier brothers. This is how the Polish historian of technology and natural sciences B. Orlovskij expresses himself, with the occurrence of this event that is over two centuries old: “The whole general emotional attitude, the important rise of science and technology is in the consciousness of society as a sense of satisfaction at the great victory of man over the forces of nature” (Mongolfier, 1972) This is what happened at the end of the last century and previous centuries, when the first successes were held by aviation.

This was also the case in the first part of the cosmic wind decade, when, for example, the Iranian geophysicist H.-K. Afshar, uncannily recalling Bacon, wrote about the importance of radio and television communication with the help of artificial Earth satellites, which he directed by giant television towers, approximately 40,000 km high:

“This is a modern imitation of the tower of Babylon, which according to the book of Genesis in the Bible, brought the confusion of languages among those created by God. Now this tower makes possible the unification of the languages of the world” (Afshar, 1971).

In classical fiction can be found excellent examples of positive forecasting, which is, as it were, a step forward and overtakes forecasting through the age of antagonistic society. The passage in “Faust” surprisingly penetratingly describes the intention of Doctor Faustus, ‘when he saw from cosmic distance that on Earth you can take a piece of territory from the sea and turn it into gardens. Such is the vision and the ideal finale of the poem.

So the aesthetics of people does not stand still, it is attached to the laws of progress.

Field of study

Methodology used to examine this topic assumes that actual development of architecture and visual art has shown to have more similarities than differences between the two, due to contemporary technologies involved in the process. Nevertheless convergences still preserve and help to remain each in its own form of values. By creating unusual combinations of ordinary things, the artist gives them a new symbolic meaning. The aesthetic content of the installation is a game of logical (semantic) values, which changes depending on where the object is located, in the usual family environment or in the exhibition hall.

Materials and methods

So there is a need for studies that analyze the need for technology and its convergence with art in contemporary installation culture. In modern times, art designers and architects are increasingly using experimental approaches to the convergence between technology and fine arts, synthesizing innovative technologies and traditional exhibition techniques (Le & Nguyen, 2021). Let's consider several concepts of "computer art", which were used by artists at different times. Artist from Japan K. Hiroshi: computer art is "the art of artificial intelligence", K. Tyler the creator of the artistic it is the computer that names the works: "art produced a computer taken out of the control of the operator" (Mikhaylov, 2015). The emotional immersion of the viewer in the exhibition space is an important aspect. In recent decades, video installations and combined spatial compositions have been actively developed in art culture, including static elements as subjects and all kinds of photographs, slides, film, video elements, computer objects, installations with lasers and other innovations of modern scientific and technological progress.

Innovative solutions for interactive art installations are based on a multimedia platform. Graphic elements, 3D technology, multimedia artworks, interactive projections, visuals and computer backgrounds create an exhibition that excites you.

It is difficult to imagine a modern society without multimedia products, without communication networks, without computers. The growing role of information in the life of modern society and the use of traditional information technologies and intelligent information technologies (ITI) in various fields of professional activity, enables information competence to be identified as a basic element.

According to some researchers, "a specific feature of multimedia as an art form is the synthesis of not only all audiovisual expressive means of the arts, but also computer, laser, information and communication technologies. Multimedia language is "syncretic in nature, being a conglomeration, or alloy, of different, known and studied language systems. Thus, syntax and language techniques are gathered from different arts, and different spheres of human activity and are used in the form of modern high-tech and complex display systems.

Multimedia technologies are receiving more and more attention. This is due to a number of reasons:

- The emergence of more powerful computers;
- Software availability;
- Creation of copyright systems;
- Distinctive features of multimedia;

- Integration of different types of information;
- Work in real time / Add here and profit in real time;
- The level of interactive communication between a computer and a human.

Today, multimedia technologies have been successfully applied in education and professional training. Multimedia is the process of work by artists and architects/ or designers, including video, audio, slides, photographs, texts, performance, etc. The main thing in contemporary art is some intermediate encounters that form certain objects, which are still defined by us as works of art. After that, if we talk about a contemporary work of art, we must be aware that it exists in the time of communication, not in the history of art (Hiroshi, 2014).

Conceptual models contain analysis of each building. They are simplified diagrams to show specific analysis such as structure, architectural design development through multimedia interaction measure, circulation, etc. Using arrows, for example, they can indicate the direction of movement of people within a building. Thus a conceptual model of circulation analysis can be given. It is believed that users can improve their ability to analyze buildings by working with conceptual models rather than realistic ones, as conceptual diagrams can show the essence of the specific functions of the building clearly and without the distraction of other elements that load the design from the visual side. And, I believe that using animation in conjunction with two- and three-dimensional conceptual models will help students visualize building shapes in more realistic ways (Mukhnurova & Grinkrug, 2018).

Modern digital technologies also have the function of interpreting culture, thus creating different cultural characteristics. Humanity is closely related to technological and communication mechanisms. Interactive practices demonstrate the social and communicative nature of creativity.

Modern multimedia technologies are facing the challenge of developing a language that can meet the demands of humanity today. This technological language was sought by many pioneers of the last century, feeling the exhaustion of linguistic means of expression. The development of the digital language takes place intensively in the field of interactive installations, art projects, architectural projects, design projects, etc. The democracy of multimedia technologies allows the expression of pilot practices (Кулешов, 2015).

Such are virtual projects such as “Exhibition-installation of cultural or architectural objects of different historical periods”. The tools can be light, ie the possibility of using natural lighting, together with modern lighting technologies, to create artistic and meaningful space.

For example, the Light Element can become the main actor, the “conductor” of the world of culture of the past centuries, which excites and attracts modern man sometimes at the level of subconscious memory, or genetic memory.

An important component in exhibition design is the creation of a lively, interactive space with maximum immersion in the subject of a specific installation. This allows the audience to be involved in a special environment, provoking them to new emotional experiences.

So, through a conceptual project with a modern multimedia language, the designer gives them a new symbolic meaning.

The convergence of the latest technical tools plus the designer's creative potential in the creation of artistic-interactive installations is now enabling the creation of large-scale spectacular projects. The embodiment of the invisible idea in the visible image is, in fact, the process of reconstructing material forms in their relations with the world of other values, translating them from the physical world to the spiritual world.

However, interactive multimedia technologies do not claim the role of "true art". Their objective is to envision and prepare another, improved form of modern information exchange. To date, many new multimedia practices have been developed to create new methods for transmitting human knowledge. In these practices, multimedia finds its "language", its new expressive tools, and they are practically irrelevant to the classical art culture as it was in previous centuries. But design aesthetics in environmental design is directly related to a creative process that always begins with design. The latter is the result of the perception and configuration of the phenomena of life, in the understanding and transformation of the creative personality of these phenomena, to the extent that they are gifts, experiences and general cultural training that are natural to the individual.

The factor that generates artistic design is creativity, the essence of the general concept around which, in fact, the author's artistic idea is grouped in all kinds of shades.

Results and discussion

Multimedia technologies have not been applied to architectural design since the early stages of studio projects, despite the fact that a wide range of resources are being offered to us in architecture schools. We want architecture students to be able to understand a range of building types as they commonly encounter in studio work (eg libraries, schools, theatres, museums, galleries, housing, etc.) and develop schemes of their design from the particular types of buildings they have analyzed. We aim to develop a computer-based educational medium for students, which can be used in addition to reading books, papers and magazines in developing multimedia environments with dynamic exploration and navigation. This will provide better support to students and architects for building analysis (Charles & Bailey, 1990).

Currently, this defined as non-art is a reflection of new technological possibilities for the transfer of ideas, while digital technology makes sense for multimedia art. The works of young authors - students and graduates of arts and architecture, are also inspired by new conceptual trends in contemporary art. Young creative minds are not afraid of experimentation, and boldly confront modernism and dogmatic postulates. Of course, these results come after modern innovative achievements, and guided by the traditional cultural heritage of previous generations. As part of the educational process, architecture students perform conceptual design tasks such as “Exhibition Space”, “Art Installation Project”, and “Environmental Object” (Exhibition). Such professional trainings enable students to unleash their creative potential, with the greatest possible goal of creating an emotional artistic image, where cultural background, artistic literacy, innovative presentation technologies and an inalienable desire for self-expression are well connected with each other.

Discussing architecture helps students and architects improve their design developments, whether they are thinking for themselves or debating with other students and architects. “Arguments provide opposing views, or a comparative analysis” (Sabater & Gassull, 1992). Hyperlinking mechanisms within multimedia environments make it possible to show the relationship between one type of analysis and another. They also enable users to compare analyzes between different building types. Views and analytics give users the opportunity to see different new perspectives. They can discuss these points by critiquing, or comparing different architectural solutions with specific types of buildings. For example, users can view museums designed by several different architects in different styles and analyses. These different styles and analyzes of particular building types encourage users to compare and contrast different analyses, discuss different perspectives, and these discussions in turn lead to users’ own design developments.

Conclusion and recommendations

Due to the increased imagination (and value) of project culture, the space of project culture is essentially open to the cumulative art culture of society. The genre structure and stylistic dialects of art, its plastic language, the ways of conceptualizing artistic realities, the self-image of the artist and the individual-artist are a living source of design inspiration.

In this context, it would be of interest for teaching departments in these fields to apply such conceptual projects from the funds of the Departments and University projects, which would also serve as examples to the generations in the new classes.

So, summarizing all above, it should be noted that contemporary installation art embraces both the latest technologies and classical genres, and even the viewer himself unwittingly becomes a participant in this process. The three-dimensional

installation is not just an object, but a space organized by the designer who is not afraid of experimentation and is constantly looking for new means of expression.

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